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MOTOGRAPHY

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THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial **"ROAD O' STRIFE"** **15 Parts** By *Emmett Campbell Hall*

Monday, June 28th

Road O'Strife No. 13

"The Man Who Did Not Die"

One Reel Drama

Bewildering events follow one another rapidly in this chapter of the thrilling and mysterious Lubin serial. Gershom suddenly returns to life, regains the famous silver cup, and not only announces that the fortune supposed to be Caleb Jerome's belongs to Alene, but astonishes everyone by telling the weary and indifferent girl, who has just been discharged from jail, that she is Her Royal Highness, the Princess Alene, rightful heiress to her father's crown and the throne of Urania.

Crane Wilbur and Mary Charleson featured

Tuesday, June 29th

"Her Choice"

One Reel Comedy

In this amusing release the action centers about a girl who has three ardent admirers. Betty wants to marry a regular American, but her father favors a count and her mother a lord. Betty succeeds by hoodwinking her parents and playing a hoax on the two titled suitors. In the cast are Mae Hotely, Ed Lawrence, Frances Ne Moyer, Raymond McKee, Jerold Hevener and Ben Walker.

Wednesday, June 30th

"The Path to the Rainbow"

Three Reel Feature

A splendidly written, splendidly acted comedy drama, in which a young but old-fashioned banker plans to wed his ward and then achieves happiness by unselfishly giving her to the man she wants to marry. In the cast are Ormi Hawley, Arthur Matthews, Earl Metcalfe, Herbert Fortier, William H. Turner, Peter Lang and George Bliss.

Thursday, July 1st

"By the Flip of a Coin"

Two Reel Drama

A tense and strong play of army life in India in which two officers love the same woman. One of them, through duplicity, marries her and later this is discovered. The two officers agree to flip a coin—the one who throws heads to kill himself. Again the husband stoops to crooked work, and when this, too, is discovered, the inevitable happens.

L. C. Shumway and *Velma Whitman* featured.

Friday, July 2nd

"Her Mother's Secret"

One Reel Drama

A charming story of a wealthy man who returns after a twenty years' absence to his home town and falls in love with the daughter of the woman who jilted him many years before. When the daughter discovers he is her mother's old sweetheart she plays a little trick which brings happiness to all concerned.

Saturday, July 3rd

Another Billie Reeves Comedy

"A Day on the Force"

One Reel

After envying with all his heart the life of a policeman, Bill temporarily becomes one by appropriating the hat and coat of a sleeping officer and then his adventures begin, but not at all along the lines that he had imagined or planned. This reel is an unusually funny one, and Reeves has a splendid opportunity to display his ability as an acrobatic comedian and pantomimist.

LUBIN

Multiple Reel Masterpieces Ready and About to Be Released

"The Sporting Duchess"
Comedy Drama by *Cecil Raleigh*
With *Rose Coghlan* and *Ethel Clayton*, supported by *George Soule Spencer* Direction *Barry O'Neil*

"The Valley of Lost Hope"
A Powerful Drama by *Shannon Fife*
Featuring *Romaine Fielding* Direction *Romaine Fielding*

"The District Attorney"
Drama by *Charles Klein* and *Harrison Grey Fiske*
With *George Soule Spencer* and *Dorothy Bernard* Direction *Barry O'Neil*

"The Evangelist"
Powerful Drama by *Sir Henry Arthur Jones*
With *GLADYS HANSON*, supported by *George Soule Spencer* Direction *Barry O'Neil*

"The Climbers"
Drama by *Clyde Fitch*
With *GLADYS HANSON*, supported by *George Soule Spencer* Direction *Barry O'Neil*

"The Great Ruby"
Drama by *Cecil Raleigh* and *Henry Hamilton*
With *Beatrice Morgan, Octavia Handworth and George Soule Spencer* Direction *Barry O'Neil*

Now Showing to Crowded Houses Everywhere

"Eagle's Nest"
Mr. Arden's Successful Drama
With *Edwin Arden* and *Romaine Fielding* Direction *Romaine Fielding*

"The College Widow"
Comedy by *George Ade*
Featuring *Ethel Clayton* and *George Soule Spencer* Direction *Barry O'Neil*

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MOUNTAIN MARY

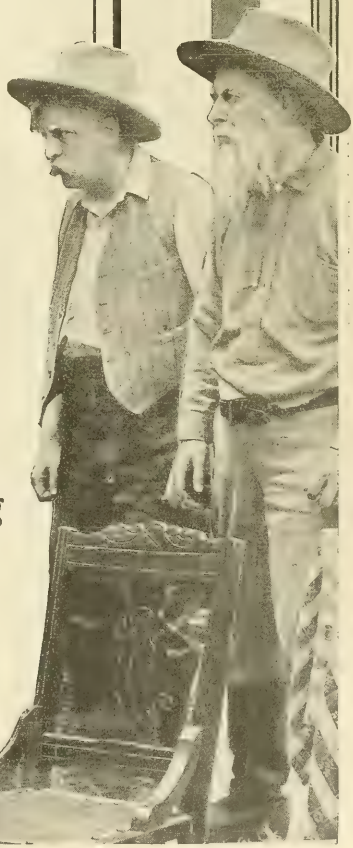


A Two-Part "Flying A" Drama
Directed by Reaves Eason

Release Date—July 5th

How a romance of the mountains wipes out a life-long feud. A pretty story—tender and vigorous action—scenes of wonderful mountain grandeur.

Vivian Rich and *Joseph Galbraith*
—with a supporting cast of stars.



The Guy Upstairs

An American "Beauty" Film
Directed by Archer MacMackin
Release Date—July 6th

A humorous interweaving of love and pugilism. Dan Cupid deals a knockout punch and all ends happily.

Neva Gerber and *Webster Campbell*—the famous "Beauty" stars.

The High Cost of Flirting

A One-Part "Flying A" Drama
Directed by William Bertram
Release Date—July 7th

Featuring winsome *Winifred Greenwood* and the dashing, handsome *Edward Coxen.*

Book American Film Productions
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24 *Distributed throughout the United States exclusively by Mutual Film Corporation*

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Scene from Famous Players' "Little Pal," featuring Mary Pickford, which is

MOTOGRAPHY

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Vol. XIV CHICAGO, JULY 3, 1915 No. 1

Freuler Elected Mutual's President

OTHER IMPORTANT NEWS OF THE WEEK

June 23, 1915.

Pd. 56 He-New York 422P 23— Motography, Chicago.

Mutual officerss president and general manager, Freuler; vice-president, Thanhouser; treasurer, Felix Kahn; secretary and counsel, Samuel Field; assistant treasurer, Naulty; executive committee, Freuler, Thanhouser, Field, Kahn, Crawford Livingston. Aitken not a candidate; Freuler's election unanimous. Seligsberg cast vote for board electing Freuler, automatically displacing himself. A. C. Roebuck nominated Freuler, seconded by Livingston. Shortest meeting yet; over at twelve forty-five.

WEDNESDAY, June 23, was an eventful day for the Mutual Film Corporation for on that day the board of directors proceeded with the election of officers for the ensuing year, and as the whole film world knows, interest in that election has been keen for many weeks past.

As MOTOGRAPHY goes to press, [illegible] that John R. Freuler has been chosen as president of the Mutual Film Corporation; Edwin Thanhouser as vice-president, and Felix Kahn as treasurer, a result which was practically forecast at the annual meeting held in Richmond, Virginia, on Wednesday, June 16, when J. W. Smith of New York and S. M. Field of Milwaukee were chosen as directors to succeed Roy Aitken, a brother of H. E. Aitken, and A. P. Gleickman, who was also considered as belonging to the Aitken faction. S. M. Field now becomes secretary and general counsel.

Mr. Freuler, who is president of the North American Film Corporation and vice-president of the American Film Manufacturing Company, is, as the trade well knows, a man of lofty ideals, an advocate of clean pictures, and above all one of the best equipped film men in the country to head such a gigantic corporation as the Mutual. He was born in Monroe, Wisconsin, forty-two years ago, the family later locating in Milwaukee, where Mr. Freuler received his schooling and early business education. He started one of the first film exchanges in Wisconsin, and when that was on a paying basis extended his activities to St. Louis and Joplin, Mo., and other western points, besides establishing the Calumet Film Exchange in Chicago, which subsequently was sold to the General Film Company, when Mr. Freuler immediately opened the Western Film Exchange of New York City. With S. S. Hutchinson, Mr. Freuler organized the American Film Manufacturing Company and was one of those most actively interested in the original formation of the Mutual Film Corporation. In conjunction with Mr. Hutchinson he planned the manufacture and distribution of the continued photoplay, "The Diamond from the Sky," out of which grew the North American Film Corporation, of which Mr. Freuler is also president. It is understood he will immediately take up his residence in New York, to which city he is moving with Mrs. Freuler and their two daughters.

NEW COMPANY ORGANIZED.

As a result of the Mutual election, it develops that another company will be incorporated in New York City within a few days, headed by H. E. Aitken, former president of the Mutual, and in which other offices will be held by Messrs. Kessel, Baumann, Livingston and other prominent directors of the Mutual Film Corporation.

The new organization, it is stated, has amalgamated the services of David W. Griffith, creator of "The Birth of a Nation" and other big feature films; Thomas H. Ince, director general of the New York Motion Picture Corporation and producer of many of the Mutual Master-Pictures; and Mack Sennett, originator and still chief producer of the Keystone comedies. These directors are expected to turn out pictures which will be shown in a chain of theaters where the two dollar scale of high prices will prevail.

The new company is said to be a four million dollar corporation, and associated with Mr. Aitken in it will be a group of financiers, who are making their entry into the financial end of the moving picture business. Though Mr. Aitken has refused to discuss these reports of his new organization he has admitted that a combination will be formed in which Messrs. Griffith, Ince, Sennett, Kessel, Baumann, new Wall street interests and the Western Import Company of London will be the leading figures. Headquarters of the new concern, it is understood, will be in New York City with branch offices in London, Paris, Vienna, Petrograd, Rome, Barcelona and South America, and the new combination will acquire control of a chain of theaters throughout the world with a central house on Broadway, New York, where the attractions will be given their premier showing. All productions are to be put forth on an elaborate scale and presented at the same prices as are charged for the best class of spoken drama.

Griffith to Direct Hopper

DeWolf Hopper is the first of the big American stars to be secured for the new Griffith-Ince-Sennett combination which is to present $2 motion pictures in a chain of theaters throughout this country and Europe.

Late Saturday evening H. E. Aitken, the head of

the new organization, completed the deal with Mr. Hopper whereby that famous comedian devotes his exclusive services for one year to a series of spectacular productions which will be handled in person by D. W. Griffith. The contract carries with it a further option on Mr. Hopper's services.

Hopper, it is alleged, will receive a salary of $125,000 a year, and will be seen in some of the finest presentations Mr. Griffith is now planning for early production. The first spectacle in which the tall comedian is to appear will be a screen version of the opera "Don Quixote," with Mr. Hopper in the title role. One of the foremost composers in the country will synchronize the score to suit the adventures of the redoubtable knight of Cervantes fancy, together with his inimitable aid, Sancho Panza.

Mr. Hopper, at the Algonquin Hotel, Sunday, confirmed the report of his engagement. "I have refused many offers to go into moving pictures in the past for several reasons," he said, explaining the new move. "My principal motive in refusing was the fact that many of my colleagues had been treated very badly by the picture producers. These men were inclined to secure well known players and use their names and fame, but would surround them with mediocre support and put them out in miserable picture stories. But when I saw Mr. Griffith's production of 'The Birth of a Nation' I realized that there was one man who had the poetry and the art to realize the dramatic possibilities of the camera. The dignity and poetical fancies of that production are enough to arouse one's enthusiasm. The new work appeals to me tremendously."

Mr. Hopper's engagement will mean a series of semi-operatic screen successes which will give new life and color to the stage. He will be seen in productions of "Wang," "Panjandrum," "The Merry Wives of Windsor," "Robert Macaire" and in all probability the cream of the Gilbert and Sullivan repertoire. These will all be developed along the lines which are noted in everything Griffith creates.

Mace With Keystone

Popular Fred Mace, who was one of the chief comedians of the Keystone Company at the time of its formation, paused in Chicago on Monday, June 21, while en route to Los Angeles, long enough to admit that he is going West again to assume a position as comedian and director with the Keystone Film Company.

Mr. Mace in his new connection will once more be associated with his former Biograph partner, Mack Sennett, as well as with Ford Sterling, Mabel Normand, Roscoe Arbuckle and other former Keystone associates.

Under the banner of the new gigantic corporation of which it is said Harry Aitken is to be the head, with Mack Sennett as one of the leading figures, it is understood that the Keystone Company will manufacture and release multiple reel comedies in which such popular stars of the legitimate stage as Eddie Foy, Raymond Hitchcock, Sam Bernard and others of like caliber will be featured. Mr. Mace will undoubtedly be cast in these big productions and may assist in the direction of some of them. The news of his rejoining the Keystone Company will be hailed with delight by exhibitors the country over, for his work in the first Keystones ever released is well remembered by all exhibitors. Mace will be welcomed by all of his old associate players on his return.

Mutual's New President Talks

With the election of John R. Freuler to the presidency of the Mutual Film Corporation, a man who has made a big success as a theater owner becomes the head of this organization of independent manufacturers. Mr. Freuler has, for years, conducted a chain of profitable theaters in the West.

The Mutual, therefore, will devote its activities to the selling end of the business in a vigorous fashion as Mr. Freuler is determined to perfect his plans of distribution so that exhibitors will be given every facility to conduct their enterprises profitably.

Mr. Freuler discussed the situation immediately after the meeting which resulted in his election as president.

"The relation of this organization to the film business combines the responsibility of distributor and jobber as well as wholesaler. Our chief task is merchandising our products so that we may all secure a reasonable return for our money. Hence the necessity of doing everything possible in the interests of the exhibitor or retailer that he may secure returns without which this business cannot be conducted successfully from either the manufacturer's or distributor's standpoint. We want to do for the retailer, everything that will prove of benefit to him. We want the exhibitor to be put in a position where our service will be helpful and will neither begin nor end with simply supplying him with films.

"I feel that there is a responsibility on this organization in the way of helpful suggestions in conducting the exhibitor's business. We want to help the exhibitor make his theater more attractive, to arrange his program so that the public will be pleased to patronize his place and continue to do so.

"We must remember that the public is the final judge and that the exhibitor must, of necessity, reflect the attitude of his patrons. Therefore, it will be



John R. Freuler, new president of Mutual.

the duty of the Mutual to see that the regular program is strengthened in every way. We will supply not only an attractive list of one-reelers and two-reelers, but we will see to it that the subjects are sufficiently varied so that the exhibitor will give his patrons an interesting arrangement comprehending both drama and comedy in like proportions.

"As president of the North American Film Cor-

Brief Stories of the Week's Film Releases

General Program

The Lone Game—EDISON—DECEMBER 11.—This picture was produced in conjunction with the American Red Cross Society. It is a drama showing how the White Plague is contracted and how it may be cured. The story is by Mary Rider. Bessie Learn and Robert Walker have the leading parts.

Hearst-Selig News Pictorial No. 99—HEARST-SELIG—DECEMBER 13.—Fallen heroes of Italy are honored by floral memorial in Rome, Italy; steeplejacks paint tallest smokestack in Washington, D. C.; Avalon, on Catalina Islands, is swept by a $700,000 blaze; dry workers have parade in Lowell, Mass.; Mrs. Anita Baldwin brings six of England's finest dogs to America; campaign for one-million-dollar Actors' Benefit Fund is started in New York; cat and dog show held in San Francisco; new municipal auto truck simplifies the method of handling refuse collected by street employees; President C. C. Moore of the Panama-Pacific Exposition imparts President Wilson's words of farewell at closing of exposition; five submarines built for the British government are held by United States authorities in Charleston Navy Yard.

Reckoning Day—(THREE REELS)—ESSANAY—DECEMBER 14.—E. H. Calvert and Elizabeth Burbridge are featured in this splendidly produced melodrama, a full review of which appears on another page of this issue. N. G. C.

Hearst-Selig News Pictorial No. 100—HEARST-SELIG—DECEMBER 16.—Women open the Congressional Union for Woman Suffrage at Washington, D. C.; Hawaiian singers, employed by automobile manufacturer to entertain his workmen, arrive in San Francisco; the *Frederick VIII* leaves for Copenhagen with 1,000 passengers, 22 of whom will join the Ford party in Europe; International Trade Conference delegates pose for Hearst-Selig News Pictorial on the roof of the Hotel Astor, New York; boat loads of ocean fish pulled in by Japanese fisherman at Los Angeles, Cal.; St. Louis selected next Democratic convention city; new $300,000 armor plated ice crushing steamer wears a steel bow to keep Great Lake ports open in winter; the liner *Vaterland* interned at Hoboken. N. J., narrowly escapes damage by fire when garage burns.

The Hand of the Law—(THREE REELS)—EDISON—DECEMBER 17.—Bessie Learn is cast as Betty Hazelton, whose father, a heavy drinker, is wrongly accused of murder. Edward Earle plays Dan Chamberlain, a young lawyer of promise, who is in love with Betty, and who is instrumental in proving that the murder was committed by Squire Evans. It is an interesting melodrama, well acted and finely produced.

Santa Claus vs. Cupid—EDISON—DECEMBER 18.—A highly pleasing Christmas story. It is a romance in which a poor cabby, who, desperate because he cannot give his children the presents they expect Santa to bring them, steals a bag of toys from the house where Helen is giving a party to the children of the neighborhood. In doing this he greatly aids Jack in disposing of his rival for Helen. Jack takes the bag and gives Mulligan a role of bills. Raymond McKee, Grace Morrissey and Guido Colucci are in the cast.

The Failure—BIOGRAPH RE-ISSUE—DECEMBER 20.—Featuring Wilfred Lucas, Lily Cahill, Dorothy Bernard and Edwin August. The clerk is discharged for drinking and is spurned by his fiancee. He becomes a habitue of a dance hall and there meets an outcast woman, who urges him to fight for self-control. A chance comes when his uncle in the country offers him a farm on condition that he marry and settle down. He hurries to the home of his former sweetheart in the hope that she will become his wife and accompany him to the farm, but she has another sweetheart. He returns to the dance hall, where after much pleading the woman, who loves him but fears to mar his future, consents to become his wife.

Heartaches—(FOUR REELS)—LUBIN—DECEMBER 20.—Featuring June Daye, Francis Joyner and a strong cast. The story of Kate Merry, the beautiful daughter of a washerwoman, who goes to work in a department store and later is taken into the home of Marion Nelson, a rich girl, where Marion's brother falls in love with her, and after some trouble all points toward happiness for the two. For a longer review see another page of this issue. J. C. G.

Otto's Cabaret—LUBIN—DECEMBER 20.—Featuring D. L. Don as Otto Schmidt, who has sunk his worldly wealth in a restaurant. Clancy, the cop, tells him that the installation of a cabaret is the only way to draw trade. Otto decides to be the cabaret himself. A stranger buys the place

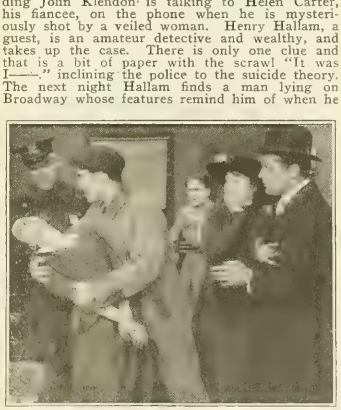


who could not get another attraction like the cabaret. Then Otto buys it back again and with the same old repertoire and his being chef, waiter, piano strangler and operatic attraction he begins to be on intimate terms with Prosperity.

Perkin's Pep Producer—(TWO REELS)—SELIG—DECEMBER 20.—Percival Perkin is peddling Perkin's Pep Producer, a marvelous fluid, guaranteed to make one feel like new. He arrives in Bloom Center, where his sales are numerous, and not until after he has left do his customers realize that they have been victimized. For a longer review see another page of this issue. N. G. C.

Hartney Merwin's Adventure—SELIG—DECEMBER 20.—Hartney Merwin believes there is no adventure or romance in present day life and places a bet with his companions that he cannot get away from the conventional, and Hal Dart, his chum, plots with his sister Grace, to give Merwin the adventure he seeks. Grace meets him, but refuses to give her name and conducts him to a cottage where he sees a band of supposed counterfeiters, and summons the police, and after a battle he rescues Grace and carries her to safety. Enroute home they visit the club and tell the men they were married immediately after Merwin rescued Grace. The boys win the bet, but Merwin believes that the joke is on them because he won a charming wife.

On Her Wedding Night—(FOUR REELS)—VITAGRAPH—DECEMBER 20.—Featuring Edith Storey and Antonio Moreno. On the night of his wedding John Klendon is talking to Helen Carter, his fiancee, on the phone when he is mysteriously shot by a veiled woman. Henry Hallam, a guest, is an amateur detective and wealthy, and takes up the case. There is only one clue and that is a bit of paper with the scrawl "It was I——." inclining the police to the suicide theory. The next night Hallam finds a man lying on Broadway whose features remind him of when he



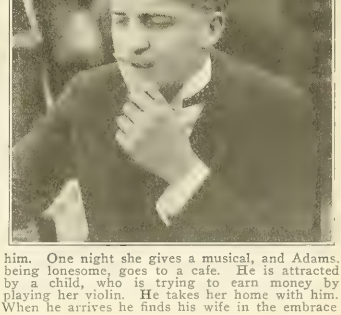
was in Spain with the Carters, and he remembers a Spanish beauty casting threatening looks at Klendon. Helen enters settlement work to forget the whole affair, and is lured to an upper room in a tenement by a dark-visaged woman who pretends her baby is sick, and there finds herself confronted by a dead child, a crazy woman and a locked door. The woman tells Helen of how Klendon had refused to legitimatize their child by marriage and that he had thrown her over for Helen, and then she attempts to throw a vial of vitrol into Helen's face. Helen is rescued by Henry Hallam, who is accompanied by the man he had found in the roadway, and the Spanish woman swallows the acid and dies almost immediately, while Carlo explains the meaning of the missing note. The missing letters make it read "It was I—nez (Inez"). This was the Spanish woman's name, and the mystery now cleared, Hallam leads Helen away and shortly afterward the two find happiness as man and wife.

Levy's Seven Daughters—VITAGRAPH—DECEMBER 20.—Featuring a strong cast. While on a business trip Levy meets Straus, who brings him home to introduce him to his seven sons. Levy, who is childless, gets envious and announces that he has seven daughters and all good-looking. On his arrival home he and his wife are shocked to receive a note from Straus saying he is bringing his seven sons to pay him a visit. Levy gets seven of the girl clerks in the store to pose as his daughters, and when Straus and his seven sons arrive, things begin to hum. The next day Levy tells Straus he will have to support seven daughter-in-laws in addition to his seven sons.

The Patent Food Conveyor—VITAGRAPH—DECEMBER 20.—Featuring Kate Price and Charles Eldridge. Thatsim, who lives in a flat where the kitchen is four rooms away from the dining-room, cannot keep a cook any length of time, and is about to lose another one when Itsky, the inventor, happens in. Itsky invents a contrivance on the spot to make her work easier. It is a long conveyor belt with a windlass at each end, stretching from the kitchen through several rooms to the dining-room. An electric bell signal is used to communicate with the cook. It works fine, but, unfortunately, when Thatsim's rich uncle and aunt dine with him the signals get mixed up and havoc follows. A couple of burglars break into the house, and in the intervening rooms see savory dishes passing through the conveyor. The cops are called and a burglar chase ensues, and after it is all over Thatsim finds the will left by his uncle, and learns that he has lost an inheritance of $1,000, but doesn't care when the police hands him $2,000 reward for catching the burglars.

Packer Jim's Guardianship—(TWO REELS)—BIOGRAPH—DECEMBER 21.—Featuring Ivan Christy, Zoe Bech, W. C. Robinson and Robert Nolan. Packer Jim is a newcomer and frontiersman. He sets off toward Fourflush and sees a little girl seated on a horse in front of an Indian chief, who is a member of marauding Indians. Packer gives chase to the child and manages to kill the Indian and then takes the little girl to her home, where the dying father gives her into Jim's care and entrusts to the frontiersman the records of his claim in the hills. Claim jumpers stake Bill Pape's claim and to remove evidence of his possession they set fire to the cabin. Packer Jim manages to get back to Fourflush, where he receives notification that Pape's title to the claim is clear and then he sends for the little girl to be his solace while he recovers from his wounds.

The Danger of Being Lonesome—(TWO REELS)—ESSANAY—DECEMBER 21.—Featuring Bryant Washburn, Nell Craig and John H. Cossar. John Adams craves the company of his wife, but she having great social aspirations has little time for



him. One night she gives a musical, and Adams, being lonesome, goes to a cafe. He is attracted by a child, who is trying to earn money by playing her violin. He takes her home with him. When he arrives he finds his wife in the embrace

of a musician whom she has engaged to play at her musical. He later discovers him to be the father of the little violinist. Adams escorts the father and child to their home, where the mother is found murdered. The father is killed in a fight with her slayer. Adams then takes the child home with him.

The Bandits of Macaroni Mountain—(Kalem—December 21.—Featuring Bud Duncan and Ethel Teare. Mr. Doughbags falls in love with the fair Concha while touring in the Macaroni Mountains and, unknown to him, Concha is a decoy for Trovatore the Terrible, who is a full fledged member of the bandit's union. When Trovatore and his band get Doughbags into their hands he is surprised when instead of being frightened when Concha betrays him into the outlaw's hands, he merely reaches forth and disarms them, and they flee. Mrs. Doughbags comes in search of her husband and in revenge the outlaws capture her and hold her for ransom, and she falls madly in love with Trovatore. Mrs. Doughbags discovers a harmless looking switch which she throws in and the next instant she feels her head bumping against the clouds, and when she comes down she lands atop of Concha and Mr. Doughbags who are spooning, and grabs hold of Doughbags with murder in her eyes.

The Tides of Retribution—(Three Reels)—Biograph—December 22.—Featuring Jack Mulhall, Vera Sisson, Gretchen Hartman, G. Raymond Nye and Edward Cecil. Tom Larkin comes to the little town where Jim Carpenter lives with his pretty wife, Nellie. Larkin, realizing that Carpenter has invented a marvelous engine, he schemes to ruin the model and steal the plans, and as a result there is an explosion and Carpenter's wife is blinded. Larkin gets away with the plans and assumes the name of Penner and goes to an obscure village, where he meets Virginia Shirley and breaks her heart. She becomes famous as a music hall artist under the name of Madame Laverne and the outbreak of war causes her to leave Paris and sail for America. Larkin takes the same boat, as also do Carpenter and his wife, they having gone to Europe in the hope of having Nellie's sight restored. Virginia learns from Carpenter how Larkin stole his invention and she plans a double vengeance upon her betrayer, who doesn't recognize her. She plies him with wine and manages to get Carpenter's original plans and then brings the two face to face. There is a fight which is ended by the captain of the vessel, who takes command of the situation and forces Larkin to sign a confession, and when Virginia signs her name as witness Larkin then recognizes her.

The Cecropia Moth—(Split Reel)—Edison—December 22.—Instructive and interesting photographs of this moth. From the time it is hatched until it becomes a beautiful butterfly, a period covering two years, constitute about 575 feet of this picture: On the same reel with:

Animated Grouch Chaser—Edison.—An enjoyable animated cartoon by Raoul Barre. Kid Kelly and his dog go hunting and the unruly kangaroo make for laughter.

Canimated Nooz Pictorial No. 3—Essanay—December 22.—Cartoon by Wallace A. Carlson. This is a split reel release containing five hundred feet of animated cartoons as a burlesque on the topics of the day. Among the subjects reviewed this week are: Colonel Roosevelt at his country home; the great preparations that are being made for the expected overflow of riders on the 1916 water wagon; Arthur Anthracite, candidate for the Alabama legislature, makes a stand for wide open chicken coops a great issue in his campaign; and General E. Speaking of the English army is decorated by King George for capturing a flock of weeny-wursts from the German commissary department. The remainder of the reel contains scenes taken in the Canadian Rockies.

A Bushranger at Bay—(Two Reels)—Kalem—December 22.—An episode of the "Stingaree" series. Featuring True Boardman and Marin Sais. Kentish, recently arrived from England, discovers in Ethel's locket, which she has dropped, a portrait of Stingaree and suspects that she is in love with the bushranger. Later he is a passenger on the stage coach which is held up by Stingaree, and when the bushranger departs with the stolen mail bags, Kentish follows him, after sending a note to the police inspection with instructions that it should be opened at six o'clock should he fail to return with the mail bags. Kentish approaches Stingaree and tells him that unless the mail bags are delivered to him at once his identity will be made known. It develops that Kentish had known Stingaree prior to the outlaw's exile from England, and then the bushranger helps the man reach the spot where the stagecoach is to pick him up.

Beyond All Is Love—(Three Reels)—Lubin—December 23.—Featuring Francis Joyner, Helen Greene and a strong cast. In the Prologue we see Stuyvesant Hardy, who is a drug fiend, leave his wife and boy, and during his four days' debauch his wife dies. This shock braces him and saves him from the drug. The story tells of Will Hardy, Stuyvesant's grandson, who to relieve pain is given a drug and in this way contracts the drug habit. Later after leaving college he goes into his father's law office and is compelled to live Jekyll and Hyde existence. On one of his debaucheries Will meets Edna Murray and becomes enamored with her, not remembering his sweetheart, Virginia Wells, whom he loves deeply when in his normal senses. Later Virginia runs into Will while in the company of Edna and Kerry, a crooked ward heeler, and seeing them go into a house tells Will's father where he is hidden. With detectives the father goes and rescues his son, and when the drug wears off Will realizes what drug has brought to him and Virginia's love triumphs.

The Blade O' Grass—(Three Reels)—December 24.—A comedy drama directed by Burton George. Leoni Flugrath, Charles Sutton and P. H. O'Malley are prominent in the cast. After his wife elopes with another man John Ward with his little daughter makes his home in a cabin in the Maine Woods. There she grows to young womanhood. She forms an attachment for a young



man from the city, but Ward puts a stop to this by ordering Winthrop to leave the woods. Later Dorothy visits her aunt in the city, where she renews her acquaintance with Winthrop. Tiring of city life she returns to her father. Winthrop follows her there and as the result of a heroic act wins her father's consent to their marriage. For a longer review see another page of this issue.

Cartoons in a Sanitarium—Edison—December 24.—Cartoons by Raoul Barre. The love-sick young man pretends illness to be near his sweetheart, a nurse. At the sanitarium he keeps the patients who demand so much attention of the nurse quiet by showing them the Animated Grouch Chaser, and they become absorbed in watching the antics of Kid Kelly and the other sketches.

Is Christmas a Bore—Vitagraph—December 24.—Featuring Mr. and Mrs. Sidney Drew and Mary Maurice. Paul Pantoum Punctual tells his wife they are going to cut out all Christmas foolishness this year. When his mother arrives and brings him a silk muffler he hurts her feelings by refusing it and is so disagreeable that she doesn't stay long. With her last words, "You



might have wished me a Merry Christmas—there won't be many more for me," ringing in his ears Paul wakes up to find it was all a night-mare. Mother is really waiting downstairs and, hurriedly dressing, Paul goes down with his wife and gives the little lady a regular bear hug, and then Mr. and Mrs. Punctual do a war dance of good old-fashioned Holiday happiness.

The Oriental's Plot—Kalem—December 24.—An episode of the "Ventures of Marguerite." Marguerite Courtot and Bradley Barker featured. Marguerite and Bob rescue Bertha from Gungha, who has held the girl a prisoner. Bertha tells her benefactors that she knows the whereabouts of an old painting which tells where a fortune is concealed. Later Gungha again captures the girl and Marguerite is also entrapped. Bob tries to enter Gungha's den, but he is overpowered and bound. He manages to give an alarm which summons the police. When the police come the Hindu and his accomplices are dragged away. Bertha brings the painting to light and later Marguerite has Bob take an old blunderbuss from her wall and orders him to aim toward a certain spot over the fireplace and shoot. This he does and it is found that a key suspended by a fine wire hangs from the muzzle and over a tiny hole in the floor. When the key is inserted in this hole, a secret trap opens up and the treasure is discovered.

The Woman with a Rose—(Three Reels)—Essanay—December 25.—Featuring Lillian Drew, Ernest Maupain and a strong cast. Adele Clinton poses for a picture for her husband, who is an artist. The picture is exhibited and called "The Woman with the Rose." Lechison sees the picture and wishes to buy the woman, while Czerny, a musician, appreciates art and wants to buy it for its beauty. Lechison leases a studio and advertises for a model. Adele sees the ad and hoping to help her husband, who is down to his last cent, she applies for the position and is accepted. Not until Lechison tries to make love to her does she realize the trap that she has stepped into. She screams, and Czerny, the musician goes to her aid. He kills Lechison. Adele is accused of murder, but her husband, to shield her, confesses his guilt. Adele then declares she committed the crime. Czerny comes forward with his confession, and Adele is freed.

The Boy at the Throttle—Kalem—December 25.—An episode of the "Hazards of Helen" series, featuring Helen Gibson. Bobbie Layson, the son of a station engineer, climbs into a cab of a freight engine and pulls the throttle. Helen is ordered to derail the runaway and thus prevent it from running head-on into the approaching passenger train. Lyson, fearing for his son's life, phones her not to send the engine into the ditch, and a small truck suggests a way out of her dilemma. Helen gets the car on the track and speeds down the grade to the end of the siding where she opens the switch and flags the passenger train. She then speeds to the Melius bridge and reaches it before the runaway train. Climbing to the topmost girder she then hangs suspended by a rope and as the onrushing train roars across the bridge she drops to the top of a freight car and in a few seconds the runaway is brought to a stop.

No Smoking—Lubin—December 25.—Featuring Billie Reeves as Wilkens, a tobacco fiend, who, remembering that his Aunt Julia, owner of a bundle of coin, dislikes smoking, when he asks her to come and visit him decides to bar tobacco from his home during her stay. She finds a stray bundle of ashes lying about and he tells her that



he uses it for tooth powder. Later when he carelessly sticks a cigarette in his face he is forced to swallow it when Aunt Julia turns about and he tells her it was a lady finger. He sneaks away into the den to steal a smoke and Aunt Julia comes in and almost catches him. Finally he thrusts the burning cigar into his pocket and shortly after his trousers burst into flames and Aunt Julia, discovering the deception, leaves with her bank roll undisturbed.

The Sacred Tiger of Agra—Selig—December 25.—Dr. Harris and his daughter, Jennie, incur the gratitude of Omah, a native in the jungle. The Sacred Tiger of Agra is released by a vindictive servant. Dr. Harris dies and Jennie is left with Omah to protect her, and Rajah Hamurii purchases the doctor's land and plots to secure her for himself. Omah and Jennie flee to the jungle, where they come upon the Sacred Tiger, who is put to sleep with a powerful drug. The Rajah overtakes Jennie and when she offers

to restore the tiger if he will provide a guide to escort her to the settlement the honor of the Rajah forces him to agree to this.

The 13th Girl—(THREE REELS)—VITAGRAPH—DECEMBER 25.—Featuring Arline Pretty, Julia Swayne Gordon, Robert Whitworth and Arthur Cozine. Lottie Evans, a beautiful girl of the sweatshops, is offered a position of the 13th girl in a wonderful fashion show given by the department store firm of Daymond and Sons. Jo Daymond, the junior partner, becomes infatuated with the girl's beauty, and Lewis De Freece, the artistic advisor of Jo, also falls in love with her. Jo is engaged to a wealthy society girl unknown to Lottie, who is a Rescue-Home patroness and settlement worker. Lottie refuses to go with Jo and as a result she loses her position in the store, and one night she meets him and gives in to his pleadings, and after that her family is secured from want and she is happy in the thought that after Daymond, Senior's death, Jo has promised to marry her. He is forced to marry Ethel Gibson, and the first Lottie knows of it Lewis De Freece walks into the fashionable apartment where she is living and hands her a bill of sale for the place, intimating that it includes her. Later the affair gets into the papers, killing Jo's father and Jo ends his life, while Lottie and Ethel becomes lifelong friends and companions.

Mutual Program

The Winning of Jess—(TWO REELS)—CENTAUR DECEMBER 9.—Starring Margaret Gibson and the Bostock animals. Charles Robbins, deserted by his wife, goes to Arizona with his child. After a terrible night fighting the pumas in the desert, he leaves the baby girl on the doorstep of the Crosby home. Robbins builds himself a hut in the woods nearby and for years plays the part of guardian angel to "Jess Crosby" without ever revealing his identity. Jess is wooed by Tom Gunn, a cowboy, Robbins' brother and his son John arrive at the Crosby's. John is attracted to Jess and Tom calls "the tenderfoot" to account. This angers Jess and she promises to marry John. However, a strenuous battle with pumas results in the worthiness of Tom, the saving of the hermit from death, and the reunion of the two Robbins brothers. Then Tom looks forward to marriage with Jess, while John finds himself established as the girl's cousin.

Seeing America First—(SPLIT REEL)—GAUMONT—DECEMBER 14.—In the first half of this reel the Mutual traveler conducts a visit to the steel mills of Pittsburgh. The second half of the reel is devoted to:

Keeping Up With Joneses.—"Pa" is so well intentioned in his desire to help "Ma" get ahead of their social enemies, the Joneses, that it seems almost cruel to make him fail. This is one of a series of comic cartoons drawn by Harry Palmer.

The Ace of Death—(THREE REELS)—RIALTO—DECEMBER 15.—Featuring Stella Hammerstein. Through love for her sister's husband, which changes to hate on being repulsed, Theresa Castellar causes him to be dealt the "ace of death." Before fleeing to America, however, Theresa sets



her sister's child adrift at sea, robbing her of a precious diamond necklace. Paula then goes to America and haunts the gambling houses in search of Theresa and her associate, Belton. At last the chance for Paula's revenge comes, Doris, a girl whom she has saved from suicide, being the tool. However, in the discovery that Doris is her own child, Paula forgets revenge, allows her enemies to escape and determines to live the rest of her life for her daughter.

Cissy's Innocent Wink—CASINO—DECEMBER 19.—Deacon Crabapple brings back Cissy, his young wife, from the city. Unknown to him, she is afflicted with a nervous trouble which takes the form of an unconscious wink. Her husband thinks that she is flirting with the whole parish. Complications follow and it is not until the deacon threatens to shoot every man in the congregation that a doctor clears up the scandal of Cissy's flirtatious conduct.

The Bankhurst Victory—(TWO REELS)—RELIANCE—DECEMBER 19.—Featuring Irene Hunt. The famous Kaffire diamond has been placed in the vaults of J. Jacard & Son, jewelers. Reginald Mason, manager of this company, conspires with Jim Hanson to steal the gem. Mrs. Mason pleads with her husband not to commit the theft, but with no results. She then slips out and talks



to Hanson. The next morning Mrs. Mason's body is found in the shrubbery and her husband is accused of mureder. Remar, a famous detective, finally catches the murderer and the other two persons connected with the jewel theft and restores the gem before its absence has been noticed.

The Necklace of Pearls—THANHOUSER—DECEMBER 19.—This story has to do with the efforts of two crooks who have stolen a valuable neck-



lace while on the passage from Europe to America and concealed it cleverly beneath the ribbon of a cat. The thieves are defeated by the little daughter of the woman who has lost the pearls.

Making a Man of Johnny—BEAUTY—DECEMBER 20.—Featuring John Sheehan, John Steppling and Carol Halloway. John, a wealthy bachelor, falls in love with Carol, a sprightly bathing girl. John's sister writes that her son Johnny is too good to be true and asks John to make a man of



him and he tells his bathing beach sweetheart that his nephew, an awful simp, is coming to visit him. Johnny proves anything but a simp and he and Carol become friends at first sight and when she tells him what his uncle said he arranges to act the part of the simp he is supposed to be. Johnny asks his uncle if he were in love with a girl and there was another fellow, what he would do and his uncle answers: "Marry her, you simp"! Johnny follows the good advice and when Carol and he are wedded they return to uncle's presence and Johnny thanks him for making a man of him.

The Clean-Up—(TWO REELS)—AMERICAN—DECEMBER 20.—Featuring Winnifred Greenwood and Frank Borzage in the story of how gambling in a city is left run by a wealthy politician until he discovers that his own daughter is in the clutches of a leader of a gambling house and then through the aid of the girl's lover, a newspaper reporter, he cleans up the city. For a longer review see another page of this issue.

When William's Whiskers Worked—FALSTAFF—DECEMBER 20.—In this comedy, William, the girl's father, is forced to give his consent to the marriage of his daughter through the workings of misfortune. William's whiskers hold him in good stead, for, penniless and far from home, circumstances force him to make his whiskers work in a side-show as a beared lady. His daughter's beau saves him from this undignified occupation and agrees to keep "mum" on consideratiin that he gets the daughter.

Ambition—(THREE REELS)—THANHOUSER—DECEMBER 21.—With Gladys Hulette and Howard M. Mitchell. A strong, determined man personifying Ambition wins the daughter of a distinguished banker through sheer force of personality. The "Man of Ambition," who is a newspaperman of ability, takes a chance to mount higher on the ladder of fame, although it means the ruin of his father-in-law. However, a former suitor of the girl sacrifices his fortune to save her father. The daughter, learning the cause of their misery, throws over the man and accepts her old suitor who has stood by them in the hour of need. Then the "Man of Ambition" rises to achievements, but not happiness.

The Mystery of Carter Breene—(THREE REELS)—CENTAUR—DECEMBER 22.—Featuring Crane Wilbur. When Carter Breene is found dead—the result of stabbing—circumstances point to the guilt of Margery, Breene's adopted daughter. Allan Dare, who is interested in the girl, does all in his power to save her, while Darrell Shane, who is trying to force Margery to marry him, uses the circumstances to further his ends. The identity of the real murderer comes as a surprise to all concerned, for it is none other than Arthur, Breene's wayward son, who has recently been disinherited by his father. Shane, who has suspected Dare, is nonplused at the result, and he realizes that he has no further grounds for threats to Margery.

Toodles, Tom and Trouble—FALSTAFF—DECEMBER 23.—Tom is in love with little Toodles' young aunt, and to please the baby's mother and thus indirectly please his sweetheart, he takes Toodles out in the park. Leaving his charge asleep on a bench, he takes a stroll with a friend. Meanwhile an officious gentleman takes the child and tries to find its parents. Returning to the bench, Tom sees a ferocious dog seize what he thinks is the helpless form of Toodles but what is in reality only a doll, as he finds after some hair-raising adventures. He finally recovers the child, returns home and receives modestly the thanks due for the care of the infant.

Yes or No—AMERICAN—DECEMBER 24.—Featuring Alfred Vosburgh and Nell Franzen in the story of a young girl who receives a letter from her sweetheart telling her to either answer his



proposal by "yes or no." She has visions of a happy home and their wedded life if the answer is "yes" and has visions of her stage career if she says "no." She finally decides that the answer should be "yes" and writes him telling him this.

The Pitch of Chance—(TWO REELS)—MUSTANG—DECEMBER 24.—Featuring Helene Rosson, Jack Richardson, Lizette Thorne and Frank Borzage in a story of a young gambler who wins in a

hand of poker a girl from another gambler. The girl makes him feel sorry for his action and he takes her back to the gambling town the next morning. She later is the means of saving his life and he finally tells her he wants to really marry her. For a longer review see another page of this issue.

That Country Gal—Beauty—December 25.—Featuring Neva Gerber, Lucille Warde, William Carroll and Nan Christy. When the country girl's aunt, cousin and uncle receive word that she is coming to the city to visit them, they are horror-stricken. She proves, however, to be a



vivacious, stylish and pretty young girl, and her uncle, not recognizing her, starts a flirtation. All sorts of complications arise until the girl has uncle, aunt and cousin literally eating out of her hand and they all break their necks to wait upon the once despised rural relative.

Author! Author!—(Three Reels)—Mustang—December 25.—Featuring Art Acord, Rea Berger, Chief Big Tree and Larry Peyton in a story of Marcellus Peckinpaw, who insists on directing the film version of his celebrated book and incurs the enmity of Montague, the director of the company. Through Peter Lone Wolf, Buck Parvin rids the company of the author's presence and receives $50.00 as a reward. For a longer review see another page of this issue.

Hunting—Casino—December 26.—While Lord Fitzroy and Count de Gorgonzolli, two impecunious gentlemen, are at lunch with Gladys, the plume on that lady's hat becomes ignited from a candelabra and she demands that it be replaced. After exhausting all means of running down a plume, the two decide to go hunting. But the most they get, however, is the novelty of being arrested by the game warden, while Reginald Astorbilt buys Gladys a plume and makes her a fast friend.

Universal Program

The Frolics of the Marionettes—(Split Reel)—Powers—December 9.—A well known vaudeville act, that has played in every circus in the United States. The manikins are operated by strings. On the stage itself a vaudeville performance takes place while the manikins in the different boxes furnish some amusing comedy. On the same reel is:

Nature's Monstrosities—Showing the villains and clowns of the wilds. The pictures were made by Curator Raymond L. Ditmars of the New York Zoological Garden.

Universal Animated Weekly No. 197—Universal—December 15.—Congress besieged by suffragettes at Washington, D. C.; *Great Northern* leaves on her maiden trip for Honlulu; Ambassador Jusserand aids dedication of statue of Joan of Arc, New York City; flames destroy town of Avalon, Catalina Island, Cal.; Ways and Means Committee assembles for opening of Congress; Samuel Gompers, A. F. L. head, visits Universal City; Australian cadets on globe-girdling tour, visit Mayor of America's metropolis, New York City; fashions; receiving wireless message hurled 5,600 miles over sea and land, Chicago; war on Mexican border; noted writer opens outdoor office to keep stenographers healthy; Wellesley, Mass.; Ambassador Gerard "Man of the Hour," at Legation desk, Berlin, Germany; U. S. refuses to allow *E-boat*, built for Allies, to leave until after war, Charleston, Mass.; new superdreadnought is made Atlantic fleet's flagship, Hampton Roads, Va.; cartoons by Hy. Mayer.

Lord John in New York (Four Reels)—First Episode of "Lord John's Journal" Series Gold Seal—December 14.—Featuring William Garwood. Lord John, younger brother of the Marquis of Haslemere, is famous as "John Hasle," author of detective romances. In America, the rehearsals of the dramatization of one of Lord John's books have been called off by Julius Felborn, the manager, at the instance of one of his close friends, Roger Odell. Lord John finally comes to America, discovers the reason for Odell's animosity toward him and offers to solve a mystery which closely concerns Odell and his sweetheart, Grace Callander. Two of Grace's



former lovers have been mysteriously done away with by someone to whose interest it is to keep Grace unmarried. Grace is not willing to expose Roger to the same fate. Lord John ultimately discovers that Mirian, Grace's sister and the unsuspected wife of Paola Tostini, an Italian, is the culprit. Her guilt being established, Marian eludes her captors and jumps out of a window to her death.

Stage Struck—Joker—December 18.—With Max Asher—When a show troupe arrives in town, Jane sees the performers, falls in love with the tenor of the opera and turns down her country lover. The latter tries to prevent Jane from doing anything rash, but his efforts are not needed, however, as it turns out that the tenor is married to a wife of no sweet disposition.

Love and a Savage—Nestor—December 20.—With Eddie Lyons and Lee Moran. Betty decides to be a missionary in a savage land. This pleased her father and mother, but not Eddie, who, for fear of losing her forever, proposes that she marry him. But she refuses. He enlists the aid of his friend Lee. The latter dressed, or undressed, as a savage, is taken to her home by Eddie, who tells her that he is a real savage and will be good for her to practice missionary work on. Lee is a good actor, and in no time Betty comes to the conclusion that missionary work is not to her liking, and phones Eddie the good news.

Christmas Memories—(Three Reels)—Gold Seal—December 21.—Featuring Ella Hall and Robert Z. Leonard. Little Sunshine is an orphan child of the mountains, who is being brought up by Rev. Baker. Robert Harding, a clubman, sets up a camp in the mountains and meets Little Sunshine. They marry soon later and return



to the city. Here the girl has a hard time to get along, and her husband becomes piqued at her inability to conform with the conventions of his accustomed existence. Finally Harding returns home to find that his wife has disappeared. He throws himself into a whirl of dissipation in an endeavor to forget. Some months after Little Sunshine has returned to her mountain home, the kind minister learns that his former charge is about to become a mother. Harding feels the sting of remorse for his actions toward his wife and becomes disgusted with the life he is leading. He seeks out Little Sunshine, and there is a happy reconciliation as they both fondle their first-born.

Graft—(Two Reels)—Universal—December 20.—Second episode of the series serial entitled "The Tenement House Evil," written by Hugh C. Weir and Joe Brandt. Bruce Larnigan is elected to the office of District Attorney, and immediately sets out to better the tenement house conditions. The Trust Syndicate, whose members own most of these properties, plan to discredit Bruce by luring him to a certain notorious house, and then having him arrested. Their plan fails, however, and the District Attorney learns the leader of the Syndicate. This man's children are trapped in a burning building. Bruce rescues them and Maxwell Dow then promises to aid him in bettering the conditions. Learning this the Syndicate prepares to fight vigorously both the deserter and the zealous reformer.

When Love Laughs—Imp—December 21.—Matt Moore and Jane Gail. David and Jane are in love, but each is suspicious of the other. Jane employs Bessie to meet David and put him to the test by inducing him to make love to her. David gets John to help him in a like manner. John persuades Jane to elope and Bessie per-



suades David to elope with her. John and Bessie, however, who have always been lovers (unknown to the audience) rig up a scheme whereby they bring David and Jane to their senses.

The Great Fear—Laemmle—December 22.—Larry Moore, who has a small grocery store, is in love with Peggy O'Grady, but, while she likes Larry, she is fascinated by the better dressed fellows who go in for "swell times." Peggy's mother, who takes in washing, one day ruins a shirt. As she cannot afford to pay for it, she is greatly troubled. Peggy, however, tells her that only a "cheap skate" would oblige her to make it good, for the shirt was worn out anyway. It turns out that Ed, the man who has taken Peggy out in a taxi and become quite familiar with her, is the owner of the shirt. He refuses to pay for his laundry. Later, Peggy, learning Ed's real character, forces him to pay her mother. Larry then throws him out of the store, and Peggy, who has been perilously near the downward course, finds consolation in the true love of Larry.

From Beanery to Millions—(Two Reels)—L-Ko—December 22.—When Alice's father dies he wills her to a cafe owner, to whom he is indebted, and Alice is forced to work in the cafe. She is befriended by a young man who is heir to an immense fortune and becomes his wife. The father, however, disinherits his son for marrying against his wishes, and they live in extreme poverty. Later the young people's child is injured by an automobile in which its grandfather is riding. A reconciliation takes place and all go to live in the father's house. The cafe owner, who is now a butler in the father's house, forces Alice to open the safe. But the automobile in which the villain attempts to escape blows up, and when he comes down the money and jewels are recovered.

One Hundred Years Ago—(Two Reels)—Laemmle—December 23.—Rupert Julian and Dorothy Davenport. Humphrey Lane is a lifelong friend of his neighbor, Mr. Gilbert. They strongly favor a marriage between Lane's son, Rodney, and Gilbert's daughter, Evelyn. The son and daughter have no objections as they are in love already. The betrothal is soon celebrated, but immediately after, the two fathers have a violent quarrel and heartlessly separate

the young people. Gilbert's pride makes him obdurate and he will not allow Evelyn to even see Rodney. Evelyn dies of grief. When Rodney goes to Gilbert to apologize for his father, he is too late. Gilbert, overcome with remorse, shoots himself, after recording the outcome of his pride in his diary, and leaving it as a warning to his descendants. One hundred years later, this warning is read at the needed moment, and prevents another pair of lovers from being forced apart by pride.

Howard's Monarchs of the American Forest—(SPLIT REEL)—POWERS—DECEMBER 23.—A vaudeville act consisting of the feats of some trained black bears. The cumbersome beasts are put through their paces by Mr. Frank Howard, assisted by his wife. The animals manifest the result of long and skillful training.

The Terrible Truth—REX—DECEMBER 24.—Old Dave Phelps and his partner, Tom Sanford, are doing very well with their prospecting. Tom is in love with Mary Ann, Phelps' daughter, but the latter believes she loves Steve, a loafer and hard drinker. However, she learns that Steve is unfaithful and, in a moment of pique, marries Tom. Finally, after a struggle between Tom and Steve, by which Tom convinces the girl of the strength of his love, Mary Ann realizes that her real love is for him, and not Steve.

The Tail of the "C"—(THREE REELS)—VICTOR—DECEMBER 24.—Mary Fuller and Paul Panzer. Ever since the arrival of Mary Carpenter and Peter Cooper at a seashore hotel, the latter has yearned to be acquainted with the former. Through a mistake in valises, Peter has learned



that the girl is interested in a certain Professor Von Munsternberg's works on astronomy. Since Mary will have nothing to do with him as Peter Cooper, he decides to impersonate the learned professor. This works very well, and Peter makes a hit with Mary, thanks to her superficial knowledge of the heavens. Finally the real professor appears on the scene and unmasks the imposter. Peter, however, puts himself in a better light by capturing a robber. After he convinces her that it was his only chance of winning her, she relents and pardons the way he has betrayed her confidence.

When Rogues Fall Out—(THREE REELS)—BISON—DECEMBER 25. — With Helen Holmes. The president of the S. L. Railway obtains a franchise for his company. Frank Hynes, an acquaintance of Helen Holmes, is a friendly visitor to the house, but in secret, is trying to get his hands on the franchise. Through the aid of Ben White, a dope fiend, Frank Hynes finally steals these papers. White is a cleaverer thief than Hynes believes, for, before delivering the papers to him, White has photographed them. When Hynes turns on his helper and has him sent up for ten years, White escapes on the way to prison, later meets and becomes acquainted with Helen, and she is instrumental in eluding Hynes and getting the copy of the papers to her father. Hynes is finally arrested and White is given his freedom. As the story ends, White is on the way toward leading a better life with the assistance of Helen.

Greed and Gasoline—L-KO—DECEMBER 26.—With Reggie Morris and Gertrude Selby. Two lazy tramps scheme to make some money. One pretends to be hit by Reggie's auto. He is taken to the young peoples' home, where all of his extravagant whims are satisfied out of sympathy and fear of a law suit. Finally, the tramp's fat side partner arrives, and they try robbery, with the result that the victory is on the side of the police.

Stronger Than Death—(TWO REELS)—REX—DECEMBER 26.—With Louise Carbasse. June Lathrop, an orphan, under the guardianship of Rupert Spaulding, a rejected suitor of her deceased mothers, falls in love with John Henshaw, a young surgeon. June, however, realizing how truly her guardian loves her, feels she can not do other than accept his proposal. Not long after their marriage Rupert dies. June's promise to him that she would not marry again causes her untold grief, for Henshaw still presses his suit. One night the girl falls from the balcony and sustains concussion of the brain. It happens that Henshaw, now a celebrated surgeon, operates upon her. While under the anaesthetic, Rupert comes to her in spirit and releases her from the promise. When regaining consciousness, June finds that the spirit-dream has been true, for the document which bore the promise is in ashes, as in the dream.

Feature Programs

Fox

The Unfaithful Wife—(FIVE REELS).—Featuring Robert Mantell and Genevieve Hamper in the story dealing with the terrible revenge planned by a husband against his wife and her lover. The husband is buried alive, but he manages to escape and assumes a disguise. He poses as a rich friend of her late husband and soon gains her promise to marry him. He is challenged to a duel by her other lover and just before he fires the shot he removes his disguise and reveals his identity and kills the other man. Later when he marries Juliet she asks where his collection of jewels is hidden, he blindfolds her and leads her to the tomb where she had imprisoned her husband and there makes known to her who he really is and locks her up in the sepulchre to meet the fate she had planned for him. For a longer review see another page of this issue. N. G. C.

Kleine-Edison

The Destroying Angel—(FIVE REELS)—KLEINE-EDISON—DECEMBER 8.—Featuring Mabel Trunelle and Marc MacDermott. In short, this is the story of the fate which befalls the many lovers of Mary Ladislas, a charming actress. One by one they are mysteriously killed off until the unfortunate girl becomes known as "The Destroying Angel." Finally, her husband, believed to be dead, arrives on the scene and breaks the spell. The real "Destroying Angel" has been no other than Mary's jealous and covetous manager. For a longer review see another page of this issue.

Metro

The House of Tears—(FIVE REELS)—METRO—DECEMBER 9.—Featuring Emily Stevens as the wife of a husband who pays more attention to the market than to her. Finally the two divorce; the wife re-marries and becomes the wife of a prospector in the West. The latter, who has won the woman from her financier husband, in time becomes tired of her. They have a quarrel and she is accidentally shot. Thinking his wife is dead, he comes East and has phenomenal success in Wall Street. He falls in love with his wife's daughter (by her first marriage) who is a newspaper writer under a nom de plume. Ultimately mother and daughter are reunited. They confront the man with his sins in a sensational manner, and in a frenzy he kills himself. For a longer review see page 1291 of last issue.

Rosemary—(FIVE REELS)—METRO—DECEMBER 20.—Featuring Marguerite Snow. The elopement of Dorothy Cruikshank and her lover is broken up by a violent thunder-storm, and they are compelled to seek shelter in the house of Sir Jasper. Dorothy's parents, who pursue, also stop at the same house, and it is through the genial Sir Jasper that the parents are reconciled to their daughter's lover. Sir Jasper comes to love the girl, but, realizing his age and unfitness for such a tender young girl, he does not take advantage of Dorothy's admiration for him. Rather does he subjugate his yearnings and see Dorothy and her lover happily married. For a longer review see pp. 1292 of last issue.

Paramount

Mr. Grex of Monte Carlo—(FIVE REELS)—LASKY.—Featuring Theodore Roberts, Dorothy Davenport and Carlyle Blackwell. The plot deals with the efforts of three great continental powers to form a treaty, the object being to isolate England so as to leave her at the mercy of her enemies. The British Secret Service having obtained information regarding the meeting of the representatives of the three great powers, sends Lord Huntersley, a diplomat, to the rendezvous, which happens to be Monte Carlo, and at the same time Richard Lane, a young American millionaire and friend of Huntersley's, arrives at the same place. Lane has fallen in love with the daughter of a Mr. Grex, who is in reality the Russian representative, Grand Duke Augustus Petroff, and his daughter being Grand Duchess Fedora. Lane forces Fedora to declare that she loves him and by persistent spying he finds out what the terms of the dangerous treaty are and finally decoys the three plotters on board his steam yacht, where he sends Lord Huntersley in upon them, remarking, "England will be extremely interested in this." The three representatives of the powers are set ashore and a wedding between the wily American and Fedora on board the Yankee's yacht ends the tale in satisfactory fashion.

Pathe

Pathe News No. 96—PATHE—DECEMBER 1.—Buffalo, N. Y., gives Liberty Bell big ovation on its homeward journey; U. S. Consul Gaffney, recalled from Munich by President Wilson for his pro-German sympathies, returns on the *Oscar II*. Thousands of Industrial Workers of the World pay tribute to the memory of Joseph Hillstrom, who was executed by firing squad in Salt Lake City; annual stock show at Montgomery, Ala.; immense casting for the world's largest telescope hauled 6,000 feet above sea level, Mount Wilson, Cal.; Henry Ford visits the White House to tell President Wilson of his plan to stop the war; showing effects of fifteen months of war at Verdun, France; German guns captured by British exhibited in Hyde Park, London, England; Pathe Paris fashions; novel banquet for the millionaire set given at Pasadena, Calif.; fifteen thousand newsboys attend dinner given by the Rotary Club, Buffalo, N. Y.; society girls in picturesque costumes collect over $13,000 for the poor of Kansas City, Mo.

Pathe News No. 97—PATHE—DECEMBER 4.—Six thousand farmers, prize winners in corn-growing competition, march through the White House grounds, Washington, D. C.; contingent of soldiers from Trinidad is inspected in London by

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the Lord Mayor; children in danger from tuberculosis receive schooling in open air, Kansas City, Mo.; Parent Teachers' Association of Watts, California, carry on new hygienic campaign; Governor Ferguson of Texas crosses into Mexico to confer with General Carranza regarding border raids; crowds in London cheer British troops as they parade the principal streets in the Lord Mayor's procession; animated cartoon; King George of England and the Prince of Wales pay a visit to the front, Northeastern France.

Picturesque Hanoi—(Split Reel)—Pathe—December 6.—An educational scenic in Photocolor giving views of this manufacturing center, which is the capital of French Indo-China. There are close views of the people; their native dress and their manner of living are shown. On the same reel with:

Sugar-Cane Growing—Pathe—Scenes of the Bourbon, Mauritius and Roderiguez Islands east of Madagascar, known as the Mascarene Islands, which produce a quantity of sugar. It is interesting to note the primitive methods employed by the growers in this age. Modern machinery is an unknown quantity.

A Foozle at the Tee Party—Pathe-Rolin—December 8.—Lonesome Luke wanders near the golf course and is angered when hit by a stray ball from the driver of Lord Smitem. He returns the ball with considerable speed and Smitem, who received it on the head, is "put out" for a time. Luke dons the golfer's clothes and makes his way to the club house, where he meets Letty Lotsofcoin. He makes good progress but the time is too short, for Smitem, upon awakening, enlists the aid of the caddies and Luke is not only discredited but suffers physical discomfort as well.

Max Hits the High Spots—(Two Reels)—Pathe—December 8.—Max Linder, the famous screen comedian, is featured. The uncle urges Max to marry the beautiful Elise. Max would like this very much but he is too timid to propose. Max becomes so nervous when he attempts to propose that he cannot even speak. The girl's mother asks the uncle to take the bashful one out to see life. The uncle's idea of seeing life is to visit every cafe in the city and to drink heartily in each. Max becomes overcourageous and instead of hiring a cab purchases one and insists upon driving it home. By some stroke of good fortune they miss every object Max seems to aim for, and arrive home safely.

Deep Dyed Dubs—Pathe-Starlight—December 11.—In this Heinie and Louie comedy the former impersonates the "Black Statue," a piece of sculpture for which the wealthy Mrs. Moore is willing to pay a fabulous sum. Heinie has great powers of control but he is unable to remain stationary when Mrs. Moore embraces him. Everything is very wonderful to Heinie when he awakens and finds it was all a dream.

A Stony Deal—(Two Reels)—Pathe.—Eleventh episode of the "Wallingford" series. Blackie bets his watch against Wallingford's scarf pin that Jonas Squibble will make more out of any deal J. Rufus starts than he will. Wallingford discovers something very valuable in the rocks in Squibble's pasture and buys the land. Jonas is curious, and a fake telegram which he sees decides him to buy the land back again at a much higher price. When Squibble again takes possession of his pasture he informs Wallingford that the place is rich with lithographer's stone, so Blackie takes the pin. For a longer review see another page of this issue.

Pathe News No. 98—Pathe—December 8.—Machine for recording wireless messages by means of an ordinary fountain pen is invented by Dr. R. E. Hall of Chicago; new steel waistcoat to protect the body from shrapnel is part of the equipment of every English soldier sent to the front. British soldiers learning to use bombs and hand grenades in trench warfare; Henry Ford with 139 other peace seekers embarks on *Oscar II* bound for Europe; Pathe Paris fashions; bridge over Missouri River at Kansas City, Mo., is left unfinished as Kansas City, Kas., has built her half; silver fox being raised in burrow-proof pens for market at Northport, L. I.; huge cotton warehouse with a capacity of 250,000 bales being built at Atlanta, Ga.; five hundred prominent business men leave for Syracuse to urge Evangelist Billy Sunday to "save Buffalo."

Pathe News No. 99—Pathe—December 11.—Roger W. Babson of Boston, Mass., opens outdoor office; "Death Avenue" in New York City is to be abolished; Crow Reservation Indian chiefs visit Washington to protest against the opening of their lands to the white people; $200,000 fire which threatens the interned German liner *Vaterland*, Hoboken, N. J.; porpoise fishing is brisk at Hatteras, N. C.; because of hydrophobia in New York the dog catchers are busy collecting some of the 225,000 stray dogs in the city; new 16-inch guns designed for Panama Canal defense reaching the proving grounds to be tested, Sandy Hook, N. J.; students sail joyfully on the *Frederick VIII* to join the Ford Peace Party, Hoboken, N. J.

The Beloved Vagabond—(Six Reels)—Pathe—December 17.—Gold Rooster Play founded on the novel by Wm. J. Locke. The picture, in natural colors, was produced by Edward Jose, and features Edwin Arden in a cast which includes Katherine Browne-Decker and Bliss Milford. Gaston de Nerac returns from France and prepares for his marriage to Joanna Rushmore. Through the perfidy of another suitor he loses her. After a period of recklessness he and Augustus Smith set out on a vagabond journey. He returns and meets Joanna, but they realize that they are not for each other. Paragot then finds something in a cottage that he failed to find in a mansion. For a longer review see another page of this issue.

Triangle Program

Released Week of December 19.

Jordan Is a Hard Road—(Five Reels)—Fine Arts.—Featuring Frank Campeau, Dorothy Gish and Owen Moore in an emotional drama of the Canadian Northwest in which Frank Campau is cast as an ex-convict and Dorothy Gish his daughter, who grows up not knowing who her father was. When the bandit returns to the town his



daughter is still kept in ignorance of who he is, although he protects her, and finally because of her love for Sheldon, an Englishman, which part is played by Moore, is killed in order that they may be united. For a longer review see page 1143 of the issue of November 27.

The Winged Idol—(Five Reels)—Triangle-Kay-Bee.—Featuring Katherine Kaelred and House Peters in a story of how a woman of strong personality meets and recognizes in a millionaire



who is rapidly "going the pace" her soul mate and leads him from degradation only to lose him to his wife and little daughter. For a longer review see page 1143 of the November 27th issue of Motography.

Crooked to the End—(Two Reels)—Keystone.—Featuring Fred Mace and Anna Luther in the story of a station master in a Wells Fargo Express office, his daughter, an engineer who loves her, and two crooks who plan to get money shipped by a wealthy man. All of the highly exciting incidents which follow can only be appreciated when seen on the screen. For a longer review see page 1289 of the issue of December 18th.

Fatty and the Broadway Stars—(Two Reels)—Triangle-Keystone.—Featuring Roscoe Arbuckle as a cleaner around the studio. The humor consists of his breaking up of the scenes in which the various stars are working. Many stars also appear in this comedy. For a longer review see another page of this issue.



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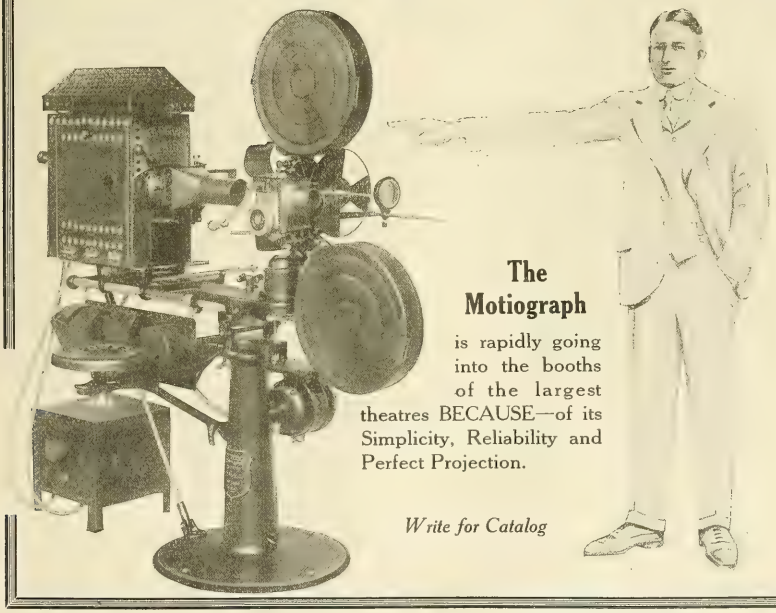
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A Price For Folly—(Five Reels)—V. L. S. E. —A Blue Ribbon Feature, with Edith Storey and Antonio Moreno. The story tells of a young man who is infatuated with an actress. His father warns him to change his mode of living, but Jean pays little heed. In a dream he sees himself brought to utter ruin by his wild living. To spare his wife a broken heart because of her son's behavior the father kills her and then he dies from shock. Financially ruined, the actress spurns Jean and later, when he is mortally wounded in a duel with his rival for her favor, she laughs at him. When he awakens, Jack resolves to reform. For a longer review see another page of this issue.

Father and the Boys—(Five Reels)—Broadway Universal—December 20.—Digby Bell is featured in the comedy adapted from George Ade's famous comedy drama of the same title, a full review of which appears on another page of this issue. N. G. C.

World

Sealed Lips—(Five Reels)—Equitable—World —December 13.—Directed by John Ince, and featuring William Courtnay as Henry Everard, who is imprisoned for a murder committed by his friend Cyril Maitland, a minister, and who as a consequence is scorned as the seducer of Alma Lee, the girl whom Cyril has ruined. Many years later Maitland makes a public confession of his guilt. The story is impressively dramatic and convincing. The production and acting is admirable. In the supporting cast are Adale Ray, Arthur Ashley and Mary Charleson. For a longer review see another page of this issue.

Miscellaneous

The Burglar and the Lady—(Five Reels)—Sun Photoplay.—Featuring James J. Corbett and Claire Whitney. The play opens with the legal separation of Henry Banfield and his wife who have two children, both boys. One is given over to the mother's care and a life of poverty, and the other remains under the guardianship of the father and reared in the lap of luxury. The poor lad becomes a thief and rises to notorious eminence as the most daring burglar of the age, a social Raffles of engaging personality. The other boy becomes a minister of the gospel and a friend of Mr. Harmon, a wealthy banker. The minister is in love with Norma, Harmon's daughter, who does not reciprocate his affections. Raffles is successful in winning Norma's love, however, and with the aid of a confederate, he loots the mansion of various jewels and later robs the Harmon bank. Later John Banfield discovers that the burglar is his brother and Raffles escapes and decides that for the girl's sake he will turn over a new leaf and the final scene shows the lovers sailing away on a steamer to other lands.

The Waif—(Five Reels)—Aurora.—Featuring Matty Roubert as a waif who performs a service for Henry Irvington and is invited by the old actor to share his meager board and lodging. The two are poverty stricken and on the verge of starvation when the waif applies to Bradley, a famous manager, for work, and to prove his ability the boy gives some imitations of well-known actors and is engaged to star in a juvenile play that he is producing. Bradley prepares a moving picture version of the play and a series of the scenes are taken at the Bradley mansion and Mrs. Bradley invites the waif and Irvington to tea. To interest the boy she tells her own baby was kidnaped a few years before and describes the peculiar birthmark that the child had over its heart. The waif, who is ignorant of his parentage, has such a birthmark and is at once recognized as the lost child.

SOME NEW THEATERS

Delaware.

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District of Columbia.

Motion pictures of "The Father of Waters" on a rampage was a feature of the National River and Harbor Congress which opened in Washington December 8. This was the first time these pictures, taken when the Mississippi river rose sixty feet and burst through the levees at Vicksburg, have been shown here. Secretary Redfield, of the Department of Commerce, spoke at the congress. Logan Waller Page, chief of the United States office of public roads; Senator Ransdell of Louisiana, Senator Reed of Missouri, Senator Phelan of California, Governor Dunne, of Illinois, and others, also delivered addresses.

Illinois.

George Greenbough and C. A. Flinn took charge of the Grand theater, Sterling, December 1, LaGrille & Middleton retiring.

The Majestic theater, operated by Mrs. Twadell in Clinton, is closed.

G. A. Glens has purchased a moving picture show at Penfield and will shortly move his family to reside there.

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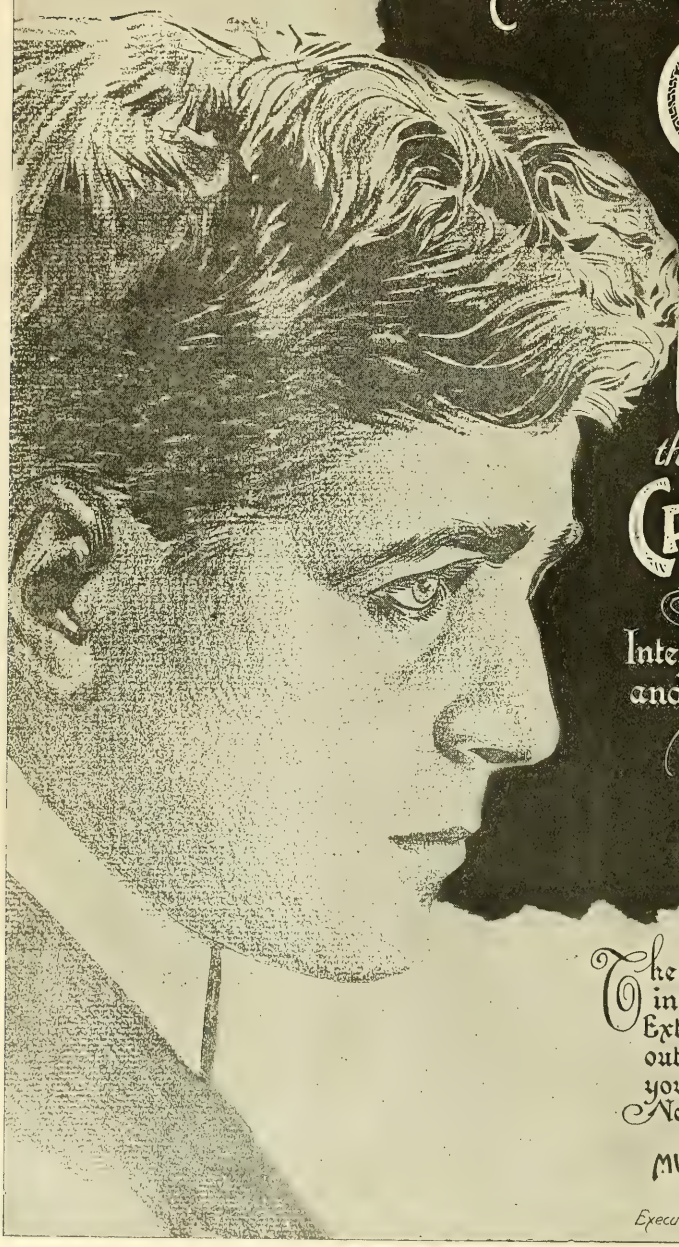
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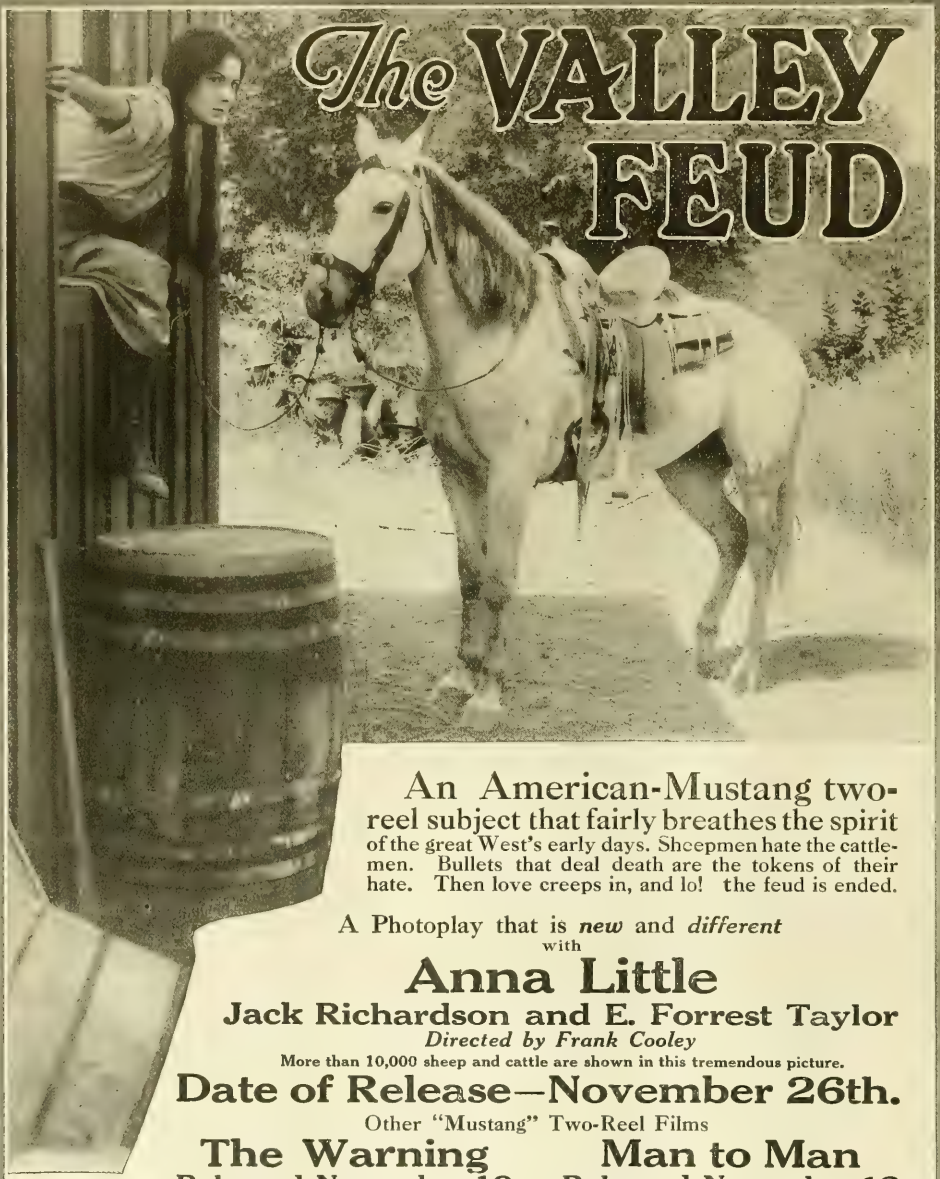
Released Nov. 24th
IN THE REGULAR
MUTUAL PROGRAM

There are Mutual Film Exchanges in 68 Cities Now—Affording Extraordinary Service throughout America. For address of your nearest exchange write New York Office

MUTUAL FILM CORPORATION
John R. Freuler, *President*
Executive Offices · 71 W. 23rd St., New York City


MUTUAL FILM CORPORATION Announces
In the Regular MUTUAL PROGRAM (all stars-all features)
A THREE REEL CLIPPER STAR FEATURE
THE ALTERNATIVE
A STIRRING DRAMA
FEATURING THE NOTED
BROADWAY STARS
CONSTANCE CRAWLEY
and ARTHUR MAUDE
RELEASED NOV. 20th
IN THE REGULAR
MUTUAL PROGRAM
NO EXTRA CHARGE
MUTUAL PROGRAM

MUTUAL PROGRAM



An American-Mustang two-reel subject that fairly breathes the spirit of the great West's early days. Sheepmen hate the cattlemen. Bullets that deal death are the tokens of their hate. Then love creeps in, and lo! the feud is ended.

A Photoplay that is ***new*** and ***different***

with

Anna Little

Jack Richardson and E. Forrest Taylor

Directed by Frank Cooley

More than 10,000 sheep and cattle are shown in this tremendous picture.

Date of Release—November 26th.

Other "Mustang" Two-Reel Films

The Warning — **Released November 19**

Man to Man — **Released November 12**

"Mustang" Films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President — CHICAGO, ILLINOIS

MUTUAL PROGRAM

The KEY to the PAST

An entrancing "Flying A" drama that throbs with exciting action throughout two vivid reels. A wonderful storm at sea! A ship is struck by lightning. The pictorial effect is terriffic!

The Stars

WINIFRED GREENWOOD—EDWARD COXEN

Directed by Charles Bartlett

Released November 22nd

THE BLUFFERS

"Flying A" drama—one reel

with

Vivian Rich and Alfred Vosburgh

Directed by Reaves Eason

Released November 26th

The "Beauty" Comedies

The Drummer's Trunk

It's a "Beauty" whirlwind, with

Carol Holloway and John Sheehan

Directed by James Douglass

Released November 23rd

CUPID BEATS FATHER

Here's a "Beauty" crackerjack featuring

Neva Gerber and Frank Borzage

Directed by James Douglass

Released November 27th

"Flying A" and "Beauty" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

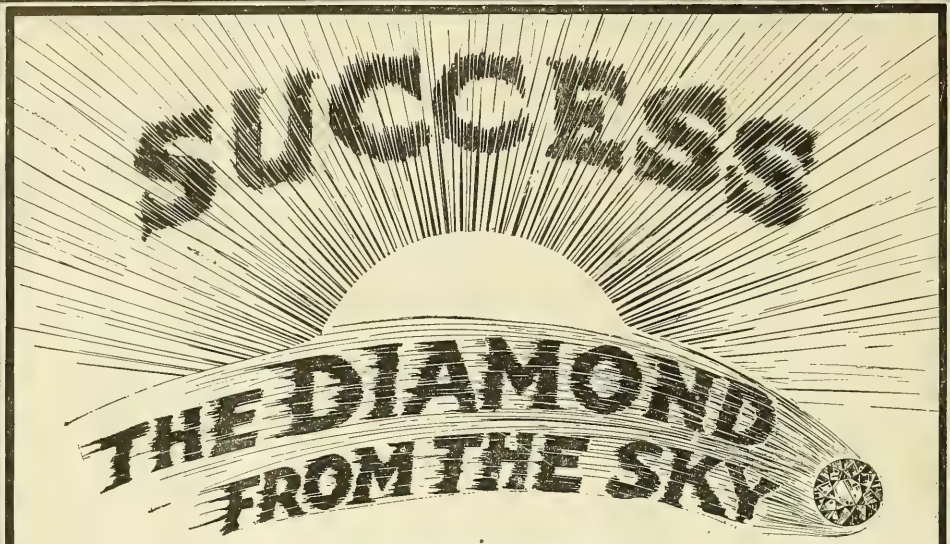
American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Illinois



MUTUAL SPECIAL FEATURE



A Picturized Romantic Novel

By Roy L. McCardell **Directed by W. D. Taylor**

"The Diamond From The Sky" now has proved itself the most tremendous motion picture triumph that the world has ever known. Next week marks the first run close of this stupendous feature. The bank accounts of exhibitors everywhere bear testimony to the phenomenal success which this great picture has enjoyed.

$10,000 For A Suggestion!

Your patrons are all excited about the huge cash prize offer. Keep them informed. Urge them to suggest a sequel. All suggestions must be sent to North American Film Corporation, 71 West 23rd Street, New York City.

You exhibitors who haven't booked "The Diamond From The Sky"—you can book it now and clean up *BIG!* You're assured of success *week after week.*

For booking information, see North American representatives at your nearest Mutual exchange, or write us.

North American Film Corporation

JOHN R. FREULER, President

Executive Offices: 71 West 23rd Street, NEW YORK CITY

North American representatives at every Mutual Exchange in America

MUTUAL PROGRAM

A Week Crowded With Money Making Opportunities

Read what you get from the Gaumont Company on the Mutual new $8,000,000 Program at no advance over regular prices

Sunday Nov. 14 — **"BEAUTY IN DISTRESS"** — **Casino Star Comedy**
Featuring HARRY VOKES of Ward & Vokes

Tuesday Nov. 16 — **"SEE AMERICA FIRST"** — **Scenic**
A trip to Portland, Me., and the White Mountains

"KEEPIN' UP WITH THE JONESES" — **Animated Cartoon Comicality**
Pa McGinis takes a flyer in stocks

Wednesday Nov. 17 — **RIALTO STAR FEATURE** — **The event of the month**
MISS GRACE VALENTINE IN
"THE NEW ADAM AND EVE"
Multiple-Reel Feature with Garden of Eden Vesture

Thursday Nov. 18 — **MUTUAL WEEKLY NO. 46** — **News of the World FIRST**

Sunday Nov. 21 — **"THE HOUSE PARTY"** — **Casino Star Comedy**
Featuring HARRY VOKES of Ward & Vokes

GAUMONT COMPANY

Flushing, N. Y. **Jacksonville, Fla.**

Made in America. **Distributed throughout the U. S. and Canada by the Mutual Film Corporation**

MUTUAL PROGRAM

THANHOUSER FILMS

EDWIN THANHOUSER PRESENTS

IN THE HANDS OF THE ENEMY



A STORY OF DARING & PATRIOTISM, IN WHICH MORRIS FOSTER GIVES A WONDERFUL CHARACTER INTERPRETATION AND INDA PALMER IS AT HER BEST.

TWO REELS TUESDAY NOV. 16

BENEATH THE COAT OF A BUTLER

AN UNUSUAL STORY WHICH GRACE DE CARLTON, MORGAN JONES AND EARNEST HOWARD UNFOLD WITH STRIKING REALISM



ONE REEL SUNDAY NOV. 21

FALSTAFF COMEDIES

EDWIN THANHOUSER PRESENTS

FALSTAFF FILMS THE BIRTH OF A NATION

HANNAH'S HENPECKED HUSBAND

ONE REEL MONDAY NOV. 15TH

CAREY HASTINGS, BOYD MARSHALL AND WILLIAM A. HOWELL IN FUN FIT TO FEATURE.

A CUNNING CANAL-BOAT CUPID

ONE REEL THURSDAY NOV. 18TH

COOPER+CUNNINGHAM+CUPID=COMEDY. SUFFICIENT IS THIS FOR ALL PURPOSES.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO & CANADA

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL MASTERPICTURE



EDWIN THANHOUSER PRESENTS FOR THE MOST DISTINGUISHED CONSIDERATION OF THE INDUSTRY — PARTICULARLY THE EXHIBITOR-CONNOISSEUR,

"INSPIRATION"

(FIVE REELS)

IN WHICH IS FEATURED

AUDREY MUNSON

THE MOST FAMOUS ART MODEL IN THE WORLD

STAGED BY GEORGE FOSTER PLATT, FROM THE STORY BY VIRGINIA TYLER HUDSON

THANHOUSER FILM CORP. NEW ROCHELLE. N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO AND CANADA.


$1,000
I WANT $1,000,000
VICTOR GERARD
Rolfe Photo Plays Inc.
presents
Mr. WILLIAM FAVERSHAM
in
ONE MILLION DOLLARS
by Arnold Fredericks
A METRO wonderplay in Five intense acts of mystery, money and romance.
Directed by John W. Noble.
I WANT $1,000,000
VICTOR GERARD
I WANT $1,000,000
VICTOR GERARD
METRO PICTURES


I WANT $1,000,000
VICTOR GERARD
RELEASED
on the
METRO
PROGRAM
NOV. 22nd

How Triangle Plays Hold Their Place

It is said that dramatic critics tire of the plays they see; that their sense of appreciation is dulled with repetition, and that constantly increasing power is demanded by them in the plays they review as the weeks roll on.

It sounds reasonable, but—

Is it not interesting and also highly significant when the critics of great cities keep on insisting that Triangle Plays are increasing in quality?

Listen to this—

In "Double Trouble," the top notcher at the Knickerbocker Theater this week, Douglas Fairbanks exceeds his performance in "The Lamb" by a wide margin. "Double Trouble" is somewhat in the melodramatic comedy class, and there is enough melodrama, real comedy, with pathos thrown in for good measure to please anyone. —*N. Y. Mail.*

"Weber and Fields" in "The Best of Enemies" are seen in a clever plot of the chap who disappears and manages to have his rival accused of his death. Even if it were not generally an excellent comedy, two scenes would make it worth while to see. To see Lew Fields as a prisoner try to ingratiate himself with a murderous looking juror is to be tickled clear down in the midribb.

—*N. Y. Evening Sun.*

If the tale of the jaded critical senses be true, does not this speak eloquently of the Triangle Quality?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

LUBIN

PRESENTS

THE TOPIC OF THE HOUR

THE NATION'S PERIL

FIVE ACTS OF PURPOSE AND PUNCHES
SEC. JOSEPHUS DANIELS
ADMIRAL WINSLOW - ADMIRAL FLETCHER

SOLDIERS, SAILORS - MARINES
U.S. ATLANTIC FLEET
NIGHT ARTILLERY ATTACK
WIRELESS STATION
ACTUAL SINKING OF STEAMER BY SHELL FIRE

WITH
EARL METCALFE - ORMI HAWLEY
AND SUPERIOR CAST



WRITTEN BY
GEORGE TERWILLIGER & HARRY CHANDLEE
PRODUCED BY
GEORGE TERWILLIGER

RELEASED NOV. 22ND
BOOK OF V.L.S.E. INC. OFFICES

BIG FOUR FEATURE PLAY
V L S E



LUBIN

THE NATIONS

THE TOPIC



Sec. of Navy JOSEPHUS DANIELS
ADMIRAL FLETCHER
ADMIRAL WINSLOW
VICE ADMIRAL MAYO
CAPT. W. S. SIMS.

WITH
EARL METCALFE
ORMI HAWLEY
AND STUPENDOUS CAST



RELEASED
MONDAY
NOV 22ND.







BIG FOUR FEATURE PLAY
V L S E

LUBIN

OF THE HOUR

5 ACTS FILLED WITH PUNCHES & PURPOSE

PERIL

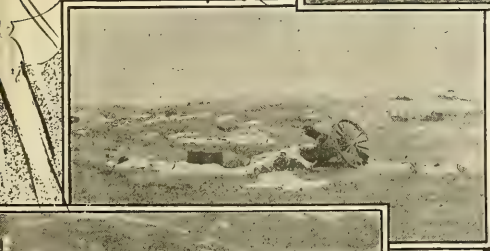


THOUSANDS OF SOLDIERS, SAILORS AND MARINES.
U.S. ATLANTIC FLEET IN ACTION.
MINE EXPLOSIONS.
WIRELESS STATION.
ACTUAL SINKING OF SHIP BY SHELL FIRE.
NIGHT ARTILLERY ATTACKS.

WRITTEN BY
GEO. TERWILLIGER
& HARRY CHANDLEE.
PRODUCED BY
GEO. TERWILLIGER.



BOOK THROUGH
V.L.S.E. INC.
OFFICES.









Raymond Lubin

They're Worth a THOUSAND a Night to New York Theatre Managers—What Are They Worth to You?

MR. and MRS. VERNON CASTLE

The Foremost Dancers and Fashion Leaders in a Melodrama Written Around Their Lives



Everybody knows the Castles and everybody wants to see them from the wealthy right down. Everywhere they go they are a hit. As stars in "Watch Your Step," the great musical comedy success, they made dramatic history and satisfied the most exacting box office demands.

Here in a perfectly produced and acted six-part drama, full of "go" and vim and life, they bring to you the opportunity to capitalize all the publicity and popularity in your territory for yourself.

Get Your Territory

"The Whirl of Life" is a play with enough romance to delight the youth; with enough homely philosophy to satisfy the elderly folk; with enough excitement to make even the youngest gallery fan shout himself hoarse.

This is not press talk. This is a digest of just what happened in the Globe Theatre, New York, when the play was shown.

The WHIRL of LIFE

Story by Vernon Castle Adapted for Screen by Catharine Carr Produced by Oliver D. Bailey

Before asking for this picture analyze what it is that to your mind will make the ideal feature to make money for you. Big stars, a big play, powerful scenes, good photography, exceptional direction, enough of the soft things of life and a trace of villainy. They are all in this feature. Do you want it?

Wire if interested. Territories are going rapidly

THE CORT FILM CORPORATION

LONGACRE BUILDING John Cort, President NEW YORK CITY

☞ Figure the least that your territory ought to bring you with this headliner. Note that such careful buyers as A. Caille & Co., Majestic Theatre, Detroit, Mich., have acquired the State of Michigan. The Celebrated Players Film Co., Chicago, have acquired Illinois and Wisconsin. The Authors Film Co., Inc., has acquired greater New York, New York State, Pennsylvania and New Jersey. Possibly by the time this is on the press, other territories will be gone. **This is not the opportunity to delay. A wire is the thing to acquire an option for you.**

The Vernon Castles have made money for legitimate theatres, vaudeville theatres, dance houses, restaurants. Their name attached to shoes and other clothes have sold them. Don't you think their motion pictures should do as much for you?

PREMIER PROGRAM

No Stock to Sell on the	PREMIER PROGRAM	Has one five reel Feature Weekly
No advance money for zones or franchise on	PREMIER PROGRAM	Has five high grade producers
No percentage plan, features are sold on	PREMIER PROGRAM	Has Features Now Ready
Real Film Men, and organization on	PREMIER PROGRAM	Has Stars of true ability

Exchanges—

To you the PREMIER guarantees a genuine, smashing big FEATURE every week. It is sold to you and all returns from it are YOURS.

We now hold contracts signed by some of the most prominent exchangemen in different sections of the country and are now open to negotiate for the balance with reliable exchangemen.

Exhibitors—

The location of the PREMIER exchange in your territory will be announced shortly. Each PREMIER exchange will be in the hands of a "Veteran of the Old Guard." A man you know, have known for years, a man in whom you have confidence.

The policy of the PREMIER will be to furnish you with real FEATURES at prices that will assure you a profit.

INVESTIGATE!

PREMIER PROGRAM CORPORATION

Entire Second Floor

126 West 46th St. New York

"Life Without Soul"

Inspired by the book "FRANKENSTEIN" by Mrs. Shelley

IN FIVE PARTS

PRELIMINARY to the awarding of franchises on a regular release, this production will be sold outright on a state right basis.

A photoplay embracing a theme never before attempted in cinematography, and stupendous in its execution!

The action is laid in the semi-tropics of Florida, the desert wastes of Arizona, the awe-inspiring mountainous regions of interior Georgia, the canyons of Colorado, the decks of a three-masted schooner and an ocean-going liner, and the parlors of refined New York.

As a standard by which all our releases may be judged, it was made without regard to cost with an incomparable cast of stage and film stars, and is the last word in dramatic intensity.

We are now reserving territorial rights!
Ready for Release November 21st, 1915

Watch for next week's Announcement of Trade showing!

Ocean Film Corporation

220 West 42nd Street TELEPHONE BRYANT 3770 **New York City, N. Y.**

JOHN L. DUDLEY, President
JESSE J. GOLDBURG, Vice Pres., General Manager

The most famous characters of modern fiction have come to life in

The New Adventures of J·RUFUS WALLINGFORD

Max Figman
as
"Blackie Daw"

Burr McIntosh
as
"Wallingford"



Produced by
Wharton Inc.

The very essence of comedy is here, unaided by slapstick. If you are not showing "WALLINGFORD" you're passing up a mighty good thing!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

WHO'S
PATHE'S NE
EMMY WEHLEN



stories by
THE GREAT
PUBLIC
• MOTH

14 weekly
episode
of two part
each : eac
drama com-
plete in itself

FIRST REL

THE PAT
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GUILTY?

ERIES featuring

HOWARD ESTABROOK

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CTURES·

produced by the
ARROW FILM
CORPORATION
under the
direction of
lowell Hansel

C. 11th.

KCHANGE INC.

FICES

TH STREET

RK·





LOIS MEREDITH

"Peg-O-My-Heart"

Says:

"I know that no actor or actress, however talented, can be expected to play every and any part equally well. I know for me the unworldly, unsophisticated, modest, retiring maid seems to come most naturally and most pleasing to me. I think I can play that sort of a part best. That is why I am delighted with my casting with

CYRIL MAUDE

as my gruff-good-hearted old father in

The
Antique Dealer

The second Premo release, following Nat C. Goodwin in "The Master Hand," which recently appeared on the World Film Program and booked so widely. Cyril Maude has in this five-reel production an opportunity to give to the motion picture public just the sort of part which in "Grumpy" has been so popular on the legitimate stage. The rest of the supporting cast includes such eminent names as Montagu Love, Margot Williams, Lionel Belmore, Walter Craven, Will T. Carlton, Mrs. Cooper Cliff, Charles Francis, and others.

The direction is by Harley Knoles, whose work in "The Master Hand" has placed him as one of the four greatest directors in America today. This is the opinion of all those great critics who have witnessed that production.

If you are interested in any phase of the distribution of "The Antique Dealer" we should be pleased to hear from you.

PREMO

Features Film Corporation

HARRY RAPF, *President* — HARLEY KNOLES, *Director*

1564 Broadway — New York City

THE BATTLES OF A NATION

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

poration distributing 'The Diamond from the Sky' my experience has been that the exhibitor who adopted the majority of the suggestions that we made has been very successful in handling this record-breaking continued photoplay. I advocated from the beginning that exhibitors be generous in the use of heralds and facsimile $10,000.00 checks. It is significant that those who adopted this form of arousing public interest have seen the result in bigger box office receipts. I want to appeal to the selfish, yet natural side of the exhibitor—that side is the box office end of it.

"The regular program of the Mutual Film Corporation will be strengthened in every possible way. I am one of those who believe that the moving picture business is one of volume. It has been so successful because it has brought to millions a form of entertainment that is interesting and instructive. Big investments have been made in staging moving picture plays and the money has come back to the manufacturer with interest because of a fact that enables an organization like Mutual to distribute many prints of these pictures. When you consider that on an average of 18,000,000 people every day go to the picture theaters in this country, the importance of this volume angle will be apparent.

"It is my intention, as soon as possible, to supply the exhibitors all over the country except in perhaps two or three metropolitan centers, with a plan of model exchanges. It is my purpose to establish these model exchanges wherever practical, on the ground floor. This is done entirely for the convenience of the exhibitors. In this way, the Mutual will be able to display its merchandise to advantage so that exhibitors may see exactly what we intend furnishing them along with the films.

"I want our representatives to sell the theater men service plus merchandise. There is a responsibility on the representatives of Mutual beginning before the delivery of the film and not ending either with the showing of the story on the screen. In other words, it is my desire that a spirit of co-operation prevail throughout all Mutual offices and I will work to that end."

Organize to Fight Censorship

Censorship is a menace to the very foundation of liberty and freedom, and for the purpose of devising decisive and determined efforts to combat this preposterous evil a meeting of manufacturers and distributing companies was held on Monday, June 14, in the executive offices of the V. L. S. E., Inc., at 1600 Broadway, New York city.

J. Stuart Blackton presided, and after hearing statements from J. W. Binder of the National Board of Censorship, supplemented by remarks from the different men present, two committees were appointed; one for the purpose of forming plans for a manufacturers' organization, and the other to devise means for the repeal of the obnoxious Ohio censorship law.

Walter W. Irwin of the V. L. S. E., J. W. Binder of the National Board of Censorship and Paul Gulick of the Universal Film Manufacturing Company, were appointed a committee of three to take up the Ohio censorship law matter.

The question of forming a manufacturers' association was placed in the hands of J. W. Binder, Winfield Sheehan of the Fox Film Corporation, Frank Bannon of the Edison Company, Arthur James of the Mutual Film Company, Ferdinand Singhi of the Lubin Manufacturing Company, Paul Gulick of the Universal Film Manufacturing Company, and Walter W. Irwin of the V. L. S. E.

The proposed manufacturers' organization is to be formed with a single object, the fighting of unjust censorship. It is proposed that the organization will have no other object or interest.

In addressing the meeting, Mr. Irwin, who has for many years been in close touch with the legal side of the film industry, summed up the situation and outlined the plan of action.

In part he said:

"We, engaged in this industry, have been so engrossed and occupied that we have permitted ourselves to sit quietly by and allow prejudice, malice, ignorance or jealousy of success on the part of one or a few individuals in part to destroy our business without so much as even a feeble protest.

"We have voluntarily submitted to proper regulation and I don't know of another large industry to so conduct itself in this respect. Every other great industry employs a strong, acting, energetic lobby. This is legitimate and proper unless made otherwise, but, more to the point, each of them employs a publicity agent in every large center of population in order that the public may be acquainted with their side of the case, and by virtue of the weight of public opinion, see that justice is done them.

"But the motion picture business is not in a class with these industries except in size and importance, for never in the history of business has there been any industry, save this, which has voluntarily sought regulation; which has itself recognized that its interests and the interests of the public are one and the same, and which has consistently kept in mind the morals of the public and its duty to the public; and now it is being condemned in certain localities simply because of its size and success, and we are being subjected to intolerance and injustice.

"But now we have arrived at the place where thousands of dollars are destroyed by the stroke of a knife wielded by one, or possibly two or three, ignorant, prejudiced, narrow-minded, intolerant or jealous people.

"Now, we are in a particularly strong position to stop this business. It is much easier to stop it or check it than it is to eradicate it after it has gone to a certain degree. It is much easier to prevent legislation than to repeal it, and we are in a strong position to accomplish our end, first, because we submitted voluntarily in 1909 to self-regulation; second, because with the exception of possibly 2½ per cent of the pictures produced, we have lived up to that self-imposed regulation; third, because our pictures are of a high degree of morality; and fourth, and strongest of all is the fact that the newspapers see the hand-writing on the wall, which is that it is just one step further toward usurping the liberty of the press. Therefore, in any campaign we undertake, the newspaper publishers will be heart and soul with us.

"Gentlemen, we owe a duty not only to ourselves, but to the public. The question of censorship goes to the very fundamentals of liberty, of freedom. My suggestion of the way to handle this is to employ publicity agents in all of the large centers of population, who will scrupulously watch the knife of the censors, and when it is improperly wielded, as it must be in

most cases where pictures have been passed by the National Board, to take up the fight in the press.

"Once a censor has been criticized properly and soundly he or she will be much more careful in his or her method of carving thereafter, and once we have the public with us, censorship bills will be impossible, for no legislature dares advocate improper legislation except where his constituents are asleep.

"We have been depending upon the personality and efforts of one man, Mr. Binder. Capable as he is, excellent as his work has been, it is too big a job for any one man. He is a good general, but as yet he has no army. What we ought to do is to begin our campaign in every large center of civilization and fight for our rights, not for more than our rights, but to see to it that our rights and our liberty, our freedom, are not trampled upon, and that our money is not taken from our pockets without justice, in other words, without due process of law."

Bill Not Yet a Law

Senate bill No. 382, providing for state censorship of motion pictures in Illinois, has been passed by both houses of the legislature, and now only awaits the signature of Governor Dunne to become a law.

Both national and local film interests have joined in protests to the governor against his signing the bill, and several of Chicago's leading daily newspapers have likewise cautioned the governor against signing the bill that is so evidently unconstitutional, since it provides for double taxation and menaces the personal liberty of the citizens of the state of Illinois. As Motography goes to press, the governor has not yet signed the bill.

"The Beloved Vagabond" to Be Colored

The Pathe officials had their first look last week at their next six-part picture, "The Beloved Vagabond," adapted from Wm. J. Locke's novel of the same name, and it was pronounced by all who saw it to be one of the best pictures they had ever seen. Edward José, who produced it, has shown a rare artistic talent in his selection of backgrounds and in every detail of his direction.

Edwin Arden, as "Paragot," has interpreted that wilful, big-hearted, irresponsible character in a way that leaves nothing to be desired. He easily dominates every scene he is in by the force of his personality, and the subtle niceties of his conception of "Paragot" will long remain in the minds of those who see the picture as an example of the very best in photoplay acting. He is very ably supported by Bliss Milford and Katherine Brown Decker. Pathe will send "The Beloved Vagabond" to France to be colored, and it probably will not be released before August.

Entertain Notables

Messrs. Lasky, Goldfish and De Mille, all of the Lasky studios, on Saturday, June 12, gave a reception and dance at the Hollywood hotel of Los Angeles in honor of Geraldine Farrar, the famous opera star.

From a social standpoint the function is alleged to have been one of the most important ever recorded in the field of motion picture activity, as the list of important guests reads almost like a directory of famous Broadway theatrical companies. In addition to Miss Farrar and Mayor Rose of Los Angeles, the following were present at the dinner: John Drew, Raymond Hitchcock, Julian Eltinge, Mary Pickford, Fannie Ward, Charlotte Walker, Laura Hope Crews, Flora Zabelle, Blanche Ring, Julia Dean, Blanche Sweet, Alexandria Carlyle, Francis Ring, John Mears, Mr. and Mrs. Morris Gest, Mrs. David Belasco, Mr. and Mrs. Sidney Farrar, Mr. and Mrs. Adolph Zukor, Owen Moore, Carlyle Blackwell, Pedro DeCordoba, Orrin Johnson, Hale Hamilton, Frank Mills, Mr. and Mrs. Frank Reicher, Mr. Hector Turnbull, Jack Dean, Tully Marshall, Marion Fairfax, Mr. and Mrs. Jesse Lasky, Mr. and Mrs. Sam Goldfish, Mrs. Lasky, Sr., Theodore Roberts, James Neill, George Melford, Alfred Hertz, Louis Gottschalk, Thomas Meighan, Ralph Kellard and Mr. and Mrs. Wilfred Buckland.

During and after the dinner, many of the stars entertained those present and the succeeding dance was especially brilliant. Geraldine Farrar and John Drew did a one-step which was the hit of the evening.



Catherine Brown-Decker.



Edwin Arden.



Bliss Milford.

Featured stars in Pathe's "The Beloved Vagabond."

From the Master Producer's Standpoint

BY S. S. HUTCHINSON*

HUMANITY first. Will this thing, whatever it is—comedy, drama, stupendous production—appeal to the human race? That is the question I turn over and over in my mind prior to every undertaking of the American Film Manufacturing Company. If the logical answer is yes, then I am sure I am right. I go ahead. At the head of big film undertakings, stands the great picturized novel, "The Diamond from the Sky." I applied the test—humanity first—to this vast production. It stood up under the strain. Eight hundred thousand dollars—a fortune huge in itself—was invested on the strength of the test. The success of "The Diamond from the Sky" has furnished proof of the test's infallibility.



S. S. Hutchinson.

One reading of Roy L. McCardell's great script—the script for which I turned over to him the $10,000 prize—was enough to assure me that the novel had the punch—the elements that would appeal to everybody in every class of life. A problem of great magnitude confronted me, the problem of putting this punch on film, the problem of keeping the human interest intact so that audiences would see it as the author himself conceived it.

William D. Taylor—Bill—the man who never says "can't"—was the solution to this problem. William D. Taylor is director of "The Diamond from the Sky." The quiet genius of the man, his tenacious persistency—his vast knowledge of human nature—those are the characteristics of the fellow who solved the baffling problem. It takes a man like Taylor to make a stupendous thing like "The Diamond from the Sky" a big success. There is only one man like Taylor in the business. That man is Taylor himself.

He comes of good old Irish stock—was born thirty-seven years ago on Irish soil. For fifteen years the so-called legitimate stage knew William D. Taylor well. He played with famous Fanny Davenport—with Sol Smith Russell—with Kathryn Kidder. He played leading roles in stock in Castle Square in Boston, in Philadelphia, in Portland, Ore., and in Seattle.

The dominant note of "The Diamond from the Sky" is adventure. Adventure is an inborn characteristic of the American race. William D. Taylor was able to direct the great adventure scenes in "The Diamond from the Sky," because he has been, and is today, an adventurer. He has been prospecting in the Klondyke; he has ridden the range in the Argentine.

*President, American Film Manufacturing Company.

He knows adventure, and knows it first hand, for he has lived the life. Yet he has his side of domesticity. He loves old furniture. It is his hobby. Taylor has made an exhaustive study of the subject and knows, with a dealer's precision, the period characteristics of almost any piece that can be shown him. In "The Diamond from the Sky" I gave him free range—told him to go the limit—in the matter of furniture settings for the many interior scenes. His vast knowledge of the beauty values of Chippendale, Louis XIV, Elizabethan, Jacobean, Sheraton, and the many other types of period furnishings, was a big factor in holding fast to realism in "The Diamond from the Sky," with its unusual demands in this direction.



William D. Taylor.

Taylor knows what he wants, and he gets it. He has that remarkable factor—an Irish trait—of inspiring those near him with his dynamic enthusiasm. He knows good acting and is quick to praise it. He is an adept at transferring his ideas to the brains of others, and in the way that keeps his workers in the proper frame of mind. His quiet efficiency inspires confidence. His inventive mind, always alert for the spectacular—the logically spectacular—stamps him at once as the man who knows.

Continuity in pictures—that is a passion with me, and with Taylor as well. I demanded in "The Diamond from the Sky" a smooth continued story. I warned against the episodal hodge-podge, for from observation I know that that is not what the public—humanity—wants. I explained to Taylor what I wanted. He went out and made good.

Continual co-ordination of author and producer I found to be the factor making for artful continuity. Roy L. McCardell is in Santa Barbara. He and Taylor work hand in hand. The result is shown in the film. "The Diamond from the Sky" stands supreme in the world of motion pictures. Its continuity is as near perfection as is possible to attain.

Jaccard Weds.

Announcement was made at Universal City lately that Helen Leslie has married Jacques Jaccard, the director chosen to take charge of the Lake Tahoe studio. The couple will leave shortly to take up active work in the northern studio, followed by the best wishes of their scores of friends.

Mary Returns to New York

Mary Pickford, accompanied by her mother, and her director, Allan Dwan, and a supporting company, passed through Chicago on Wednesday, June 23, en route from the Los Angeles studios of the Famous Players to the New York headquarters of that company. Miss Pickford has been in California since last November, during which time many of the recent screen triumphs in which she has been starred by the Famous Players, as well as a number of the subjects in which she will shortly be presented, were produced.

A novel incident connected with the trip is that Miss Pickford and her company will enact a feature film story en route from California to New York. A special story was devised for this purpose, so constructed that the plot begins in the West and terminates in New York, where the subsequent scenes will be produced.

Upon the arrival of Miss Pickford and Allan Dwan, preparations will be made for another unusual production, starring Mary Pickford. This will be an elaborate photo-production entitled "Miss Jinny," a tenement story from the pen of Edith Barnard Delano, the author of another forthcoming Pickford production, "Rags," to be released August 2.

New Queen of Beauty Crowned at Universal City

Fully twenty thousand people were assembled to watch the selection of the Queen of Beauty at Universal City, the most beautiful girl in the United States —as many as could get in front of the stage. The judges sat on a raised dais and the sixty girls passed in single file before them. It was a sort of survival of the most beautiful. First each girl was introduced personally to the assembled audience, then she made her bow to the judges, who were as follows: H. O. Davis, director general of the Panama California Exposition at San Diego; chairman, Max Wierozeck; A S. Kestllyi; Mrs. Antonio Melville and Mrs. Maud Davis Baker, all well known artists of Los Angeles.

It was a difficult thing to eliminate from the contest so many beauties and the artists labored late into the night and went into private and executive session before a choice was made. Fortunately for them and for the continuance of the friendly and good natured rivalry which has existed since the train left



Universal beauties parading the streets in Los Angeles.

Chicago, the decision was apparently satisfactory to all the other contestants and the spectators. The decision of the judges was as follows: the winner, Queen of Beauty, to whom the great loving cup is to be given, Miss Ruth M. Purcell, of Washington, D. C., winner of the contest conducted by the *Times* in that city; Second, Miss Clara M. McAbee, of Frederick, Md., winner of the Baltimore *News* contest; third, Miss



Universal beauties arriving at their hotel in Los Angeles.

Agnes Cheney, of Concord, N. H., winner of the prizes in the Boston *Herald* and *Traveler* contest; fourth, Peggy Dolan, of Newark, N. J., winner of one of the prizes in the Greater New York *Evening World* contest; fifth, Jean Mac Nicol, winner of the Minneapolis *News* contest, and sixth, Opal Crumbliss, winner of the Omaha *Daily News* contest. All of these received very honorable mention, and the first two will be offered moving picture contracts, and so will the other four in all probability.

A deputation of the Universal City officials was on hand to receive them, including Happy P. Caulfield, general manager of the Pacific Coast studios and Patrick A. Powers, treasurer of the Universal, who has been at the Coast for a few weeks. On the train, looking a little pale from the strain of having breakfasted, dinnered and suppered with sixty-one assorted beauties for a number of days, were President Carl Laemmle, Joe Brandt and Nat Rothstein.

At the city hall Frederick Griffin, president of the Los Angeles City Council, acting for Mayor Rose, welcomed the beauty party and in a felicitious speech, assured the girls that it pleased him to present them with the keys to Los Angeles. Then followed a parade through the streets to the Clarke Hotel, led by the cow boys and cow girls of the Universal ranch.

The Board of Judges which selected Miss Purcell from some thousands of entrants in the *Times* contest consisted of Mrs. Christine Memmeck, Henry D. Siebor, architect, Paul Brulot, sculptor, Madame Alkul Khan, wife of the Persian charge d' affairs, Miss Hazel Mackaye of literary and social note and Miss Ruth Jones, society editor of the Washington *Times*.

Miss Purcell was employed as a typist at the headquarters of the American Federation of Labor, whose officials and employes gave her a "shower" of traveling requisites just before her departure. From the heads of the organization down to the janitor there is supreme gratification over the news from Los Angeles. The lucky girl will be offered a position as actress with the Universal Film Company and her name will be heralded to the four corners of the earth in the event of her acceptance. She will be taught the art of motion picture acting and in every way aided to climb the ladder of fortune. Her beauty of soul and mind, as well as beauty of face, will be developed, until she becomes the woman consummate.

In spite of the intimately known characteristics of the heart feminine there was remarkably little jealousy or rancor in the hearts of the girls who had not been selected as the supreme beauty. All were warmly sincere in their congratulations to the chosen one.

V-L-S-E Program

During the month of July, the V. L. S. E. program will offer four features each in five parts, that include two comedies and two dramas, and will present two distinguished stars of the speaking stage in the persons of Frank Daniels and Tyrone Power, and two screen favorites in Romaine Fielding and Bryant Washburn, and Edna Mayo, who is already as popular on the screen as she was on the stage.

For the week of July 5, the Lubin contribution is "The Valley of Lost Hope," by Shannon Fife, produced under the direction of Romaine Fielding who essays the leading role. This is an elaborate, spectacular drama, and is reported to be a picture that will strongly appeal to all classes of audiences.

"Crooky Scruggs," scheduled for release July 12, is a Vitagraph production, staged under the direction of C. J. Williams, in which the inimitable Frank Daniels will make his initial appearance on the "Big Four" program. This feature, which is in five parts, is from the play by Paul West, and as Mr. Daniels is said to be even more funny on the screen than on the speaking stage, this feature should be a liberal contribution to the world's laughs.

"The Blindness of Virtue," by the Essanay Company, will be released July 19, and Edna Mayo and Bryant Washburn will make their second bow to the "Big Four" followers. It will be remembered that "The Blindness of Virtue" created a profound impression when it was produced as a spoken drama. Its appeal is direct and pointed, and now that it is offered as a film play, the mission of this great story will be carried forward on a gigantic scale.

Charles Hoyt's greatest American comedy, "A Texas Steer," is the Selig contribution for the week of July 26. In this play, Tyrone Power, whose reputation is known to every one, will be seen in the leading role. "A Texas Steer," on the stage, was the most successful of the many successful Hoyt comedies, and in securing it, the Selig Company made a valuable addition to the greatest of plays to be offered to motion picture patrons.

Lubin Discusses Future Features

Siegmund Lubin this week addressed the V. L. S. E. representatives through a front page article that appears in the company's private publication. As statements to the "Big Four" representatives from as high an authority as Mr. Lubin, the remarks will be of especial interest. Mr. Lubin says:

"The formation of the V. L. S. E. was an epoch-making event. It has placed the producer and the exhibitor on a much more intimate and co-operative basis. It has given the public a program that has never before been equalled. What the 'Big Four' family has done so far is as nothing to what we plan for the future. On these plays we are all working earnestly with a common goal ahead—'perfection.'

"Speaking for the Lubin Company, I can assure you that we are using every energy to make the very best attractions we know how for the V. L. S. E. program. There are three important assets necessary for the making of the higher type of pictures: A well equipped production organization—good plays—capable players. Collectively and individually we have all of these. The Lubin organization has been greatly enlarged to give us scope for what we have planned ahead. We are making some of the greatest plays ever written. We have under contract an imposing array of internationally known actors and actresses. Nothing is left to chance.

"There will be comedies featuring such players as Marie Dressler, Tom McNaughton, Billie Reeves and others; dramas from many lands; plays dealing with all phases of life that are interesting and suitable for the screen; educational pictures; novelty features—in fact, we plan to give our pictures the broadest possible latitude, and to give to each one a wealth of thought and detail, that will make them valuable contributions to the V. L. S. E. program and a credit to the House of Lubin."

Dorothy Farnum

Howard Chandler Christy, the renowned artist, has an eye for types of female beauty: he has discovered and presented to the public innumerable girls of personal gracefulness whose popularity on magazine covers is boundless. And some of them have found their way into pictures. Amongst these latter, prominence should be deservedly given to graceful Dorothy Farnum who is playing in the forthcoming World Film production, "The Cub."



Dorothy Farnum.

Miss Farnum is a happy accident both as a model and as a motion picture artist. Mr. Christy one day wandered into a movie house, quite unconsciously. There he saw a beautiful girl. He was so impressed by her possibilities as a model that he asked permission to paint her. Permission was granted and Dorothy Farnum's beauty has been made famous all the world over. Her beauty has led her into Maurice Tourneur's picturization of "The Cub," which will soon be released on the World Film Schedule.

San Jose to Entertain

The Chamber of Commerce of San Jose, California, has notified the Selig Polyscope Company that a cordial reception awaits the tourists of the Selig Exposition Flyer when the trains arrive in that city the morning of July 14. The visitors will be taken via the automobile route through the beautiful Santa Clara Valley, the home of the prune industry. There are eight thousand plum trees to be seen. The civic organizations of Denver, Salt Lake City, San Franfrisco, Los Angeles, and San Diego have notified the Selig Company that special entertainments are to be accorded the guests when they arrive at the above-named cities.



Fritz Arno Wagner.



Albert K. Dawson and Edward Lyell in aviator's costumes.



M. d'Emery.

To Supply Live Topical Films

M. B. Claussen, president of the American Correspondent Film Company, Inc., on being interviewed in his private offices, at 30 East Forty-second street, New York City, described the purposes of his company.

"We are not exhibitors of films, nor are we renters, nor have we any film renting organization throughout the country," said Mr. Claussen. "We are merely an agency to supply political, sensational, industrial and educational news to newspapers, to film organizations and to film renters of reliable standing, who are interested themselves in putting cinematographic news before the public.

"Of course, we do not want to claim that our organization is absolutely perfect and complete right from the beginning, but I think we have made a fairly good start. In fact, we have been able to get our correspondents officially admitted to the German and Austro-Hungarian war fronts and the first genuine, we might say official, pictures are just in.

One of our correspondents, A. K. Dawson, is now at the Italian frontier, another one of our correspondents, Fritz Arno Wagner, who is well known in this country through having made sensational pictures in Mexico for Pathe, is making pictures for us at the German fronts. Edward Lyell Fox, author of 'Behind the Scenes in Warring Germany,' who has brought us the first official pictures, is going back to Europe for us at the end of this month.

"We are making arrangements to have a correspondent in England and France and another in Italy. These arrangements are just about to come to a satisfactory conclusion. Mr. d'Emery, another representative of ours, is now crossing South America and we expect his first pictures within a very short time. Furthermore, we have appointed various resident correspondents in different countries, all of whom will send us interesting pictures very soon.

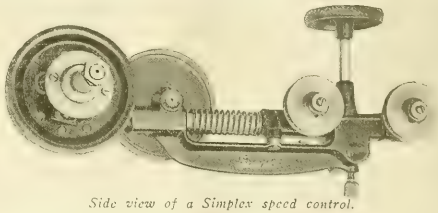
The body of the late C. J. Hite was brought to Chicago on Friday, June 18, from New Rochelle, N. Y., where it has reposed in the vault since Mr. Hite's sudden death last year. The body was interred in the Hite lot in Oakwoods cemetery.

Simplex's Variable Speed Control

There's a new improvement on Simplex projectors which consists of a most efficient mechanical speed controlling device, which eliminates the old and unsatisfactory method of regulating the speed of the film through the projector by means of the electrical device or rheostat.

The invention is the creation of the fertile brain of Frank B. Cannock, consulting engineer of the Precision Machine Company, which manufactures the renowned Simplex de luxe projector. It is well known that Mr. Cannock is also the inventor of the Simplex projector and the many improvements which have been added to the machine since it was first placed on the market about four years ago.

The new speed control is extremely simple in construction with a minimum number of wearing parts, which are readily interchangeable. The handle is



Side view of a Simplex speed control.

readily accessible from the right hand side of the machine where the operator stands, and enables him to exercise full and instant control over the speed of the picture, by a slight turn of the handle, which operates a friction disc against two external discs, thereby either diminishing or increasing the amount of speed.

There are no adjustments to be made, even in installing the device on the machine, nor are any adjustments required while it is in use. At no matter what angle your machine is placed, or no matter how much you rotate the mechanism and lamp house on the pedestal, the relative position of the motor drive to the mechanism and the motor remains the same. There are absolutely no adjustments of any kind necessary.

The transmission is intended, of course, only for motor drive and is used with constant speed motors, both alternating and direct, and eliminates the motor troubles of the past, which have been particularly prevalent when alternating current is used.

When it is desired to change from hand driven machines to motor driven, simply loosen up the set screw (Part No. M-360½) three turns which holds the motor drive pulley shaft in the lug on the base of the mechanism frame. The driving shaft on the speed control, which has a small gear on it, is then inserted into the hole in the lug on the base of the mechanism frame.

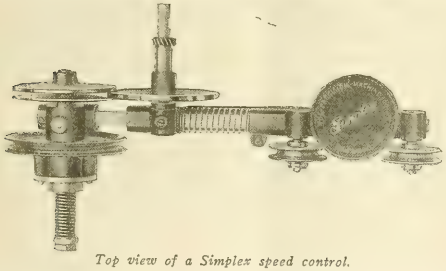
In attaching the device, it is very important that care should be taken to mesh the gear on the shaft of the speed control with the main driving gear on the mechanism (Part No. A-6). The set screw (Part No. M-360½) should then be tightened. At the same time, the idler pulley shaft on the pedestal fits into the opening on the right of the speed control and is tightened with the knurled head-screw from underneath. But the set screw, to hold the driving shaft, should be fastened first. Fasten the right end of the speed control at whatever position it takes on the idler pulley shaft on the pedestal. Do not force it into position as it may cause the gear on the speed control and the main driving gear to bind, and eventually ruin them by wearing. The important thing is to see that the two gears mesh properly and the remainder of the speed control will take the position which will give best results.

To install the device on motor driven machines, you have to remove the motor drive pulley on the main driving shaft (Part No. P-750) also the idler pulley (Part No. P-751) on the pedestal shaft. Place the speed control on the machine in the same manner as described above for changing from hand driven machines to motor driven.

The present D. C. motors can be used by making a slight alteration in them, but in the case of alternating current, the new constant speed inductive type of motor is provided. This abolishes the commutator type of motor and means lower maintenance costs and longer life of motor.

The arrangement of the belt for the speed control is shown in the accompanying illustration better than could be described in a few words. The illustration amplifies the above description for placing the speed control on the machine.

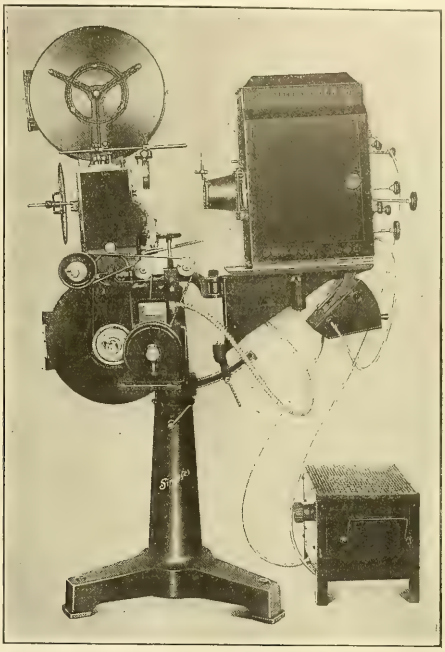
The new speed control also means a considerable



Top view of a Simplex speed control.

saving in power as tests have shown that it will only require about 8 per cent of the motor power, leaving 92 per cent available for driving, which really means a saving of 50 per cent of power as compared with previous control, and a considerable saving as compared with other types of controls.

The device has been thoroughly tested in one of the largest theaters in New York City and has proved,



The Simplex Projector.

beyond a question of doubt, to meet all that has been claimed for it.

Any speed from 40 to 120 revolutions of the crank shaft per minute can be secured instantaneously at any time during the performance. It means another big stride in the improvement of the motion picture art and has to be seen and used to be appreciated.

The Simplex variable speed control is considered to be a "governor of speed," not a power unit, and when an exhibitor is running film depicting everything from a funeral march to a horse race, he will realize what a valuable addition to his equipment this control is going to be.

The new variable speed control equipment can be placed on any of the Simplex machines now in use, and beginning June 15 has been furnished with all regular Simplex equipments without extra charge.

Jane Cowl with Universal

The latest acquisition to the movies is beautiful Jane Cowl. The Universal Film Manufacturing Company will release on July 12 from its seventy-two distributing centers a five-reel film adaptation of the late Justus Miles Forman's popular play and novel, "The Garden of Lies" with Jane Cowl in the leading role. As a play it was put on by Sir George Alexander in London and scored an immediate success. Prominent in the cast in support of Miss Cowl are William Russell, Violet Horner, Ethelbert Hale, Philip Hahn, David Wall, Claude Cooper and Adele Carson.

Final Arrangements Completed

Final arrangements are now being completed by the committee for the national convention to be held in San Francisco July 13 to 16. Chairman M. E. Cory has just returned from Los Angeles after having completed arrangements for the attendance of most of the prominent screen favorites at the grand ball, which closes the convention, Friday night, July 16. The attendance of the following players is definitely assured: Blanch Sweet and Carlyle Blackwell of the Lasky Company; House Peters, William Hart, Bessie Barriscale and Marguerite Thompson of the New York Motion Picture Company; William Duncan, Myrtle Gonzalez of the Vitagraph; Mary Alden, Mae Marsh, Lillian and Dorothy Gish of the Majestic; Katharine Williams and Tom Santchi of Selig; Charles Chaplin of Essanay; Ruth Roland and Thomas Allen Rector of Balboa; Ford Sterling, Owen Moore and Mable Normand of Keystone; Beatrice Michelena of the California Motion Picture Company; Francis Ford and Grace Cunard, Bob Leonard and Ella Hall, Herbert Rawlinson and Anna Little; Cleo Madison, Al Christy and the entire Kerrigan company from the Universal. In addition to the above stars, Mr. Lasky is trying to induce Geraldine Farrar to attend and has placed a private car at her disposal for the trip if she will consent to make it.

D. W. Griffith, the world famous director, has consented to address the exhibitors during one of the business sessions of the convention. Carl Laemmle, president of the Universal, will be at the convention the entire week and will make an address at one of the business sessions. Col. W. N. Selig will also be in attendance and give the boys some good, fatherly advice. Col. Selig plans to make the trip from Los Angeles to San Francisco to meet the Selig Special and will return to Los Angeles immediately after the close of the convention.

The floor space has all been contracted for and the committee is now trying to arrange additional space for those who neglected the matter until the last minute. A great many concerns have also doubled the space originally contracted for.

Gov. Johnson has consented to make the welcoming address at the opening session of the conventin. The governor and Mayor Rolph will both be present at the dance and officiate in leading the grand march and introducing the screen favorites.

Hotel Manx has been selected as the official headquarters and those expecting to attend the convention are urged to write or wire the committee immediately regarding the desired reservations.

An attractive souvenir advertising program has been issued and contains greetings and expressions of good will from many in the trade who found it impossible to arrange an exhibit.

Bernhardt Films on the Way

Somewhere, on the vasty deep, between the shores of *La Belle France*, and the continent of North America, is a precious package of negatives, consigned to the Photoplay Releasing Company, Chicago, of which A. M. Gollos is president.

For three months frantic efforts have been made to get this negative across, and the first attempt was made to ship it via Copenhagen, but the sailings were irregular and uncertain. Then, an attempt was made to ship it out of Liverpool, again out of Cherburg, but in neither instance would Lloyds cover the precious package with insurance. Finally, the owners of the negative and the copyright, and those seeking control for the North American continent, paid a king's ransom to the American Express Company, and to Lloyds, to get the negative to America as best they could. It is thought that the package left in a fleet of merchantmen out of Bordeaux, and that it will arrive, impounded as to duty, in New York sometime the coming week.

In a word, the negative acquired by the Photoplay Releasing Company is that of "Madame Sarah Bernhardt at Home." It is a graphic, stirring, telling two-reeler, taken in whole on Belle Isle, France. It depicts the greatest and most sympathetic of living actresses among her home ties, her pets, her foibles, her indulgences, and her love for all that is good, and great, and pure in nature. It shows the Divine Sarah in the abandon that characterizes her when with that which is near and dear to her.

The Photoplay Releasing Company has acquired the rights for the continent of North America to this motion picture, of the most marvelous woman ever committed to film.

The negotiations on behalf of the owners of the copyright, composed in equal parts of Madame Sarah Bernhardt and the Belgian Red Cross Society, were conducted by William F. Connor, who has controlled the tours of Madame Bernhardt in 1913-1914, and is to direct the impending tour which opens in New York City on September 18.

Arthur Housman Leaves Edison

Arthur Housman, one of the most universally popular comedians on the screen, left the Edison Company on July 1. Mr. Housman's versatility enables him to play drama, light comedy, and slapstick comedy with perfect ease. Most of his screen appearances while a member of the Edison stock company for the last few years, however, have been in comedy; being co-star with William Wadsworth in the "Waddy and Arty" series, and featured in a number of one and two-reel comedies which he practically carried with his own humorous characterizations. One of his best pictures was "The Basket Habit," in which he played the part of a monocled, shrinking Englishman, and which was featured on the program of the New York Theater on Broadway on the day of its release.

Let's Kill a Proofreader!

Through an unaccountable slip J. A. Berst, vice-president and general manager of the Selig Polyscope Company, was in the last issue of Motography also referred to as president of that organization. The error is such a glaringly obvious one that in one sense an explanation is unnecessary, though in justice to President Selig and Mr. Berst we wish to give as widespread publicity to the correction as the error received.

On Wednesday last D. W. Griffith's great spectacle, "The Birth of a Nation," passed its two hundredth performance at the Liberty theater in New York City, setting a record for the first $2 motion picture production which will likely stand for a long time. Special arrangements have been made to continue the run through the summer season and advance reservations for the next eight weeks can now be arranged.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

MORE ABOUT COLOR.

Two weeks ago we learned that a beam or pencil of white light is split up into many colors or hues when it is made to pass through a glass prism. We also learned that if such a split pencil is made to pass through a second prism placed behind the first prism but in reverse position, the various hues will be made to blend again to produce the original white light.

If on the contrary another prism be placed behind the first, but in the *same* position, the effect will be to further split up the beam of light and separate the colors or hues still more. Similarly a whole series of prisms may be placed in a row, or rather in an arc or circle, as shown in Fig. 45, which represents a part of a modern "spectroscope," or rather what was a modern spectroscope a few years ago.

The spectroscope derives its name from two Latin words "scope" meaning see, and "spectrum," which is the scientific term for the artificial rainbow produced in the laboratory either by a prismatic or some other form of spectroscope. In Fig. 45, A is one end of what is called a "collimator" tube, which contains a lens like a condensor, to make the rays of light which come through a slit, parallel. These parallel rays then enter the first prism and are refracted and dispersed, after

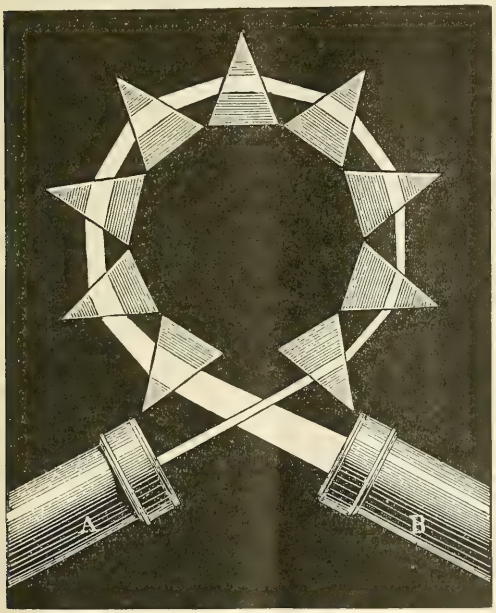


Fig. 45. A Prism Spectroscope.

which they enter the second prism and are further refracted and dispersed, and so on, until, when they emerge from the last prism, they have been spread out into such a wide band that the scientist at the other end of the telescope, B, can see some very interesting things.

SPECTRUM AND SPECTROSCOPE.

The most noticeable appearance after the colors themselves, is a series of dark lines which cross the spectrum at right angles and at irregular intervals.

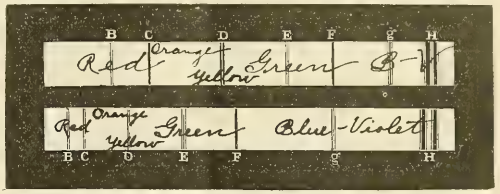


Fig. 46. Grating Spectrum (upper) and Prism Spectrum (lower).

Viewed by means of a prism spectroscope they appear as indicated in the lower row in Fig. 46, and if we look sharp we can with a good spectroscope see hundreds of lines besides these most prominent ones.

FRAUNHOFER LINES.

About a hundred years ago, one of the first scientists to see them was named Fraunhofer, so that the lines which he first saw and named after the letters of the alphabet, have since been called "Fraunhofer lines." He, like many other investigators, was much puzzled as to what could cause such a distinct but apparently irregular breaking up of the spectrum, but being investigators rather than philosophers, they started in to find out. They reasoned that there must be something peculiar about the source of light itself, and so they began to test the known sources of light.

They knew that different chemical substances, when heated very hot (to a degree known as "incandescence") radiated light of different colors, so when they saw the lines marked D, in Fig. 46, in the yellow part of the spectrum, and they knew that common salt made a yellow flame when heated to incandescence, they naturally turned the spectroscope on a salt flame thinking that they might see there also the black lines that they found in sunlight.

And what they saw was and still is one of the most marvelous sights that scientific research has ever revealed. Instead of the twin, dark lines in the yellow part of the solar spectrum they saw a pair of bright lines in exactly the same relative position. This looked like magic added to mystery and supplied many a thrill to the eager students who thus found themselves on the very threshold of some of nature's most profound secrets. This revelation was, of course, followed by comparisons with many other substances, with the result that a great majority of the hundreds of dark lines in the solar spectrum were identified with the bright lines given off by terrestrial substances.

CHEMICAL SPECTRA.

Then followed a systematic search for the cause of this wonderful correspondence, and it was not long before it was discovered how dark lines could be produced in the laboratory. Some busy investigator let some uniform white light shine through some vapor of common salt (or sodium chloride) and lo and behold, instead of

the erstwhile bright yellow lines, there were two dark lines in their places, and exactly in the same places that are occupied by the dark lines in the yellow part of the solar spectrum.

Then it was easy to takes the next step, and pass white light through all other vaporizable substances the result being an artificial solar spectrum with most of the dark lines in identical relative positions. What, then, is the answer? Surely there must be somewhere between us and the source of the sun's light a lot of vapor corresponding to that made in the laboratory, and further investigating proved that this vapor is the sun's atmosphere. Therefore the light coming from the body of the sun itself is the same as from any glowing solid or liquid. That is, it would give a so-called "continuous" spectrum if it were not for the fact that it has to pass through the sun's atmosphere before it reaches the earth.

ABSORPTION SPECTRA.

Well, the sun's atmosphere is composed of about everything on earth and some few things besides, so by the time the excessively bright and pure white rays which are radiated by the incandescent body of the sun get through his atmosphere en route to the earth, they have been filtered or sifted, as it were, until all the rays of certain wave-lengths (and thousands of different wave-lengths) have been absorbed so that they never reach the earth.

Now when the scientist looks at sunlight through his spectroscope, he of course finds gaps in the spectrum where these rays would otherwise have been. In order to determine just what the sun's atmosphere is composed of it is only necessary to compare the dark lines with the artificial dark lines produced by known substances in the laboratory. Thus the astronomer was brought into this new field of research, and of course there is no limit to the astronomer's investigations. So they soon built telescopes with spectroscopes attached, and for more than fifty years past it has been possible for an astronomer to glance through an instrument so equipped and tell you just what substances are present in a star (which is merely another sun a long ways off) from which the light which he analyzes has been coming toward the earth at the rate of ten million miles a minute for several centuries. (It takes less than nine minutes for light to reach us from the sun and about one and one-third seconds from the moon.)

TWINKLE, TWINKLE, LITTLE STAR.

When an astronomer makes such observations, however, he uses more modern apparatus than the primitive prism spectroscopes such as employed by Fraunhofer. And this leads us to one peculiarity of the prism. The

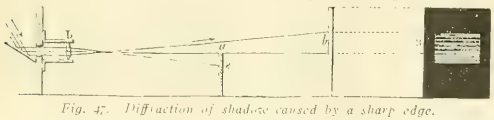


Fig. 47. Diffraction of shadow caused by a sharp edge.

rays of light of various wave-lengths are not dispersed to the same extent, so that the violet part of the spectrum is too long in proportion, as indicated in the lower diagram of Fig. 46.

In this figure the absorption lines produced by sodium are marked D. Similarly the H lines are caused by hydrogen, etc. It will be noted that both the upper and lower diagrams have the same lines but differently spaced, the upper, or "diffraction" spectrum being the "normal" one. How, then, is such a diffraction spectrum produced? First, let us get acquainted with diffraction itself. In Fig. 47, *e* represents an object having a very sharp edge *a*, past which a beam of light from the lens L goes to the screen *b*. To avoid confusion this light should be of simple color as, for instance, primary red. Now if we look closely at the shadow cast by the sharp edge, we shall find that it is not as sharp as the edge itself but that some of the light seems to have been bent around the corner, as it were, so that the upper part of the shadow is not quite dark. Still closer inspection reveals a series of narrow bands or lines as shown at B, which is a front view of the screen *b*.

DIFFRACTION SPECTRA.

Now let us change the light from red to green. The same general effect is noted except for the fact that

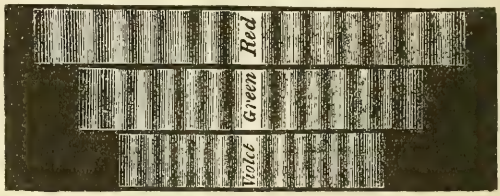


Fig. 48. Different degrees of Diffraction.

the shadow bands are not so wide or far apart. Similarly violet light makes still narrower bands, and this is just where the diffraction spectrum comes from. We know that all of the hues are made up of these three primary colors combined in various proportions. Suppose, then, that we could throw these three series of color bands (Fig. 48) on top of each other. It is readily seen that there would result a combination series of bands of every hue. Well, this is just what a diffraction grating spectroscope does, and it adds the effect of so-called "interference" on account of the grating having lines so close together that waves of light coming through adjacent lines actually interfere with each other, changing each other's wave-lengths and hence causing new hues.

Gratings have been ruled with as many as 50,000 lines to the inch by a special machine designed by the late Professor Rowland of Johns Hopkins University, but since his death no one has been able to build another machine for the purpose, although his old machine is there for them to copy. His successors know what to make but they cannot discover his secret of how to make it.

HOW NATURE GOT A SECRET BACK.

Gratings usually have either 14,000 or 28,000 lines to the inch, and most of those in use today are photographic copies of those made by Prof. Rowland twenty years ago. The part of his machine which no one is able to duplicate is a screw of very fine pitch for guiding the diamond point which scratches the lines upon glass, and this unfortunate loss serves to emphasize the infinite attention to detail which makes up the life-work of the true scientist. He devised the machine, and the method of making it, as one of the incidental procedures in the course of his every day work, and his only oversight was that he underrated the human incapacity of his assistants and successors even to understand his work after he had completed it. So he took back to nature one of the secrets that he alone had been able to wrest from her.

Prism spectroscopes are still in use for many purposes, for however superior the grating spectroscopes

may be in some respects, the prisms let about ten times as much light through. This brings us to another extremely refined branch of photography—the photographing of things invisible to the naked eye, and even of things which the eye aided by all the instruments in the world cannot see. When an astronomer wishes to know what a certain very faint star is made of, he doesn't even look at it, but looks up its location on the sky "map" (just as a navigator looks up his destination), and then turns his telescope by adjusting certain "stops" on the "right ascension" and "declination" circles of the mounting, and pressing a button to start a motor. Then, when the telescope is pointing to the proper spot in the sky, and the spectroscope is properly adjusted, with the sensitive plate in place, and the shutter open, it would seem that all he would have to do, after starting the "driving-clock" would be to set his personal alarm clock and go to bed.

PHOTOGRAPHING THE STARS.

For we are assuming that it will require several hours to get a satisfactory "exposure." Unfortunately, however, it is just as necessary for the astronomical photographer to remain on the job as it is for the motion-picture camera man to attend to the cranking of his own camera. It is true that the stars of heaven are not so fickle as those of earth, and even if the exposure occupied years instead of hours, there would be no noticeable change in the subject. But it is not the stars that are unreliable and need watching, but the machinery that moves the telescope so as to keep it pointing in the right direction while the revolution of the earth is continually carrying the observatory toward the east.

The driving-clock may be the best of its kind, but the degree of precision required is continually being set at naught by slight vibrations of the earth and differences of temperature, etc., and so the astronomer's work has just begun. The photographic telescope is a twin, one of which takes the photographs, while the observer glues his good eye to the eye-piece of the other, and stays there all night, with a correcting lever in each hand, so that he may prevent the slight errors of the driving-clock from continuing long enough to spoil the picture.

Perhaps he does not even see the star whose picture he is taking, but if he sees one of its apparent neighbors it will suffice, for although this apparent neighbor may be a few million billion miles away, and although both of said neighbors may be moving through space in different directions at the rate of several thousand miles per minute, the astronomer knows that even if he stayed at the telescope the rest of his natural life those two seeming neighbors would still seem to be in the exact same parts of the same neighborhood.

(To be continued.)

Warren Patrick Passes

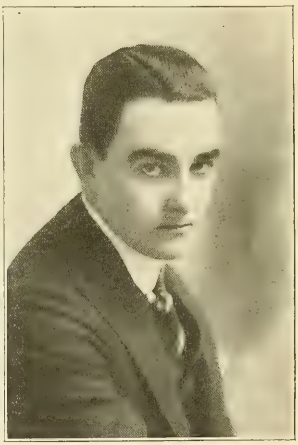
The innumerable friends of Warren A. Patrick, Chicago representative of the New York *Clipper,* were amazed to hear on Friday last that Mr. Patrick had been found dead in the bathroom of his home on Chicago's south side that morning, his death occurring shortly after he had returned home following a mysterious disappearance of some days.

Though the coroner's jury rendered a verdict of suicide, Mr. Patrick's most intimate friends are of the firm belief that his death was brought about by accident, and his mistaking a deadly drug for a harmless beverage.

Mr. Patrick was known to the theatrical fraternity and the motion picture trade the world over through his long connection with the *Billboard,* the *Show World* and the *Clipper,* with all of which journals he was connected in an editorial capacity. He numbered his friends by the hundreds, and his death will bring sorrow to them all. The funeral services were held from the Hamburg Chapel, 4649 Prairie avenue, on Sunday, June 20, and later that day the body was taken to his former home in California, Missouri, for interment. Mr. Patrick, who was a thirty-second degree Mason of McKinley lodge, a member of the Strollers, secretary of the Showmen's League of America, and chairman of the board of governors of the Reel Fellow's Club of Chicago, is survived by a wife and daughter, to whom, as well as to his other relatives, Motography, along with Mr. Patrick's host of other friends, extends sincere sympathy in their hour of bereavement.

Courtleigh in New Serial

William Courtleigh, Jr., who is to be featured with Lillian Lorraine in the new Balboa made serial, "Neal of the Navy," to be released by Pathe, was born in Buffalo, N. Y., March 8, 1892. His father is so well known as to require no comment. Born into a theatrical atmosphere the young Courtleigh took naturally to the stage and made his maiden plunge at the tender age of five years, appearing in his father's "East Lynne" company. From then on for a number of years he continued with his father, leaving when he was ten years old to get some schooling. His education was continued through one year at the University of Chicago. His first job, he laughingly tells, was riding after cattle in the Chicago stock yards, but he could not long resist the lure of the stage, for being offered an engagement with a stock company in Bridgeport, Conn., he eagerly seized the chance. Engagements at the Harlem Opera House in New York, with Robert Mantell, and in stock in Los Angeles, Atlanta and Milwaukee followed. His more recent engagements were with Ethel Barrymore in "Her Picture," "The Nightingale," and with H. B. Warner in "Under Cover."



Wm. Courtleigh, Jr.

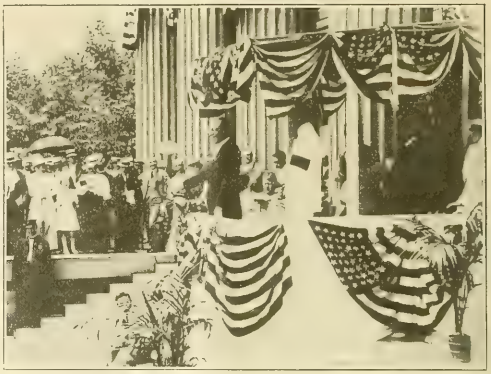
Correcting an Error

Through error, Motography referred last week to Frank McMillan, who has been visiting the home office and factory of the Minusa Cine Products Company in St. Louis, as head of the E. E. Fulton Company, whereas, Mr. McMillan should have been called general manager of that concern, since the trade well knows that E. E. Fulton, himself, heads the firm which bears his name.

News of the Week as Shown in Films



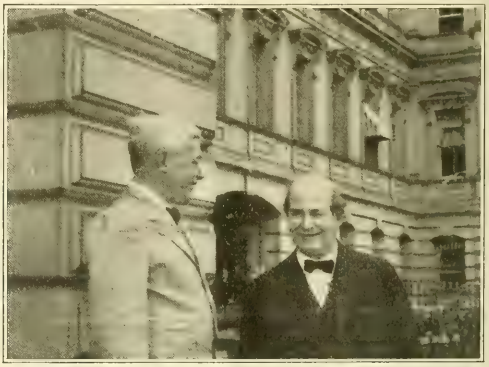
N. Y. A. C.'s summer season opens at Travers Island, N. Y. Copyright, 1915 by Universal Animated Weekly.



President Wilson speaks at the Flag Day exercises at the Treasury Building. Copyright, 1015, by Pathe News.



Jitneys carry car strike crowds in Chicago. Copyright, 1015, Hearst-Selig News Pictorial.



Secretary of State Bryan, who resigned, and Robert Lansing, who took his place. Copyright, 1015, by Universal Animated Weekly.



Dr. Bernhard Dernburg, unofficial spokesman for the Kaiser, leaves for Europe. Copyright, 1915, by Pathe News.



Yale crew trains for regatta with Harvard. Copyright, 1915, Hearst-Selig News Pictorial.

Edison Makes Important Changes

Meteoric indeed is the career of Duncan McRae in motion pictures. Scarcely a year and a half ago entering the film world from the legitimate he made an immediate impression on screen memorable impersonations. But a month ago he produced for Edison, which company comprises his entire motion picture experience, his first picture and acted in it—"Through Turbulent Waters," surely a test critical when the suspenseful nature of the story and the fact that it was a four-reel feature are considered. Almost immediately after the presentation of this picture, Mr. McRae's appointment as director general was announced at the Edison studio.



Duncan Mac Rae.

The creation of director general marks a distinct change with the Edison company as it places the destinies of that company in the hands of two, one—Mr. McRae—to devote his entire time to supervising and generally directing all the productions and the centering of Mr. Plimpton's time more on the purely business end of the studio management though he yet will exercise an overseeing hand over the whole studio. Previously, Mr. Plimpton's time has been spent both on the "floor" and at the business executive's desk, but the greatly increasing cares, since that company has gone in for weekly three and four-reel features on the regular program and the production ultimately of longer features, especially released, made the selection of a director general necessary.

Despite Mr. McRae's short experience in films, he draws from a long and successful career as actor, director, and manager, most of which was gained in the best English companies and theaters. 'Twas most natural that Mr. McRae should choose the theatrical profession as many of his family have occupied distinguished positions in it, numbering among those being the eminent Sir Charles Wyndham, his uncle, and Bruce MacRae, his brother.

Along with this change are the appointments of Albert Kelly, of the scenario department, as assistant to Director John Collins; Charles McGee as assistant to Director Langdon West; and that of Bernard Durning from assistant directorship to assistant stage manager. Mr. Durning's rise from the bottom step has been rapid.

Artistic Vitagraph Booklet

The Vitagraph Company has issued folders announcing the new Vitagraph Blue Ribbon Feature "The Sins of the Mothers." It is a most artistic and appropriate folder and contains reproductions from the posters advertising the $1,000 prize film drama "The Sins of the Mothers."

Federal Films Start

A new film company has been started by Al Ray, the well-known gloom dispeller, and it will produce one-reel comedies under his personal direction. The first comedy of this company has already been completed. It is entitled "Nothing But Love," and is said to contain many new and original ideas. The exteriors of this picture were taken around Fort Hamilton, and many of the officers and soldiers appear in it.

It is the plan of this company to release a one-reel comedy weekly, most likely on the United program, as a deal is under way, by which that organization will handle the output of Federal Films. The company has left for Coney Island, where the exteriors for the second release, "His Jealous Wife," will be taken.

Several of the best known comedians have been signed by the company, and many more are expected to sign within the next two weeks. Besides studios in Bay Ridge, Brooklyn, the company will build winter quarters in Hollywood or Los Angeles, California. Austin Bartz, the traveling representative of the company, has left for the coast to select a site for the studio. Al Ray has promised to get the best possible material for his stock companies, and the highest prices will be paid for scenarios with original plots.

World Film Re-Arranges Divisions

For the better control of its business the World Film Corporation has now definitely arranged its territory into five divisions, the eastern, the east central, the west central, the western and southern.

The eastern division, of which George J. Shaefer is manager, includes the offices at New York, Boston, Philadelphia, Washington and Buffalo. Denham Palmer, the east central division manager, was a salesman only a year ago. He now has charge of the offices at Cleveland, Detroit, Cincinnati, Indianapolis, Pittsburgh. W. R. Scates, west central division manager, is in control of the offices at Chicago, St. Louis, Kansas City, Omaha and Minneapolis. The western division manager, W. W. Drum, has charge of the offices at San Francisco, Los Angeles, Seattle, Denver and Salt Lake City. E. Auger, southern division manager, has charge of the offices at New Orleans, Atlanta, Dallas, Memphis and Oklahoma.

New branch offices have been opened at Newark, N. J.; Memphis, Tenn., and Oklahoma City. This now gives World Film a total of 26 offices in the United States.

Nifty Advertising Folder

From the William L. Sherry Feature Film Company, Inc., of 130 West Forty-sixth street, New York, MOTOGRAPHY has received a nifty little folder advertising the South American travelogues being issued by the Paramount Film Corporation.

As one first glances at the little booklet, the pharse, "All Ashore That's Going Ashore" greets his eye, and in turning back the flap he is faced with an invitation to take a trip around South America with a party touring that wonderful country. Opening the book still farther one finds a short and snappy description of the Paramount travel series, together with a time-table covering the trip as far as the sixth stop. The back of the little folder bears the well known Paramount trademark and the whole is printed on yellowish brown paper in green ink.

Elmer Booth Killed

The film world heard with regret confirmation of the rumor that Elmer Booth, long prominent as a comedian, met death in an automobile accident in Los Angeles on Wednesday, June 16. Tod Browning and George Seigmann, both well known photoplay directors and actors, were injured at the same time. All three were employed by D. W. Griffith at the Mutual Film Corporation's Hollywood studios. Browning and Seigmann are both in the California Hospital, and it is hoped that their injuries will not prove serious. Booth leaves a mother and sister, who live in Los Angeles. The accident was due to a heavy fog. The car, driven by Browning, collided with a street work-car loaded with iron rails. Browning did not see the rear lamp on the street car.



Elmer Booth.

Elmer Booth was born in Los Angeles, where he qualified, on his graduation from St. Vincent's College, as an authority on physical culture, oratory and elocution. These three subjects he taught for some time before Oliver Morosco persuaded him to go on the stage. Later he appeared under Charles Frohman's management with Arnold Daly in "The Boys of Company B." With Douglas Fairbanks in "The Cad" he made a pronounced hit, and in "The Gentleman of Leisure" he was declared by Alan Dale to be "The best stage burglar Broadway has seen to date—he lives his part instead of acting it." He created the name part in "Stop Thief" and became a popular favorite. During his summers he worked under D. W. Griffith in motion pictures, and appeared with Mary Pickford and May Irwin in film dramas. He also made a name for himself as a magazine writer.

Last winter Mr. Griffith persuaded Booth to abandon the speaking stage for the films. He has appeared exclusively since then in the Mutual's Komic productions and had built up a considerable following when his untimely end overtook him. He is deeply mourned, not only by those who are watching his last appearance in "Mr. Wallick's Wallet," but by the motion picture trade the country over.

"Roxy's" New House

S. L. Rothapfel, managing director of the Rialto theater, now in course of construction at Forty-second street and Broadway, New York City, has begun with an army of decorators, architects, electricians, artists, and designers of all sorts to arrange definite plans for the theater's interior and exterior embellishments, which he says will be on a scale never before attempted in any theater in the world.

From plans already practically approved, it may be stated that the exterior of the theater will be an absolute novelty in the line of architecture and will constitute one of the most outstanding pictures of beauty that New York has ever seen. The organ to be installed and over which Dr. Alfred G. Robyn, the well known composer, will preside, is said by Dr. Robyn himself to be the largest of the orchestral type ever constructed. The music, as always in Mr. Rothapfel's enterprises, will be a dominant feature of the entertainment, for there will be as well an orchestra of thirty-five men under the direction of a well known conductor.

In electric lighting and effects the theater will be far and away in advance of anything that has ever been constructed, and Mr. Rothapfel is looking forward to the opening in the early fall as an occasion when he will show the public the most beautiful theater they have ever seen.

Mr. Rothapfel is shortly to leave for a tour of the United States, during the course of which he will visit some points of particular natural beauty and from which he will seek inspiration for some of the scenic effects which he will have installed in the Rialto.

Santa Barbara Celebration

Irving Cummings, starring in "The Diamond from the Sky," has been selected as the best type for impersonating Thomas Jefferson in Santa Barbara's Fourth of July celebration. The opening feature of the patriotic exercises will be a perfect reproduction of the historic scene when the Declaration of Independence was signed. Director Henry Otto has been chosen by the Chamber of Commerce to stage this event and so far as known it will be attempted as never before. There will be a reproduction of the room in the old Philadelphia state house and from "Flying A" players will be assigned the roles of famous men that have passed into history. Down to the minutest detail of costumes and quill pens everything will be perfect. While the Declaration is being signed, after having been read by Jefferson, every whistle and bell in Santa Barbara will herald liberty.

In a tableau to immediately follow, Miss Winnifred Greenwood will appear, as the Goddess of Liberty. "Flying A" cowboys will take part in the joint race meet and rodeo in the afternoon. President S. S. Hutchinson expects to be back in Santa Barbara with his family to attend the celebration.

Changes in Eclipse

The Eclipse Film Laboratories, Inc., have leased the plant formerly conducted by the Commercial Motion Picture Company at Grantwood, New Jersey. With the improvements and the additional equipment installed by Charles J. Hirliman, the Eclipse superintendent, the company is in a position to turn out with dispatch five hundred thousand feet of positive printing per week. As a protection to the manufacturers' negatives the Eclipse Company has constructed two giant concrete vaults capable of holding six hundred thousand feet of negative and positive film.

In order to handle local orders promptly and to keep in touch with the trade, Manager E. M. Roskam has opened up a New York office at 220 West Forty-second street, Room 1005, where orders can be delivered and collected by the factory autos, which make hourly trips from the laboratories.

Popular Vitagraph Star

Mrs. Sidney Drew, a distinguished member of the Vitagraph stock company, forsook an enviable position on the concert stage to become a star in the field of expression dominated by the camera. She was born in Sedalia, Mo., April 18, 1890, and christened Lucille McVey. Her father, Charles Frederick McVey, who was also born in Sedalia, is one of the descendants of Absolem McVey, a pioneer of the West, who was a relative of Henry Clay and Thomas Benton. Her mother, before she was married, was Lucie Bapple, and is a very clever artist in oils.



Mrs. Sidney Drew.

Mrs. Drew's schooling was obtained in the public and high schools of Sedalia and as a student in the Sedalia College of Music and Nebraska Wesleyan School of Expression, receiving well-deserved degrees from both colleges. When she decided to adopt a profession, she chose the concert stage as the best adapted to her talents. While Mrs. Drew has had practically no experience on the legitimate stage, she spent six years as an entertainer, in America and abroad, under the direction of the Redpath Lyceum Bureau, and became recognized as one of the foremost child dialect readers in America.

A restlessness that demanded a change of vocation resulted in her making application to the Vitagraph Company for a position as a member of its stock organization, and again her judgment stood her in good stead, as she was not only given a part but was fortunate in being cast as one of the principals in a comedy being directed by Sidney Drew. A mutual interest attracted these two players and resulted in the present combination of these most popular artists in the field of silent drama.

The Motion Picture Lyceum Bureau

The Motion Picture Lyceum Bureau, Inc., Continental and Commercial Bank Building, Chicago; Fred Lincoln, president; F. C. Mintie, treasurer; A. L. Huston, secretary; is a new moving picture enterprise for the production, release and rental of what the concern designates as "wholesome pictures." Judge Willis Brown, founder of the Parental Court Laws in the State of Utah, is supervising all of the productions of the bureau as the head of the National League of Wholesome Pictures. This body is not censorial, but rather critical. Judge Brown is conducting a page in the Sunday issue of the *Chicago Herald*, entitled, "The National Youth Achievement Movement."

The purpose of the new organization is to make or purchase films which will be rented to schools, churches, lyceums and chautauquas. Tom Carrigan, who has been in the motion picture field as an actor for sometime, is producer of the company in its studios at Salt Lake City. Mr. Lincoln is at present the manager for the Sullivan-Considine circuit at Denver.

The company has recently financed Dr. Frederick T. Cook on a trip to the Himalaya mountains for the purpose of getting some scenic pictures.

Michigan Convention

Bay City, Michigan, was chosen as the place for the 1916 convention of the Michigan Motion Picture Exhibitors' League at the session held in Lansing on Wednesday, June 9.

At this year's convention the association arranged to take up with the moving picture exchanges the problem of bringing about the standardization of films supplied to Michigan exhibitors. No legislative matters were discussed, but it is understood several questions will be taken up at the Bay City convention next year, among them being changes in fire regulations to make them less stringent, though retaining all of their protective features.

The election of officers resulted as follows: president, B. L. Converse, Owosso; first vice-president, August Kleist, Pontiac; second vice-president, C. C. Newman, Charlotte; third vice-president, Joseph M. Neal, Lansing; secretary, A. J. Moeller, Howell; treasurer, George Thatcher, Bay City and national vice-president, L. R. Simpson, Bay City.

Release Dates Changed

George K. Spoor, president of Essanay, announces that "The Blindness of Virtue," the six-act feature written by Cosmo Hamilton, will be released one month earlier than at first scheduled. The date now set is July 19. "A Bunch of Keys," Charles Hoyt's comedy, which was booked for July, will not be released until later. Both these photoplays, released through the V. L. S. E., have been completed by Essanay.

"The Blindness of Virtue" is one of the most dramatic photoplays yet produced. It deals with the sex problem and caused a stir of comment when produced on the stage. It was criticised by some for its advocacy of teaching the truths of motherhood to young girls. But all advanced educators praised it for opening the eyes of parents to the necessity of teaching their daughters the perils that beset their paths, in order that they might avoid them.

Edna Mayo, as Effie, the minister's daughter, who has grown to young womanhood in innocence and without the slightest knowledge of the fundamental truths of life, is exceptionally fitted for her part and portrays the character of the happy, care free girl, with a vividness and reality that holds the interest of all. Bryant Washburn, as her sweetheart, plays his role with his characteristic understanding of character.

Peaceful Rafferty, the pet creation of Charlie O'Hara, is now the basis of a popular song written by Ernest Ball and J. Kernan Brennan, and published by Whitmark and Sons. While Rafferty appears in films the Rafferty march song will accompany him throughout his funny antics on the screen. This the All Celtic figures will enhance the value of the series greatly for when the song has become popularized as it eventually will the bookings for Rafferty pictures will be greatly increased.

Vitagraph Star

Eleanor Star Woodruff, a popular Vitagraph player, and a human dynamo of a thousand horsepower in energetic force in her work as a motion picture actress, was born in Towanda, Pennsylvania, September 12, 1892. She was educated in the public schools of Philadelphia, later graduating from the National School of Oratory and the Ludlam Dramatic School. While in her early teens she showed dramatic ability and a fixed determination to adopt the stage as a profession resulted in her studying to make herself proficient in her chosen profession.



Eleanor Woodruff.

She sought and secured an engagement with the Orpheum stock company, playing in Philadelphia. Success came slowly but surely and a gradual succession to parts that required greater ability to interpretate followed in "Beverly of Graustark," and an important part in "The Five Frankfurters."

Miss Woodruff joined the Vitagraph Company as a stock member in January, 1915, and was immediately assigned to play leads, in a company sent to Texas, under the direction of Lionel Belmore.

Bourgeois Joins Universal

Paul Bourgeois, known in the moving picture world and on the vaudeville stage as one of the most fearless of animal trainers, has joined the Universal's forces at Universal City, Cal., where he will produce wild animal pictures under Henry McRae's direction. Mr. Bourgeois has worked with his lions, tigers and other wild animals for Pathe Freres in Paris and in New Jersey, and also with the Baumont, Solax, Blache, Eclair and Vitagraph companies. It is his ambition and intention to produce pictures, while with the 101 Bison company, in which, instead of demonstrating merely the fearlessness of the trainer, the animals themselves will be induced to perform daring feats. Mr. Bourgeois will do most of his animal stunts with tigers.

"I consider the tiger the most intelligent of all the wild animals," said Mr. Bourgeois recently. "Certainly they are the most vicious, once aroused, but I would rather work with them than with other less intelligent animals despite the danger."

The Headline Amusement Company, organized to produce one-reel fun films exclusively, announces that Will Archie, the famous little comedian, will pose for the next five years. All the stars of "Midgetdom" are being placed under contract to support Mr. Archie. This will be the first and only all star cast of Liliputians ever organized.

Washington Screen Club

Washington, D. C., is likely to make permanent its organization known as the Screen Club, which heretofore has been a social body consisting largely of Washington exhibitors and members of the League, with now and then an exchange man dropping in; but if its present plans go through, the organization will become a permanent one, with regular officers and a monthly meeting.

At the last gathering of the Screen Club at Washington, held the last week in May, more than fifty sat down to dinner and participated in the discussions of the evening. Harry A. Crandall acted as president pro tem and introduced George W. Smiley, the traveling representative of the Washington Pathe office, as toastmaster. Mr. Smiley called on Oliver Allenbaugh of the Metro Film Service; Mr. Wickham of the Dixie theater; Dr. William P. Herbst, ex-president of the Washington League; J. A. Koerpel of the General Film Company; Norman Luchs; Robert H. Campbell, Jr., of the Olympic theater; H. Irvine of the Rudolph Wurlitzer concern; Herbert Osborn, local manager for Pathe, Inc.; Ben E. Drum of the World Film Corporation, and George Mann of the Paramount Picture Company, all of whom gave interesting talks.

Rothacker in Limelight

Watterson R. Rothacker, general manager of the Industrial Motion Picture Company of Chicago, breaks into print in the Friday, May 28, issue of the *Real Estate Advertiser*, which is the real estate trade journal of Chicago, for Mr. Rothacker has a front page story dealing with the important subject of selling real estate by means of moving pictures, and conclusively proves the power of the motion picture screen as an advertising medium for the real estate man. The employment of moving pictures strengthens the advertiser's position with the public, for it is a frank declaration and sufficient evidence that his proposition will stand for pictorial proof and is presented on its merits.

As The Years Go By

As the initial motion picture vehicle for the well known theatrical star, Cyril Maude, the Oliver Morosco Photoplay Company has selected, "As the Years Go By," conceded to be the biggest production ever attempted at the Morosco-Bosworth studios.

The drama embraces the world wanderings of a poet-souled adventurer and will accordingly present scenes typical of every clime and people. One of the innumerable details taxing the resources of the directors is the special train which will take a small army of principals and extras to the Imperial Valley for the desert scenes alone.

New Branch Managers

Walter J. Pratt has been appointed manager of the Toronto office of the Picture Playhouse Film Company, Inc. A. G. Buck has been engaged to look after the company's interests in St. Louis and vicinity, operating from the company's headquarters in the Mound City. Mr. Pratt has been employed in the New York office for several months. Mr. Buck recently joined the concern after a long period of service with the Blinkhorn Photoplay Company in Chicago.

New Metro Stars

The activities of the Metro Pictures Corporation and its five producing allies are assuming wider proportions with each fleeting week. Within the past few days many new engagements have been obligated by the directors of the Metro Company and the heads of the five allied concerns. General Manager Rowland of the Metro Company announces the acquisition of numerous new plays, among which are "Pigs in Clover," "Richard Carvel," "Rosemary for Remembrance," "The Purple Lady," "Baccaret," and "The Silent Voice," all of which have been procured during the past week and alloted to stars on the Metro roster.



Ralph Herz.

Five new players of stellar position have been procured and installed at the head of special casts for immediate work in Metro productions. Emmy Wehlan, the famous Viennese actress, last seen at the Casino theater under the management of the Liebler Company, will make her appearance for B. A. Rolfe in the principal role in Charles Horan's romance, "When a Woman Loves." Miss Wehlan recently returned from a long tour of Continental Europe, where she is a prime favorite. A well-known male star will play opposite Miss Wehlan in "When a Woman Loves."



Gail Kane.

For the Popular Plays and Players, Gail Kane will make her appearance on the Metro program in the production of Clyde Fitch's famous play, "Her Great Match." Miss Kane was last seen in George M. Cohan's picturesque play, "The Miracle Man," and before that starred for two years at the Astor theater in Cohan's other success, "Seven Keys to Baldpate." Edmund Breese is working in the final scenes of his second screen effort for the Popular Plays and Players in Robert W. Serviss's famous poem classic, "The Spell of the Yukon," while Ann Murdock began work this week in the screen version of Charles Frohman's stage play, "A Royal Family." This will be Miss Murdock's first appearance on any screen. William Nigh, until a few weeks ago associated with the California Motion Picture Corporation, joins the B. A. Rolfe forces this week and will have charge of the production of "A Royal Family." Charles Horan will stage "When a Woman Loves." Herbert Blache will produce "Her Great Match," with Gail Kane, while Jack Noble will direct "The Purple Lady," in which Ralph Herz and Lois Meredith appear.

Ralph Herz and Lois Meredith will appear also under the Rolfe banner in a screen production of Sid Rosenfeld's successful drama, "The Purple Lady." Emily Stevens, last seen in a Rolfe production, will make her second appearance on the Metro program in Rolfe's production of "The Liars," in which she will be supported by Hamilton Ravelle. "The Liars" is an original manuscript possessing many valuable situations, admirably adapted to Miss Stevens' talents.

The above productions are now about to go into work at the various Metro studios at Thirty-fifth street, Sixty-first street, Fort Lee and Los Angeles.

Speedway Pictures to Be Shown

President Aaron Gollos of the Photoplay Releasing Company has at tremendous expense secured the exclusive motion picture rights at Speedway Park, Chicago, where the world's automobile race will be staged on June 26. Mr. Gollos already has three camera men at the park photographing the pits, racing cars, their drivers and mechanisms at close range, and also will secure close-up views of the officials and other dignitaries of the race meet.

On Saturday several thousand feet of film photographing the race itself will be secured, the cameras all being stationed at the most dangerous places of the park, where, if a spill occurs, it will be caught by the camera. Two thousand feet, including the snappiest negatives, will be shown at the Majestic Theater on Saturday night, the same day as the race, Mr. Gollos having arranged for speedy development and printing of the negatives, thus enabling him to project the first picture within probably less than five hours after the race ends.

World Film Gets a Perpetual Contract

World Film Corporation, through its San Francisco branch, has secured a unique contract; a few thousand similar would make a motion picture manufacturer rich beyond the dreams of avarice. It seems that Mr. Locher has signed up the Movie Theater, Polk street, San Francisco, for four World Film features per week indefinitely. In other words, he is to run a straight World Film program as long as he can obtain it. To the money drawing powers of World Film features there could not be better testimony.

H. A. D'Arcy, Lubin publicity man, is enjoying one of the first vacations that has been granted him in years. Mr. D'Arcy has laid business cares aside, temporarily, and is making his headquarters at Creekside House, Catskill, New York, where he is thoroughly reveling in a chance to enjoy nature at its best, and choosing recreations to his liking, though it's a safe gamble that the ever busy Hugh will find time even there, and despite the fact that he is on a vacation, to do much in a literary way, both in the form of short stories and poems, as well as scenarios.

Centaur Elects Officers

At a special meeting of the board of directors of the Centaur Film Company, of Bayonne, N. J., held in the company's offices, the following officers were elected: David Horsley, president; James Horsley, vice-president; Chester Beecroft, secretary; J. T. R. Proctor, treasurer, and George J. Lounsberry, assistant treasurer. Chester Beecroft was re-appointed as general manager.

The semi-annual report showed an advance in business transacted over the previous report. Three new inventions of David Horsley's, viz., the double exposure camera, the Horsley step printer and the full reel duplex printer with automatic light shift, were reported completed. This double exposure camera has already demonstrated its wondrous capabilities and, commencing with the June 25 release, will be used in the production of MinA films. The Horsley single printer has been in successful operation in the Centaur factory for three months, and the duplex automatic printer will be ready for use at the Centaur in two weeks.

The new studios at Horsley Park, adjoining the Bostock Arena in the heart of Los Angeles, were completed last Saturday and two companies under the direction of Milton H. Fahrney commenced productions.

Lubinites to Rhode Island

A company of Lubin players will leave for Newport, R. I., shortly, to begin the filming of a number of special society and naval pictures. Last summer a Lubin company spent several weeks at the fashionable resort and secured some unusually interesting dramas, in which the United States navy played a very important part.

The company will be headed by George W. Terwilliger, the writer and director, and will include Ormi Hawley, Hazel Hubbard, Earl Metcalfe, Herbert Fortier, William H. Turner, Arthur Matthews, Eleanor Barry, Mae DeMetz, Edward Luck, P. T. Volkman, William Cooper and others. A special studio will be constructed in Newport, so that the company will be able to film the necessary interiors there. During the summer the company will cruise along the New England coast in a yacht on a hunt for picturesque backgrounds.

Contest May Affect Cast

Exhibitors may note that motion picture audiences on the average the country over are choosing as the most popular women in their respective states women who do not weigh more than 124 pounds and who are not taller than five feet five inches. Of course in the West the leaders in the "Runaway June" contest for free trips to the California expositions are somewhat heavier and taller, but the figures given are the average.

One exhibitor who saw these figures, as compiled from returns made to the Reliance Motion Picture Corporation, thought that this tendency in popular fancy could easily be taken advantage of by exhibitors and producers of moving pictures.

"To my mind," he said, "it means that the public is interested in what are comparatively little women. Hence, it is logical to deduce that the public is interested in the doings of such women.

"To make the suggestion entirely practical, we might put it this way: An average of photoplay audiences throughout the country likes best those motion pictures in which little women—that is, women five feet five inches in height and weighing 124 pounds—appear. Exhibitors in making their bookings should bear this in mind, while film manufacturers should remember this in assembling the casts for their features."

A development of the "Runaway June" contest which may surprise some exhibitors is that the photoplay public is about equally divided as to women with fair complexions and hair, or women with dark. About half of the present state leaders are the former and, of course, the other half the latter.

Lovey Marsh

Marguerite Marsh, the auburn haired motion picture favorite who was recently seen in the "Runaway June" series has been persuaded by her friends to change her name and take her own name, that of Marsh. It took a great deal of persuasion to get Marguerite to take her own name and up to the last would not consent to drop the name of Loveridge, until it was explained to her that Marsh was a much easier name to remember. Instead of retaining the name of Marguerite, this popular little actress will be known as Lovey Marsh. Every one has called her Lovey ever since she has entered the motion picture world and after she was told that she would be called Lovey Marsh she at last consented to change her name.



Lovey Marsh.

Lovey Marsh will now be advertised in the forthcoming Griffith Mutual Master-Pictures under her new name, and when you see this name you will know it is the dear little red-head that you formerly knew as Marguerite Loveridge.

Novel Publicity Idea

The Old Mill theater, Dallas, Texas, has created a reputation for itself for putting out novel advertising and publicity matter to draw the crowds. The latest publicity idea is a mechanical device in front of the theater, used in connection with the presentation of the Bosworth, Inc., production, "Betty in Search of a Thrill," which has attracted considerable attention. It is in the form of a globe of the world, revolving, with a tiny automobile at the summit. Inside the car is a little doll and below is a card reading, "Betty in Search of a Thrill." The idea for this novelty was conceived by Ben Lewis, the house manager. E. H. Hulsey is general manager of the Old Mill and Herschel Stuart is manager of the publicity department.

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Film Forces Arm to Attack Censorship

IF LARGE bodies move slowly the motion picture business is entitled to considerable inertia. It has taken a long time to get started on any real anti-censorship campaign, but at last some activity is evident.

The meeting of manufacturers and distributors recently held, when two committees were appointed to begin the work of fighting censorship, is significant of a decided change of spirit. The constant gnawing of the canker has finally reached the quick.

The formation of a manufacturers' association for the sole and only object of fighting unjust censorship is a work that should have been undertaken long ago. The censors have waxed fat and strong while the big film interests slept; but even so, it is not too late. The vast resources of the industry, its extraordinary facilities for publicity, the well-known energy and determination of those who have made it what it is, all argue that the new association must succeed in its purpose. For we have always contended that censorship has grown only because its advance was never impeded, never met with any opposition. A fortress without defense can be taken by an army of weaklings. The forces of censorship could have been routed long ago by even a small showing of resistance. Though they are constantly getting reinforcements, an organization of such tremendous power as is potential in the new association, backed by right and justice, should make short work of the parasitical growth which neglect alone is responsible for.

Those who have read MOTOGRAPHY's persistent and constant attacks on censorship will not need the further analyses of the evils of censorship which were presented at the organization meeting. It is easy to pile up indictments against the censors and the principles by which they work—the only difficulty we find is in knowing when to stop, that the arraignment may not lose force through unwieldiness and verbosity. But there is one point, repeated at the meeting, that will bear reiteration; Of all the big industries, that of motion pictures is the only one that has not only invited regulation, but has actually insisted upon it and effectually co-operated with it. As a result the motion picture today needs censoring less than any other thing that is presented to the public. All the state and municipal censorial bodies now in existence could be wiped out without any loss whatever—indeed, with a positive gain to the public and the picture art.

We used to wonder, in our artless way, why the public officials who advocated censorship did not recognize and acknowledge the known ability of the National Board of Censorship as being sufficient. It must be apparent to everyone that the active censors of the National Board know more about the morals and ethics of pictures, and their effect upon the mind, than the political censors of Pennsylvania and Ohio and Chicago and elsewhere can ever hope to learn. But it is becoming quite evident that censor boards are not appointed through even a mistaken sense of public duty; they exist because politicians constantly demand new sources of revenue and patronage to appease their appetite for spoils.

There is absolutely no excuse for official censorship of pictures by nation, state or city. We have said that for a long time, all alone; now the most reputable newspapers of the country are saying it, too; and soon the public will be saying it. All of which is encouraging because it shows the beginning of the end of a benighted and ignorant condition which has fostered unwholesome and useless growths. Another year, illuminated by the publicity of truth, should see an end of espionage and tribute as practiced upon and demanded of this great business.

The Value of Cartoon Films

CARTOON films, or "animated cartoons," are expensive to make. The cameraman must make his exposures tediously, one at a time, while the pay of a very high-priced artist goes on accumulating. That goes far toward equaling the usual expense of maintaining a company of players. But good things generally cost money. If they didn't everybody could have them and then the zest and flavor of them would soon go.

Not every artist is competent to make animated cartoons. Those who have the technical ability cannot always find worth-while material, guaranteed to please the critical public. Those who can fill all requirements

are bound to be in demand and consequently to get good prices for their time and talent.

The usual motion picture pleases because of its fidelity to real life. The cartoon film pleases because it is nothing like real life—because it presents actions that could not possibly happen in a manner which could not possibly exist. So there is no true parallel between the regular film and the cartoon film. The animated cartoon is still primarily a cartoon, a drawing with the breath of life in it. It is made infinitely more attractive by its motion; but the fact that it is a motion picture is still incidental. It is a motographic vaudeville stunt, and a good one.

The people like cartoon films. Probably they would not relish a steady diet of them, nor would it be wise to give even one exclusive program of them. But as one number in the evening's entertainment, one part of a properly mixed program, they are as valuable and as attractive as any other kind of picture, from the heaviest mystery drama to the most uproarious comedy, enacted by a hundred players.

So it would be a mistake to discard the animated cartoon because its cost seems out of proportion to the simplicity of the result. The people may not appreciate the tedium of their production; but they realize the wonder of the accomplishment and pay it full tribute. So let us not stint the output of motion cartoons, but take full advantage of what the public has proved its fondness for.

Illinois Still Has A Chance

GOVERNOR DUNNE, of Illinois, has not yet signed the state censorship bill which lies before him. More than that, he offers to grant short hearings to the opponents of those bills which are still unsigned. We need not impress upon those film people who are within a few hours' travel of Springfield the importance of instant action.

With so much evidence in existence (which, we assume, has been carefully collected and filed by the picture people) proving the error of the censorship principle, there should be little difficulty in convincing the governor that to authorize a state censorial body would be a grievous mistake. Most of the big daily papers, as well as this and other trade papers, have carried excellent editorial analyses of the situation, which should be brought to the attention of the state executive. The blunders of existing official censor boards make far too voluminous a record for careful study in the brief time available; but this part of the subject should not be ignored on that account. In fact, no stone should be left unturned in the final effort to save the state of Illinois from this folly of retrogressive legislation.

We have the utmost confidence in the newly awakened defensive spirit of the motion picture interests, and in their ability to accomplish what they set out to do. So we look for the governor's veto on the Illinois censorship bill.

Government Imposes Additional Tax

According to Consul F. T. F. Dumont of Rome, Italy, cinematograph admission tickets are taxed at the rate of one cent on tickets costing from two to ten cents, two cents on those costing from ten to twenty cents, and four cents on all costing over twenty cents. This tax was levied by the government to raise necessary money.

Just A Moment Please

We learn with much surprise that the inimitable Jas. S. McQuade is rather indignant over a statement recently made in this column to the effect that he was recently hit by an automobile but was not killed. All right, Jim, have it your way. You *were* hit and *are* dead. Let this be your epitaph.

—

WHADDAYA KNOW ABOUT THIS?

When Madison Square Garden, New York, opens as a three-ring picture show the press department alleges a registration desk will be discovered where those in the audience who desire to become motion picture actors and actresses may set down their names. "These names," the press department continues, "will be forwarded to responsible manufacturing concerns who will go over them carefully and select the desirable ones." Now what chance would girlies like Elsie Janis have under those circumstances, in view of the fact that Elsie's mother's name happens to be Bierblower?

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Nine "The Haphazards of Helene"

(PART ONE)

Helene Domes, the girl telegraph operator at Lonlyhurst, came to the Jumbo Film Corporation's studios with Sue Brette and, after the necessary introductions had been made, related a few of her adventures to an attentive audience. "Being a key pounder at such an out-of-the-way station as Lonlyhurst is no fun," began Helene. "The very first week after I began work there a section hand tried to kiss me, and when I resisted him grew angry and tied me up in the little telegraph office. A message commanding me to flag the Cannon Ball Express, due at 7:61, came sputtering over the wire and there I was bound and helpless, unable to carry out the command. Knowing my failure to deliver the message might mean death to hundreds I deliberately overturned an oil lamp in the telegraph office about three minutes before the Cannon Ball Express was due, thus setting fire to the $20,000.00 station but undoubtedly saving the lives of the passengers, since the trainmen stopped the Cannon Ball to extinguish the fire. A week later I learned of a plot to rob the express car on the Oshkosh Limited and there being no other means for me to reach the scene of the contemplated robbery I climbed aboard a hand-car and went thundering down the track. Seeing me coming and knowing my mission, 'Dirty Face Dan' and 'Daredevil Desmond,' the train-robbers, maliciously threw a stick of dynamite in the path of the flying hand-car, believing it would explode exactly as I crossed the spot and that I would be blown to atoms. With my hair in a braid and a grin on my chalk-like lips I sped toward what seemed certain death."

(To be continued.)

Frederick Cook, the well known explorer, who is now about to start a round-the-world trip with a motion picture camera, was banqueted in Chicago the past wk. It is understood the w. k. "Doc" will not visit the King of Norway on this trip, or include Peary Sound, Ananias Creek or the River of Doubt on his itinerary.

The well-known Jake Wilk, of the Caward Art Scollege, called on the faculty of that institution one day last week and a general reunion of the class of 1917 is now being planned. Pete Schmid please write.

—

OUR BURG

Bill. Selig, one of the best known fillim magnates, had his house robbed last wk.

Geo. Spoor is back to Our Village after a trip to the E. E.

J. R. Freuler of Our Burg, it is rumored, is soon to become a citizen of Noo Yawk. Sorry to lose you J. R., but we extend congrats to N. Y. and may you come to see us occasionally.

Joe Finn's Kingomobile is happy once more it's beloved master has returned. The odometer now registers 1,500 miles. (Note to our readers who don't own automobiles:—The Odometer is not the doofficker what makes the odor but another bejinkus altogether.)

Coleman R. Gray, of St. Looie, was a visitor to our Sactum this wk., bringing with him a present for Ye Ed., which is much appreciated. Thanks, Cole. Come again.

The w. k. Fred Mace was a caller in Our Burg this wk. Fred is going back to the business of being funny and while here good naturedly rented a hall and staged a little show for Ye Ed. and some others. We'd like to tell you all about it, but Fred said as how we hadn't better. Good luck, Fred, say we.

—

Time to quit. N. G. C.

Some Current Releases Reviewed

Essanay's "The White Sister"

Reviewed by J. C. Garrett

"THE WHITE SISTER," a superb production adapted from F. Marion Crawford's well-known novel, was released on the V. L. S. E. program in six reels through the Essanay Company on June 21.

With Viola Allen, the actress who made this play most successful when it was staged some years ago, in the stellar role of Princess Angela Chiarmonte, and Richard Travers, the ever popular Essanay actor, in the role of Lieutenant Giovanni Severi, Princess Angela's lover, ably supported by an all-star cast, this picture is wholly enjoyable.

The photography is excellent with remarkably complete interior settings and very good fade-outs. The scenes laid in the court yard of the convent, showing the old well and the entrance to the church and hospital, are beautifully laid out. One of the most satisfying artistic scenes is the one in which Miss Allen in the garb of a "White Sister" comes to her old home and wanders over the lawn where bushes heavily laden with luxuriant white blossoms form an artistic background.

The story, with which many of us are familiar, begins with the return from a sitting at a famous artist's studio of Donna Angela Chiarmonte with Giovanni Severi, a young officer who is in love with her and her aunt, the Marchesa, to find that her father has been killed.

The Marchesa, who is in love with the officer, takes charge of the castle. She destroys a will which left all of the property to Angela and later because there had been no civil marriage the property all reverts to her. The Marchesa then takes the title of Princess Chiaromonte, while Donna Angela goes to live with a former nurse.

Giovanni is ordered with his regiment to Egypt. His love for the girl overcomes his sense of duty to his country and he writes a resignation in order that he may stay with her. He goes to Angela and tells her of his intentions, but she tears up the resignation, telling him that his duty is to his country and that she will wait for his return.

Word comes from Egypt that Giovanni with all of his troops has been slain. Angela is overwhelmed with grief and enters a convent. Two years later she takes the vows and becomes "the White Sister." She is called on to nurse Princess Chiaromonte, who in her delirium confesses her crime of years before.

Five years after the disappearance of Giovanni he returns, the only survivor of the expedition. He reports to his chief and asks that he be given part of the day to look up one who had waited a long time for him, but he is sent to his brother, who is in charge of a powder magazine. An attack is made on the powder magazine and Giovanni's brother is wounded. He is taken to the convent hospital by the lieutenant. The "White Sister" comes in and she



The meeting of the "White Sister" and her lover after five years separation.

and her lover face each other after five years of separation.

Young Severi does all in his power to persuade Angela to renounce her vows, but the girl finally overcomes her love for him and stands firm. The young lieutenant overhears the mother superior telling Angela that the carriage will call for her that evening at seven o'clock. He conceives a desperate plan and has the "White Sister" kidnaped and brought to his rooms. Here he begs her to either give up



Viola Allen in a scene from "The White Sister."

her vows or kill him, but she persuades him to let her go and leaves him broken hearted.

A few days later Giovanni is injured in an explosion at the powder magazine. He is taken to the convent hospital, where the doctor tells him that only the amputation of his arm will save his life. He refuses to consent to this, as Angela has announced her intention of going to the leper colony and he has no desire to live. The "White Sister" pleads with him, but he will not yield.

The kindly Monsignor Sarasenesti, who has watched the couple for some time, and realizing their love for each other, goes to get a special dispensation so that the "White Sister" may leave the convent. Giovanni then tells the roctor he is ready for the operation.

"The Diamond from the Sky"

Reviewed by J. C. Garrett

CHAPTER ten of "The Diamond From the Sky," or "Old Foes With New Faces," tends to unfold many things; firstly, Vivian Marston shows her true feelings for Blair Stanley when the diamond has been stolen from her. She leaves Blair, telling him that she only married him to get "The Diamond From the Sky," and now that it is gone she has no time for him. Esther learns of her true parentage from a letter which Hagar had written years before telling of how she had taken the Stanley heiress, because they had taken her son from her. Esther is now practically without friends, as Arthur Stanley is gone, Luke Lovell has turned against her and poor Hagar is out of her head, but Quabba, the hunchback, still remains faithful to the "little mistress," and watches over her safety.

With the opening of chapter ten we see Arthur Stanley, who had been thrown from the train in the last chapter, rise up and after several efforts manage to mount his horse and ride on toward the spot where he knew the train was to be held up. He arrives there just in time to make a leap from his horse to the engine, which has been uncoupled from the cars, overpower the robbers, and the engineer runs the

engine back to the train which had been held up. The robbers manage to escape with much loot and the diamond which they had taken from Vivian Marston.

Blair Stanley and Vivian Marston arrive in California



Vivian Marston leaves Blair.

and there Vivian leaves her husband after telling him that she had married him only to secure the jewel. She then telegraphs Bloom that the diamond is stolen and that she must have some money.

Blair receives a telegram from Detective Blake telling him that his mother is sending him money. On his way to the train Blair is accosted by Luke Lovell, who has come to Los Angeles, but Blair thrusts him aside and will not listen to his story.

Back in Fairfax, Hagar, Esther and Quabba return to Stanley house and there Esther, upon opening the box which Hagar had kept hidden, discovers papers which tell of her true parentage. Just then Blair Stanley's mother comes to call on Esther and persuades her to take Hagar to Richmond



Esther, Hagar and Quabba return to the Stanley home.

and there see if she could not be cured. They go and stay at the house of Mrs. Randolph.

Quabba remains behind, but finally decides he will go to Richmond and watch over Esther, as he suspicions that Mrs. Stanley is an old foe with a new face. Upon his arrival in front of Mrs. Richmond's house he sees two men ascending the stairs and is told by a policeman that they are a notorious gambler and a clever detective. The hunchback goes to the side of the house and sends Clarence, his monkey, scrambling up to Esther's room. Esther looks out of the window and tells Quabba that when she needs him she will call upon him.

The opening scene of the second reel, which shows Arthur Stanley, now known as John Powell, driving a herd of sheep over a hill top and the sun slowly sinking in the West, is a most beautiful one.

The train robbers are chased by the sheriff and his posse. The man who had gotten the "Diamond From the Sky" is killed, the jewel drops on to a snake and is seen glistening among the cactus. Later, John Powell goes out to herd the sheep and stumbles over the carcass of one of the train bandit's horses. Around the saddle pommel is a bag which is filled with currency. The rancher, remembering the story of Monte Cristo, stands erect, throws the money over his head and cries, "The world is mine."

A short distance away the diamond gleams in the sun of the desert sands, but John Powell, blinded with the treasure he grasps from the bones of a mouldering horse, sees it not.

"Tragedies of the Crystal Globe"

Reviewed by Thomas C. Kennedy

"THE Tragedies of the Crystal Globe," the three-reel Edison drama, to be released July 2, is unusual and poetic. The story, by Mrs. Wilson Woodrow, deals with reincarnation. The method of visualizing that which is being enacted in the mind of one of the characters is effectively



A scene from Edison's "Tragedies of the Crystal Globe."

used, as it is in this way that the former existence is portrayed. The woman who sees herself in her former existence upon earth, does so under the hypnotic suggestion of a magician. He shows her, in the crystal globe, three tragedies in which he and she are the victims of their great love for each other. This he does to win her love.

Mabel Trunnelle as Mirza Morris and Bigelow Cooper as Mazuffer Mansur, have the leading parts. The balance of the cast includes, Robert Conness as Paul Devine; George Wright, as the Duke of Baganza; Harry Leoni as King Wabeck; Charles Sutton, as King Amedo; and Herbert Prior, as the sheik. The photography is excellent and the settings beautiful and appropriate. In fact, the picture is artistic in every respect.

Mirza Morris slips out of her house and, without telling her fiance with whom she has an engagement that evening, of her intentions, goes to the home of Mazuffer Mansur.

The magician tells Mirza to gaze into the crystal globe, and there, under his hypnotic influence, she sees herself the young wife of an old duke, and in love with Mansur, seen as a young nobleman. The duke orders one of his guardsmen to kill Mansur. Mirza sees her lover dead, and grief stricken, kills herself. The second tragedy is laid in the barbaric ages. Mirza, a princess, is in love with Mansur, her escort to the palace of the king whom she is to marry.

Mansur is about to kill the king when Mirza steps between them. To settle their differences she offers herself as a priestess at the altar. Mirza is consumed in the flames of the crucible and the king, enraged at Mansur, kills him. The



A dramatic moment in Edison's "Tragedies of the Crystal Globe."

next vision is of old Arabia, where she is killed by the sheik, because of her love for Mansur, a rug merchant. The sheik has her body placed in a public temple. He paints her lips with a poison and then, from his place of concealment, sees Mansur kiss her and fall dead. Turning from the crystal globe the girl faces the magician. He tells her that he has sought her for centuries. Hearing Robert, Mirza's fiance, approaching, Mansur produces two cups containing poison, and asks her to die with him. Mirza, bewildered, is about to raise the cup to her lips when Robert enters the room. He forces the cup from her hand. Mansur having drunk his potion, dies.

Thomas Ince's "The Reward"

Reviewed by Neil G. Caward

THOMAS INCE, producer of such splendid Mutual Master-Pictures as "The Devil" and "The Cup of Life," in both of which Bessie Barriscale was featured, scores another bull's eye this week with "The Reward," in which the same star has the leading role.

From the standpoint of photography, interest of story and emotional acting, "The Reward" is in every sense the equal of "The Cup of Life," which exhibitors the country over have highly praised and found to be an undoubted box office magnet. Miss Barriscale in "The Reward" appears as Jane Wallace, a chorus girl in a Broadway show, who is



Dan asks Jane what the reward of virtue is.

tempted to take the primrose path, but pauses ere it is too late and receives the reward of virtue.

Arthur Maude, who supports Miss Barriscale has splendid chances for emotional acting in the role of Dan Conby, an idler and cynic, who boasts to his friends that there is no woman alive but will take the primrose path if she gets the right chance.

The story really begins with this boast of Conby's, made in a gay cafe at a midnight hour, for by way of proving him wrong, Trixie, a chorus girl associate of Jane's, offers to wager that Jane will not yield to the temptation which Conby proposes.

Dan Conby accepts the wager and next day takes Jane to a cabaret for luncheon. After pointing out in the cafe several of Jane's friends, who are enjoying the gay cafe life with merry male companions, Dan cynically asks Jane what reward she expects for being good. Jane's reply, "Respect of others" is met with a laugh from Conby.

To prove her wrong Dan introduces her to some of his aristocratic friends, who snub her because of her shabby clothes. The same night Jane arrives late at the theater and is fined by the stage manager. As she pauses in the entrance two flashily dressed chorus girls enter and pass the manager with a smile. Jane demands to know why they are not fined also and is told that their male friends pay half the expenses of the show and consequently they are immune. When Jane continues to protest the manager fires her.

Meanwhile Dan Conby has grown to realize that there is, after all, one woman in the world who is thoroughly good and pure. Ashamed of the rash wager he made, Dan is in the act of writing a note of apology to Jane, which closes with a proposal, but ere sending the letter, Jane arrives at his apartment with a confession that she was wrong, that it doesn't pay to be good.

Shocked and amazed, Conby sees his idol tottering from the pedestal on which he had set her, and tells her that be-



Bessie Barriscale in a scene from "The Reward."

fore she decides he would like to show her a few things about the other life.

Dan conducts her to one of the gay cafes, where he points to girls who have already taken the primrose path and hints that her fate will be a similar one if she sticks to her present determination.

Jane's sensibilities seem blunted, and despite the warning of Dan she insists upon sticking to the decision she has made. Reluctantly Dan gives her the key to his apartment and sends her there to await his later arrival.

As she is entering the doorway, a physician calls to her from across the hall to ask her assistance in caring for a woman, who has just given birth to a baby.

With the little child in her arms, Jane realizes that the reward of virtue is untainted motherhood, and with tears in her eyes she later leads Dan to the doorway where they look in upon the mother and her babe.

As the picture closes Dan takes Jane in his arms and says softly, "I guess that is why God intended women to be good and men too."

Metro's "My Best Girl"

Reviewed by T. C. Kennedy

AN ABUNDANCE of situations which offer the best in farce-comedy and fast action are to be found in "My Best Girl," a B. A. Rolfe release on the Metro program, with Max Figman in the leading role. This five reel adaptation from the story by Channing Pollock is refreshing in its smooth and humorous development of unique combinations of circumstances. The theme deals with the numerous

and disconcerting escapades of the gay, light-hearted scion of a wealthy family.

Max Figman uses to advantage the many opportunities which the part of Dick Vanderfleet affords him, and he is



Vanderfleet acts as mediator in a quarrel over cards.

given ample support by Lois Meredith, seen as Dora Lane, and the balance of the cast, consisting of Jane Waller as Ann Wilson; Lawrence Peyton as Paul Denton; Dick Rosson as Billy Lane; William Ryno as John Lane; Tom Delmar as Tom Wilson; and Carl Stockdale as Col. Lane.

Dick Vanderfleet, a student at Stanford University, is in love with Dora Lane, and, unknown to her, gives financial aid to her father, a chemist, enabling him to carry out experiments on a new explosive. Paul Denton, a student of chemistry at the university, casts off Ann Wilson, with whom he has had a love affair. Her brother, learning of her plight, threatens to kill Denton, and she goes to the college dormitory to warn him. Denton, hearing someone approach, places her in Dick's room. She is discovered there, and as a result Dick is expelled from school and discredited by Dora.



Vanderfleet, thinking the girl crazy, attempts to humor her.

Denton, having tested Lane's new explosive, realizes its value and plans to marry Dora and gain control of the invention. The chemist, worn out from overwork, is overcome when he receives word that the government has accepted his discovery, and dies. Dora, now sole possessor of the formula, goes to the army post to demonstrate it. Dick visits a cafe with some friends, and while intoxicated seriously injures a man with whom he has a fight.

To escape disgrace, he arranges with Brown, a chauffeur, to exchange names for two weeks. Dick does not learn until he is arrested and sent to the barracks that Brown is a deserter from the army.

At the barracks Dick sees Dora, but she will not notice him. Dick meets Ann Wilson's brother, a private in the army. He explains his situation to Wilson, and asks him to write to his sister, and have her intercede for him with Dora.

Ann arrives at the post, calls on Dora, and proves to her that Denton and not Dick was the cause of the trouble which resulted in his being expelled from the university. Dora sends for Dick and begs forgiveness for mistrusting him.

Selig's "The Rosary"

Reviewed by Neil G. Caward

EDWARD E. ROSE'S famous play "The Rosary," which has been done in motion pictures by the Selig Polyscope Company, is as powerfully impressive as a celluloid drama as it was successful as a legitimate production on the speaking stage. Seven reels are necessary for the telling of the



Father Kelly faces the angry husband.

story. Though it is possible the director might have crowded the many incidents of the story into less footage, still it would undoubtedly have resulted in sacrificing some of the beautiful symbolical scenes which add interest to the film.

Charles Clary is featured in the role of Brian Kelly, later Father Kelly, while Kathlyn Williams has splendid opportunities for the display of her emotional art as Vera Wallace, and Harry Lonsdale is well cast as Kenward Wright. The difficult role of Bruce Wilton is entrusted to Wheeler Oakman, who gets everything possible out of the part.

The story begins in Ireland and one sees the early training of young Brian Kelly for the priesthood under the tutelage of old Father Ryan, the parish priest.

Years later Father Brian Kelly comes to America and in a small town in Ohio cares for his humble flock. Edward Wilton, an old friend of Father Kelly's, on his deathbed requests Father Kelly to care for and educate his son, Bruce Wilton, and Father Kelly later learns with amazement that Bruce's mother was his old sweetheart of long ago in Ireland.

Years pass and the scene shifts to New York's lower east side, where the kindly priest has gone to minister to the unfortunate and is universally beloved by his congregation. Bruce, after graduating from college, becomes a stock broker in New York and exceedingly prosperous. Bruce is suddenly called west on an important railroad deal, but before going receives a call from his friend Kenward Wright. Though warned by others against confiding any of his business secrets to Wright, Bruce carelessly drops a word that results in Wright's learning where he has gone. While in the West Bruce meets and marries Vera Wallace, not knowing that Alice, her sister, is infatuated with Kenward Wright.

Upon his return from the West Wilton resolves to surprise his old friend Father Kelly by building a cathedral for him, and Father Kelly, in response to a note from Bruce, calls and learns the surprise in store for him.

The same evening Kenward Wright becomes a guest at Bruce's home and, unknown to either him or Bruce, Alice Wallace, Vera's sister, likewise appears.

Ere the evening is over Wright learns of Alice's presence in the house and when she pleads with the man who had deceived her in the past to honorably marry her, he consents, provided she secures for him some information regarding Wilton's stock deals. Willing to do anything to make her lover marry her, Alice consents, and later overhears her brother-in-law telling his wife of his plans for the following day on the stock market.

As Alice flees into the garden she is seen by Father Kelly, who suspects her of being Vera, and later when Bruce appears on the scene and declares his belief that his wife is secretly meeting another man, Father Kelly is in doubt what to do, though later Vera tells Father Kelly all.

The next day Kenward Wright is the means of ruining Bruce on the stock exchange and the latter, returning home in a drunken condition, declares that his wife deliberately ruined him by exposing his secret to his enemy. Bruce draws a revolver with the intention of shooting his wife, but Father Kelly interferes and the revolver drops from Bruce's hand.

A year later Vera Wilton is earning an humble living as a seamstress while Bruce, after a year of hopeless wandering, becomes a patient in a sanitarium where he is placed to be cured of the drink habit.

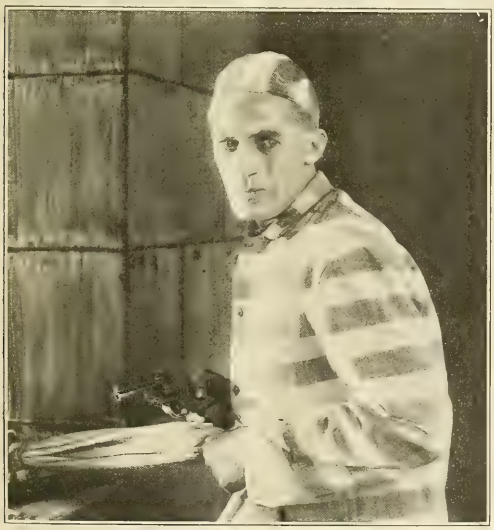
As the story ends Bruce and Vera meet on the steps of the cathedral which has been erected with Bruce's money for Father Kelly, and there also comes Kenward Wright, who finally confesses the ruin he brought and humbly begs forgiveness. As Father Kelly points to the chapel, Vera draws Bruce toward her and together they enter.

Pathe's "Who Pays?"

Reviewed by Tom Kennedy

RETRIBUTION and a wrong-doer's fear of apprehension bring about a double tragedy in "The Pomp of Earth," the tenth three-reel release of the Pathe "Who Pays" series being produced by Balboa. One of the men killed justly deserves punishment, though not as severe a penalty as that inflicted upon him by the man whom he has wronged.

This portion of the play, while of great importance, might be termed a counterplot, as the part which carries the moral and exposes the ironical situations lurking beneath the surface of ultra-respectable society has to do with



An exciting moment in "The Pomp of Earth."

the predicament of a young man who misappropriates funds in an effort to meet the bids of his rivals for the hand of the girl he loves. Deep in the mire of debt, and on the verge of exposure, he acts as his own executioner.

The masterly manner in which the play is staged furnishes a most pleasing setting for a naturally strong story. Distinctness and unique lighting effects brand the photography as above the average. Ruth Roland and Henry King



A scene from "The Pomp of Earth."

head the cast as Edith Hilton, the girl who ranks wealth above character in choosing a husband, and Hugh Keen, her rejected suitor.

Howard Williams, serving a long term of imprisonment for a theft committed by John Cole, swears to be revenged on the latter on his release. In a distant city Cole, under the name of Richard Walker, buys a beautiful residence, and is received into the best society. Edith Hilton, a young society girl, admires Hugh Keen, but refuses to marry him because he is not wealthy. She meets Walker. Keen jealously watches the friendship which springs up between them.

In a mad effort to gain the wealth necessary to qualify for Edith's hand, Keen speculates with his club's funds. He tells Edith of his brilliant prospects, and asks her to delay thoughts of marriage until he has had a chance to make good. Shortly after this he receives an invitation to a dinner at which Walker's engagement to Edith is to be announced. Desperate, Keen attends the function, prepared to shoot Walker.

Williams escapes from prison, and, after a long search, locates his enemy. He enters just as Keen is about to carry out his plan of murder, and shoots the prospective bridegroom, killing him. Intoxicated with joy at having made Walker pay the penalty of his crime, Williams tells the guests of how Walker wrecked a bank and fastened the crime on him. The next morning Keen receives a letter from the club, asking for an accounting of the club's funds. Edith, in the meantime, has come to realize the injustice which she has done Keen. Going to his office to ask his forgiveness, she is horrified to find him dead.

American's "By Whose Hand"

Reviewed by J. C. Garrett

A GRIPPING two reel production is released by the American Film Company on June 25, featuring Winnifred Greenwood and Charles Bartlett in "By Whose Hand."

This unusual story, under the directorship of Henry Otto, is an exceptionally dramatic offering dealing with the love and admiration of a crippled country lad for a sweet young girl of the mountains, her feeling being pity for him instead of love, and the arrival of a city chap, who wins the girl's heart, but proves himself to be a villain of the cheapest dye. Winnifred Greenwood makes a very lovable heroine, while John Bartlett takes the part of the crippled boy exceedingly well.

Chester Rowe commits robbery and murder in the city and after disguising himself goes into the mountains to hide for a week until the crime has blown over.

Lottie Toby, a sweet minded girl of the mountains, is loved by Jack, her father's helper, and Oliver, a poor crippled lad. Lottie shows only pity for Oliver and he realizes the fact, often expresses the wish that the girl loved him instead

of pitied him and even dreams that he is made perfectly normal and that Lottie has promised to become his wife.

Into this part of the mountains comes Chester Rowe. He meets the mountain girl and before long falls in love



Lottie eats lunch with her father and Jack.

with her and she returns his affections in a certain way. One day they are walking in the woods and Oliver sees them and follows. The crippled lad instantly feels a keen dislike for the man from the city and is also insanely jealous of his attentions to Lottie.

The girl and Rowe return to her home, where they are told that Mr. Toby has $1,000 waiting for him at the express office, which he and Rowe go after.

They arrive at the hotel where Chester Rowe is staying, and he leaves Toby to go to his room. Toby talks with a few of his friends for a few minutes and meets a detective who has just arrived from the city. He then leaves and starts on his homeward journey.

Men passing in a wagon find Jack bending over the unconscious form of Mr. Toby. While they are taking him home Oliver climbs out of a deserted well, stealthily looks about, walks to the place where Toby had been lying and there hides a straw hat in the bushes and takes his rifle from behind a tree.

Later Jack is arrested for the attack on Toby, who re-



Oliver realizes his love for Lottie.

covers and tells of how he was attacked by Rowe and in a struggle his revolver was fired and then he became unconscious. The detective finds the straw hat and by chance comes upon the old well and discovers the body of Rowe, which he recognizes as that of the man wanted for murder back in the city.

Oliver goes home to his mother and confesses of how he had seen the attack made on Toby and fired his rifle, and then hid the body of Rowe in the old well. It is finally found out that Oliver's bullet had been driven into the tree, while the shot from Toby's revolver had been the one that killed Rowe.

Selig's "Ebb Tide"

Reviewed by Neil G. Caward

SELIG'S three-reel offering for Thursday, July 8, is a powerful dramatic love story entitled "Ebb Tide," in which Kathlyn Williams, Harry Lonsdale, Martha Boucher and Wheeler Oakman are featured. The story deals with the rising tide of love in the hearts of four people, two of them husband and wife, and the dramatic events that transpire ere the tide finally ebbs.

Colin Campbell is responsible for the production, and as exhibitors well know he is fully capable of getting the most out of every scenario he undertakes to film, while such capable artists as those interpreting the leading roles leave nothing to be desired from the dramatic standpoint.

Kathlyn Williams appears as Estelle Velaine, who becomes so absorbed in a book entitled "Love, Spiritual and



A scene from Selig's "Ebb Tide."

Material" that she utterly forgets that Jerome Esmond is to call upon her that evening, until her mother, a much bediamonded dowager, who has very materialistic ambitions for Estelle breaks into her revery with the announcement that Jerome has arrived.

Estelle accepts Jerome's proposal to marry purely through a desire to please her parents, for she does not love the man.

A few days later while visiting an art exhibit in the city, Estelle chances to meet Allen Forbes before a wonderful painting in which both find much to admire. Unconsciously their mutual interest in the picture leads to their finding a mutual interest in each other, and the tide of love begins to rise.

Meanwhile, Forbes' wife, Helena, determines to invite Estelle to her home, for on reading her engagement to Jerome Esmond she recalls Estelle as an old friend. On arriving at High Cliff, Forbes' home, Estelle views from the window of the room assigned to her a scene strangely suggestive of the painting which had so strongly impressed her, and for the first time realizes that she loves Allen Forbes.

Several days later, Jerome Esmond joins the house party and instantly he and Helena are mutually attracted, although they are unconscious of themselves, while the other pair are thoroughly aware that the tide is sweeping them onward. Estelle and Allen stroll to the beach, and as Allen declares his love he exclaims to Estelle "Flood tide! What a wonderful moment it has brought us!" Estelle prevents him from seizing her in his arms and exclaims "No, Allen, we must not. Think of her tragedy if we yield. Remember the ebb tide." At that moment a great wave rolls in and Estelle, frightened, seeks the arms of her lover.

Helena and Jerome are as happy as two children and he shows her the sympathy for which he has hungered so long. When suddenly he kisses her, she springs back with a look

of horror, just as Estelle and Allen enter, and both women display a sense of mutual guilt.

As the picture closes it is midnight and ebb-tide. Estelle in her apartment has been vainly trying to fight down her love for Allen, while Allen, after walking the floor for hours, secures relief on the beach without, where Estelle joins him.

After a midnight tryst, Estelle hurries back toward the house, while Allen steps out on the rocks as though to throw himself into the sea. Estelle stops, looks back and calls to her lover that such an act would not be bravery. Allen dazedly admits the truth of her contention and strolls away along the beach with bowed head, as the picture fades from the screen.

Lubin's "Road O' Strife"

Reviewed by J. C. Garrett

THIS episode of Lubin's "Road O' Strife," or "The Sacrifice," is full of excitement and thrilling action keeps up throughout the entire episode. Daisy, the chorus girl, has grown to regard Alene with tender affection and is overwhelmed with grief when she realizes that Robert Dane loves the girl and knows not that her heart is overflowing with



Dane solves the mystery of the silver cup.

love for him. The final climax is reached when Daisy makes a supreme sacrifice, that of her life, in order that Alene may be saved for Robert Dane.

Dane is triumphant over solving the mystery of the death of Gilbert Jerome. His triumph, however, is short lived, as Daisy comes to call on him and shows him the paper telling of the fate of Alene the next morning. The governor refuses to grant a reprieve and Alene's death seems inevitable. As Dane and Daisy are preparing to leave for the home of the governor, a detective comes in to arrest Dane and seize the cup. Daisy, realizing that any delay means death to the girl, turns out the lights, plunging the room into darkness, rushes to the table, seizes the cup and flask of water and makes her escape through an open window and down the fire escape. She is closely followed by the detective, but manages to elude him and make her way to the governor's home.

She arrives at the home of the governor at five o'clock in the morning, and realizing that she cannot gain admission to see him at such an early hour, breaks in and manages to arouse the butler, who calls his master, the governor. The governor goes to the phone to call the police, as he thinks Daisy a thief, but she pleads with him to listen to her story.

After several efforts to make him call the penitentiary and tell them a reprieve has been granted, she decides to make a final appeal to him. She pours the water into the cup and drinks from it. She then pours some wine into the cup and takes the draught, which results in her death. The governor, realizing that her story was true, calls the penitentiary, and just as Alene is being led to the scaffold word comes that she has been granted a reprieve.



Robert Dane tells Daisy of his discovery.

Robert Dane, who is in the hospital and near death, will make no effort to live on account of the seeming inevitable fate of Alene, but the spirit of Daisy comes to him, bids him a fond farewell and tells him that Alene's life is saved. He then decides that he will live as he now has something to live for.

"The Wild Olive"

Reviewed by T. C. Kennedy

THE Oliver Morosco Photoplay Company, in association with Bosworth Inc., offers as its latest release on the Paramount program "The Wild Olive," an adaptation of the celebrated novel by Basil King. The choice of story and the co-starring of Myrtle Stedman and Forrest Stanley result in a picture of sterling quality and lasting attraction, and one which deserves to enjoy the popularity of the book from which it is adapted.

The plot concerns itself with the romance of a wealthy mountain girl who is willing to sacrifice her own happiness to clear the name of the man she loves. The rugged, imposing country of the Alleghany lumber regions adds a virility which makes for a strong and lasting appeal. The change of background from the rough lumber camps to the gay and cosmopolitan Argentine presents a contrast which is striking. Myrtle Stedman, seen as Miriam Strange, "The



The lumbermen help Norrie escape.

Wild Olive," and Forrest Stanley as Norrie Ford, interpret their parts splendidly, and are surrounded by a capable cast, in which are Mary Ruby as Evie Wayne; Charles Marriot as Judge Wayne; and Edmund Lowe as Charles Conquest.

Norrie Ford, accused of murdering his uncle, is convicted on strong circumstantial evidence. He escapes from the deputies, and is offered a hiding place in the cabin studio of a mountain girl, who believes him innocent. There he



Miriam begs Norrie not to surrender himself to the police.

hides until morning, and then starts for South America, bearing letters of introduction from the girl, who, in answer to his request for her name, tells him to call her "The Wild Olive."

In the Argentine, Ford, aided by the letters, secures a position, and through his industry and integrity soon works his way to the top. As his letters to "The Wild Olive" are returned by the postal authorities, he gives up hope of ever seeing the girl to whom he owes his life. He becomes engaged to Evie Wayne, a New York girl, and the niece of the firm's senior partner. Evie returns to New York and her uncle transfers Ford to the managership of the New York office.

Ford, on his return to New York, finds that Evie Wayne is the girl chum of Miriam Strange, "The Wild Olive." Miriam, who has waited for him, is heartbroken when she learns that he is engaged to Evie. But she remains true to her chum, and consents to marry Charles' Conquest, whom she had previously refused, on condition that he clear the innocent Ford of the murder charge which hangs over him.

Evie learns that her fiance is charged with murdering his uncle, and breaks their engagement. Ford's disguise is penetrated and he is arrested, but the death bed confession of the actual murderer leads to his acquittal at his second trial. Conquest, realizing how greatly Miriam loves Ford, releases her from her promise, leaving her free to marry him.

"The Romance of Elaine"

Reviewed by Neil G. Caward

EPISODE two of the new Pathe serial proves conclusively that an even higher standard is being set by the producers of this continued story, than was the case in the two previous Elaine serials, hard as it will be to maintain such a standard. In addition to all of the thrill and mystery which marked previous Elaine stories, the new serial is notable for its society atmosphere, a social function of an elaborate character being introduced, which gives an opportunity for a splendid costuming and deep sets.

The mystery element is more than ever prominent, and the mysterious unknown personage, who, in the first episode appeared as the little man with the gray whiskers and this time as "the gray friar," a character which gives the second episode its title, is still as much a mystery as before. At times he appears to be a friend of Elaine's and a little later to be opposing her. It remains for future episodes of the serial to disclose his identity as a friend or a foe.

Episode two begins when Elaine is issuing invitations for a mask ball which Jameson, Del Mar, secret agents of a foreign power and the mysterious little gray bearded man all attend.

Del Mar confides to Elaine that he fears another attempt will be made by the mysterious secret agents of another country to find the missing torpedo, which Craig Kennedy has invented and Elaine's dog has concealed in a cupboard in an upstairs room.

During the ball one of the secret agents searches a safe in the closet of Elaine's boudoir and when he is surprised there by Del Mar, the foreign investigator is overcome and bound.

The little man with gray whiskers, who goes disguised as a friar, discovers Del Mar's helplessness and leaves a note on Elaine's dresser which asks whether honest investigators break into ladies' boudoirs for the purpose of searching the premises. Jameson, who is still faithful to Elaine, assists her in removing Del Mar's gag and, later, at the foreign investigator's suggestion, consents to one of his female assistants being installed in the house as a maid to Elaine.

A few days later when Elaine is preparing to depart for the country and the maid is packing her trunk the dog again secures the torpedo from its hiding place and appears in the room with it in his mouth. The maid notes with surprise the article he is carrying and secures it. Elaine's sudden entrance compels her to secrete the torpedo in the tray of Elaine's trunk and, later, while she is absent from the room, Elaine changes this tray from the trunk in which it originally reposed to another one.

The maid gets word to Del Mar that the torpedo is in the tray of a trunk bearing Elaine's name on one end, and the secret agent at once arranges to secure the trunk enroute to its destination.

One of Del Mar's assistants boards the train, overpowers the baggageman and hurls the trunk from the door of the car as the train speeds by a designated spot. Del Mar, who is waiting in an automobile, secures the trunk and lugs it to his waiting car.

Meanwhile, however, the little gray bearded man has arrived, overcome the chaffeur and taken the latter's place. When Del Mar appears he knocks him down, throws the trunk into the auto and speeds away.

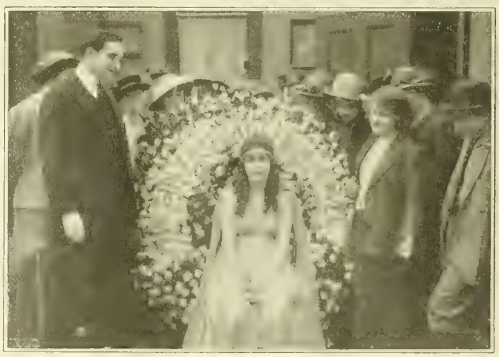
As the story ends the mysterious unknown is examining the contents of the trunk, in which he is unable to find anything resembling a torpedo, while Del Mar's assistant, having jumped from the train, is endeavoring to arouse his senseless employer.

Vitagraph's "The Goddess"

Reviewed by Charles R. Condon

THE romance between Celestia and Tommy Barclay almost reaches its culmination in the seventh chapter of "The Goddess," the Vitagraph serial, written by Gouverneur Morris and Charles W. Goddard and being produced by Ralph Ince. The millionaire's son and "the girl from Heaven" become engaged and intend being married at once, but change their plans later on when it becomes known that Tommy's father has disinherited him.

The couple are undoubtedly meant for each other, and have the usual amount of confidence in the saying that "true love will find a way," but to preclude the possibility of being com-



A scene from Vitagraph's "The Goddess."

pelled to rely upon that affectionate quality for food and other necessities of life, they decide to wait until Tommy's finances warrant their marriage. The interest, which until now has been centered almost entirely upon Celestia's experiences, will here-

after be divided between her spiritual and Tommy's financial progress.

The opening scene is of Celestia's entrance into the factory in which Nellie, one of the members of the family which



A pleasing moment in Vitagraph's "The Goddess."

the goddess saved from eviction, is employed. Celestia follows Nellie up a flight of rickety wooden stairs to a floor on which fifty or a hundred haggard, sickly-looking girls are kept busy at sewing machines by a driving foreman. The goddess engages several of the girls in conversation, but is quickly and abruptly informed by the man in charge that the girls' time means money to him.

Celestia gives him the balance of her money for the privilege of speaking to the girls for five minutes. In the meantime, one of the men employed on the floor below carelessly lays a lighted cigarette upon a table. It is brushed off into the scraps which cover the floor. Within a few minutes the place is filled with flames and smoke. The alarm is received with excited cries and a rush for the door by the girls above.

Celestia, alone, remains cool. She begs the girls to have confidence in her ability to get them out of the burning building, and commands them to back away from the door, which opens inward. The goddess then opens it, and has the frightened girls march out in single file. Outside, Nellie misses Celestia, and tells Tommy Barclay, who happens to be one of the on-lookers, of her being left behind. He rushes into the building, finds her overcome by smoke, and carries her out.

The next morning's papers carry a full account of the fire, including Tommy's heroic rescue. This infuriates Mr. Barclay, and he disinherits his son. Celestia decides to accept Tommy's previous proposal, and, on his return welcomes him with the news. But he warns her not to be too hasty, as they cannot marry until he has enough money to support her, and, as things stand now, he has not even got a job.

Troubles for the Director

Staging a night scene employing the services of sixty to one hundred people is a difficult problem even under the most favorable circumstances, but when the weather and local disturbances combine with the existing difficulties in an effort to annul the director's efforts, Jack W. Noble can easily be pardoned for muttering harsh sayings in which the air, fogs, lights, and cameras figured prominently. Staten Island was the scene of all of this trouble, and Friday night, June 18, the time of its occurrence.

Wishing to get some unique lighting effects and thrilling realism in the scenes which mark the climax of "The Right of Way," a five-part Metro feature, starring William Faversham and being produced by the B. A. Rolfe company, Director Noble decided to stage them at night, and made preparations to that effect for Friday evening. A beautifully dense fog had, unknown to Mr. Noble, made previous arrangements to visit the district in which the eight log houses and the church, used in the scene, were erected, and it and the director and his company arrived at the same time.

The camera was placed, torches lit, and the action begun. Three times did the lumberjacks and frantic women run confusedly up and down the street giving warning of the church's being afire before Mr. Noble decided to postpone the filming of the night scenes, since the density of the fog prevented the taking of the main scene, William Faversham's rescue of the sacred chalice and vestments from the burning church. This decision being reached, Harry Reichenbach, Metro publicity director, guided his party, carried in nine automobiles, back through the fog to the New York side of the bay, where the air was warm and unfoggy.

Universal Gives Boat Trip

On Wednesday, June 16, the Universal Film Manufacturing Company gave a moonlight excursion up the Hudson River. The steamer *Mandalay* was chosen for the occasion, and when it left One Hundred and Thirty-first street it was packed fore, aft, and in between with Universal guests. When it returned it was just as packed except that the twos and fours had drifted away from the brilliantly lighted middle of the boat towards the ends where the light, furnished by a well-meaning but unnecessary moon, was not so glittering.

The affair was given for the girls in and about New York who had entered in the Universal Beauty Contest, and had not drawn trips to Universal City. The *Mandalay* is the only boat on the river that has a deck dance floor; one of the reasons, probably, for its being chosen to carry the party, as space was at a premium on the floor as soon as the music started. A dancing contest was held, and a beautiful silver cup presented to the winning couple. The excursion was a great success, thanks to the efforts of Messrs. Kahn, Gulick, and the others who were active in arranging it.

"The Broken Coin"

The Universal's new serial, "The Broken Coin," which is to run in film theaters for the next fifteen weeks, began Monday. The story will be released in installments of two reels each and will be published concurrently in newspapers throughout the country. The story was written by Emerson Hough, whose Mississippi Bubble and other stories have placed him in the forefront of American authors. "The Broken Coin" was produced by Francis Ford, who put on "Lucille Love" two years ago, and appeared as he does in this serial, with Grace Cunard in the leading role. Eddie Polo, one of the best known of the circus riders and athletes has a strong role which calls for a series of hair breadth escapes and experiences which will be found to equal anything ever attempted in moving pictures.

Biograph Actors Leave Coast

Those 125 people who belong to the Biograph eastern forces must go back to "New Yawk," so at 3 p. m., Monday afternoon, they all put out of Los Angeles on the Biograph special. They reached San Francisco the following morning and devoted two days to seeing the fair, as guests of the Biograph Company, after which they rushed right back to little old New York as fast as steam could carry them. Their commodious studios in the Bronx have been thoroughly overhauled and supplemented with various improvements during their absence on the coast.

Vera Doria Latest Film Recruit

Mlle. Vera Doria, the famous European lyric soprano who has also had rare experience in big dramatic roles supporting such stars of the stage as Sir Charles Wyndham, Sir George Alexander, Charles Hawtrey, John Hart and others, is the latest theatrical star to be lured into motion pictures by the Oliver Morosco Photoplay Company in association with Bosworth, Inc. Vera Doria is perhaps somewhat better qualified for successful picture work than the majority of those coming over from the theatrical profession. Not only has her interpretation of heavy roles in grand opera developed her dramatic talents, but she has also had special experience through her connection with notable dramatic productions in all parts of the world.



Mlle. Vera Doria.

When but a mere girl of sixteen, Mlle. Doria appeared in Australia, in a production by Charles Hawtrey who was making a world tour in his sensationally successful "Message from Mars." This was the beginning of a stage career containing many important milestones and in a short time the blackhaired Australian girl became the leading woman for Sir Charles. Mlle. Doria's ambitions were for grand opera and accordingly throughout her stage engagements she took up her musical studies, one of her masters being Senor Hazon, an intimate friend of Verdi. Her beautiful soprano voice attracted immediate attention and the sudden illness of the prima donna in a production of "Die Fledermans," by Thomas Quinlan, proved an unexpected opportunity, which resulted in instantaneous success despite the fact that two days was all the time given her to master the enormous role, Adele. This established her in her favorite field and various triumphant tours of England, Belgium and other European countries followed.

Valeska Surrat in Pictures

Herbert Brenon, who in the past has made big successes of real heavy drama, like "The Clemenceau Case," "The Kreutzer Sonata," "The Heart of Maryland," and "The Two Orphans," has turned his hand to something weird, strange and secret. It is known that the production is to be a careful portrayal of the life for which Broadway is famous. The scenario, from Mr. Brenon's own pen, will be called, "The Soul of Broadway." That daring and original favorite of the Gay White Way, Valeska Surrat, has been chosen as the star around which the big unusual effects are to be grouped, and for one of the thrills, Miss Surrat made a sensational aeroplane trip across the boardwalk and wild waves at Atlantic City, dropping red roses to the crowds below.

To Handle "Melting Pot"

It is announced by John Cort that he has just closed contracts with the Authors Film Company, Inc., whereby the newly organized service of that company will be used for the distribution of his film production, "The Melting Pot."

Mr. Cort also announces that he has contracted with the Authors Film Company for the handling of his forthcoming production of a new comedy, in which the famous dancers—the Castles—will be the stars. The Authors Film Company, a new "projection" in the film field, is instituting a distribution service, of which little has been said, but of which much has been hinted. It is the gossip along Broadway that its unannounced aim is to make more money for manufacturers than they have ever made from films before. This, in conjunction with its announced aim to readjust and strengthen the financial interests of authors and dramatists in film scenarios of their works, makes the new enterprise one that is commanding the attention of the film world to an extraordinary degree. Reports of earnings by "The Melting Pot" will be awaited with considerable interest.

To Film "The Closing Net"

Picture rights to Henry C. Rowland's book, "The Closing Net," have been acquired by Pathe and work on the feature will be commenced shortly. It is a remarkably gripping novel which first appeared in the *Saturday Evening Post* as a serial, and later became a best seller of the highest order. It is full of thrills, adventures and delightfully romantic situations. The scene of the story is laid in and around Paris. The hero is an American, Frank Clement, who, through the misfortune of being an illegitimate child, is raised as a thief, but who climbs out of the slime of the underworld. Crooks of high and low caste, blue bloods, distinguished people, fascinating women—all sorts, in other words appear in the story. It should make a remarkable picture for Pathe.

Dorsey Films Continue

China, the second series of the Dorsey Expedition pictures, began the second week of its engagement at the Studebaker theater, Chicago, on Monday, June 21. It was the plan of the United Photo-Plays Company to run these pictures only two weeks, but they are going so well that their engagement has been extended until June 26.

The third series, on India, will follow. This picture is alive with wild animal hunts and many other interesting features. Dr. Dorsey accompanied the Nizan of Hyberabad on a cheetah hunt planned in honor of His Highness the Aga Kahn and obtained some marvelous motion pictures of the hunt.

Largest Houses Using Them

A few of the latest installations of automatic ticket sellers by the Automatic Ticket Selling and Cash Register Company of 1478 Broadway, New York, are in the enormous Colonial and Strand theaters in Chicago, and in the Strand theater in Toronto, Canada, one of the largest and most beautiful houses in that dominion. Jones, Linick & Schaefer, proprietors of the Colonial theater, long ago recognized the safety and convenience of the automatic ticket sellers, and now have them in most of their loop district houses.

Brevities of the Business

Donald Mackenzie stopped work the other day on the big new feature he is making for Pathe, Richard Harding Davis' "The Galloper," long enough to tell how he became a director and then in due course of events, a producer for Pathe. "It was some three years ago," he said, "and I was playing the lead in a Pathe picture when the director fell sick, thus knocking everybody's plans galley-west. Chief Director (now general manager) Louis Gasnier sent for me and asked me if I could direct a picture as well as act it. I failed to see my chance and didn't want to take the job, but Mr. Gasnier insisted that he had had his eye on me and knew I could do it. You see, the smell of the grease paint had become a habit and I didn't want to give it up to become the man behind the screen instead of before it. Well, I yielded, finished the picture and was given another. Ever since I have been a director, nor have I ever regretted the step. So you see I was forced into being a director with Mr. Gasnier as the propelling force."



Actors from the speaking stage are not the only theatrical people attracted to the motion picture art. E. O. Child, Pittsburgh branch manager of the V. L. S. E. prior to his two years of film experience, was active in theatrical circles for twenty years. Mr. Child knows the business of amusing the public from the managerial angle, and his knowledge is now a valuable asset to the exhibitors who live in the Pittsburgh territory. Two years ago he came into the film business by effecting a connection with the General Film Company. He had previously been associated with the theatrical business in the capacities of road manager, theater manager, and vaudeville agency director, and his sense of successful exhibition methods has been sharpened by meeting conditions in all sections of the country. Two years with the General Film Company has acquainted him with the particular needs of picture exhibitors. Speaking with the accumulated wisdom of the thoroughly trained showman, Mr. Child says, "the policy as laid out by the 'Big Four' is as certain of success as its 'square deal' system is refreshing."



The V. L. S. E., Inc., 1600 Broadway, New York City through which organization the Selig Red Seal Plays are distributed, has issued a weekly publication entitled, "The Big Four Family." The publication carries news of the V. L. S. E. and branch offices in all sections of the country. It is a bright publication, appealing to those directly interested in the V. L. S. E. organization.

Jack Conway, who was recently made director, has completed his first picture, "The Old High Chair." The Mutual authorities profess themselves highly pleased with his work.

William Elliott, who will be featured with Ruth Roland in the picturization "Comrade John," by Samuel Merwin and Henry Kitchell Webster, shortly to be released by Pathe, is truy one of the best known actors in the country. In himself he is musician, painter, writer, producing manager and above all, actor.

Teddy Sampson has been granted a few days' rest since her appearance in "The Fox Woman," a four-part Mutual Masterpicture based on a story by John Luther Long. Her next appearance will be as the star of a one-reel Majestic drama.

In order to accommodate its continental business which, despite the European war, is increasing, the Selig Polyscope Company has opened new offices and show rooms at 93 and 95 Wardour street, London, England. Mr. E. H. Montagu is the sole agent for Selig Polyscope Company pictureplays in England.

Earle Williams appeared in person at one of the local picture houses in New York last week, for one night. A picture in which he had played the lead was being shown. Mr. Williams received an ovation lasting several minutes.

Essanay has received letters from ministers and educators from all over the country commending the company for producing the photoplay "The Blindness of Virtue," which is one of Essanay's great multiple reel features which will be released through the V. L. S. E.

Lillian Drew, clever character actress with Essanay, has left for Chattanooga to join the company playing there. Miss Drew went with the company originally but was called back to Chicago for special work. She now will take up her work in the photoplays requiring southern settings.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	163	....
Biograph Co.	54	61
General Film Corp. *pref.*	45	49
Majestic Film Mfg. Co.	145	170
Mutual Film Corp. *pref.*	53	58
Mutual Film Corp. *com.*	57	62
North American Film Corp. *pref.*	50	60
North American Film Corp. *com.*	50	55
New York Motion Picture Corp.	69	78
Reliance Motion Picture Corp.	20	30
Thanhouser Film Corp.	4	*4½
Universal Film Manfg. Co.	135	....
World Film Corp.	4	*4⅝

*Par $5.00

Mutual Film Corporation—It is pretty well conceded now that J. R. Freuler (president of the North American Film Corporation—the producers of "The Diamond from the Sky") will be the next president of the Mutual Film Corporation in place of H. E. Aitken, and that Edwin Thanhouser will be the new vice-president, with Felix Kahn as treasurer. Roy Aitken and A. P. Gleichman were not elected as directors, but were replaced by J. W. Smith of New York and S. M. Field of Milwaukee, Wis. The earnings of the Mutual are reported lower during the last quarter and it is generally surmised that this may have been due largely to the great number of very pretentious feature films that have been produced. The initial cost of production as well as the extensive advertising that was placed back of them, have run into large figures. Just what is to be the future destiny of the New York Motion, Majestic and Reliance will better be known when all of the politics in the situation have been thoroughly ironed out. In the meantime, Mutual common has declined to 62—Reliance can be had at 30, and New York Motion is off about 10 points from the high. While the Mutual securities are, naturally, destined for lower prices in the immediate future, we believe that 70% of the stockholders will realize there will be no more political friction on the board of directors and that a safe, sane, business course will be pursued with a very definite object in mind. We believe, in 5 months' time or less the Mutual stocks will be selling around their high level of a month and a half ago.

New York Motion Picture Corporation—From a full page advertisement in the *Saturday Evening Post*, signed by H. E. Aitken, a reader could gather that the New York Motion Picture Corporation and several other constituents of the Mutual might be brought together under a new combination and that their program will consist almost exclusively of features. A $4,000,000 company has been talked of, but no definite plans have been given out by the insiders.

Frank Keenan will be starred in a splendid feature which has the working title of "Blood Will Tell," at the New York Motion Picture studios at Santa Monica.

Cyril Maude makes his appearance in the films for the Bosworth-Morosco Company in Los Angeles this week and opposite him is the always charming and reliable Myrtle Stedman appears.

A large delegation of suffragettes chosen by Mrs. William Raymond Brown of the Empire State Campaign Committee, has been working at the Vitagraph studios during the past few days in a three-part picture, "The Ruling Power," dealing with the question of equal rights.

For the final exteriors of "The Beloved Vagabond," Director Edward Jose and Mrs. Jose, Bliss Milford and Edwin Arden went to Delaware Water Gap last week and Mr. Jose made several daylight scenes at night, using some powerful new lights. All the scenes for this appealing story from William Locke's pen have been made, and it is said to be one of the real successes of the year.

Oscar C. Lund and his company of feature players have returned from a two weeks' stay in San Francisco, Majove and the Yosemite Valley, where they have been photographing exterior scenes to be used in the production of Mr. Lund's first Universal release.

One of the greatest arrays of comedy stars that have ever appeared in moving pictures have been assembled to appear in the Vitagraph production of "A Night Out," on which work has already started. Miss May Robson heads the cast, which includes Flora Finch, Kate Price, John T. Kelly, Hughie Mack and Bill Shea.

Helen Holmes is making her first photoplay without her old companion in arms, J. P. McGowan. It is called "The Substitute Fireman."

John Harvey, Thanhouser director, producer of "The Patriot and the Spy," the four-reel Mutual masterpicture that was rich in spectacular night photography and war scenes, severs his connection with the Thanhouser Film Corporation, June 19, to direct William Garwood and Violet Mesereau of the Imp Universal, and will go to the Coytesville studio on Monday, June 21, to start under the Universal banner.

Dick Stanton of the New York Motion Picture Corporation has started producing special features for his company and has journeyed to Santa Barbara with a company of seventy-five people.

It has been decided that the Smalley's go to Chicago for a month or so to take half of the eight-reel photoplay in which Madame Pavlowa will be starred. An experienced number of reliable artists will accompany the Smalleys, including Douglas Gerrard, Rupert Julain, Wadsworth Harris and Betty Shade. That fine actress, Edna Maison, will support Madame Pavlowa and will have a fine acting part, the second half of the picture will be made in Los Angeles.

To get the proper atmosphere for two pictures, featuring Dorothy Gish and Ralph Lewis, Director Paul Powell and fifteen players started burro-back for the California mountains. The supporting cast includes W. E. Lawrence, Frank Bennett and William H. Brown.

Claire Whitney, who has starred in many of the Fox Film Corporation's most notable successes, will have the role of Magdalen in "La Tosca," Sardou's tragedy, which is to be picturized by the Fox Film Corporation.

Thurston Hall, who has achieved a wide reputation as a leading man, has jimmied his way into moving pictures via the Lubin Company. The jimmying part came through the first role he played at the Lubin Company, and incidentally, the first role he ever played before a moving picture camera. Hall, as an English earl, breaks into a house on a dare with a jimmy.

"The Motor Boat Bandits," with Irene Hunt in the leading role, is the latest production made under F. A. Kelsey's direction at the Hollywood studios. Miss Hunt plays the woman reporter with her accustomed skill.

One of the latest additions to the Lubin players is Eleanor Fairbanks, who achieved such a success in "A Pair of Sixes," in New York. Miss Fairbanks is playing one of the important roles in "Tillie's Tomato Surprise," the feature comedy written by Acton Davies, and in which Marie Dressler will be featured, supported by an unusually strong company headed by Tom McNaughton, the English eccentric comedian.

Now that she has been chosen as the most beautiful of sixty beauties of the United States, Miss Ruth Purcell is undecided whether to seek greater fame. She stated that she would return to her home in Washington, D. C., before making any decision on the offer to be starred in a motion picture play. But Miss Clara McAbee, who was judged to be the second most beautiful, would "just love to be a film star."

Victory Bateman, now appearing prominently in the new Morosco-Bosworth picture, "Kilmeny," was the American actress the elder Salvini chose to play Desdemona to his Othello for the celebrated production at the Dramatic Festival in Philadelphia when Edwin Booth played Iago.

Edison is releasing July 2 a feature film which is presenting something entirey new to motion pictures—that of the theory of reincarnation or that we return to earth after death to live one or more lifetimes, usually to expiate the wrongs one has done in life. The film in no way preaches or even suggests an intrusion into the spectator's religious belief, in fact, the way Mrs. Wilson Woodrow has written it and Director Richard Ridgley produced the play, it is wonderfully dramatic and surpassing beautful.

Charles Dameral, brother of George Dameral, the popular light opera star who is now playing over the Opheum circuit, has deserted the legitimate and joined the forces of Mina Films in Los Angeles.

Little Will Archie, the "miniature" comedian, who has just completed his first picture for the Headline Amusement Company, has given an order to a local aeroplane manufacturer to build for him a specially designed airship.

Claire Whitney, who has starred in many of the Fox Film Corporation's most notable successes, will have the role of Magdalen in "La Tosca," Sardou's tragedy, which is to be picturized by the Fox Film Corporation.

The Globe Feature Picture Booking Office, the result of the former U. B. O. Picture Department, has just been organized and will be in a position in about a week to lay out a guaranteed route of 1,500 days for feature pictures. The company will have 28 branch offices throughout the country and each will be allotted a certain number of days which they will have to fill, being charged accordingly. A. J. Duffy is general manager of the new concern.

FILM FOLK FLASHES.

Marshall Hageman, of the Universal's west coast forces, has been elected to the post of ensign in the Seventh Division of the California Naval Militia. This is regarded as a special honor in view of the recent government ruling which places such officers on an equal footing with graduates of Annapolis.

Edith Storey has returned to the studio from her flying trip to Bermuda. Miss Storey is getting in trim for the summer's work.

Dick Jones has added to his honor of being the youngest Keystone director the additional reputation of being the youngest father connected with the company. A baby girl arrived at the Jones home last week and father Richard does all his nocturnal dancing at home now.

Margaret Joslin, leading woman in the Essanay Snakeville comedies, delighted the hearts of more than one hundred orphans in San Francisco. She visited the orphanage and gave several impersonages in real life of her character of Sophie Clutts of the screen. The children screamed with laughter at her antics.

Charles West has leased a bungalow near the Hollywood studios and is going to do his own cooking. His associates are fond of home cooking and they have warned him that he will have few lonely meals.

Lucille Younge, who plays the lead in the Majestic feature, "The Woman from Warrens," is making every effort to learn the fate of her two brothers who are in the French army. They went to the Belgium front and have not been able to communicate with their relatives since.

William Wadsworth—"Waddy" always to his Edison associates—was given an old-fashioned surprise party the other night on his birthday. A large number of his fellow players gathered at his home.

Mae Busch had a birthday last week. She is still within the limit when no girl is ashamed to tell her age, but we refrain from taking it upon ourselves to do so for her so if it is made public it will have to be from her own lips.

Pauline Bush is taking a well earned rest, and will not put on grease, paint or powder for some months. She contemplates going to a summer ranch for a little time and indulging in a milk diet.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	6-21	The Condemning Circumstance	Biograph	1,000
D	6-21	The Man Who Found Out	Essanay	1,000
D	6-21	The Missing Man	Kalem	2,000
D	6-21	The Sacrifice	Lubin	2,000
D	6-21	The Fortunes of Mariana	Selig	2,000
T	6-21	Hearst Selig News Pictorial No. 49	Selig	1,000
C	6-21	Mr. Jarr and Love's Young Dream	Vitagraph	1,000

Tuesday.

D	6-22	The Wives of Men	Biograph	2,000
D	6-22	Bragga's Double	Essanay	2,000
C	6-22	In High Society	Kalem	1,000
C	6-22	Father Said He'd Fix It	Lubin	500
C	6-22	With the Help of the Ladies	Lubin	500
D	6-22	With the Aid of the Law	Selig	1,000
D	6-22	Victors at Seven	Vitagraph	3,000

Wednesday.

C	6-23	A Sport of Circumstances	Edison	1,000
C	6-23	The Fable of "The Search for Climate"	Essanay	1,000
D	6-23	The Vivisectionist	Kalem	2,000
D	6-23	The Kick Out	Knickerbocker	3,000
D	6-23	The Life Line	Lubin	2,000
D	6-23	The Onion Patch	Selig	1,000
D	6-23	An Intercepted Vengeance	Vitagraph	1,000

Thursday.

D	6-24	Her Convert	Biograph	1,000
C	6-24	A Hot Finish	Essanay	1,000
D	6-24	The Dream Dance	Lubin	3,000
C	6-24	The Stolen Case	Mina	1,000
D	6-24	Sands of Time	Selig	3,000
T	6-24	Hearst-Selig News Pictorial No. 50	Selig	1,000
C	6-24	What's Ours	Vitagraph	1,000

Friday.

D	6-25	Fighting Blood	Biograph	1,000
D	6-25	Through Turbulent Waters	Edison	4,000
D	6-25	Her Realization	Essanay	1,000
D	6-25	Honor Thy Father	Kalem	3,000
D	6-25	Her Answer	Lubin	1,000
C	6-25	Their First Quarrel	Vitagraph	1,000
C	6-26	When We Were Twenty-One	Vitagraph	1,000

Saturday.

C	6-26	The Girl Hater	Biograph	1,000
D	6-26	The Breakers of the Game	Edison	1,000
D	6-26	A Dignified Family	Essanay	3,000
D	6-26	In Danger's Path	Kalem	1,000
C	6-26	Just Like Kids	Lubin	1,000
D	6-26	The Tiger Cub	Selig	1,000
C	6-26	The Silent W	Vitagraph	2,000

Monday.

D	6-28	His Fatal Shot	Biograph	1,000
D	6-28	Trapped	Essanay	1,000
D	6-28	The Bondwoman	Kalem	3,000
D	6-28	The Man Who Did Not Die	Lubin	2,000
D	6-28	The Girl and the Reporter	Selig	2,000
T	6-28	Hearst-Selig News Pictorial No. 51	Selig	1,000
C	6-28	Mr. Jarr and the Captive Maiden	Vitagraph	1,000

Tuesday.

D	6-29	Love's Melody	Biograph	2,000
D	6-29	Providence and Mrs. Urmy	Essanay	3,000
C	6-29	The Merry Moving Men	Kalem	1,000
C	6-29	Her Choice	Lubin	1,000
D	6-29	On the Border	Selig	1,000
D	6-29	The Hand of God	Vitagraph	1,800
F	6-29	A Cute Little Bear	Vitagraph	200

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig. Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	6-30	Cartoons in the Hotel	Edison	1,000
C	6-30	Dud Resolves Not to Smoke	Essanay	1,000
D	6-30	The Accomplice	Kalem	2,000
D	6-30	The Path to the Rainbow	Lubin	3,000
D	6-30	The Mystery of Dead Man's Isle	Selig	1,000
C	6-30	The Evolution of Cutey	Vitagraph	1,000

Thursday.

D	7-1	Fate's Healing Hand	Biograph	1,000
C	7-1	A Countless Count	Essanay	1,000
D	7-1	By the Flip of a Coin	Lubin	2,000
C	7-1	A Harmless Flirtation	Mina	1,000
D	7-1	The War o' Dreams	Selig	3,000
T	7-1	Hearst-Selig News Pictorial No. 52	Selig	1,000
C	7-1	The Honeymoon Pact	Vitagraph	1,000

Friday.

D	7-2	The Sands of Dee	Biograph	1,000
D	7-2	The Tragedies of the Crystal Globe	Edison	3,000
D	7-2	The Little Prospector	Essanay	1,000
C	7-2	The Suffragette Sheriff	Kalem	1,000
D	7-2	Her Mother's Secret	Lubin	1,000
C	7-2	Hunting a Husband	Vitagraph	1,000

Saturday.

D	7-3	Luxurious Lou	Biograph	1,000
D	7-3	Was It Her Duty?	Edison	1,000
D	7-3	The Inner Brute	Essanay	2,000
D	7-3	The Midnight Limited	Kalem	1,000
C	7-3	A Day on the Forge	Lubin	1,000
D	7-3	The Trail to the Puma's Lair	Selig	1,000
D	7-3	The Criminal	Vitagraph	3,000

V. L. S. E. Program

4-12	Eagle's Nest	Lubin	6,000
4-19	The Juggernaut	Vitagraph	5,000
4-26	Graustark	Essanay	6,000
5-3	The Carpet from Bagdad	Selig	5,000
5-10	The College Widow	Lubin	5,000
5-17	Island of Regeneration	Vitagraph	6,000
5-24	The Slim Princess	Essanay	4,000
5-31	The Millionaire Baby	Selig	6,000
6-5	The Sporting Duchess	Lubin	5,000
6-14	Sins of the Mothers	Vitagraph	5,000
6-21	The White Sister	Essanay	5,000
6-21	The Rosary	Selig	7,000

Mutual Program

Monday.

D	6-21	Peggy Lynn, Burglar	American	2,000
D	6-21	The Choir Boys	Reliance	1,000
C	6-21	The Little Teacher	Keystone	2,000
C	6-21	Foiled by Fido	Keystone	2,000

Tuesday.

D	6-22	Which Shall It Be?	Thanhouser	2,000
C	6-22	The Ash Can	Majestic	1,000
C	6-22	A Deal in Diamonds	Beauty	1,000

Wednesday.

D	6-23	The Shadowgraph Message	Broncho	2,000
D	6-23	One Woman's Way	American	1,000
D	6-23	The Silent Witness	Reliance	1,000

Thursday.

D	6-24	Hearts and Swords	Domino	2,000
C	6-24	Title not reported	Keystone	
T	6-24	Mutual Weekly No. 25	Mutual	1,000

Friday.

D	6-25	The Floating Death	Kay Bee	2,000
C	6-25	The Stolen Anthurium	Falstaff	1,000
D	6-25	The Motor Boat Bandits	Majestic	1,000

Saturday.

D	6-26	A Bad Man and Others	Reliance	2,000
C	6-26	Title not reported	Keystone	
C	6-26	When the House Divided	Royal	1,000

Sunday.

D	6-27	Children of the Sea	Majestic	2,000
C	6-27	Beautiful Love	Komic	1,000
C	6-27	Innocence at Monte Carlo	Thanhouser	1,000

Monday.

D	6-28	By Whose Hand?	American	2,000
D	6-28	The Show Down	Reliance	1,000
C	6-28	Title not reported	Keystone	

Tuesday.

D	6-29	Crossed Wires	Thanhouser	2,000
C	6-29	The Kid Magicians	Majestic	1,000
D	6-29	The Madonna	Beauty	1,000

Wednesday.

D	6-30	The Sea Ghost	Broncho	2,000
D	6-30	A Good Business Deal	American	1,000
D	6-30	In Old Mexico	Reliance	1,000

Thursday.

D	7-1	The Failure	Domino	2,000
C	7-1	Title not reported	Keystone	
T	7-1	Mutual Weekly No. 26	Mutual	1,000

Friday.

D	7-2	His Mother's Portrait	Kay-Bee	2,000
C	7-2	The Silent Co-ed	Falstaff	1,000
D	7-2	A Woman Scorned	American	1,000

Saturday.

D	7-3	Little Marie	Reliance	2,000
C	7-3	Title not reported	Keystone	
C	7-3	One Good Cook	Royal	1,000

Sunday.

D	7-4	The Old High Chair	Majestic	2,000
C	7-4	Mr. Wallack's Wallet	Komic	1,000
D	7-4	His Two Patients	Thanhouser	1,000

Universal Program

Monday.

D	6-21	Circus Mary	Victor	3,000
C	6-21	Mismated	Imp	1,000
	6-21	No release this week	Joker	

Tuesday.

D	6-22	For the Honor of a Woman	Gold Seal	2,000
D	6-22	A Mountain Melody	Rex	1,000
C	6-22	A Peach and a Pair	Nestor	1,000

Wednesday.

C	6-23	A Boob's Romance	Laemmle	2,000
C	6-23	A Dismantled Beauty	L-Ko	1,000
T	6-23	Animated Weekly No. 172	Universal	1,000

Thursday.

D	6-24	Larry O'Neil, Gentleman	Imp	2,000
D	6-24	The Tinker of Stubbinville	Big U	1,000
C	6-24	The 18-Carrot Mystery	Powers	1,000

Friday.

D	6-25	Conscience	Imp	4,000
C	6-25	The Remedy	Victor	1,000
	6-25	No release this week	Nestor	

Saturday.

D	6-26	The Test of a Man	101 Bison	2,000
C	6-26	Learning to Be a Father	Powers	1,000
C	6-26	When Schultz Led the Orchestra	Joker	1,000

Sunday.

D	6-27	Their Secret	Big U	2,000
D	6-27	Eleven to One	Laemmle	1,000
	6-27	No release this week	L-Ko	

Monday.

D	6-28	The Cheval Mystery	Victor	3,000
	6-28	No release this week	Imp	
C	6-28	The Mechanical Man	Joker	1,000

Tuesday.

D	6-29	In the Name of the King	Gold Seal	2,000
	6-29	Title not reported	Rex	
C	6-29	When Hubby Grew Jealous	Nestor	1,000

Wednesday.

D	6-30	The Grail	Laemmle	2,000
	6-30	No release this week	L-Ko	
T	6-30	Animated Weekly No. 173	Universal	1,000

Thursday.

D	7-1	Vanity	Rex	2,000
D	7-1	The Old Grouch	Big U	1,000
C	7-1	The Cameron Sisters and the Miniature Circus	Powers	800
E	7-1	Marvels of the Insect World	Powers	200

Friday.

D	7-2	The Marble Heart	Imp	4,000
	7-2	No release this week	Victor	
C	7-2	When the Spirits Moved	Nestor	1,000

Saturday.

D	7-3	Jane's Declaration of Independence	101 Bison	2,000
D	7-3	Fifty Years Behind	Powers	1,000
C	7-3	A Skin Game	Joker	1,000

Sunday.

D	7-4	The Advisor	Big U	1,000
D	7-4	Billie's Baby	Laemmle	1,000
C	7-4	The Curse of Work	L-Ko	2,000

United Film Program

Monday.

D	6-28	The Unpardonable Sin	Ideal	2,000

Tuesday.

C	6-29	Bumped for Fair	Superba	1,000

Wednesday.

D	6-30	In Leash	Empress	2,000

Thursday.

C	7-1	When Quality Meets	Luna	1,000
C	7-1	They're In Again	Starlight	1,000

Friday.

D	7-2	The Gambler's Daughter	Premier	2,000

Saturday.

D	7-3	Montana Blunt	Lariat	2,000

Miscellaneous Features

The Japanese Mask	Pathe	3,000
Police Dog No. 5	Pathe	250
Jypoor, the Rose City	Pathe	250
School in New Guinea	Pathe	250
Picturesque France, Lower Brittany	Pathe	250
When the Lion Roared	Pathe	1,000
For the Commonwealth	Balbao Pathe	3,000
The Dawn of a Tomorrow	Famous Players	5,000
The Wild Goose Chase	Lasky	5,000
The Alien	Select	9,000
Her Own Way	Popular Plays & Players	5,000
Little Miss Brown	Brady	5,000
The Sporting Duchess	Lubin	6,000
The Lonesome Heart	American Master Picture	4,000
Her Shattered Idol	Majestic Master Picture	4,000
Pro Patria	Great Northern	5,000
Pathe News, No. 47	Pathe	1,000
Pathe News, No. 48	Pathe	1,000
Nick Winter and the Masked Thieves	Pathe	3,000
Man to Man	Balboa-Pathe	1,000
Whiffles' Busted Alibi	Pathe	1,000
Pomp of Earth	Balboa-Pathe	3,000
The Arab	Lasky	5,000
Fighting Bob	Rolfe	5,000
Fine Feathers	World	5,000
The Patriot and the Spy	Thanhouser Masterpicture	4,000
Dorsey Expedition to Japan	United Photoplays	6,000
The Stubbornness of Geraldine	Art Film Sales	5,000
The Delicatessen Shop	World Comedy	1,000
Rafferty Stops the War	All-Celtic	1,000
The Children of Mike and Meyer Elope	World Comedy	1,000
Pathe News No. 49	Pathe	1,000
Pathe News No. 50	Pathe	1,000
The Heart That Knew	Pathe	3,000
When Knights Were Bold	Pathe	500
An Intimate Study of Birds	Pathe	500
Woman and War	Pathe	3,000
Bing Bang Biff	Pathe	1,000
The Fruit of Folly	Balboa-Pathe	3,000
Pathe News No. 51	Pathe	1,000
Pathe News No. 52	Pathe	1,000
The Tom Boy	Balboa-Pathe	2,000
When Charley Was a Child	Pathe	600
Dances of the Malays	Pathe	400
The Rim of the Desert	Balboa-Pathe	1,000
They Nearly Got the Money	Pathe	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, American, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Rex.
WEDNESDAY: Animated Weekly, Laemmle.
THURSDAY: Big U, Rex, Powers.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Big U, Laemmle.

Brief Stories of the Week's Film Releases

General Program

The Road O' Strife—(EPISODE TWELVE OR "THE SACRIFICE") — LUBIN — Robert Dane discovers the mystery of the cup which resulted in the death of Gilbert Jerome. Daisy, the chorus girl, goes to call on him and takes the cup and flask of the spring water to the governor's home to plead with him for Alene's release. She finally, to prove her story, takes a drink of the water and then a drink of the wine which results in her death. The governor grants a reprieve to Alene. For further review see page 29, this issue. J. C. G.

The White Sister—(Six REELS)—ESSANAY—JUNE 21.—Viola Allen and Richard Travers featured in this story, adapted from F. Marion Crawford's novel, which tells the story of how one Princess Chiaromonte takes the veil after receiving word of the death of her lover, Lieutenant Giovanni Severi. Later he returns and comes face to face with the "White Sister." He pleads with her to renounce her vows, but she will not hear of it. He is fatally injured and only the amputation of his arm will save his life, but he does not care to live, as he cannot marry Angela. Monsignor Sarasenesti finally leaves to get a dispensation so that the "White Sister" may leave the convent and sisterhood, and Giovanni consents to the amputation. For further review, see page 23, this issue.

J. C. G.

Hearst-Selig News Pictorial No. 49—SELIG—JUNE 21.—Heavy winds spoil efforts to send twenty-five balloons away in race at Panama Fair; Dr. Bernhard Dernberg, whose comments on the Lusitania brought a storm of criticism, sails for Germany; Floods from the Trinity river sweep lower part of Fort Worth, Texas, rendering 2,000 people homeless; big car strike ties up transportation in Chicago for three days; fashions by Lucile, Lady Duff Gordon; oarsmen of Yale crews gather for final practice before regatta with Harvard; monster crowds gather in the streets of Rome and march about shouting for the government's action in declaring war on Hungary; steamer Nebraskan, torpedoed by German submarine, goes in dock at Liverpool, England; twenty-six tons of dynamite is fired in quarry at Richard City, Tenn., raising tons of rock into the air.

Hearst-Selig News Pictorial No. 50—SELIG—JUNE 24.—Students of Rennsselaer Polytechnic Institute hold novel parade and circus; Colonel House, personal friend of President Wilson, arrives at Roslyn, L. I., from Europe; schooner *Margaret* goes on rocks off Ward's Island in East river, New York; annual rose carnival at Portland, Ore.; Battery C of Illinois National Guard moves entire equipment to Fort Sheridan; fashions, by Lucille, Lady Duff-Gordon; New England moving picture exhibitors hold outing at Pemberton, Mass.; superdreadnaught *Arizona* is launched at Brookline Navy Yard, New York; scene at Rome at time of war declaration; little Italy of London joins with Britain in celebration over nation's entry into world war; motor boat naval reserve squadron of Boston Yacht Club goes through maneuvers.

Through Turbulent Waters—(FOUR REELS)—EDISON—JUNE 25.—Jane Dinsmore's father swears to avenge his daughter, whose death was brought on by the neglect and cruelty of her husband, Paul Temple. After Jane's death, Temple goes to New York, and for professional reasons changes his name to Delaney. He meets Alice Robinson, a member of a cheap stock company, and, attracted by her beauty, promises to make her a great actress. She consents to marry him, and he goes through a sham marriage with her. James Montrose, a producer, and his lawyer, Frank Wentworth, engage Delaney for their new play. Through his efforts Alice is retained to play the lead. The first night of the play brands Alice as a star. Her big scene is in the last act, when she fires at Delaney as the curtain falls. Dinsmore arrives in New York and, still seeking revenge, secures an entrance to the stage, and replaces the blank cartridges in the revolver with real bullets. The result is Delaney is shot to death by Alice, and she is arrested on a charge of murder. When Dinsmore learns of this, he telephones Wentworth, now handling her case, and confesses that he was responsible. Alice is released, and Dinsmore commits suicide. Wentworth, having shown long affection for Alice, is now accepted by her. For further review see page 1056, issue of June 26.

Her Answer—LUBIN—JUNE 25.—Victor Sherelan has wronged Madge and is on the point of marrying Grace Morgan and going to the Philippines, but Grace hesitates to marry him on account of her invalid mother. Victor and Grace go to the theater, and Madge, forced to steal, enters the Morgan home. She is traced by a detective and knows she cannot escape, and she seeks refuge in Mrs. Morgan's room. She sees the woman raise a revolver to her breast, but she snatches it away and implores her protection. Mrs. Morgan tells the detective that Madge is her daughter. Victor and Grace return home and Grace has promised to give him her answer before he leaves that night. She runs up to her mother's room and innocently asks who the strange woman is. The detective drags Madge away, and Grace realizes now that she must never leave her mother and tells Victor she will not marry him.

His Fatal Shot—BIOGRAPH—JUNE 28.—Ivan Christy and Mary Malatesta featured. Disdained by the woman he loves because he uses drugs, Hillman seeks forgetfulness in the country, accompanied by his physician. Chance brings to the same locality Barlett, his former rival for the woman's affections, who finds solace in the love of his landlord's simple daughter. Hillman escapes the doctor's watchfulness and the doctor finds a note indicating that he will commit suicide. Bartlett and his sweetheart's brother go hunting, each in his own direction. The girl's brother comes upon Bartlett bending over the dead body of Hillman and believes that he is the murderer. Bartlett is arrested, but the doctor bearing the suicide note and Hillman's gun, arrives and Bartlett is freed.

Trapped—ESSANAY—JUNE 28.—John R. Hope and John Thorn featured. Kirk Weston is a detective unknown to his friend, Jack Lawrence, and simulates fear because of a pretended murder committed in the same manner as one committed by Lawrence years before. Weston demands Lawrence's protection and is taken to a house kept by "Dutch Charlie," where Weston is concealed in the back. Lawrence goes out and tells Charlie to call the police as there is a murderer upstairs. When Lawrence returns Weston threatens to kill him as a "squealer." Lawrence pleads for his life and confesses his crime of years before. The detective then reveals himself and tells Lawrence he has been after him for a long time, and Lawrence is charged with the old murder and jailed.

The Bondwoman—(THREE REELS)—KALEM—JUNE 28.—Featuring Vera Fuller Mellish. Lewis, president of a bank, spends most of his time with La Reine, a musical comedy actress. He sees Amy, who aspires to win fame as a writer, and falls in love with her. Later Horace Blanchard, Amy's father, pressed for funds, steals money from Lewis and the latter calls upon him at his home and there meets Amy, who, learning of the fate which confronts her aged father, is horrified. Amy consents to marry Lewis on condition that she shall remain his wife only until by her literary work she shall repay what her father had stolen. After their marriage Amy continues her literary work. Milton Lacey, head of the publishing house who purchases Amy's work, falls in love with her, and she, believing she returns his love, works night and day to purchase her freedom. Finally the time comes when she hands



her husband the check in payment of her father's debt and she rushes out of the room. In the country Amy becomes a mother and gradually the sight of her son brings her back to her better self and Lewis, seeing the child in his cradle, glories in his parenthood. Amy finally tells him that some day she may relent for their child's sake and Lewis hopefully waits.

The Girl and the Reporter—(Two Reels)—Selig—June 28.—Billy Benton, a cub reporter, goes to the home of Violet Reynolds, a society girl and settlement worker, and asks for an interview, but is refused. He reports his failure, and the city editor sends Ned Pelton to get the story. Violet goes to her settlement work and is followed by Ned. He accompanies her into a tenement house where Pete Davis, an office boy, is convalescing. At the end of the summer Mrs. Reynolds and Violet are sailing for home, when Huri Singh, an oriental, makes love and annoys her. He plots to secure her and has her kidnapped and held a prisoner. Pete and Ned discover her place of captivity and she is rescued. Later Edward Pelton and Violet Reynolds are married.

Mr. Jarr and the Captive Maiden—Vitagraph—June 28.—Willie Jarr, Emma and Izzy Slavinsky are bursting paper bags full of water from their window when one accidentally drops on Gus' bald head, and Gus tells Jarr of the cowardly assault. At home Jarr finds all is bustle and preparation for the Gladys Cackleberry—Jack Silver wedding. Willie spies the full-length dress dummy and tells the others and they later purloin it to play Indian with. The dummy gone, Jack is used as a temporary dress model. Gertrude, the emotional servant, says Jack looks sweet enough to kiss, but he eludes her and he and Jarr duck into a taxi, which collides with a brewery truck in front of Gus' place. Jarr is arrested and Gus says he does not know him. The police are about to drag him off when the women folks arrive and beg so hard that they let him go.

Providence and Mrs. Urmy—Essanay—June 29.—Beverly Bayne and Francis X. Bushman featured. Mrs. Urmy is so anxious for Jeanette to marry a member of the nobility that she inserts in an English newspaper than an engagement is pending between Jeanette and Lord



Chilminster, notwithstanding the fact that neither has seen the other. Jeanette reads the announcement and runs out of the house and goes away with her aunt's chauffeur. To end her troubles quick, she suggests that the chauffeur marry her, but that she be allowed to remain wife in name only. She tells Barton, the chauffeur, he can name his own terms, and they start on an automobile trip through the country. Lady Hartley, her aunt, tells them that Barton is only his family name and that he is Lord Chilminster. Jeanette is angry a while, but relents and everybody is happy, thanks to "providence and Mrs. Urmy."

Love's Melody—(Two Reels)—Biograph—June 29.—Jack Mulhall and Marie Newton featured. The young actor becomes engaged to a beautiful girl, whose stepfather is a wealthy man. In a strangely dramatic way he learns what a tragic story lies behind her beauty and all other talents which are so fascinating. One evening there is a bachelor dinner given after the performance, and as they have no music a blind old musician, who has stopped to talk to the stage doorkeeper, is asked to play for them. He tells the story of how, years before, he had met and fallen in love with a beautiful young singer, who also had another suitor, a wealthy man. It was then he wrote "Love's Melody." After a few years, in the course of which they were blessed with a child, he became blind and gradually the family drifted to poorer and poorer quarters. His wife went, taking the little girl with her, and left him behind. He had never heard from them since. On the day after hearing this sad story the actor calls on his sweetheart and hears her playing "Love's Melody." She answers his eager question with "My mother taught me that when I was a child." The lost is found.

The Merry Moving Men—Kalem—June 29.—Bud and Ham apply to a moving concern for a job and are ordered to transport the Dupont household effects to their summer home. After losing a few pieces of furniture they spy a circus, desert the wagon and try to take in the show. They finally get the van to the cottage and after unloading bed and bedding fall asleep. Next morning they arrive at Dupont's and Mr. Dupont is ready to commit murder. He manages them at the point of his revolver, but they discover that all the shots have been discharged, and Ham turns upon Dupont, knocks him down and trips away with his little pal.

Her Choice—Lubin—June 29.—Count Lamont tries to supplant himself in Harry's place in Betty's affections. Betty's father favors the count, but her mother favors Lord Chase. Betty and Harry get an idea. She writes a note to the count and one to the lord, asking that they both come to a certain meeting place at a late hour and to be dressed as a woman, and that neither must speak a word, but proceed to the minister's to be wedded. Harry and Betty go to the minister's and are married. The count and lord go to the minister's to be married and the young folks hide. The wedding is interrupted by both parties producing rings and the minister whisks off their hats and exposes their identity.

On the Border—Selig—June 29.—Joe, the line rider, is in love with Ruth, who meets Mason, a smuggler, and his accomplice, Nash. Mason conceals opium in the tire case of his automobile, and Ruth and Nash go for a ride. Joe is informed of opium smuggling and suspects Nash. As Joe approaches, Mason and Nash abandon the car and Joe finds the opium in the tire case. Later he captures Mason and Nash.

The Hand of God—(Two Reels)—Vitagraph—June 29.—Charles Wellesley and Naomi Childers featured. Hugh Rawn, a successful and well beloved minister, is day dreaming. Aroused from his day dreams he happens to see the face of his lost sister at the window and stepping outside he speaks to her. She refuses his hospitality, not wishing his wife to know she had disgraced his family. Hugh finally succeeds in introducing Jessie as his new secretary, and his wife makes it unpleasant for her. Hugh goes to Jessie's room and tries to persuade her not to leave, and Gladys, his wife, looking in sees her husband's arms about Jessie's shoulders. Overcome she staggers back to her room and falls prostrate on the floor. On regaining consciousness, it is found a paralytic stroke has rendered her incapable of speech or movement. One day a lightning bolt strikes the house and the shock brings back the use of Gladys' limbs and speech. Finally matters are explained and Gladys tells her husband that she feels her affliction was a just punishment for her lack of faith in him.

Cartoons in the Hotel—Edison—June 30.—Featuring cartoons by Raoul Barre. Mae, the telephone operator, is so absorbed in the perusal of "The Grouch Chaser" that a crook removes a ring from her finger without her noticing it. He then tries to get away with the salesman's scarf pin, but is caught in the act and turned over to the police.

T. C. K.

Dud Resolves Not to Smoke—Essanay—June 30.—Dud and Wag, his dog, find his father's pipe and Dud resolves to smoke. The spirit of smoke appears and carries Dud away into the clouds and leaves him hanging on the corner of the moon. Wag weeps so many tears that he forms a lake and drowns himself. Dud tells the moon a funny story and gets dumped off into space for his pains, because of the moon's boisterous laughter. He falls and falls and finally wakes up on the floor of his bedroom and declares to Wag he will never smoke again.

The Accomplice—(Two Reels)—Kalem—June 30.—Marin Sais and Arthur Shirley featured. Millionaire Harris requests the police to aid him in searching for his son, whom he has not seen since he was an infant. The same day a young man is found bound and gagged near the river and shortly after he is taken to the hospital. The attendant guarding him is found unconscious. Evelyn and Strong are sent to the scene, and later they trace the missing man and find him a prisoner in a house in the suburbs, and they also learn that the mysterious person is the son of old Harris. A clever ruse on the part of Evelyn brings about the capture of Ritche, an ex-convict, and the long-lost son is restored to his father.

The Path of the Rainbow—(Three Reels)—Lubin—June 30—Henry Grayson, a bank teller, and Briggs, an artist, are in love with Julia Mills, a society belle. Julia eventually marries Briggs and they go to Europe. Grayson adopts Frances, an orphan of nine years, and when she reaches the age of eighteen he falls in love with her, but delays his proposal. Frances falls in love with Ed Hardy, the brother of her best friend. He proposes to her and she refuses to marry him until he makes good in the business just left him. Things go bad with Ed, and Frances decides to ask a

loan from Henry. He has just come from Rainbow Hill, where he has just completed a cottage and realizes it is now time to propose. He starts to explain how long he has sought happiness of wedlock with her, but she tells him her promise to marry Ed Hardy. The next morning Ed comes to Henry for a loan and Henry gives it to him. The next day he tells the newly engaged couple that the cottage on Rainbow Hill will be their wedding present and twenty-four hours after Julia comes to see him. Soon there is a double wedding.

The Mystery of Dead Man's Isle—SELIG—JUNE 30.—Robert Wayne, a young mining engineer, and his assistant, Ben Wilson, are in camp on Dead Man's Isle. He sees a woman and wonders who it can be. She is Hulda, a beautiful girl, who has lived with a counterfeiter and who has forced her to do criminal work. Later he takes her away from this life.

Trailed to the Puma's Lair—SELIG—JULY 3.—Henry Richards, son of a prosperous mine owner, tells Adoline, wife of Ted Mason, that she is too beautiful to waste her time in a mining camp. After Mason gies to work Adoline leaves the cabin and is followed by Reynolds, her father, who sees her meet Richard. Reynolds tells his daughter the story of his life, of how a stranger betrayed his hospitality by stealing his wife, how the stranger was killed and how the deadly puma killed her mother, but how she, then an infant, was saved. Reynolds' story brings realization of her wrong attitude toward her husband and she returns home.

The Evolution of Cutey—VITAGRAPH—JUNE 30.—Wally Van and Anita Frazer featured. The widow Sweezy regards her son, Cutey, as still a child and dresses him in Buster Brown suits. The widow is in love with Mat Swirl and has a deadly rival in Amanda Bones, an old maid. Cutey Pickles, who is really a full grown man, falls in love with Lizzie, the pretty maid-of-all-work at the Sweezy home. At a dress rehearsal of a play Lizzie shows Cutey a suit of man's clothes and he puts them on and makes a very spruce looking young man. Lizzie attracts the attention of Miss Bones, and Cutey flirts with her. He proposes, is accepted and suggests that they speak to mother. Amanda Bones goes up to Mrs. Sweezy, throws her arm around her neck and cries, "My dear, new mother." Pickles announces that if Mrs. Sweezy won't take Lizzie for a daughter-in-law she will have to take Miss Bones. Finally she consents to Pickles' marriage to Lizzie.

Fate's Healing Hand—BIOGRAPH—JULY 1.—Isabel Rea featured with an all-star cast. Jack Calvert has a quarrel with his neighbor, Judson, over the boundary line and come to blows. Calvert's wife sees what is happening and runs toward them and in the struggle Judson's gun is discharged, killing Mrs. Calvert. Judson is haunted by the memory and tells his son, Bob, to refrain from evil passions. Bob enters the ministry and at college meets Hallie, Calvert's daughter. After their graduation the young folks start home together and are married by the missionary. When her father discovers that she has married the son of the man who has embittered his life he snatches up his gun and goes forth to kill. Hallie rushes to warn her husband and receives the bullet intended for him. As she falls Bob and her father simultaneously rush forward and recognize each other. Hallie recovers from her wound, and by her love for both men she brings them together as friends.

A Countless Count—ESSANAY—JULY 1.—Harry Pollard featured. Father has other ideas for his daughter's marriage other than her own and has already selected a count as his future son-in-law. Father has never seen the count and finding an Irishman in the park, whom he mistakes for the count, invites him to his home. Complications arise when the real count arrives. The sweetheart disguises himself as a butler and makes everything end happily by throwing both the count and the Irishman out of the house. An uproariously funny farce.

By the Flip of the Coin—(TWO REELS)—LUBIN—JULY 1.—Colonel Owen Coll, of the British army in India, receives word that Lieutenant Gerald Netter is to be stationed at his post. Years before Gerald and Coll had been rivals for the hand of Marian Denby. Marian favored Gerald. The Boer war started and Coll shot Gerald, put his name on the casualty list as dead and destroyed a note which Gerald wrote to Marian. Marian wrote Coll a note telling him that she could never marry him and this note he put in another envelope and sent to Gerald. Marian finally consents to marry Coll and at a dance she meets Gerald. The next morning he seemingly starts an argument with Gerald, which ends with Gerald flinging his glove in Coll's face and since dueling is forbidden they decide to flip a coin and if heads turns up Gerald must suicide by ten o'clock and if tails turns up Coll must. The coin is flipped and turns up heads. Coll goes home to his wife and drunkenly explains how he flipped the coin, which Marian finds has heads on both sides. Gerald is saved just in the nick of time and Coll himself commits suicide.

A Harmless Flirtation—MINA—JULY 1.—Jerry flirts with Nellie and he returns to see her the second time. A masher also stricken by Nellie's beauty, makes advances to her and she calls a policeman. The officer has just completed his duty of chasing the masher, when Bridget, his sweetheart, comes upon the scene. Nellie tells Jerry of her experience and he threatens vengeance. He goes to the spot where the scene occurred. He finds the officer, and believing him to be the guilty man, pounces upon him and puts him asleep. Nellie's father comes in search of his daughter and Jerry treats him accordingly. He returns to Nellie and she invites him to meet her father. Face to face come the two warring forces of a few hours before. Just then the policeman whom Jerry had mistaken for a masher, enters and Jerry's troubles come thick and fast, but Jerry finally escapes in the very patrol wagon which the police had brought to cart home their quarry.

The Honeymoon Pact—VITAGRAPH—JULY 1.—Lillian and Billy, after their honeymoon journey, make a pact to have "no girl friends—no club friends—only their two selves—always together." This plan works out at first, but they soon become less demonstrative toward each other and both entertain secret longings to have a chat with an old friend. Their maid leaves and Lillian goes quietly to an old school chum of hers and gets her to take the maid's place. Billy hits on the same plan and asks a club friends to stay at his home in the guise of a chauffeur. The two new adjuncts to the household take immediate liking to each other, and when Billy and Lillian see the two spooning they begin to worry, as each thinks the other's servant the real thing. A few days later they receive word of their elopement and finally matters are cleared up.

The Sands of Dee—BIOGRAPH RE-ISSUE—JULY 2.—Mae Marsh and Robert Harron featured. Suggested by Charles Kingsley's great poem of the same name. This picture tells the story of a girl who loved not wisely, but too well. Mary was a fisher lass and betrothed to a young lad of the village. One of her duties was to call the cattle home across the sands of Dee. One day she meets a stranger, an artist, who paints her portrait and makes love to her. Her sweetheart remonstrated when she went out at night to meet the artist, but she tricked him and went to keep the tryst. Later the artist's love grew cold and she learned that he had a wife. Her father turns her from his door and she wandered along the shore.

The Tragedies of the Crystal Globe—(THREE REELS)—EDISON—JULY 2.—An interesting story based on reincarnation. Mazuffer Mansur, to win the love of Mirza Morris by hypnotic suggestion, shows her in the crystal globe, three tragedies, supposed to have happened centuries before. In all of these tragedies he and she are in love with each other. He then tells her he has always loved her as he does now. Paul Devine, Mirza's fiance, comes in search of her. Mansur produces two cups of poison and asks her to die with him. Just as she places the cup to her lips, Paul enters the room and knocks it from her hand. Mansur drinks the poison and dies. For further review, see page 24, this issue.

T. C. K.

Hunting a Husband—VITAGRAPH—JULY 2.—Jud Livingston receives a note asking him to care for Julia, the daughter of an old friend. The child proves to be a pretty young girl of nineteen and he falls in love with her. His housekeeper tells him he should find a husband for Julia, and he rather reluctantly lines up all the eligible bachelors in the place to pick a husband for the girl. Mrs. Bell tells him he is the man whom Julia is in love with, and thus Jud finds her a husband.

Luxurious Lou—BIOGRAPH—JULY 3.—The woman who alighted from the stage on Tim Bryant's arm was a woman as Willow Creek had never seen—an angular, ancient female, tricked out in clothes that made the feminine population gasp. Tired of the simple life she leaves Tim and goes to Seattle, where she wrote that after his outrageous treatment she wanted a divorce and nothing less than $50,000 would square it with her. The boys go with Tim to Seattle and offer to buy him off for $10,00. Luxurious Lou laughed at them and suddenly the door opened and Tom Evans walked in and exclaims, "Don't give her a cent. She ain't got any claim on Tim, being still Mrs. Evans as far as I'm aware," and then he told them of his unfortunate marriage. He telephones the office to send up a ticket for Utah and gives

Luxurious Lou money for current expenses.

The Inner Brute—(Three Reels)—Essanay—July 3.—With an all-star cast. Jake, the son, is a victim of prenatal influence, having all the brutishness and ferocity of a tiger, by which his mother was frightened before his birth. Jake grows to manhood and loves Helen Parker. He is jealous of Will Hammond, whom Helen favors and kills him by throwing him over a cliff. He eludes his pursuers and goes home and peers into the cabin window. He scratches at the door as the tiger did years before and his mother hears and looks out of the window and sees the brutish face of her own son, which fades to the head and gaping jaws of a tiger. She kills Jake,



out easing her heart of a greater sorrow than even his death brings.

Was It Her Duty?—Edison—July 3.—Miriam Nesbitt is seen as the girl who gives up the man she was to marry be-



cause she believes her mother needs her more than he does. In later life the girl, from overwork, is worn and faded. After the death of her mother she is left alone—alone with her dreams of what might have been. The reward of her great sacrifice is loneliness. T. C. K.

Ebb Tide—(Three Reels)—Selig—July 3.—Kathlyn Williams, Harry Lonsdale, Martha Boucher and Wheeler Oakman are featured in this dramatic love story produced by Colin Campbell. See review on page —, this issue. N. G. C.

A Day on the Force—Lubin—July 3—Bill decides after seeing the attentions lavished upon a policeman, to become an officer. He discovers an officer asleep, dons his coat and hat, and in the course of his rounds meets Nora, the cook. She invites him into the house and here he is called upon to capture a burglar. He enters the hall and instead of hitting the burglar hits the owner of the house and beats a hasty retreat into the park, where he starts a flirtation with a pretty girl, which is resented by her Frenchman lover, who chases Bill. After a long chase Bill leads his pursuers to a creek and



they stumble over him falling into the creek.

The Criminal—(Broadway Star Feature)—(Three Reels)—Vitagraph—July 3.—Gordon West, a young lawyer, in love with Anna Stevens, is called out of town. The girl learns that she is to become a mother, and after waiting for his return, leaves. After her baby is born she leaves it on West's doorstep with an explanatory note. Jim Wells, a crook, steals the child and his wife persuades him to keep it. She finds the note giving the child's name as Nell. Many years later Gordon, now a district attorney, is after Wells' gang and Nell has been forced to aid the crooks. Reeves, a secret service man, becomes interested in the girl and Wells kills him. Nell is arrested on a murder charge and Gordon West is to prosecute the case. He then learns that Nell is his own daughter and everything is cleared up and father and daughter are reunited.

Mutual Program

The Two-Cent Mystery—Thanhouser—June 20.—Helen Badgley starred. As a reward for a perfect school report, Barbara is given two new pennies. She places them under a plate on the table for safe-keeping, but they disappear during her absence from the room for a few minutes. After searching her toy animals and dolls, she is greeted by the sight of a company of very small fairies dancing on the table. She is still more mystified when, later, the coins drop upon her head. The solution of the mystery is that the nurse overlooked the coins in clearing off the table, and that they were shaken out on the awning, from where they found their way to the top of Barbara's head. Barbara, however, prefers to believe that the fairies and witches were implicated in the crime.

The Ash Can—Majestic—June 22.—Dick Dalton, a famous juvenile detective, enlists the aid of Flora, his stenographer, to run down a desperate character. The criminal is captured in short order. But Flora is abducted by Joe's accomplices, and is imprisoned in an ash can, where she falls asleep. When the youthful crooks learn that the ash man has taken the can off to dump it into the ocean, they hurry after him to save the girl. They arrive just in time to see the can hurled into the deep. Flora, in the meantime, has slipped out of the can and made her escape. The criminals, confronted by the girl, think that she is a ghost.

Which Shall It Be?—(Two Reels)—Thanhouser—June 22.—An appealing drama, featuring all of the Thanhouser children. A wealthy, childless old couple, living on a fine country estate, envy their neighbor, Farmer Selden, his big family. As the farmer is poor, they do not doubt but what they can induce him to let them have one of the children in return for money and land, and write him. As poverty is pressing hard upon the farmer and his family, he and his wife decide to let one of the children go, but they cannot decide which one, all seem so precious, so decline the offer.

The Silent Witness—Reliance—June 23.—Carl Rogers is employed by the bank of which John Blackwood is president. Blackwood tells Rogers that until he has a few thousand dollars put by, he cannot hope to marry his daughter, Lolita. Rogers completes an electrical invention for melting steel, and shows it to the bank president, who laughs at the invention. Two crooks buy the device with the intention of using it to break safes. They pick out the bank in which Rogers is employed for their first robbery. The evening of the robbery, Lolita happens to call on her father, and leaves her camera on a cabinet near the safe. By chance one of the burglars accidentally pushes the shutter release of the camera just as a ray of light comes from the safe. Lolita develops her films and the real robbers are discovered. The papers get the story and Rogers sells his invention for a fortune. His marriage to Lolita is postponed no longer.

By Whose Hand—(Two Reels)—American—June 25.—Winnifred Greenwood and Charles Bartlett featured. Chester Rowe commits murder and robbery and goes to the mountains to hide. He meets Lottie Toby, a girl of the mountains, and falls in love with her. Lottie is loved by a crippled lad, but feels only pity for him. Some time later Mr. Toby is in receipt of $1,000 and is on his way home when he is attacked. It is discovered that Rowe had made the attack and a revolver shot from Toby's revolver killed him. Oliver, the crippled boy, thinks that he has killed Rowe, as he had fired his rifle when he had seen the attack, but finally things are cleared up and Oliver found not guilty. See review on page 27, this issue.

The Stolen Anthurium—Falstaff—June 25.—A little old maid and a nice old bachelor live side by side. They do not know each other. A friend sends Miss Emily a rare specimen of cactus, which is the means of bringing the bachelor and the old maid together in a way that is very interesting and romantic.

The Motor Boat Bandits—Reliance—June 25.—Jane Pepper, a reporter, goes to the beach for a week's rest. There she meets Bob Warren, a detective, who confides to her that he is on the trail of certain motor boat bandits, and tells her that he suspects two men who live in the cottage next to hers. They agree to meet that evening at the casino. When Bob does not show up at the casino, Jane returns and, from an upper window, watches the house next door. She sees her two neighbors come out leading a third man. The girl summons

life-savers and an officer, and together they give chase in a fast boat. The crooks are overtaken, and while they are being taken back, Jane and Warren sit in the back of the boat planning a future.

When the House Divided—ROYAL—JUNE 26.—A brother and sister, both very meek, are married to martinets. Their rich uncle dies, leaving them his large estate, provided they and their partners live in the house for one year. The bullying husband and the virago of a wife are the source of continuous warfare, and finally lines are chalked on the carpets to divide the house into two parts. The meek brother and sister reach the limit of endurance and indulge in some wine. They assert themselves so vigorously that the chalk lines are erased in the scuffle.

Children of the Sea—(TWO REELS)—MAJESTIC—JUNE 27.—Starring Francelia Billington in a double role. Oliver Rand, a celebrated artist, returns to the island where, years before, he wooed away Claudia, a fisherman's daughter. He meets Letty, and the girl longs to go out into the world beyond, when she learns from him that Claudia is now a famous actress. When Rand learns that Letty, unknown to herself, is the child of Claudia by a man for whom she had deserted Rand himself, he goes in search of the girl, who has run away to be an actress. Letty meets her own mother, but neither Claudia nor her daughter know each other. Rand finds the girl in the city and takes her home to her people.

Innocence at Monte Carlo—THANHOUSER—JUNE 27.—Alice Brownell, on her way from her convent school in France to Genoa, to meet her parents, is stranded in Monte Carlo and is met by Richard Marcus, a young man who lives by his wits. His confederates try to abduct the girl, but he succeeds in freeing her from them and places her on the train to Genoa. Marcus then tells his associates and adds, "I hope some decent man would do the same for my young sister."

The Madonna — BEAUTY — JUNE 29.—Neva Gerber and Webster Campbell featured in this story of the cruelty and



worthlessness of John Middleton, who causes the death of his wife at the time their child is born. On her death-bed John's wife leaves her baby in care of her sister, Gertie. John leaves the home and Gertie later poses for an artist in a picture of the madonna and child. The picture is placed on exhibition and seen by Bob Elmer, a dissolute young man. He falls in love with Gertie, but meanwhile John Middleton returns, takes the infant and declares he will return it when Gertie consents to marry him. Bob comes to call on Gertie and on hearing the story determines to recover the child. When Bob places the infant in Gertie's arms he tells her of his love and vows he will love and protect Gertie and the baby through all the years to come. J. C. G.

The Show Down—RELIANCE—JUNE 28.—Featuring Margie Wilson. Annie Breen, a salesgirl, repulses the attentions of Billings, a drummer employed by the store in which Annie works. He succeeds in having her discharged, and then places her under obligation to him by giving her money with which to pay her room rent. Ben, released from reform school, stays at the same boarding house in which Annie is living. He misinterprets her relations with Billings, and, assuring himself that there is no crime in stealing from such a woman, he takes the money. Annie determines to free herself from her obligation to Billings. Finding the money gone, she surrenders herself to the drummer. Ben, haunted by the thought that he has broken his promise to the chaplain to reform, returns the money in time to save Annie from Billings.

The Kid Magicians—MAJESTIC—JUNE 29.—An amusing juvenile comedy with Violet Radcliff, George Stone and Carmen de Rue. Tiny Rags, a poor caddy, is very much admired by the little rich girl, which makes the rich boy very jealous. George's birthday party is taken to see a magician, and on their return home the children try to imitate him.

A Good Business Deal—AMERICAN—JUNE 30.—Joseph Galbraith and Vivian



Rich featured. Bobby Shermann, a young broker, is neglectful of his business and always short of funds. He is in love with Susan Warrick, a young client of his, but his heavy indebtedness prevents their marriage. He is about to commit suicide when Susan conceives the idea of incorporating him. She and their friends, Jerry Dean and John Birch, set about making Bobby a legal corporation. They decide to marry him to an heiress despite the strenuous objections raised by Susan. He is introduced to Miss Golden and immediately begins making love to her. Susan has another brilliant scheme. She writes to a Wall street friend and induces him to buy for her the controlling interest in Bobby Shermann, Inc., and at once assumes the presidency and directs Bobby to marry the president—herself.

In Old Mexico—RELIANCE—JUNE 30.—Sam de Grasse, Ora Carew, Evelyn Carew, Walter Long and Alfred Paget comprise the cast. The plot concerns itself with a case of mistaken identity which almost results in the death of an innocent girl. The story is well constructed and leads up to a thrilling climax.

The Failure—(TWO REELS)—DOMINO—JULY 1.—Jim Blake, a prospector, works a worthless claim. His child is taken seriously ill and the doctor refuses to make another call until he is paid. He plans to rob the incoming mail, and arrives in time to see another man hold up the stage. The crook secures the money but is seriously wounded. Blake follows him and, finding him unconscious, takes some of the money. He is suspected of the robbery and arrested. Blake substantiates his confession by taking the sheriff to the place where the



dead man lies. The sheriff allows him to see his little daughter before he is taken to prison. Through the window the officer watches the child die in its father's arms. Then, believing Blake sufficiently punished, he leaves, intending to pay the money out of his own pocket.

A Woman Scorned—AMERICAN—JULY 2.—Harry Von Meter, Nan Christy and Beatrice Van featured. This story deals with a wife's jealousy of her husband's attentions to a dashing young widow. The wife reprimands her husband and the widow overhears them quarelling about her. Blake, who is out of work and desperate because he cannot support his crippled son and wife, enters Mrs. Fiske's home to rob her. At a revolver point she enlists his aid, as the price of his freedom, in a plot against Neil Winters and his wife. She writes Neil, telling him to come and say farewell, as



she is leaving, and when he comes she throws her arms about him and kisses him. Blake with a camera takes a snapshot of the two to carry out the plot. Blake, returning home, finds Neil's wife taking his son to the hospital, and she offers him work. One day while working in the garden he sees Mrs. Fiske

showing Mrs. Winters the picture of her husband and the widow. He goes to her and makes a clean breast of the plot and his part in it. J. C. S.

His Mother's Portrait—(Two Reels)—Kay Bee—July 2.—Much against her will, Lotus Correlli, an actress, consents to take an automobile drive with Darrell Blackley, backer of the musical comedy in which she is playing. Blackley forces his attentions on the girl and when the car breaks down, she runs into a farm



house for protection. In Bert Hamilton's house she lifts her arms in supplication to the portrait of his mother. Guided to the house by a vision of his dead mother, Bert arrives in time to rescue Lotus from Blackley, and is rewarded by being accepted as her husband.

One Good Cook—Royal—July 3.—Widow Kearn is the only woman in Kentville who can prepare a meal fit to to be eaten. A public meeting is held, and the women persuade the widow to start a cooking school. The after effects are so terrible that the widow is suspected of being in league with her boarder, the undertaker. A tramp who has tried continuously and unsuccessfully to get a meal is rewarded for his persistency with a savory plateful which comes flying through the window.

Mr. Wallack's Wallet—Komic—July 4. Featuring Fay Tincher as a female hobo. Mr. Wallack's wallet is found by Boho, a hobo. Genevieve, a female tramp, learns of Wallack's offer of a reward, and joins in the hunt for the thief. She tracks Boho to a woodshed, where she takes the money from him, and locks him in a trunk. A policeman approaches Genevieve and, finding the missing wallet in her possession, marches her off to jail. Things look bad for the woman hobo when the police return to the shed, and fail to find the trunk, as Genevieve claimed they wound. Wallack, in the meantime, has found the prisoner in the shed, and had him carried off to jail. This clears Genevieve and she is given the reward.

Universal Program

Into the Light—(Two Reels)—Rex—June 17.—Featuring Jane Novak and Roy Stewart. Jane is surprised in the night by a burglar. She protects him from the neighbors, who are awakened by him. This makes him repentant and he leaves the city and becomes the parson of a small village. Some time later Jane meets the former burglar, while on a visit in the country, and they are married.

Blue Blood and Yellow Backs—(Two Reels)—L-Ko—June 20.—Featuring Harry Gribbons, Gertrude Selby and Reggie Morris. The Baron is very fond of Miss de Millyuns, but more fond of her money. He makes brave efforts to capture the heiress and almost succeeds, when he sees an opportunity to capture the money without the heiress, and the result is that he receives nothing but a few stray bullets in a very painful spot.

Circus Mary—(Three Reels)—Victor—June 21.—Starring Mary Fuller. Mary Elton marries John Hammond, but on learning that she is a detriment to her husband's political career she leaves him and returns to her old life as a wire-walker with a traveling circus. Hammond makes no effort to find his wife, not knowing that a daughter has been born to them. Mary dies in child-birth; little Mary grows to womanhood and becomes the joy and pride of the circus. The district attorney, Hugh Graham, and John Hammond, who has been elected governor, visit the circus and meet Mary. Hammond sees a remarkable resemblance in her to the wife who deserted him years before, investigates, and discovers she is his daughter. Later, Mary marries the district attorney.

A Dismantled Beauty—L-Ko—June 23.—Cast headed by Harry Gribbon. Three men love one beautiful lady. The competition is hot, until they learn that the beauty is a crook. Then beauty fades, and rivalry ceases.

Universal Animated Weekly No. 172—Universal—June 23.—Marvelous floral display at Los Angeles, Cal.; 300,000-ton dynamite blast at Chattanooga, Tenn.; Universal "Beauty Excursion," pretty girls demonstrate dancing skill on board S.S. *Mandalay*, on Hudson river, New York.; railroad wreck at Birmingham, Ala.; official welcome to first train in $10,000,000 underground railway, Brooklyn, N. Y.; Church Red Cross Brigade formed in London, Eng.; sawmill destroyed by fire at Portland, Ore.; Warren Kerrigan receives tributes from choicest American Beauties; President Wilson lauds patriotism in speech as huge silk flag is unfurled at Washington, D. C.; *Arizona*, mightiest floating fortress of U. S. christened at navy yard, Brooklyn, N. Y.; cartoons by Hy Mayer.

We Should Worry for Aunty—Victor—June 25.—A comedy featuring Harry Myers and Rosemary Theby. Aunty very much objects to her niece marrying a young college man. But Aunty's opposition is finally overcome and niece and her dashing young lover have their own way.

Learning to Be a Father—Powers—June 26.—Captain Silas Tugg, of the schooner Helen, is a hater of women. Jim Fing, the second mate, brings his wife and family aboard. One of the babies captures the captain, and he decides that he ought to have a baby of his own. The captain adopts a baby which he procures from a foundling asylum, and he starts in to learn to be a father. The job is a big one and he hires a nurse, whom he finally marries.

The Mechanical Man—Joker—June 28.—Professor Shultz invents a mechanical life-sized doll. Little Lillian, the daughter of Heinie Gotrocks, reads an account of the invention. To have peace in the family Heinie offers Shultz $20,000 for the invention. The doll is out of order and he dresses the janitor in the doll's clothes, and sends him to play the part of the toy until it can be repaired. Things are rather exciting for a time, but all ends well, thanks to the oppor-



tune arrival of Shultz with a real mechanical doll.

The Cheval Mystery—(Three Reels)—Victor—June 28.—Gaston Cheval exercises a hypnotic influence over his niece, Nana. He murders a man and casts caused her to do the things which made her appear guilty. Cheval finally confesses and Nana is exonerated.

When Hubby Grew Jealous—Nestor—June 29.—Hubby is insanely jealous of his little wife. Wifey sprains her ankle and is taken to the hospital for treatment, and when he calls to see her the



attendant tells him that she is in the care of Dr. Watt and that no one can see her. Hubby pushes him aside and rushes into the room just as the doctor is holding wife's hand to test her temperature. Hubby raves so that they have to put him in a straight jacket. He later agrees that the doctor's advice to control himself is good, and as the picture closes all is serene.

In the Name of the King—(Two Reels)—Gold Seal—June 29.—Fifth adventure in "Under the Crescent" series. The three fugitives reach the camp of Zohra's father, the Bedouin chief. Zohra recovers her child, and with it her reason. The Prince arrives at the camp, being enraged when he learns that the Princess and the American have escaped, he kills the Bedouin chief. Zohra swears vengeance over the dead body of her father. In the desert the two fugitives encounter an exhausted messenger, bearing a despatch to the English soldiers with information of the contemplated massacre of the Christians. The American goes on with the mes-

sage. The Princess is captured by Turk soldiers and is taken to their master, a cousin of the Prince. He takes liberties with the Princess, and she stabs him to the heart.

The Grail—(TWO REELS)—LAEMMLE—JUNE 30.—This is a modern application of the spirit of the "Holy Grail." Jean Griswold, a girl of romantic disposition, insists that her sweetheart, Williamson, shall make a modern knight of himself and seek his Grail, pledging to marry him when he has found it. He learns that her father has stolen funds from the bank, and assumes the blame for the shortage and disappears, asking only that the father explain his sacrifice to his daughter. When the scandal is made public, Griswold has not the heart to confess to his daughter, and allows her to believe that Williamson was an absconder. The characters all go west, and they meet at a dry water-hole in the desert. The father is crazed by thirst, and the hero, embittered by his



duplicity, gloats over his sufferings, until the old spirit of knighthood is brought back to him in an impressive manner.

The Old Grouch—BIG U—JULY 1.—John Agnew, unsympathetic and selfish in his treatment of others, dreams that he loses his fortune and is reduced to dire want. He is jeered at by his employes and acquaintances, who gloat over the misfortune of the man who by his treatment of them caused them to hate him. All turn against him but his wife, and unable to secure manual labor, because he has made so many enemies, the once wealthy man faces starvation. After awakening he relates the dream to his wife, and tells her of his resolve to overcome his selfishness. Murdock MacQuarrie featured.

Vanity—(TWO REELS)—REX—JULY 1.—James Gordon's wife leaves him and goes away with Henry Dillon, because her husband cannot give her fine clothes. Gordon is finally given a position of trust with the company. He goes West as a representative of the company, and in a town he visits sees Dillon shot for cheating at cards, in a gambling hall. After a long search he finds his wife and a happy reunion takes place.

The Marble Heart—(FOUR REELS)—IMP—JULY 2.—Featuring King Baggot. Raphael, a modern sculptor, dreams that in the days of Phydias, about five hundred years before Christ, he lived as Phydias, the sculptor, and was the friend of Diogenes, and that he made some beautiful statues on commission for Georgias, the richest man in Asia. His female statues come to life and, disdaining his love, smile upon the wealthy man. In real life, however, Raphael's great wealth deprives him of many pleasures. Marco, a beautiful and merciless coquette, termed "the marble heart" because of her cold nature, figures prominently in the story.

When the Spirits Moved—NESTOR—JULY 2.—The girl invites Eddie to visit her home. The girl's family are all spiritualists and Eddie arrives in the midst of one of the meetings. The longer the party is in session the more his fears grow. After an evening that is all too eventful, he joyfully sets out for home and peace.

Jane's Declaration of Independence—(TWO REELS)—BISON—JULY 3.—Alexander Proctor refuses his consent to the marriage of his daughter Jane to Richard Benton, a lieutenant in the United States Army. He objects to the match because Benton has only a small income as an army officer. Jane receives a letter from her lover, asking her to consent to an immediate marriage, as he is to be transferred to the Philippines. She decides to marry him and leaves without her father's consent. Proctor follows her and after meeting Benton and Jane at the army post, and seeing himself defeated at every angle, finally surrenders, and is an active participant in the military wedding which speedily follows.

A Skin Game—JOKER—JULY 3.—Mons Dauber, an artist, is warned by the proprietor of the physical culture school never to speak to his wife again. The artist pays a man to pose with a bearskin on. When he leaves the room a real bear, escaped from an organ grinder, enters and chases the poser out. The bear then gives chase to the artist,



and he hides in one of the dressing rooms of the gymnasium. Madam Petite decides to take a plunge and goes into the dressing room to don her bathing suit. When her husband sees her in the room with the artist, he is about to shoot him, when the man in the bearskin and the organ grinder, who has been chasing him, fall through the skylight. The situation is satisfactorily explained to the husband.

Fifty Years Behind—POWERS—JULY 3.—Joshua Winters, a poor watchmaker, lives with his mother and adopted sister, whom it is understood he will some day marry. A rich young society girl comes to the shop to have her watch mended. She makes a great impression on Joshua and in a spirit of fun invites him to a reception at her home that evening. He arrives at the house and seeing the heiress and her lover making love, realizes the extent of his folly. He silently slips out and goes back to his humble home and the adopted girl who is so faithful to him.



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The Advisor—Big U—July 4.—The political machine fears the election of Jim Rothwell, the candidate of the reform party. They determine to implicate him in a scandal. For this purpose Mrs. Wiley, a beautiful woman with but few scruples, is brought from another city. On a pretense of buying real estate the woman calls many times at his office. Jim's wife, Madge, is cleverly made to suspect her husband by the politicians, and she asks Dr. Carr, her



family's physician for years, who is much the same as a father to her. The doctor treats the matter lightly, but tells her to watch her husband. Next morning she follows Jim to his office, and her suspicions are confirmed when she sees Mrs. Wiley in his office. The detectives which Jim, fearing a trap, retained, secure evidence and arrest the woman and her companion. In the final scene matters are explained, with the old doctor sorely repentant.

Billie's Baby—Laemmle—July 4.—Mrs. Benson sends her scanty savings to Oliver Morton to invest. Irene Morris, who lives with Mrs. Benson, is Morton's stenographer. Irene is suspicious of her employer and asks him if the mining property in which he is to invest the money is all right. He is angered at her question and discharges her. The girl tells Mrs. Benson to consult her new acquaintance, Frank Herrod, a detective. Frank investigates Morton and has him arrested before he can get away with his ill gotten gains. The detective is greatly disappointed when he hears Irene phone her sister Billie and tell her to take good care of baby. But he is relieved when he meets Billie and finds that baby is a pet dog.

The Curse of Work—(Two Reels)—L-Ko—July 4.—Featuring Billie Ritchie. Bill is a bootblack, but he has social aspirations. He rescues an heiress and things go along nicely, until father and the heiress need a shine and pick out Bill's stand.

Feature Programs

Fox

The Devil's Daughter—(Five Reels)—Fox.—Theda Bara featured as the sculptor's model, who causes the artist to fall in love with her and forget his wife and child. The model defies the wife to take her husband away from her and then, in a fit of desperation, the artist shoots himself and is nursed back to health by his wife. He returns to the siren again and his wife leaves him and he becomes a raving maniac.

Lasky

The Arab—(Five Reels)—Paramount.—Edgar Selwyn featured. The story deals with a young Bedouin who falls in love with an American missionary's daughter. The Turkish governor also falls in love with her and he orders a general massacre on the Christians, in order that he may further his ambitions concerning her. She is lured to his palace and placed in his harem for "protection." The young Bedouin sees through the scheme and rushes out to the desert, where a band of his people are encamped. He returns with them and goes into the palace single-handed, leaving instructions for his horsemen to follow him. He breaks into the governor's apartments as he is forcing his attentions upon the girl, and is shot. The Bedouins arrive and are told that their chief was shot by the girl, but he recovers sufficiently to point out the governor as the assailant. The Bedouin recovers from his wound and the girl goes back to America.

Morosco-Bosworth

The Wild Olive—(Five Reels)—Morosco-Bosworth.—Norrie Ford, convicted of murder on circumstantial evidence, escapes from prison and is aided by a mountain girl to reach the Argentine in safety. The girl refused to tell him her name and he knows her only as the "Wild Olive." Through letters of introduction given him by the girl, he secures a responsible position with a large importing concern. His letters addressed to "The Wild Olive" are returned by the postal authorities, and he gives up all hope of ever seeing her again. Ford becomes engaged to Evie Wayne, and on her return to New York he is transferred to the New York office. He meets "The Wild Olive," and for the first time learns her real name, Miriam Strange. Ford's disguise is penetrated, but he is finally exonerated and left free to marry the woman to whom he owes his life, "The Wild Olive."

Metro

My Best Girl—(Five Reels)—Metro. Dick Vanderfleet is expelled from college because Ann Wilson, who had come to the dormitory to see Paul Denton, was found in his room, and as a result of this he is discredited by Dora Lane, his best girl. After the death of her father, Dora goes to the army post to demonstrate a new explosive which her father had invented. Dick, through a mistake, is arrested as a deserter and sent to the barracks. There he meets and is finally reunited to his best girl, Dora.

Mutual Masterpictures

The Reward—(Four Reels)—New York Motion Picture Company.—Bessie Barriscale, supported by Arthur Maude, in a dramatic story from the pen of C. Gardner Sullivan, concerning Jane Wallace, a chorus girl, who is finally tempted to take the primrose path after years of straight living. She hesitates, however, ere it is too late, and learns that virtue has its own reward. See review page 25, this issue. N. G. C.

North American

Old Foes with New Faces—(Chapter Ten of "The Diamond from the Sky")—(Two Reels)—American.—The diamond is taken by the train robbers from Vivian Marston and later dropped in the desert by one of the bandits who is killed. Esther and Hagar go to Richmond to live with Mrs. Randolph and there they are followed by Quabba. Esther finds a letter which Hagar had written years before and learns her true parentage. Vivian Marston, upon her arrival in California, leaves Blair Stanley and telegraphs Bloom that she must have the diamond. Arthur Stanley, now known as John Powell, finds a treasure on the carcass of a dead horse, but the diamond is last seen gleaming among the cacti of the burning desert. See review on page 23, this issue. J. C. G.

Paramount

Brother Officers—(Five Reels)—Paramount.—John Hinds, the son of a bookmaker, enlists in the English service and proves to be a good soldier. During some fighting Hinds saves the life of young Lieutenant Pleydell. Hinds prospers financially and is assigned to the First Lancers, of which Pleydell is an officer. In the meantime, both have fallen in love with Baroness Royden, but Hinds, realizing his position as regards birth, gives her up to Pleydell. They are married and after a short time Pleydell is pressed for the debts owing the gambler and he is in sore straits. Hinds comes to his rescue. Later Pleydell's I. O. U.'s are returned and Hinds generously assures Honor, his wife, that his debts are all through a misunderstanding. Hinds decides to leave his service, bids the Pleydells farewell and bravely leaves all that life holds dear to him forever. All-star cast featured.

Pathe

Whiffles Wins Out—Pathe.—Featuring A. Prince. Whiffles, chief of police, receives a notice that Casquette, a dangerous crook, is in town. On the same day he falls before the charms of a fair damsel whom he passes on the street. His card secures him an audience with her. On awakening several hours later, divested of his clothes, Whiffles realizes that the wine with which he drank "her" health was doped. The police find Whiffles in the crook's apartment, and, not recognizing him in Casquette's cast-off feminine garments, drag him off to jail. The real crook is captured as he is leaving on a train, and Whiffles loses no time in putting him behind bars after forcing him to return his clothes. C. R. C.

How Swedish Troops Cross a River—Pathe.—This timely educational demonstrates how troops overcome the difficulties presented by a turbulent stream. A trolley, greatly resembling the breeches-buoy device, is rigged across the stream and the men swing across. It takes but a few minutes to rig up the trolley, and the men, who carry their seats and hooks themselves, cross with marvelous ease. On the same reel with "A Stone Age Adventure." C. R. C.

The Ruins of Ancient Rome—Pathe.—Splendid photography discloses views of the Gate of St. Paul, the Tomb of the Tribune, Caius Centius, the Bridge and Castle of St. Angelo, the Arch of Constantine, the famous Colosseum, the

Forum, and many other historical ruins. On the same reel with

Microscopic Marvels of Fresh Water—PATHE.—This is a most interesting educational showing clearly many different forms of aquatic organisms by means of a special apparatus composed of magnifying mirrors and lens. C. R. C.

Baby's Trumpet—PATHE.—When Jean learns that his aunt, who has promised him a trumpet, has arrived without it, he decides to punish her for breaking her word. His first plan miscarries. Father sits on the pins which were meant for auntie, and Jean receives a spanking for his trouble. The boy then fills his aunt's purse with fleas. A thief steals it. The fleas make their escape and soon the thief is busily engaged scratching. Jean sees him, communicates his suspicions to a policeman, and so brings about the recovery of auntie's purse. As a reward he receives his treasured trumpet. On the same reel with

How Building Stone Is Quarried—PATHE.—An interesting and instructive film showing rock cut up into squares by gigantic drills and "thrown" to the level to be hauled away. C. R. C.

Tricks of Fate—(TWO REELS)—PATHE.—The Prestons, while still mourning for their only child, find a baby girl at their door and adopt it. Years afterward a vagrant named Blake calls on Naida's foster father and demands money for keeping secret the fact that he saw a mulatto woman deposit the infant Naida on the doorstep. Preston satisfies the blackmailer, but Naida overhears the terrible disclosure. Thinking that she is of negro blood, she leaves home, plunging her foster parents and fiance into despair. Her musical ability proves a good means of support. Blake meets her and tells her of how he saw the mulatto woman desert her when she was a baby. Through a musical professor, Naida's fiance learns of her whereabouts and calls on her. She confesses her dreadful secret to him. Her old mulatto maid overhears her and recognizes in the story Naida, whom she left on the Preston doorstep years before. The maid then dispels the clouds which have enveloped Naida's life by telling of how her white mistress died and left her child in her care. Being unable to support it, she left it lying at the entrance to the Preston home. Everything explained, Naida returns home and prepares for her marriage to Walter. C. R. C.

A Stone Age Adventure—PATHE.—This is one of the funniest cartoon comedies ever made. The action takes place in the prehistoric days. Haddam Baad one day scares up a monster, Geewhizzicus, and is forced to flee for his life. More than once he sees his end approaching, but each time Providence intervenes and the race begins over again. Finally a boulder, loosened in the chase, rolls down the hill and settles on the Geewhizzicus' tail. Following an inspiration, Haddam Baad races around and around the big animal, which twists its neck watching him until its head snaps off. On the same reel with "How Swedish Troops Cross a River."

The Gray Friar—(EPISODE TWO, "THE ROMANCE OF ELAINE")—(TWO REELS)—PATHE.—At a masquerade ball given by Elaine a hunt is made by agents of a foreign power to find the torpedo invented by Craig Kennedy. Later, the maid, who is an assistant to Del Mar, secures the torpedo and places it in the tray of Elaine's trunk, though later, unknown to her, another tray is substituted. Del Mar arranges to have the trunk hurled from a speeding train, but is overpowered after he has secured it, and the mysterious gray friar, on searching the trunk, finds no trace of a torpedo. See review, page 30, this issue.

Pathe News No. 49—PATHE NEWS—JUNE 19.—Pupils of Nicholas Senn high school, of Chicago, give gymnastic drill at Federal Park; great damage done by floods in Texas; car strike in Chicago, Ill.; Pathe's American fashions; Mayor Kiel of St. Louis presented with what is said to be the largest U. S. flag ever made; new municipal swimming pool opened in St. Louis; diver dares death in a 100-foot leap into a shallow pool at a local amusement park in St. Louis; water carnival at Milton Boat Club at Milton, Mass.; carelessness of a workman who knocked the ashes from his pipe in the stock room causes a disastrous fire in a factory at Penn Yann, N. Y.; war pictures showing siege guns captured from Germans by French; heavy shell, costing over $5,000, is directed over hill top against an invisible enemy eight miles away in the mountains Alsace.

The Pomp of Earth—(THREE REELS)—PATHE—Ninth in the "Who Pays?" series, featuring Ruth Roland and Henry King. The bank clerk, serving a long term of imprisonment, is enraged when he sees John Cole, the man who stole the money from the bank, released after serving a short sentence. Cole goes to a distant city and under the name of Richard Walker buys a beautiful residence. Edith Hilton refuses to marry Hugh Keen, because he is not wealthy. In an endeavor to make money by speculation, he misappropriates funds with which he is entrusted as treasurer of a club. The clerk escapes from prison. He learns where Cole is living, enters his house during the dinner at which his engagement to Edith is announced, and murders him. Keen receives a request from the club for an accounting, and, having lost all the money in speculation, commits suicide.

The Tomboy—(TWO REELS)—PATHE-BALBOA.—Featuring Jackie Saunders and Henry King. While returning from the bank with the pay roll, the superintendent of the mine is held up and made a prisoner in a deserted cabin. The crooks play cards for the loot. The mine owner's daughter decides to play tomboy, and dressed in a suit of her brother's clothes, she goes for an auto ride. She loses control of the car and wrecks it. In looking for assistance, the girl comes upon the cabin where her sweetheart is being held a prisoner, and after an exciting chase she reaches a telephone, where she calls for help. The crooks are caught and the money returned to the superintendent, who manifests his thanks to his fair rescuer. T. C. K.

When Charlie Was a Boy—PATHE.—Juvenile comedy. Charlie goes to a motion picture show, and that night dreams he is Charlie Chaplin. The dream is a very clever and amusing imitation of the famous comedian. T. C. K.

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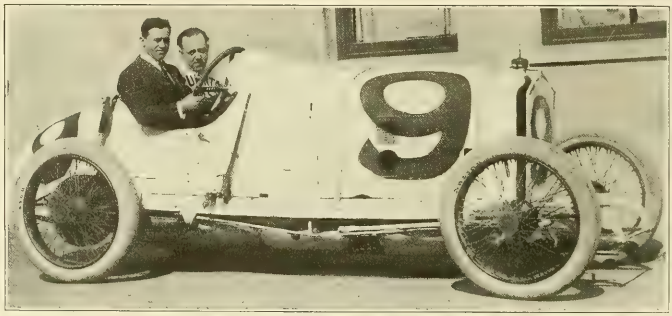
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Bing, Bang, Biff—PATHE.—Three men love the same girl, and in their efforts to eliminate one another from the contest for the favor of the fair one they use rather strenuous methods. The girl's father produces a pistol and tells them that the best marksman shall be the favored one. While two of them are busy trying their skill, the third man runs away with the girl. T. C. K.

When Knights Were Bold—(SPLIT REEL)—PATHE.—Animated cartoon by L. M. Glacken of the Bray Studios. The courageous knight slays the terrible dragon and receives the king's daughter in marriage. He decides that the game was not worth the candle. On the same reel with:

Dances of the Malaises—(SPLIT REEL)—PATHE.—Primitive classical dances of the Malaises. T. C. K.

V-L-S-E, Inc.

The Rosary—(SEVEN REELS)—SELIG.—The story of Edward Rose filmed, with Charles Clary, Kathlyn Williams, Wheeler Oakman and Harry Lonsdale in the leads. The story follows closely that of the play and is fully reviewed on page —, this issue.

Vitagraph Special

The Goddess—(CHAPTER SIX)—(TWO REELS)—VITAGRAPH.—After saving the destitute family from eviction, Celestia asks them to allow her to live with them. Attracted by the noise from the hall, she goes out and finds a man struggling with his son, who had stolen money from him. Celestia reconciles father and son and tells them that she has come to teach people how to make money more easily and more pleasantly than by stealing. Then she goes to another room, where she persuades the girl, about to leave her old mother, to remain with her and care for her. From there the goddess goes to the room of an old couple without food or money. They tell her that they have a son in California, and she gives them enough money to go to him. Detectives employed by Stilleter learn Celestia's whereabouts and notify the psychologist. The final scene shows the goddess leaving with Nellie for the sweatshop. For further review, see page 1061, last issue. T. C. K.

The Goddess—(TWO REELS)—VITAGRAPH.—Chapter seven. Celestia, accompanied by Nellie, arrives at the sweatshop, and while she is telling the working girls of her plan to reform the world, a fire breaks out in the building. Tommy is attracted to the factory by the fire, and learning from Nellie that Celestia is still in the building, rescues her. The goddess tells Tommy that she cannot marry him until she has reformed the world. Gordon Barclay threatens to disinherit his son unless he gives up Celestia, and later when she tells Tommy of her decision to marry him now and save the world afterward, he informs her that he must first get a job, as he has no money and cannot support her. For further review, see page 30, this issue. C. R. C.

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World

Fine Feathers—(Five Reels)—World. Janet Beecher and David Powell are featured in this adaptation of Eugene Walter's famous play, the big thrill of which comes in the bursting of a dam, resulting in a spectacular flood. Bob Reynolds and his wife are living happily in a little cottage on Staten Island. The $25 a week that Bob earns does not give his wife many "fine feathers." When John Brand, in charge of the construction of the Pecos dam, offers Bob a huge sum of money to substitute an inferior quality of cement for a more expensive variety, Bob refuses and Brand then goes to Jane, Bob's wife, for help. The woman persuades her husband to accept the offer, and Brand urges Bob to invest the money in some stocks. Later the market shifts and Bob loses everything. On the day of his financial ruin he hears the dam has burst owing to the poor quality of the cement used. The suicide of Brand saves Bob from the consequences of his dishonesty, and he and Janet begin life anew, determined to live without "fine feathers."

The Moonstone—(Five Reels).—Eugene O'Brien featured in this adaptation of the story of the same name by Wilkie Collins. At the beginning of the story we are shown the priest at the temple pronouncing a curse upon a huge stone which is placed in the forehead of an idol. If it is stolen, the bearer will suffer continuous misfortune. An Englishman steals the jewel and is pursued by three priests of the temple, and he drowns in his own bathtub. Franklin Blake, a friend of the Englishman, obtains possession of the stone, which he gives to Rachel, his fiancee. The stone disappears and the maid finally commits suicide after hiding a paint-stained something in a can which she sinks. She writes a note to Blake which tells him that she had killed herself because she loved him and thought him guilty of the theft. It is discovered that Blake had been drugged one night and had undoubtedly walked while under the influence of the potion and stolen the jewel. After much trouble the stone is replaced in the idol's forehead and a ring is placed by Blake on his fiancee's finger.

Miscellaneous

Rafferty at the Hotel de Rest—All-Celtic.—These "Peaceful Rafferty" comedies, written by Charles C. O'Hara and produced by J. A. Fitzgerald, combine humorous character portrayal with interesting narrative in making pictures that are clean, clever and funny. In this release Rafferty is seen at the Hotel de Rest, where he was sent by his doctor to recuperate. He falls in love with one of the guests, a pretty girl, but so, also, do his two companions. The embarrassment into which their romancing leads them causes the lovesick trio to leave the hotel. C. R. C.

Rafferty Goes to Coney Island—All-Celtic.—This picture, while complete in itself, comes as a sequel to "Rafferty at the Hotel de Rest." Rafferty learns that his Hotel de Rest beauty has gone to Coney Island, so he follows. After a harrowing auto ride, his two rivals succeed in reaching the amusement park, and set out in pursuit of Rafferty. They find him and the girl, but do not enjoy the latter's company for long, as she deserts the trio for a handsome young man with whom she becomes acquainted.

The Governor's Boss—(Five Reels)—Governor's Boss Film Company.—Featuring ex-Governor William Sulzer. The governor refuses to appoint the boss' man to an important office. The boss and his political lieutenant conspire to have the governor removed. On this framed-up evidence the governor is brought to trial and impeached.

Beware the Dog—(One Reel)—World Comedy Stars.—Jeff d'Angelis featured as Geoffrey Ladd, who finds himself penniless on the eve of his wedding and is consequently about to take his own life when restrained by Doctor Mullen, a scientist with a patent medicine cure for hydrophobia. Mullen offers Ladd $100,000 if he will allow himself to be bitten by a dog inoculated with hydrophobia and then dosed with medicine. Ladd agrees and then discovers that a mine in which he has been interested has developed a fortune for him and a ship has arrived bearing an enormous treasure for him, so that with everything to live for he is still in danger of death. When Ladd is half insane with fright, the doctor turns up, declares the serum has proven a failure, and Ladd, upon returning the doctor's $100,000, is once more a free agent.

Something Just as Good—(One Reel)—World Comedy Stars.—Lionel Armstrong, a blacksmith, loves Nellie Sunshine, the village beauty, but the girl is fascinated by Percy Saddlenose, proprietor of the village drug store and soda fountain. Realizing his case is desperate, Lionel, to win Nellie back, invests in an ex-lion tamer's check suit, with which is thrown in a dollar watch that simply dazzles Nellie. Percy, realizing all is lost unless he can quickly win Nellie back, decides to purchase a Ford, and while intoxicated with soda water converts Lionel's dollar watch into an infernal machine which blows up just as Percy drives away with Nellie. Lionel mounts his knife grinding apparatus, which his mother tells him is "a better machine than Percy's," and eventually overtakes the soda water fiend, and wins back the infatuated maiden, while Percy, the demon druggist, is left to a life of blighted bachelorhood.

The Press Agent Says—

That John Steppling, who plays the part of Judge Clarke in the American-Mutual release, "The Decision," recently had an embarrassing experience while rehearsing a scene in that two-reel drama. Word somehow got around that a man who had drunk too much (as Steppling is supposed to have done in the story) was coming out of a club to walk across the square, to the Santa Barbara court house. A crowd gathered, and when Steppling appeared began to hoot and yell and run at his heels. Then the mob saw the camera, and so many members of it wanted to get their picture taken at once that it was impossible to see Steppling, which, of course, spoiled the effect.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



WILLIAM RUSSELL
WITH
NORTH AMERICAN

Vol. XIV CHICAGO, JULY 10, 1915 No. 2

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Road O'Strife No. 14

"A Story of the Past"

One Reel Drama

In this interesting episode Gershom tells the story of Alene to both Madison and Alene. He describes how he fled with the baby princess to America and how her father, the King, had transferred, just before the revolution, his fortune to be held in trust for his little daughter, the Princess Alene. Gershom plans to restore Alene to her rightful place among the monarchs of the world

Mary Charleson and Crane Wilbur featured

Tuesday, July 6th

"The Cannibal King"

Split Reel Farce

"Willie" becomes a motion picture actor to get money to buy his sweetheart a present. Made up as a cannibal, he creates a series of laughable riots.

"Ping Pong Woo"

Split Reel Farce

A screamingly funny cartoon of a different sort by Carl Frances Lederer, introducing a droll addition to the pen-and-ink creations of the screen.

Wednesday, July 7th

"The Beast"

Two Reel Drama

A strong story which centers about two men, one a big, hulking brute of a fisherman, and the other a young mining engineer who is a man in every sense of the word. How the beast is conquered and the two men reconciled to one another is interestingly and dramatically told.

Thursday, July 8th

"Whom the Gods Would Destroy"

Three Reel Drama

The two central figures in this swift-moving and tense play are two mining engineer partners, one gentle and generous, the other the direct antithesis both in morals and business. Both seek happiness by different methods and then tragedy stalks in and the reckoning has to be paid.

Friday, July 9th

"Money! Money! Money!"

One Reel Drama

A misunderstanding husband, his pretty wife, and a wealthy bachelor, who is a friend of the family, are the chief characters in this play. The husband suspects the bachelor of winning his wife's love, and because of this involves himself in many grave difficulties.

Ethel Clayton and Joseph Kaufman featured

Saturday, July 10th

A Billie Reeves Comedy

"The New Valet"

In One Reel

Mr. Grouch, a bachelor, and an invalid, seeks recreation at the seashore. He advertises for a man to act as traveling companion and valet, and Bill gets the job. The minute Bill goes to work things begin to happen so fast that not only Bill but everyone he comes in contact with is involved in the funny mishaps.

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A Powerful Drama by *Shannon Fife* — Direction *Romaine Fielding*

"The District Attorney" — With *George Soule Spencer* and *Dorothy Bernard*
Drama by *Charles Klein* and *Harrison Grey Fiske* — Direction *Barry O'Neil*

"The Evangelist" — With *GLADYS HANSON,* supported by *George Soule Spencer*
Powerful Drama by *Sir Henry Arthur Jones* — Direction *Barry O'Neil*

"The Climbers" — With *GLADYS HANSON,* supported by *George Soule Spencer*
Drama by *Clyde Fitch* — Direction *Barry O'Neil*

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Applied Romance

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To Melody a Soul Responds

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Chicago, Illinois



Robert Warwick in a scene from the World Film's production of "The Face in the Moonlight."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, JULY 10, 1915 No. 2

Convention Arrangements are Completed

OTHER IMPORTANT NEWS OF THE WEEK

ARRANGEMENTS for the fifth national convention of the M. P. E. L. of A. are complete. President Pearce and his official family, comprising the national executive board, will meet in San Francisco, Monday, July 12, at 2 p. m. The convention will open informally Monday night at 8 p. m., when the exposition salon and the three miniature theaters are thrown open.

The demands for floor space have been unusually heavy, and seldom has such an elaborate display of everything pertaining to the motion picture business been arranged. The booths and the entire exposition salon are nicely decorated and present a very pleasing appearance. The miniature theaters are complete in every detail, being equipped with the best in screens, projection machines, and theater chairs.

The program for the week as now arranged is as follows:

TUESDAY, JULY 13

10:00 A. M.—Formal opening of convention. Addresses of welcome by Governor Johnson of California and Mayor Rolph of San Francisco, followed by address of National President Pearce. Appointment of committees. Adjournment at 12:30.

2 P. M.—Assemble in exposition salon to view exhibits and feature pictures. The various committees will meet in committee rooms at the same hour.

8 P. M. TO 11 P. M.—Special program in exposition salon; music and interesting demonstrations.

WEDNESDAY, JULY 14

10:00 A. M.—Business session in convention hall, including address by W. W. Hodkinson, president Paramount Pictures Corporation.

2 P. M. TO 4 P. M.—Special exercises, exposition salon.

4 P. M. TO 6:30 P. M.—Sightseeing trip.

8 P. M.—Special entertainment exposition salon, including exhibition fancy dancing by well known picture players.

THURSDAY, JULY 15

10 A. M.—Business session, address by D. W. Griffith, subject, "The Rise and Fall of Free Speech and Personal Liberty in America." Mr. Griffith's experience on censorship in connection with the "Birth of a Nation" qualifies him to speak with authority on this subject. The national officers for the ensuing year will be elected at this session.

1:30 P. M.—Assemble at auditorium for visit to the Panama-Pacific International Exposition. This is official Motion Picture Day at the Exposition, and a special program has been arranged. The entire afternoon and evening will be spent at the Exposition. Probably the most sensational feature of the Exposition program will be furnished by Art Smith, famous aviator, who will ascend at night and write the word "Movie" with a trail of fire in the sky.

FRIDAY, JULY 16

10:00 A. M.—Business session, including addresses by P. A. Powers and Col. W. N. Selig.

1 P. M.—Automobile parade of screen favorites who will participate in the grand ball that night; followed by luncheon at the Portola-Louvre.

3 P. M.—Reception of picture players in exposition salon.

9 P. M.—Grand ball. The presence of 40 of the most prominent picture players from the Pacific Coast studios has been arranged for this affair. A band of 50 pieces will furnish the music. Governor Johnson and Mayor Rolph will lead the grand march, and altogether this will be the greatest ball in the history of the motion picture business.

The convention closes formally with the grand ball Friday night. However, Saturday, July 17, is Liberty Bell day, and no doubt most of the visitors will want to remain for the special program being arranged at the Panama-Pacific International Exposition on this day. The picture players will be guests of the Exhibitors' League at the Exposition that day.

The players will return to Los Angeles Sunday morning. Special trains will be arranged for them, also for all of those attending the convention who plan to make the trip to Los Angeles to visit the wonderful motion picture studios. Elaborate arrangements are being made for the entertainment of the visitors, including a luncheon and dance at the Selig Zoo.

The convention committee requests visiting exhibitors to attend the business sessions and spend the afternoons and evenings in the exposition salon at all times when special features are not advertised, as ample opportunities for visiting the Panama-Pacific Exposition are afforded Thursday and Saturday. Admission tickets at special prices have been secured to all of the leading attractions on the "Joy Zone" for Thursday.

Hotel Manx and the Clift hotel are the official hotels. Special arrangements have been made for accommodating visiting exhibitors. The office of the convention committee and local reception committee will be on the ground floor, to the right of the main entrance of the Civic Auditorium. If special hotel accommodations, information or service of any kind is desired, visitors should go direct to the Auditorium on arrival in San Francisco.

Eastman Kodak Company Again Sued

Suit was brought against the Eastman Kodak Company by the Celluloid Company, which has a large factory in Newark and offices in New York, for $5,000,000.00, in the United States District Court of New Jersey on Tuesday, June 22, the claim being made that the Eastman Kodak Company has wilfully infringed patents for the manufacture of rolls of motion picture film, owned by the Celluloid Company.

The charge is made that the defendants obtained the knowledge of the construction of the device used for the manufacture of rolls of motion picture film by treacherous methods, and despite the fact that the

most careful guard was kept over the room in which the apparatus was installed in the plaintiff's plant.

Since the penalty for "wilfully" infringing patents entitles the plaintiff to triple damages and costs, the suit really involves $15,000,000.00, instead of $5,000,000.00, the sum mentioned in the complaint, and which is based upon an assertion that the annual profits accruing to the Eastman Kodak Company from the manufacture of these films are stated to be anywhere from $3,000,000.00 to $5,000,000.00.

Marshall C. Lefferts, president of the Celluloid Company, and Jacob H. Stevens, consulting chemist of the company, claim to be the inventors of the machine and to have aided the Reverend Hannibal Goodwin, rector of the House of Prayer in Newark, the originator of sensitized film, when he was working on his first crude process. Lefferts and Stevens then hit upon a plan to facilitate the making of films by using a pyroxolin solution that could be poured over metal and dried, forming a glass-like surface. Then they built a machine with a hopper from which was poured the liquid celluloid and this machine through permitting the making of films of endless length is the one which the plaintiffs allege has been infringed by the Eastman Kodak Company.

Next Griffith Production

D. W. Griffith, the master producer, has just decided upon his next multiple-reel feature to follow "The Birth of a Nation." Its title is to be "The Mother and the Law." He is now at the Griffith headquarters, the Reliance-Majestic studios in Hollywood, Los Angeles, California. He is in the midst of preparations for the filming of "The Mother and the Law."

The plot and the theme other than as indicated in the title have not been announced, but will be made known at the proper time. Mr. Griffith has, however, selected his cast. Prominent among the Griffith players who are to appear before the camera in "The Mother and the Law" are Mae Marsh, the Griffith actress who will be remembered as Florence Cameron in "The Birth of a Nation"; Robert Harron, who has appeared in the Griffith features, "The Battle of the Sexes," "Judith of Bethula," "The Escape," "The Avenged Conscience" and "Home Sweet Home"; Miriam Cooper, who has a prominent role in "The Birth of a Nation"; Mary Alden, remembered for the performance of the mulatto in "The Birth of a Nation," and as the mother in "The Battle of the Sexes"; Ralph Lewis, the "Stoneman" in "The Birth of a Nation," and Walter Long, the "Gus" in "The Birth of a Nation."

Mr. Griffith is determined that "The Mother and the Law" shall maintain the same high standing of "The Birth of a Nation," which is playing to two-dollar prices in some of the principal cities of the country.

Aitken Issues Statement

In confirmation of his retirement as president of the Mutual Film Corporation, along with Messrs. Baumann and Kessel of that company, H. E. Aitken gave out the following statement last week:

"In acceding to the new directors of the Mutual, I retire from the company with a feeling of reluctance due entirely to the many fine associations I have enjoyed with the controlling influences there and with the exhibitors who have dealt with the organization.

"It is also a pleasure to say that these arrangements were consummated with the friendliest feeling existing between the different parties concerned.

"In a broader sense I am very glad to be free. This move gives me complete control of my time to co-operate with Messrs. Baumann and Kessel in enlarging upon plans for the new Griffith-Ince-Sennett combination which has just been formed. We will begin activities at once upon the new scheme of bringing out a series of $2 motion picture programs of film spectacles and comedies directed by these well-known producers. Up to date we have contracted for the services on the film of such stars as De Wolf Hopper, Weber and Fields, Douglas Fairbanks, Raymond Hitchcock, Eddie Foy and the seven little Foys, Helen Ware, Bert Clarke, Hale Hamilton, Frank Keenan, Jane Grey, Maurice Farqua, George Beban, Henry Woodruff, H. B. Warner, Willard Mack, Bessie Barriscale, Orrin Johnson, Dustin Farnum, Julia Dean, Kathryn Kaelred and W. S. Hart. We are not at liberty to announce other names, but I can say that within the near future we will be able to add to this list other names of many of the greatest stars connected with the current drama. It is also our intention to build up the finest stock company for film work that has been assembled in this country."

Second Quarter of V. L. S. E. Program

V. L. S. E., Inc., in announcing its list of releases for the second quarterly period, beginning with August 2, and ending November 15, makes public a list of features, that in variety cover every phase of dramatic art and embody themes of every conceivable human emotion.

In the sixteen features that will come into screen evidence on the "Big Four" program in the next three months, the principal characters will be portrayed by an aggregation of stars recruited from the foremost ranks of the stage, and the heights of motion picture popularity.

Among the stars who will appear on this exceptionally strong program of picture plays, are Marie Dressler, Robert Edeson, Edith Storey, Joseph Kilgour, Virginia Pierson, Myrtle Gonzalez, William Duncan, Dorothy Bernard, George Soule Spencer, Grace Darmond, Harry Mestayer, Antonio Moreno, June Keith, Johnny Slavin, Beatrice Morgan and Octavia Handworth, supplemented by a host of players popular alike to dramatic audiences and picture play patrons.

August 2, Lubin will release "The District Attorney," adapted from the successful play of the same name, written by Charles Kleine and Harrison Grey Fiske. Dainty Dorothy Bernard and George Soule Spencer assume the leading roles, supported by a strong and evenly balanced cast of well-known Lubin players.

"The Chalice of Courage," produced by the Vitagraph company, from Rev. Cyrus Townsend Brady's novel, was made by the Western Vitagraph players. Myrtle Gonzalez and William Duncan portray the leading characters.

"A Bunch of Keys," Essanay's contribution for August 16, is the film version of Charles Hoyt's successful stage comedy. June Keith and Johnny Slavin will be seen in the leading parts.

"The House of a Thousand Candles," from Meredith Nicholson's novel, will be presented by the Selig

company on August 23, with Grace Darmond and Harry Mestayer presenting the principal characters.

"Tillie's Tomato Surprise," in which the inimitable Marie Dressler is expected to repeat the success she made upon the occasion of ther first film appearance, will be offered by the Lubin company on August 30.

In addition to these five big productions which will be released the first month of the second quarter of the V. L. S. E. program, Vitagraph will offer "Mortmain," with Robert Edeson, on September 6, "The Dust of Egypt," with Edith Storey and Antonio Moreno, on October 4, and "The Writing On the Wall," with Joseph Kilgour and Virginia Pierson, November 1.

The Essanay Company will present "The Man Trail," September 13, from the story by Henry Oyens, author of "The Misleading Lady." On October 11, "In the Palace of the King," and on November 8, a screen version of the famous stage success, "The Tin Soldier."

The Selig Company will offer "The Circular Staircase," on September 20; "Whom the Gods Would Destroy," on October 18, and "The Ne'er-do-Well," on November 15.

The Lubin Company will contribute an adaptation of the remarkable dramatic success, "The Great Ruby," on September 27, and on October 25, a film adaptation of the recent dramatic success, "The Great Divide."

Mrs. Fiske in "Vanity Fair"

The Edison company has just made arrangements with Mrs. Fiske to star in one of the most important films of the year, a picturization of the immortal "Vanity Fair," which will be awaited with the keenest interest by persons of literary and artistic taste. Through the broader treatment allowed in the photo drama, "Vanity Fair" will be more of the book picturized than was or could be the theatrical version, and the long preparation for its authentic presentation vouches for its being one of the most pretentious films ever made by the Edison company. Becky is perhaps associated more prominently with Mrs. Fiske's name and fame than any other in her large gallery of dramatic portraits. Since she originated the character about fifteen years ago, its revival has been demanded again and again, until it has become one of the most familiar figures of the American theater.



Eugene Newland.

Langdon Mitchell made the dramatization used by Mrs. Fiske. For the screen, however, Mr. Mitchell's play will not be used, a completely new scenario having been written by Sumner Williams. The entire range of Becky's lively and varied experiences will be followed, introduced by a prologue which will show Thackeray, in all verity, in his study starting to write the novel.

The Edison company has chosen for the producer of this play Director Eugene Nowland, who, besides his success in the photoplay field, is peculiarly fitted to the task, as he was for more than twelve years resident in England and traveled throughout Europe as a violin virtuoso as the featured pupil of Ysaye. A great lover of Thackeray and "Vanity Fair," Mr. Nowland has for many years been collecting old prints, actual letters of the time and precious bits that bear on the story, until he now has twenty-four huge portfolios as an auxiliary source of authoritative information. Mr. Nowland promises an unusual treatment in the photoplay, as he plans, he says, to develop the story much as a musical theme is developed, also making particular use of suggestion rather than bare depiction to "get over" the indefinable atmosphere of the times. For several months he has been in pursuit of players of not alone proven ability, but ones true to the types they will impersonate. The wide interest taken by literary people in this production has prompted the offer of many of the finest estates in the country for the proper "atmosphere." A number of the society people of New York and Boston will figure in the brilliant ball scenes, the historical Duchess of Richmond's ball at Brussels and that at Gaunt House.

Leonie Flugrath, the child star of the stage "The Poor Little Rich Girl," will be Becky as a little girl, the film treatment being that of a precious old soul in a young body. Philip Quinn, especially engaged also, will be Napoleon, he having been the twenty-first player resembling Napoleon who was filmed and tested for characteristics. Mr. Quinn has played Napoleon on the stage more than any other character. "Amelia," who has been long sought, is as yet unchosen. The Marquis of Steyne is left to George Wright of "Within the Law" and "Bought and Paid For," who has made excellent progress as a film character man. Rawdon Crawley will be Bigelow Cooper; Joseph Sedley, William Wadsworth; Dobbin, Frank McGlynn; Lady Steyne, Helen Strickland; Mr. Sedley, Charles Sutton; Mrs. O'Dowd, Jessie Stevens; Major O'Dowd, John Sturgeon; Becky's father, Yale Benner.

Last Call for Selig Special

All is in readiness for the seventeen days' tour of the West and of California aboard the Selig Exposition Flyer. The train of standard Pullmans, diner and combination baggage car and observation car, will leave Chicago, Ill., from the Chicago & Northwestern railroad station, at 11 o'clock Thursday morning, July 8.

The tour is an assured success. Motion picture exhibitors, newspapermen, scenario writers and writers of fiction, together with their relatives and friends, have booked reservations.

It has been arranged that special Pullmans be given over to the comfort of the exhibitors and their families, the newspapermen, and the writers. One car for the scenario writers has been completely filled, as has the special coach devoted to the comfort of the newspapermen and their friends. However, there will be room enough for all. The Selig Company has chartered extra coaches and another special train may be necessary. The motion picture exhibitors and their friends will be well cared for and special coaches will be named in their honor.

Aboard the Selig Special a daily newspaper will

be published, which will give all the news, day by day, of the tour, and the most versatile newspaper men in the United States are to become reporters. A motion picture scenario is being prepared by Gilson Willets, the well known writer, and scenes called for in this play, to be later released by the Selig Company, will be taken in the various cities visited.

The civic federations of all the large cities on the itinerary have arranged special receptions and entertainments, the latest being the Business Men's Association of Colorado Springs. There is yet time to take advantage of the tour which costs only $128 and includes even hotel accommodations.

Metro Day at World's Fair

What constitutes the most important recognition of motion pictures and motion picture stars is, without a doubt, the announcement this week from the administration committee of the Panama-Pacific Exposition at San Francisco, of Francis X. Bushman Day, July 15, with the noted star and his leading woman, Marguerite Snow, as the special guests of honor, with special functions and awards in honor of the event.

The following telegram from Sol Lesser, California representative of the Metro Pictures Corporation, outlines the affair:

Richard A. Rowland,
Metro Square, 42nd street and Broadway, New York City.

Have received notice from Exposition Committee July 15 to be Metro day with Bushman and Snow guests of honor. Entire fair given over to us for day. Special award of gold medal to Bushman and Snow, following enactment of silent dramatic piece in front of Administration building. Entire evening devoted to fireworks display and Bushman's likeness to be burned in set piece fifty feet high. Metro will be luncheon hosts to all photoplayers and exhibitors attending. Am forwarding official document from Exposition officials.

Sol L. Lesser.

Harry Reichenbach of the Metro forces will leave New York for San Francisco July 2. He will be accompanied by Mrs. Reichenbach and a number of Metro stars and will take with him the artistic display Metro will use at the motion picture convention.

Francis X. Bushman, who is now at work at the Quality-Metro studio, Los Angeles, will arrive at San Francisco about July 10, and when he gets off the train he will be the most surprised man in the world for the Metro Company, appreciating the deep honor paid its leading star, will plaster the coast cities with twenty-four sheet pictorial paper announcing July 15 as Bushman Day and inviting the people to witness the enactment of a thrilling silent drama.

Mr. Bushman and Miss Snow will be accompanied to San Francisco by Willard Bauman, the director, Fred J. Balshofer and Charles Feature Abrams.

Thanhouser Company Enlarged

The past week sees Edwin Thanhouser, the New Rochelle film wizard, out on a talent expedition once more. His stock company now contains a dozen or so of the brightest lights from Broadway, but that does not suffice. After adding to his staff of directors Edgar Jones, from Lubin, and Clement Easton, from the Universal, he now announces a new ingenue, Grace De Carlton, and Julia Blanc, William Morris and Reginald Barlow.

Miss De Carlton is working with Director Easton. She is a Bostonian, having played there in the John Craig and Lindsey Morrison stocks and toured with Vaughn Glaser. She is but little more than a child, but is a natural actress who will quickly verify Mr. Thanhouser's judgment of her possibilities. Her beauty is of the sweetly simple type, for she takes pride in being a "just plain girl." Julia Blanc is a character actress of note. Among her engagements are numbered the role of the witch in the play of that name, under Winthrop Ames. She did characters with Marie Dressler in "The Mix-Up," in "The Conspiracy" for Frohman, the "Dawn of a Tomorrow" and other big productions. Her art knows no limitations of dialect, nationality or make-up.

William Morris is one of the foremost leading



Maurice Tourneur.



Emile Chautard.



Frank Crane.

Three directors of the World Film Corporation.

men of the stage. He will be signally remembered for his work in "The Concert" under Belasco, "The Family Cupboard" and "Little Miss Brown" for Brady, and "He Comes Up Smiling" for Al H. Woods. Mr. Morris is a powerful type of leading man, and his joining the New Rochelle forces means some markedly striking releases, for he has been most successful in creating parts which have remained as standard interpretations. Stock actors both here and abroad are fond of referring to the "William Morris version" of leading parts.

Reginald Barlow has not played off Broadway in seven years, and that certainly is a theatrical criterion. For three years in succession he was at the New Theater with Winthrop Ames and leading parts in such plays as "Prunella," "The Yellow Jacket" and "The Devil" underrate his bag of tricks.

Clifton Crawford with Pathe

Another famous Broadway favorite has cast his lot with moving pictures. Donald Mackenzie announces that he has signed Clifton Crawford to play the lead in "The Galloper," the great Broadway success of Richard Harding Davis, which is now being produced for Pathe at their Jersey City studios. Melville Stewart, who is now playing in the "Follies of 1915," will support Mr. Crawford. The rest of the cast is also decidedly strong.



Clifton Crawford.

Mr. Crawford held off for a long time before consenting to sign up for the silent drama, and it was the tempting contract offered by Mr. Mackenzie which caused him to decide to enter the field.

Born of actor parents in Edinburgh, Scotland, Mr. Crawford took up the stage at an early age, and after appearing in small parts for some time, became a great favorite in the English music halls. Later he came to America and played in vaudeville, where he always appeared as a head-liner. Later he appeared in such noteworthy successes as "The Peasant Girl," "The Quaker Girl," and "The Three Twins." After starring for three seasons in the last mentioned production, he made a tour of the world, and thereby earned the sobriquet of "the man who put a belt of smiles around the world."

Likes Minusa Screen

H. C. Winters, proprietor of the Strand theater, at Akron, Ohio, has had the Theater Specialty Manufacturing Company of Cleveland make a survey of his theater for the installation of a new projection screen. Mr. Winters says the screen will be a Minusa Gold Fibre, and that it will be the fourth screen built after the Anderson method that he has used.

"Peer Gynt" with Cyril Maude

At the Los Angeles studios of the Oliver Morosco Photoplay Company work on this concern's latest screen production, "Peer Gynt," with the well-known actor-manager, Cyril Maude, is rapidly progressing, and it is readily expected that this release will present the largest subject yet put out by the Morosco film forces.



Actors dressing aboard the deep sea schooner especially chartered for the Morosco filmization of "Peer Gynt."

In addition to the unusually large sets which are being prepared for the interior scenes of this play, an exceptional cast of large proportion and including such able players as Herbert Standing, William Desmond, Myrtle Stedman, Charles Ruggles and many others, together with a most generous supply of extras, has been selected to support Mr. Maude. Inasmuch as the subject embraces the world wanderings of a poet-souled adventurer, typical scenes of every clime and people will be presented.

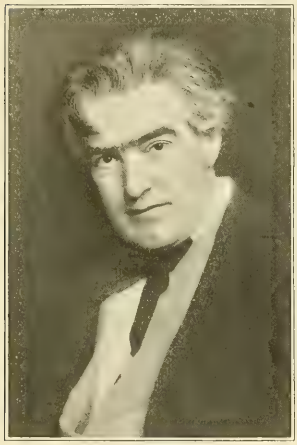
"Peer Gynt" is an adaptation from the famous dramatic poem by Henrik Ibsen, published in 1867. In February, 1876, the first stage presentation of this subject was made, with Edward Grieg's famous incidental music, at the Christiania theater, Christiania, Norway, where, after having played thirty-seven times, it was burned out in a stage fire. The production was revived in 1892 and met with big success.



Anitra greets Peer Gynt in a scene from Morosco's "Peer Gynt."

Tyrone Power

Tyrone Power, the distinguished actor, may hereafter devote his entire artistic endeavor to motion picture work. "I am of the opinion," said Mr. Power, whom William Winter dubbed "one of America's greatest actors," "that the animated screen presents as great if not greater possibilities for histrionic art than the legitimate stage. The more I see of motion picture work the more infatuated I become. Motion pictures are a power for uplift and the fact that Colonel William N. Selig, president of the Selig Polyscope Company, is known for his artistic ideals and for his policy of sparing no expense in the production of worthy pictures, makes my affiliation with the Selig company all that can be desired in opportunity."



Tyrone Power.

Mr. and Mrs. Tyrone Power and infant son are now living in Los Angeles, California, where Mr. Power is engaged in enacting an important role in the forthcoming Selig Red Seal spectacular production "Mizpah" written by Ella Wheeler Wilcox. Miss Kathlyn Williams and an all-star cast will also be seen in this wonderful production.

Chicago Sees "The Ordeal"

On Wednesday, June 9, Chicago exhibitors and representatives of the trade press were given their first chance to see the much discussed and severely criticized five-reel Life Photo production "The Ordeal," which was shown at the Ziegfeld theater on that day.

The production is, from a photographic standpoint, one of the best that has ever been screened. In several of the scenes some of the characters appear almost stereoscopic, so perfect is the photography, while the tinting and toning of the film throughout its entire five reels is worthy of special comment.

Harry Spingler has the male lead and opposite him appears Anna Laughlin in the role of his sweetheart. Both are splendidly cast and do noteworthy work, while the actors appearing as Spingler's father, mother and sister, as well as the players interpreting the roles of the general who invades the home of Spingler, and the one who betrays him to the enemy, are also splendid types and highly dramatic in the more important scenes.

Frankly, MOTOGRAPHY's reviewer could see nothing objectionable in the film, for not a single subtitle in the entire production so much as mentions the nationality of the opposing armies, and the uniforms are such that though they vaguely indicate French and German forces there is not enough similarity to these uniforms and the real ones worn by the European armies, to indicate that any certain nationality is meant. Still further to relieve the race hatred that might arise, as a result of the production, the story is told purely as a dream and it is made quite clear that all the battle scenes are not realities, but merely a figment of the imagination, so it seems evident that little, if any, racial objection can be made to the film.

New Lubin Pictures

A distinct novelty in the way of photoplays and one which no doubt will attract wide interest, will be the first of a series of made-in-Ireland comedy dramas, featuring Miss Valentine Grant, which will be released by the Lubin Company, July 14. These plays were especially made for the Lubin Company by Sidney Olcott, the greatest of all producers of Irish stories, and were filmed along the rugged cliffs and broken shores of South Kerry and amid the wondrous and picturesque scenery of the Gap of Dunloe and the Lakes of Killarney, so famed in song and story.

The first of the series is "All for Old Ireland," and is a three-reeler. In two of the plays Mr. Olcott himself plays opposite Miss Grant in characters that have made him famous in the past as a delineator of the rollicking, light-hearted, and romantic "gossoon."



Valentine Grant featured in a series of made-in-Ireland pictures made by Lubin.

Miss Grant is charming in her roles. Her pretty and sincere conceptions of the ready-witted "colleen" are delightful, and have brought the little new-comer unbounded compliments from all who have seen the private showing of these films, both here and abroad.

The American Master Organ

Most orchestral instruments of today have two great disadvantages. The first is in having the instrument buried in the orchestra pit, and the second in not having the piano among its musical resources, the mother instrument being the organ. The American Master Organ overcomes these difficulties by an entirely new arrangement of the many instruments necessary for proper musical accompaniment for motion pictures or theatrical performances.

A Kranich & Bach grand piano is used in place of an organ, a simple, single keyboard below the piano's keyboard controlling the pipe organ which, with its assortment of drums, cymbals, etc., can be located on the stage in one section of two, behind it,

or, in fact, in any part of the theater. The advantages of such an easily transportable instrument can readily be seen. It can be adapted to the house.

Some theater owners may think it better to split up the box-like structure containing the pipe organ and other accompaniments into two parts, placing one on either side of the stage. Others may want it placed behind the stage, as the Strand has its organ. Still others may see fit to locate it in the ceiling or in the boxes. In any case their needs can be met with little expense and less trouble. These details are of vital importance, no doubt, but the main thing is, "How does the American Master organ sound?" And the inevitable reply, after attending one of the demonstrations is, "Wonderful." Technically, it is a masterpiece, and musically, all that one could wish. It has been demonstrated time after time that good orchestration accompaniment increases the box office value of a motion picture one hundred per cent. This instrument is fully equipped to meet every occasion, and the expressive operation of its numerous accompaniments can be learned in a short while by any pianist.



An American Master Organ.

There are many things original and altogether revolutionary about the American Master Organ Company and the wonderful instrument it opened to the public last week in the demonstrating room at 1446 Broadway, New York. The company comprises some of the best known theater organists in the country, and expert organ builders who have constructed many British cathedral organs and subsequently some of the largest theater organs in the States. Among the organists who figure prominently in the company are Frank R. White, its president, whose experience as a theater organist began with one entire season as organist at the Century theater, where he supplied the music for the Liebler spectacles, "The Daughter of Heaven" and "Joseph and His Brethren"; Augustus C. Ely, secretary and general manager of the company, was for two seasons organist of the Cort theater, New York City; Gottfried H. Federlein, organist of the Ethical Culture Society and of Temple Emmanuel; Dr. Gustave Widor-Ronfort and other musicians of prominence.

A question asked more often than any other by the exhibitors who have visited the demonstration room since it was opened, a week ago, is, "Where are you going to find players?" Upon the answer to this question alone hangs the commercial future of the American Master organ, and consequently upon it depends the interest of this article to the practical reader. The answer is, bring your own pianist, as many have done since the demonstration opened, and he will tell you that the American Master, with all its resources, presents no difficulty to the pianist who can play expressively on the piano.

Will Dunne Veto that Bill?

As Motography goes to press the fate of the Illinois motion picture censorship board, as provided by the Olson bill, rests in the hands of Governor Dunne, who has given no indication of what he proposes to do with it, though midnight of Wednesday, June 30, must tell the tale, since unless Governor Dunne vetoes the bill ere that hour, it automatically becomes a law.

The bill's becoming a law on Thursday, according to Assistant Corporation Counsel Reker of Chicago, will impose a needless and unwholesome tax on the moving picture industry, and a double fee on Chicago exchanges; whereas, if the governor vetoes the bill and it dies, the legislative proponents of the measure say, some eleven hundred down-state cities and villages will be left at the mercy of "unscrupulous" film exchanges in St. Louis, Evansville, Indianapolis and Des Moines, with no opportunity offered for censorship of any description and without even a chance for assistance from the municipal censorship provided for in Chicago.

On Monday, June 29, Governor Dunne held a public hearing, lasting for nearly two hours, with regard to this bill. At one point the issue seemed to turn upon whether the state board could be selfsustaining or not. Major M. L. C. Funkhouser of the Chicago police department was present with statistics to show that there had been an annual shortage of between $7,000 and $9,000 in Chicago, although 26,000 permits had been granted. He asserted that the state, in attempting to censor films used all over the state, would have to employ at least as large a force as is now employed in Chicago, and probably larger.

Secretary of State Stevenson, who is a strong advocate of state censorship, replied to the effect that the fee provided for the state censorship is double that of the Chicago fee and that the Ohio state board, with approximately the same kind of a law behind it as that in Illinois, is self-sustaining.

Congressman Graham, representing several moving picture manufacturers and a number of large exhibitors, objected to the bill on the ground of "public policy."

Assistant Corporation Counsel Reker of Chicago insisted the bill was bad, because it was not as closely drawn as the Chicago ordinance, which had passed a court test and establishes a stronger censorship than the Olson bill. The Selig and Essanay Companies were represented by other individuals, who also objected to the passage of the bill, "because of the time that would be lost in submitting films to a state censor." Secretary of State Stevenson replied to the

objectors by asserting that an office of the state censorship board would be established in Chicago, and that there was no reason why the state board, once they became accustomed to their tasks, could not handle the films with the same rapidity as does the Chicago board.

Up until noon Wednesday the bill was still in Governor Dunne's office, unsigned, and rumors of every sort were prevalent in Chicago, some to the effect that the governor had pledged himself to veto it and others emphatically denying this and asserting that the governor had told intimate friends he would sign the bill at a late hour Wednesday night.

Stands for Better Stories

"When motion picture manufacturers stop making their product out of the literary by-product, I think there will be better pictures—better in plot, better in treatment, better in photography, better in acting, better in every sense of the word. The film industry is large, rich and brainy enough — or should be—to encourage original stories written solely for the screen. The industry should not be content to make its product out of the dormant qualities in some accidentally popular novel, play or sensation." In such wise did W. E. (Edgar) Shallenberger, vice-president of the Thanhouser Syndicate Corporation and heavy stockholder in Thanhouser, Mutual, American and other motion picture enterprises, phrase his belief as to the trend in photoplay production. Edgar Shallenberger was born in Lancaster, Ohio, about thirty-four years ago. Lancaster was the birthplace, too, of Charles J. Hite, and the two men, destined to become powers in the film industry, were boyhood companions in the Ohio city. When Mr. Hite came to Chicago to embark in the then new motion picture business, he found Mr. Shallenberger established in his profession and ready to lend an alert ear and progressive mind toward new projects. The result was the formation of the C. J. Hite Film Exchange, which later became the H. & H. Film Exchange; and this, in turn, one of the two Mutual branches in Chicago. Thereafter Edgar Shallenberger became a constantly larger owner of motion picture industrial stock. He secured several theaters and invested large sums in the Thanhouser, American and Mutual organizations. When the Thanhouser plant in New Rochelle was secured it was to a great extent Edgar Shallenberger who made its acquisition possible.



W. E. Shallenberger.

"I do not want to work along the lines that so many manufacturers now are working," he said recently to a Motography representative. "I have a very abiding respect and liking for the film industry. I want it to be what I think it ought to be, the public's mainstay for amusement and education. To that end we must give the people a product that is turned out exclusively for them—exclusively from start to finish. There should be no general transplanting of a book idea or a spoken-stage play idea into a motion picture. We shall have to have scenarios designed solely for picture work, written by the best authors in the country.

"These men, many of them, get from $500 to $2,000 for a short story. We must find the way to pay them their prices for picture scenarios. The greatest director and acting cast in the world cannot make a good picture out of a bad story. And illiterate men, writers with a modicum of experience in life but a maximum of self-esteem, are not the class of men upon whom we may depend for the literary future of our business. It is a comparatively easy matter to learn the technique of photoplay construction. If we work the right way, if we give the best authors of the country a square deal, we shall interest them in the film industry and get their best product."

When asked for a statement on the election of Mutual Film Corporation officers, Mr. Shallenberger said:

"Mr. Freuler brings to the Mutual a wealth of experience in the three collateral branches of the industry—distribution, manufacture and exhibition. He knows at first hand the details of all these ends of the business. Mr. Freuler has made a tremendous success of all his various ventures, and I feel certain that in his new capacity he will carry the Mutual Film Corporation along to great successes. He is a man of clean ideas and high ideals; he insists on clean pictures; and he is wrapped up, heart and soul, in the establishment of the film business on a firm industrial footing.

"It is apparent to all that many changes, some vital and some merely incidental, shortly will occur in the film industry in the United States. These changes will affect, particularly, the manufacture and distribution of pictures. Mr. Freuler is singularly well fitted to be at the head of the Mutual in this transitional period of the business."

Rothapfel Tendered Dinner

Samuel Rothapfel, head of the Rialto theater of New York City, now in the course of construction, and former manager of the Strand, was tendered a dinner at the Hotel Astor in New York on Thursday evening, June 24, by some thirty of the leading figures in the motion picture industry.

During the course of the dinner, Mr. Rothapfel was presented with a beautiful hand-engrossed album containing an outline of his varied career and the autographs of all those present.

In accepting the gift and the tributes that were paid him by the various speakers, Mr. Rothapfel delivered one of the most optimistic addresses regarding the field of motion pictures and the opportunities the business offers that has ever been heard, in the course of which he predicted that a five dollar motion picture show would be a thing of the near future, when such a genius as G. W. Griffith and those who are to follow in his wake have reached the heights of their powers.

Mr. Rothapfel declared that with improvements in cameras and lens making, as well as lighting and projection, will come the application of the motior

picture to the curriculum of colleges and schools, and its intelligent application he believes will cut the college course from four years to three and, possibly, even to two. Eventually he believes pictures will supersede entirely the old method of study from books and illustrations alone, and prophesies that there will come a time when a moving picture library will be a part of every home and there will be established circulating libraries of film.

W. Stephen Bush acted as toastmaster during the evening, and introduced such speakers as Daniel Frohman, Charles Baumann, Samuel Goldfish, Lewis Selznick, William Fox, Edwin Thanhouser, Crawford Livingston, Walter Irwin, Paul Cromelin, George Kahn, Jacob Binder, Carl Pierce, Fred Thomson, Jules Brulatour, J. D. Williams, W. H. Johnston, Frank Sniffen and W. A. Northan.

Those who attended the dinner were Messrs. Carl Anderson of the Metro Company; Charles O. Baumann, New York Motion Picture Company; Jacob W. Binder, National Board of Censors; Jules E. Brulatour, Peerless studios; Briton N. Busch, treasurer of the World Film Corporation; Stephen W. Bush of the *Moving Picture World;* Paul Cromelin, London Film Company; William Fox, Daniel Frohman, Famous Players Film Company; Samuel Goldfish, Lasky Company; Walter W. Irwin of the V. L. S. E. Company; W. H. Johnston, *Motion Picture News*; Felix Kahn of Kuhn, Loeb & Co., bankers; Adam Kessel, New York Motion Picture Company; Charles Kessel, New York Motion Picture Company; George Kann, Universal Film Company; Crawford Livingston, banker; Harry Musgrove of Australia; W. Arthur Northam of the London Film Company of London; Carl H. Pierce, Bosworth Company; Lewis J. Selznick of the World Film Company; Winfield R. Sheehan, the Fox Company; Frank D. Sniffen, representing W. W. Hodkinson, of the Paramount Company; Edwin Thanhouser, Thanhouser Company; James D. Williams of the World Film Corporation; Jacob Wilk, World Film Corporation, and Frederick Thomson, representing the motion picture directors.

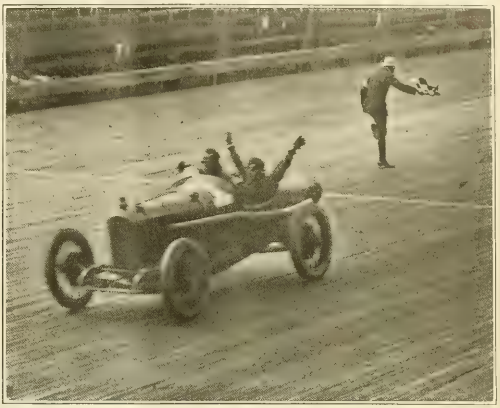
Letters of regret were read from Siegmund Lubin, J. J. Kennedy and President Marion S. Pearce of the Motion Picture Exhibitors' League, who had planned to attend the dinner, but were prevented by business engagements.

Speedway Films Superb

As announced exclusively in the last issue of Motography, the pictures taken at the Chicago Speedway on Saturday, June 26, for President Aaron M. Gollos of the Photoplay Releasing Company by the Advance Motion Picture Company, under the personal direction of George Cox, one of Chicago's foremost producers, were shown the same evening at the Majestic theater, Chicago, creating intense enthusiasm.

On Monday, June 28, these same pictures were featured at the Orpheum theater in Chicago, as well as at the Colonial, another of the Jones, Linick and Schaefer houses, and it is said were declared by the management of the theater to be the finest films depicting an automobile race that have ever been shown in the house. Many hundreds of people were turned away early this week and tremendous bookings are being made on these Speedway pictures, which are exceptionally clear and well photographed.

Director Cox is deserving of the highest praise for the splendid results he has obtained, since the scenes showing the great crowds in the grandstands, the thousands of autos parked just outside the Speedway track, close-up views of the drivers and their mechanicians in their racing cars, and the race itself,



Dario Resta, winner of the Chicago Auto Derby, crossing the finish line.

in which the camera follows the cars all the way around the track and finishes with a close-up view of Resta, the winner, are undoubtedly intensely interesting to any lover of automobile racing and tremendously thrilling, not alone to those who saw the race, but the thousands who were unable to themselves visit the big bowl. Without a doubt the picture will prove a tremendous drawing card in whatever theaters it is booked and will interest the public for weeks, if not months, to come.

Tom Moore Leaves Kalem

Tom Moore, for the past four years closely identified with the production of the better class of films released by the Kalem Company, leaves that concern this week. Mr. Moore, during his long engagement as leading man and director of the Kalem Company, has made an enviable record in both departments and while he has not announced any immediate plans for the future will undoubtedly be heard from shortly regarding further activities in the realms of silent drama.

For the present Tom Moore will enjoy a long desired vacation, any possible tedium of which will be relieved by the writing of scenarios and the laying out of directorial plans involving the ultimate production of several important subjects.

In severing his long continued relations with the Kalem Company an association is terminated that has been eminently pleasant and mutually profitable to Mr. Moore and the film concern.

Tom Moore is conceded by competent critics to be one of the best of the younger generation of actors currently playing juvenile roles before the camera and a legion of loyal fans and exhibitors will impatiently await the return of their favorite to screen work, which event will be duly chronicled in these columns.

Minusa Screen for Boston Exchange

With the installation of the Minusa Gold Fibre Screen, which was completed and framed in the projection room last week, the V. L. S. E. exchange at 67 Church street, Boston, is ready for the demonstration of "Big Four" subjects.

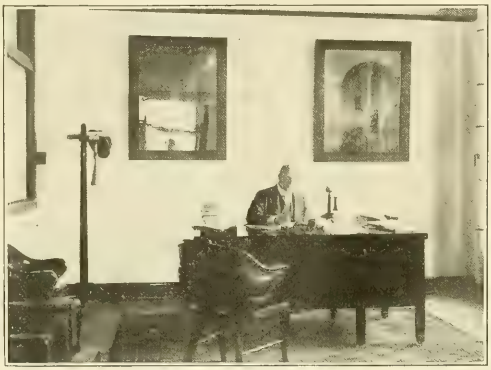
A Glimpse of the Selig Offices



Publicity department. H. C. Hoagland, assistant general manager; William Lord Wright, Clarence J. Caine and Miss Ruth Klopfeyd.



Accounting and cashier's department. Harry Swift, cashier; John Selig, A. A. Davison and Miss Mary Ruzicka.



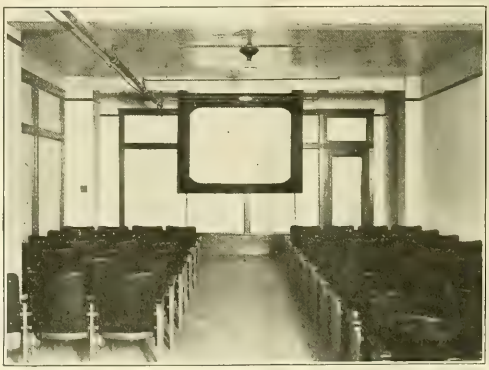
J. A. Berst, vice-president and general manager, in his private office, which is both light and spacious.



C. A. Frambers, editor of scenarios, and Miss Margaret Ryan, telephone operator.



Jack Herman, promoter of athletics; August Selig, purchasing agent, and Miss Lena Siewertsen, Mr. Selig's secretary.



The new projection parlor in the offices of the Selig Polyscope Company at Chicago, Ill.

New Selig Offices

The executive offices of the Selig Polyscope Company were recently moved from 20 East Randolph street to the new Garland building, corner Wabash avenue and Washington street, Chicago, Ill. The change was made in order to accommodate the rapidly increasing business of the Selig company. The twelfth floor of the new Garland skyscraper has been occupied by the Selig executive offices and every convenience has been furnished in order to expedite the business affairs of one of the largest and most enterprising of the motion picture manufacturing companies.

The photographs on the opposite page will give one a good conception of the interior of the new Selig offices and are the more interesting to the public for the reason that while scenes of the motion picture studio interiors, pictures of actors and actresses, etc., are frequently published it is seldom that photographs of the executive offices of the greater film concerns, giving an idea of the far-reaching business organizations indispensable to the proper conduct of the industry, are presented.

The Selig executive offices contain the private offices of William R. Selig, president; and of J. A. Berst, vice-president and general manager. Both of these offices are very commodious and face Lake Michigan on the east.

Adjacent to these offices is located the publicity department, and to the west is the scenario editor's department. To the south are located the departments of the accountants, purchasing agent, cashier and his assistants, etc.

The shipping department is also on the twelfth floor, and to the north of this department will be found the projecting parlors where Selig Red Seal Plays, Diamond Specials in three reels, and the regular releases are shown and reviewed. The new executive offices are said to be among the most commodious and best equipped in the Windy City.

Urge Adoption of Eisner Amendment

A large delegation of motion picture men from New York City, among whom were W. W. Irwin, J. W. Binder, Paul Cromelin, S. L. Rothapfel and W. Stephen Bush, appeared at Albany, New York, last week before the constitutional convention committee on bill of rights at a hearing on the Eisner amendment, to urge the adoption of this amendment which would give the screen the freedom of the press and guarantee it against legal censorship for all time to come.

The amendment, which was introduced as No. 101, on May 5, reads as follows:

Every person may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech, or of the press or of the motion picture screen. In all criminal prosecutions or indictments for libels the truth may be given in evidence to the jury; and if it shall appear to the jury that the matter charged as libelous is true, and was published with good motives and for justifiable ends, the party shall be acquitted; and the jury shall have the right to determine the law and the fact.

Mr. Irwin in addressing the committee pointed out that its members were scarcely competent to pass judgment on the proposition before them, and suggested that they might popularize themselves if they would protect the industry and later put it to a vote of the people to decide whether or not they had acted wisely.

He further pointed out that the committee was treading on dangerous ground when it began to throttle the expression of thought in any respect, since censorship of the press would be the next logical step and the country would soon find its laws returning it to the middle ages. In conclusion Mr. Irwin said:

If you gentlemen only knew as much as I know regarding censorship you would extend this protection to us. If you knew how ignorant and prejudiced it is, how subject to corrupt political influence and graft. In some places the chief of police constitutes himself censor and must be seen before a picture, no matter how innocent, can be shown.

This industry comes before this committee with clean hands. The morale of the picture today is vastly superior to the drama or comic opera. The public may go wrong temporarily in some things, but it will never go wrong on a great moral issue, and in these days, when we are ever broadening the principle of popular government, let us not step backward, but, on the contrary, submit this question to the public and let them see whether they are willing to tolerate any throttling of the expression of their thought.

Maud Allan in Next Bosworth Release

In its next release, Bosworth, Inc., presents for the first time on the screen, Maud Allan, the world famous dancer, in "The Rug Maker's Daughter," a charming romance of the American-Turkish rug trade.



Maud Allan in a scene from Bosworth's "The Rug Maker's Daughter."

Miss Allan, who is considered one of the two greatest dancers in the world, has repeatedly turned down flattering offers to appear before the motion picture camera and was returning to London after a sensationally successful eighteen months' tour of Australia, India and the Far East, when, on stopping off at Los Angeles she was finally persuaded to appear in a film play that would do justice to her wonderful art, incidentally acquiring for the screen world another prominent name of international import.

By presenting this star in an exquisite divertisement of dance and drama, Bosworth, Inc., has departed from the usual channels in motion pictures, and, penetrating into a hitherto forbidden realm of modern art, has borrowed one of its most distinguished figures. The wonderful ability of the artistic dancer is given wide opportunity to assert itself in this production and the various dances which she performs in the film will readily stamp her as one whose fame has not been misplaced. Her dramatic accomplishments are also shown to good advantage in this stirring love story.

In staging this play, the director has spared

neither time nor expense to secure the desired results. Costly interiors and wonderfully realistic exteriors, presenting in one instance an entire Turkish street, alive with interesting sights of Constantinople, are generously displayed. Beautiful scenes have also been secured in and about the famous sunken gardens of a Los Angeles millionaire presenting one of the finest specimens of modern residential architecture for a background.

Ince Entertains

Thomas H. Ince, famous film producer and one of the leaders in the world of motion pictures, on Tuesday, June 29, entertained 1,500 delegates to the National Editorial Association convention at the Ince studios near Santa Monica. The reception to the visitors took the form of a huge barbecue and outdoor rodeo, in which many famous riding stars of the West took part. A short hundred yards away the peaceful Pacific laved a sand-girt coast, on which many of the pen-pushers from the middle states, who saw the ocean for the first time, disported themselves. The visitors, after a day spent on the 28,000-acre picture preserves of the New York Motion Picture Coropration, expressed themselves as delighted with their reception. The editors, who hail from all sections of the United States, were escorted to the Ince studios in an army of automobiles tendered by members of the Los Angeles Press Club. They were met at the entrance to Inceville by Thomas H. Ince, and his executive manager, Eugene H. Allen, and escorted over the big plant by stars and players. The barbecue took place on an esplanade in Santa Ynez Canon, near the studios, a half dozen fat steers being roped, killed, roasted and served up on the spot by veteran cowboys who know the range and its culinary methods to a nicety. Mr. Ince, who has gained fame as one of the most lavish entertainers on a large scale in the Pacific Southwest, delivered a short address of welcome to the visitors, during the feast, which was followed up with three lusty cheers for the producer for his generous hospitality.



Thomas H. Ince.

New "Vision" Theater

Moe Choyinski, manager and proprietor of four well patronized theaters in Chicago and a prominent member of the Motion Picture Exhibitors' League of Illinois, is breaking ground this week for a new theater to be known as "The Vision," to be erected at Division and Washtenau streets, Chicago. This is to be an 800-seat house, and Motography has no doubt it will prove as profitable and well conducted a theater as are Mr. Choyinski's other houses.

Pavlowa in "The Dumb Girl of Portici"

Carl Laemmle and George Kann, representing the Universal Film Manufacturing Company and Max Rabinoff, representing Madame Anna Pavlowa, the incomparable classic dancer, last week attached their names to a tremendous contract. The subject will be Auber's grand opera, "The Dumb Girl of Portici," presented at the Metropolitan Opera House, New York City, twenty-one years ago. This work, strong of plot and rapid of action, will be a splendid vehicle for the wonderful dancer and her collection of artists.



Anna Pavlowa.

For many months Pavlowa persistently refused to consider the offer to appear in the films, and consented only after being assured by the Universal that every means would be employed to make this screen production an artistic success. The picture will be in eight reels, and orchestral scores and full orchestras will accompany the picture on its tour of the biggest theaters in the world.

The interior scenes will be begun on July 3 in Chicago, during the engagement of Pavlowa in that city. A full company of forty-seven dancers will be used, in addition to many motion picture folk who will be added to the ensemble. Following the taking of the Chicago scenes, a special train will take the troupe to Universal City, near Los Angeles, California.

To Occupy Own Building

To house the Seattle branch of the V. L. S. E. contracts were let this week for the erection of a building at 416 Olive street, that city.

In the corner-stone of the building has been placed the two full-page advertisements in the *Seattle Times*, announcing the initial appearance of the V. L. S. E. product at the Alhambra theater in that city.

When formal possession of this building is taken by the Seattle bureau it will mark the first film exchange to exclusively occupy a building especially constructed to its order. Tom North, well known in western film circles, is the Seattle branch manager for V. L. S. E., Inc.

Opens Branch Office

Manager V. H. Hoddup of the Chicago office of the Pathe Exchange, Inc., announces the opening of a branch office in the Apollo theater building at Peoria, Ill., with "Cliff" Bestar as manager. Mr. Bestar is prepared to book the entire Pathe program and already reports several contracts. Exhibitors in the vicinity will undoubtedly appreciate the establishment of the service possible through the branch office in their locality, and it is evident the new branch exchange will be highly successful.

Stop Motion for Projection Machines

BY W. B. MORTON*

EVER since intermittent movement has been in use particular efforts have been made to make the movement of such characteristic that the least amount of strain would bear on the part to be moved.

In a continuous movement no force is required for the maintenance of the movement except to overcome incidental friction and windage.

In an intermittent movement, however, considerable forces are required to accelerate the masses from standstill to maximum velocity, and then again to retard the same masses from that maximum velocity to a standstill. If the accelerating force is constant during the whole time of acceleration a uniformly accelerated movement ensues.

The simplest form of such uniformly accelerated movement is given in that of a falling body whose velocity increases uniformly for successive time periods. We know that the force producing this movement is never less than the weight of the body, which remains constant from the time that it starts on its downward course. It is therefore evident that if we design for a movement of the body of uniform acceleration that the force required to propel it must be constant. It is immaterial in that respect, whether the movement be a translatory, as in the case with a falling body, or whether the movement sought is an angular one.

To enable us, therefore, to produce the intermittent movement with a minimum amount of force acting at any time on the masses, it is important to design the "cam" in such way as to impart to the intermittent system an angular movement of uniform increment of velocity.

It is deemed best to consider first the limitations of the intermittent movement generally known as Geneva movement.

In the Geneva movement the time required is exactly one-quarter of the turn of the pin wheel. If the Geneva gear were made with five slots instead of four, the movement would require one-fifth of the revolution of the pin wheel; or, as it is usually expressed, in the four-slot Geneva, the movement and therefore of the film, covers 90 degrees of the fly wheel, whreas in a five-slot Geneva, the movement and therefore of the film, is completed in 72 degrees of the fly wheel.

With the five-slot Geneva, the movement of the film requires one-fifth of the time and the film, while stationary, could transmit the picture during four-fifths of the time. With the four-slot Geneva, the film is moving during one-fourth of the time and standing still three-fourths of the time.

While we could therefore shorten the percentual time of movement of the film from 25 per cent in the four-slot Geneva to 20 per cent in the five-slot Geneva, no means are possible by which to make a change anywhere between these two figures.

The four-slot Geneva, being universally adopted, precludes therefore the possibility of designing the machine for any other ratio of movement to rest, or darkness to light-transmission, than one to three.

In Fig. 1, the horizontal line denotes time, whereas the vertical lines may denote movement of the film. For the Geneva the movement is given by line *G*, which shows that from the beginning of engagement of the pin in the slot, the increase of the velocity of the film is extremely small; great increase in velocity, however, occurs at the point marked *h*. At the point *s* the velocity of the film has reached the maximum, and from there on decreases in velocity more rapidly during a short period *j*, and finally comes to zero on position plus 45.

It will be seen that the work of the Geneva is done almost entirely in the two short periods *h* and *j*, whereas little power is transmitted at the beginning or at the middle of the movement. The total strain of acceleration and the retardation of the film is therefore concentrated at two comparatively short periods of the whole time of movement and the wear of the Geneva slot and pin as well as the intermittent sprocket's teeth and film holes becomes excessive.

To avoid such uneven and excessive force, both in the Geneva itself and on the film, Nicholas Power designed his cam movement shown diagrammatically in Fig. 1.

This movement is not limited to any particular percentage for the movement of the film, the cam being designed for any number of degrees desired. The velocity of the film is diagrammatically shown in Fig. 2, which shows in comparison to Fig 1, that the initial time of movement *m* is utilized to better advantage for accelerating the film and thereby relieving the part *h* of the diagram of its excessive rise.

* Reprinted from Scientific American Supplement.

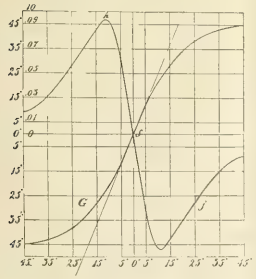


Fig. 1—Movement of film in relation to Geneva stop movement.

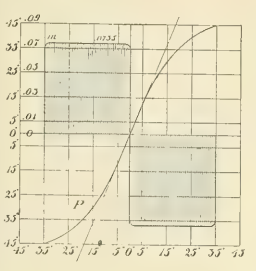


Fig. 2—Movement of film as controlled by the new Power cam movement.

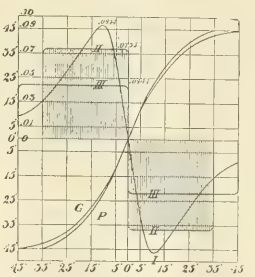


Fig. 3—Comparison of movement and forces required by Geneva and Power movements.

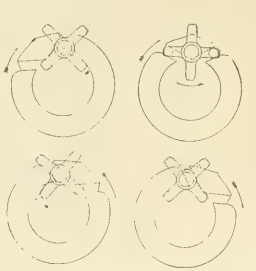


Fig. 4—Diagrams illustrating operation of the Power cam.

Such even distribution of power transmitted from the fly wheel to the intermittent, and from the sprocket to the film, accomplishes the total movement of the film of ¾ inch at a shorter time, equal to 71 degrees of the fly wheel, with a strain on the film, which can be gaged by the comparison of steepness of the angle *a* as against the angle *A*.

To facilitate this comparison, Fig. 3 is shown wherein the movement as well a the forces required are shown relating to those of the Geneva and the Power cam.

Mr. Power has therefore combined in this one design three changes of mechanical operations:

1. Shorter time of movement (71 degrees as against 90 degrees).

2. Uniform distribution of strain over the whole period of movement, as against the unevenly divided action of the Geneva.

3. Reduction in the engagement force from which three noticeable deserts are given in the operation:

1st. More light.

2d. Less vibration.

3d. Less wear both on the intermittent movement, intermittent sprocket and film.

An argument might be advanced that, as above mentioned, the Power cam shows more force transmitted during the initial part of the engagement than the Geneva movement, and in starting and therefore less destructive for the film, at least during this period of the engagement.

A rope will hardly last longer by being given plenty of rest mornings and evenings, but being overstrained beyond its safe capacity to a full day's work during the few hours of a day.

The work that the Geneva is not doing in the beginning of the movement, it has to make up during the short periods *b* and *j*, causing jerks and ruining the film, sprocket wheel and the slot and pin.

Comparing first the maximum force required for the Geneva with that of a Power cam of 90 degrees movement as given in III, we see that the latter requires a force which is less than one-half of that required for the Geneva, the two absolute values being 0.44 as against 0.944.

Such great superiority of the Power cam enables us, therefore, to reduce the time for its action and still remain with its actuating force below that of a Geneva.

Such case has been shown in Fig. 3 by force line II, which corresponds to the cam as incorporated in the projection machines manufactured. There the time has been reduced from an angle of 90 degrees to only 70 degrees, thereby reducing the dark period. It is true that by such quicker action the actuating force increases, but as seen from line II it is still far below the force required of the Geneva, the relative values being 0.735 against 0.944.

This comparison in Fig. 3 between the force line of the Geneva (I) and the Power cam as used (II), shows clearly the latter's advantage in reducing the time in a ratio of 70 degrees as against 90 degrees, and reducing the actuating force in a ratio of 0.735 to 0.944.

Taylor Stages Thriller

A stage coach careening down a tortuous mountain road, the horses drawing it at full gallop to the edge of an abyss, where it sways unsteadily for an instant, then plunges five hundred feet downward, is a thrill to be seen in a forthcoming chapter of "The Diamond from the Sky," the $20,000 prize romantic picture written by Roy L. McCardell.

The scene was taken in the Santa Ynez mountains on a mountain road infrequently traveled because of the great danger of landslides and fall-aways. This, however, did not deter Director W. D. Taylor from picking his location there. So at 3 o'clock one morning last week a gritty little cavalcade started out for the dangerous pass, arriving there shortly after midday.

Handling the reins on the stage coach was "Sombrero Joe" Knight, one of the most skillful four-horse drivers in the West and one of the few men now active who rode the box when Indian arrows and bandit bullets made travel a thing of danger.

"How far over the edge will you put those wheels, at a gallop, Joe?" Director Taylor asked the veteran reinsman. "Just as far out as I can jump back," came the unexcited reply. And that is exactly what he did—only a little more, for it was a mad scramble he was forced to make to save himself from being carried down the mountain side with the coach. Then when he recovered himself the four horses, freed by the accident from the coach, dragged him down the road before they could be headed off.

The result obtained is the fullest possible measure of thrill—the yawning abyss right in the path of the galloping coach horses—then over the cliff.

Lunn in London

Pat Lunn, known to all the exhibitors in Chicago through his successful management of a number of the larger houses in the Windy City, particularly the Yale on Sixty-third street and the Palace on West Madison street, has been appointed European representative of the National Waterproof Film Company, of which Ben Beadell is president, and sailed for London some days ago to assume charge of the foreign office. Mr. Lunn, upon his arrival in London, dropped a post card to President Beadell which fairly sparkled with Pat's well known Irish wit and pictures the hustling new representative with his coat off and all ready for business. Evidently Pat is of the opinion that although "It's a Long, Long Way to Tipperary," business can be secured not alone from that city, but from the whole European continent, and his Chicago friends will wish him every success in his new position.

Weber and Fields with Keystone

On June 21 Weber and Fields affixed their signatures to a contract to appear exclusively with the Keystone company for the next three years. The contract also calls for the rights to picture their numerous Broadway successes.

It is said this is the biggest contract ever entered into between a manufacturing company and players. Over $600,000 will change hands.

Both these famous comedians leave for the Keystone studios about the first of August.

The Keystone Film Company has now the exclusive services of Weber and Fields, Raymond Hitchcock, Eddie Foy, Sam Bernard, Hale Hamilton and Bert Clarke.

Emmett Campbell Hall, the Lubin photoplaywright, does most of his writing at his cottage in Glen Echo, Maryland.

Recent Patents in Motography

REVIEWED BY DAVID S. HULFISH

NO. 1,124,580. Method and Means for Localizing Sound Reproduction. Issued to E. H. Amet, Redondo Beach, Calif. (Application filed July 3, 1911.) A number of loud-speaking telephones are arranged in suitable locations, as behind various areas of a motion picture projection screen. Each then is connected to a portion of a commutator in connection with a phono-

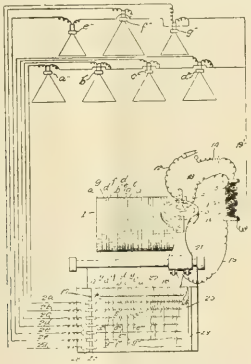


Fig. 1,124,580

graph which has an electrical reproducer. By this means, the different parts of the phonograph record are reproduced by the different loud-speaking telephones, acting in any order or in any combination as determined by the commutator. By this means, it is possible to cause the speaker's voice to follow the speaker, that is, to keep with the speaker as the speaker's image moves from place to place upon the motion picture screen. The patent also carries claims upon the association of the electrical parts with the phonograph reproducer, aside from their application to any specific purpose.

1,124,665. Apparatus for Showing Motion Pictures in Relief. Issued to Charles E. R. Schneider, New Haven, Conn. The motion picture projecting screen is set behind a large sheet of plate glass, the glass being inclined. Upon this combination of plate glass and picture screen two lanterns are arranged to throw their rays, the two lanterns being arranged at different elevations, as though, for instance, they were located in the first balcony and second balcony of a theater. By reason of the different angles at which the rays from the two machines meet the surface of the sheet of glass, the reflecting power of the glass is greatly effective upon the rays from one machine, while of but

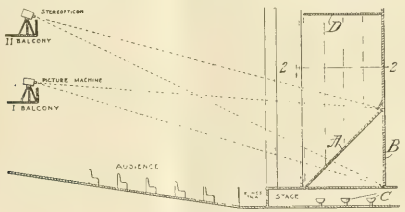


Fig. 1,124,665

little effect upon the rays from the other machine, the rays of the one machine therefore passing to the picture screen as though the glass were not present. The patrons watching the screen through the glass, though presumably not being aware of the presence of the glass, witness the illusion of two pictures at different distances, and seem to look through the objects of one picture and beyond them to the objects of the other picture, whence comes the illusion of solidity, or stereoscopic relief.

1,125,045. Take-Up Sprocket. Issued to C. R. Beck Anderson, Ind. A ratchet and pawl is included in the hub of the take-up sprocket. In a projector equipped with a take-up sprocket built under the terms of this patent, it will be possible to pull the film in one direction over the take-up sprocket without removing it from the teeth of the sprocket.

1,125,660, 1,125,661, and 1,125,662. Cinematograph Target Apparatus. Issued to D. H. Corbin and A. W. Harris, Birmingham, England, assignors to Life Targets, Limited, London, Eng. A motion picture is thrown upon a target screen, and the patron takes a pop at it with a gun. The sound of the gun shot acts upon an acoustically controlled electric switch to stop the motion picture as the shot is fired; the bullet mark upon the target screen then shows the accuracy of the shot. Shutter details and film-control details are included in the three patents.

1,125,729. Motion Picture Projector. Issued to E. W. Salmon, Jr., Baltimore, Md. Another solution of details in the

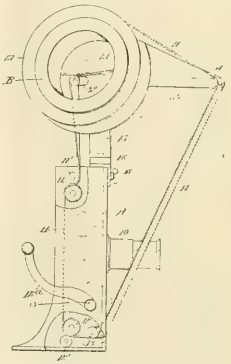


Fig. 1,125,729

problem of the endless film, for projection without rewinding. The patent covers mechanical details of rollers and rings for controlling the reel or open coil of film in the projector.

1,126,437. For an Improved Take-Up Control. Issued to Horace Fisher, Letchworth, England, assignor to W. E. Garforth, Pontefract, Yorkshire, England. The film comes from the film window and enters the control rollers at *10* in the drawing, passing under the roller *1*, then over the roller *3*, then

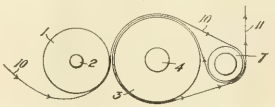


Fig. 1,126,437

around the roller *7*, then again around the roller *3*, and then again around the roller *7*, and finally leaves the control at *11* to the take-up reel. If the take-up should pull too fast, the double layers of film on rollers *3* and *7* tighten and resist the pull so that the take-up belt slips. The device does not seem easy for wear upon the film strip, but it is shown in connection with a camera, where the film passes the control but once, and not repeatedly as in projecting machines.

1,126,188. Motion Picture Film for Color Projection. Issued to W. B. Featherstone, Washington, D. C., assignor to H. P. Patents and Processes Co. (Application filed Jan. 23, 1907.) In the film shown by this patent, the images are arranged in three rows, side by side, representing three colors to be projected, and the film strip is stained in the three colors, thus requiring no color filter attachment in the projecting machine.

1,126,436. Film Holder. Issued to Horace Fisher, Letchworth, England, assignor to W. E. Garforth, Pontefract, England. The magazine is composed of body and cover, with an inwardly projecting journal member in the body and a like member upon the inside of the cover, the film being wound upon a spindle which is engaged by these two journal members to support the spindle and permit it to turn with the film as the film is drawn out of the film trap in the edge of the magazine.

1,126,589. For an Improved Film Guide Control. Issued to

Julien Tessier, assignor to Lubin Manufacturing Co., Philadelphia, Pa. The film in the film gate is guided by two guides, one on each side, which hold the film closely. The two guides are moved by a striker which is fixed to the frame of the machine, and when the film gate is swung outwardly for threading up the guides swing away from the striker and separate automatically to facilitate threading up.

1,126,636. Baseball System for Projection. Issued to Albert A. Heyman, Baltimore, Md., assignor of part to T. T. Thomas, Baltimore, Md. Film for reproducing and exhibiting baseball games, consisting of a series of sections of moving picture film, each showing a selected portion of a game, the sections showing interchangeable plays in the game, so that a number of sections joined in sequence will serve to illustrate any one of several continuous innings capable of being illustrated by different combinations of the sections taken.

No. 1,126,720. Tripod. Issued to Andre Debrie, Paris, France. A panoramic tripod for cinematographic cameras, containing both horizontal and vertical movements in very compact form.

No. 1,126,902. Safety Shutter. Issued to Archie D. Standeford, Kansas City, Mo. The shutter is self-closing but is held open by a latch which is released if the film should break. The novelty lies in the mechanism for detecting the break in the film. Two air blasts are directed upon the opposite faces of the film as it passes from the film gate, and the film deflects are air currents to a vane which holds open an electric circuit. Should the film break, the air currents are not deflected against the vane, the electric circuit closes and the shutter is released.

No. 1,127,382. Color Photography. Issued to W. B. Featherstone, assignor to Synthetic Corporation, New York, N. Y. The object is to avoid the color fringes found in some

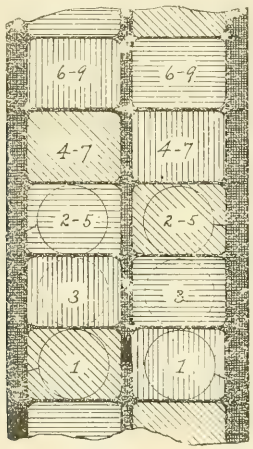


Fig. 1,127,382.

pictures. The film for projection shows a double row or triple row of pictures, for the different color values, and the projection is made by two or three projection lenses simultaneously.

No. 1,127,647. Film Lubricator. Issued to R. J. Lacey and E. Gaughran, Muncie, Ind. In rewinding the film it is passed over studs which engage it at the margins only, and

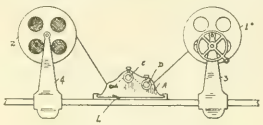


Fig. 1,127,647.

which place a small quantity of lubricant upon the margins, to reduce the friction in the film gate and over the sprocket teeth.

No. 1,127,775. Safety Attachment. Issued to O. B. Olson and L. K. Kennedy, assignors to the O. K. Controller Co., Denver, Colorado. The arrangement is such that the closing of an emergency electrical circuit will cut off the electric current from the driving motor and from the projecting lamp. The means for closing the emergency circuit contains the novelty of the patent. Two idler rollers are opposed to each other with the film between them on its way to the take-up reel. If the film should break the rollers touch and close the emergency circuit. The principal object in such a detector is that it should accomplish its purpose without injury to the film strip, a condition which apparently is attained in this patent.

No. 1,127,871. Recovery of Material. Issued to Jaques Duclaux, Paris, France. A process for the recovery of formic esters used as solvents in the manufacture of celluloid. The vapors are absorbed in water containing an alkaline agent. A strong acid is added with a large excess of methyl or ethyl alcohol, and the solution then is distilled.

No. 1,128,460. Speed Adjuster. W. P. Kubitz and Charles Schmidborn, St. Louis, Mo. Two friction cones with a friction

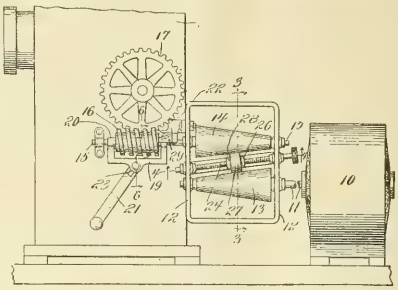


Fig. 1,128,460.

idler between are interposed between the motor and the motion head. See illustration.

No. 1,128,861. Intermittent Mechanism. Issued to Horace Fisher, assignor to W. E. Garforth, Pontefract, Yorkshire, England. A variation of that class of intermittent mechanisms which have a slide operating vertically with a reciprocating motion, and a clamp carried by the slide which grips the film as the slide moves downward and releases the film while the slide returns.

No. 1,128,867. Screen. Issued to Jacob H. Genter, Newburgh, N. Y. Strips of fabric are joined by matching edges and then cementing a strip over the seam line upon the back of the screen. To conceal the seam from the front, a composition paste is spread upon the surface of the screen, which afterward is mechanically embossed.

No. 1,129,693. Attachment. Issued to August H. F. Kurre, New York, N. Y. The usual perforated picture film passes through the film gate vertically, as is usual in projectors. There is added a narrow horizontal unperforated film containing the words of a lecture upon the subject matter of the motion picture of the picture film; this horizontal band moves steadily and

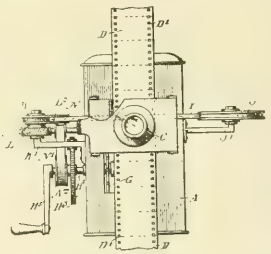


Fig. 1,129,693.

is projected along the margin of the picture screen. The three claims are comprehensive. "Claim 1. An attachment for a moving picture machine, comprising a diaphanous band provided with a legend pertaining to the subject matter of the film of the moving picture machine, and means for moving the said band across the film at the projecting area of the moving picture machine to cause a simultaneous projecting of the film matter and the legend of the band."

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Volume XIV CHICAGO, JULY 10, 1915 Number 2

Legislation for the Freedom of the Screen

MOST of us have always carried the impression that the Constitution of the United States guaranteed freedom of expression to its citizens. That was the foundation of independence that we laid in 1776. That was why this is called a "free country." And that is just why the high-handed and arbitrary censorship of motion pictures, officially exercised, has aroused our patriotic indignation until we have wanted to push the censors off that same pier that witnessed the famous disaster to British tea a century and a half ago.

It seems we were all mistaken. The taste for technicalities which has developed in our lawyers and legislators, until the omission of a comma spells disaster to a case, has rendered interpretation of our constitutional rights impossible. For motion pictures were not mentioned in the Constitution!

Fortunately it is possible, as civilization progresses, to make amendments and additions to the original document which, within human limitations, will express what the constitutional convention of 1787 would have expressed had it enjoyed all our modern privileges.

The constitutional convention of 1915 will consider the Eisner amendment, which is now before the convention's committee on bill of rights. This amendment is so vitally important to the motion picture interests that we reproduce it here, at the risk of duplicating its publication in another part of the issue:

> Every person may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech, or of the press or of the motion picture screen. In all criminal prosecutions or indictments for libels the truth may be given in evidence to the jury; and if it shall appear to the jury that the matter charged as libelous is true, and was published with good motives and for justifiable ends, the party shall be acquitted; and the jury shall have the right to determine the law and the fact.

There is no question that this constitutional amendment should be passed in some form. The present trend of the censorship movement is all too evident; the motion picture has been made the innocent cause of an evil that is assuming alarming proportions. Flushed with the victory that popular ignorance has allowed them, the advocates of censorship are about to force its operations into the conduct of the newspaper and the lecture.

Nothing is so sweet to mankind as power over other men. And there are always some who will sacrifice justice, decency, anything, for the sake of authority. To say, in divine superiority, that the people are children who must not look at what is forbidden—that is joy indeed—the joy of a god. What wonder that they cry for the intoxicating thrill of censorial power?

Our legislators may not be, and probably are not, in touch with this situation. It may be a little difficult to make them comprehend its significance; for what is painfully evident to us is sometimes a little obscure to the other fellow, whose mind is called to the subject from entirely different matters. But the perils of censorship, its menace to the foundations of American freedom, are so very evident that a little eloquence from the motion picture men should open the eyes of the public as well as the lawmakers.

There is a possibility of getting the Eisner amendment adopted. Time is pressing and the occasion is urgent. If the picture people can muster all their strength in a single effort, now is the time to use it.

There Can Be No Standard Price

ON several occasions we have been asked to declare ourselves definitely in favor of a certain specific classification of picture theater. We are desired to say that the ten-cent theater has entirely displaced the nickel theater so that the latter has no further place in the scheme; or that the ten-cent theater is a mistake and the nickel show is the first, last and only appropriate entertainment in pictures; or that both the nickel and the dime are wrong and the dollar admission is the coming standard for motographic drama.

We cannot consistently take any such attitude. Our platform on the admission price question is simply this: We believe the motion picture is the greatest medium of entertainment the world ever knew. It is greater than even its devotees realize—so great that it cannot possibly be confined to any class or price. It

is bound to dominate all entertainment at all prices, from a cent to ten dollars.

Not very long ago there was no such thing as entertainment for a nickel. The motion picture put the nickel in the running and developed it into the greatest buyer of amusement in the world. Picture shows that grew to be worth a dime, a quarter, or even more, still sold for a nickel. Perhaps that was an error of judgment. Entertainment, like everything else, should bring what it is worth, and the nickel prevailed too long. Finally it lost its hold, and today the nickel show is only one of several classifications into which the picture exhibiting business naturally divides.

We have now the two dollar show, naturally a very pretentious affair. We have the dime show almost as a standard—a temporary and fleeting stadard, perhaps, but prevailing at the moment. And—we still have the nickel show.

It is our belief that we always will have the nickel show. We know we will always have the ten-cent show. We are certain the two dollar show will continue. We hope to see the five dollar show before long.

With these convictions, we would plainly be inconsistent did we attempt to exploit any one of these classes at the expense or to the exclusion of any other class.

It is curious that even those intimately familiar with the capacity of the motion picture still think of it as a specific kind of amusement—like a vaudeville act, a circus or a prize fight. That is wrong. The motion picture has no limits, either great or small. As well tell the photographic enthusiast that his kodak will take nothing but babies, or nothing but street scenes, as say that the motion picture must sell only for a dime or a dollar.

So long as there are people with only a nickel to spend for entertainment, or people who prefer five shows a week at five cents each to one show at a quarter, somebody will supply that entertainment. And it will be the motion picture that supplies it, because nothing else can do it. It will not be a high grade show, of course; no one expects much for a nickel. Buch such as it is, it will live.

So long as producers can make better and better films, the people will pay better prices to see them. They are paying two dollars now with cheerful alacrity, and coming out well satisfied.

But the dollar-mark shows are few, and the nickel shows are many—though not so many as a little while ago. A good many of the nickels have grown to dimes because the pictures are better and cost the exhibitors more. Even the average, rather mediocre show is worth a dime, because it is better than any other entertainment at the price. So we must give the palm to the dime show in the present era of evolution, while still retaining the nickel show for those who insist upon it, and the two dollar show for those who want the best. Tomorrow it may be different, and the twenty-five cent show be the popular class. But as for saying that either or any of them can shut out any other, so that motion picture entertainment represents a certain size of coin—that cannot be done, now or ever.

There are people with money and people without; good spenders and tight-wads; apostles of high life and simple life. The picture can and will serve them all, each in his favorite way.

Just A Moment Please

Ho Hum, one week more of this and then we're off on the Selig Special for Sunny California.

WHY, RUTH!

Ruth Purcell, of Washington, D. C., adjudged the most beautiful girl in America in the Universal's Beauty Contest, we read with surprise in a Universal press sheet, "was charmingly dressed in black net and a large black hat with two black wings."

Speaking of the Universal Beauties, we heard a story the other day to the effect that Rothstein of the Universal staff, marooned in a sick Ford near Las Vegas, New Mexico, while the beauties in big touring cars swept past him, wept salty tears as he exclaimed, "My God, they are getting away. We'll never get 'em back!" thus adding his mite to such famous sayings as "Give me Liberty or give me Death," "Don't give up the ship," "I'll fight it out on this line if it takes all summer," etc.

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Nine "The Haphazards of Helene"

(PART TWO)

"Just as the handcar swept up to the sputtering stick of dynamite," resumed Helen Domes, the girl telegraph operator, "I bent far over and seized the deadly missile in my hands. Placing the still sputtering stick between my milk-white teeth, I seized the handles and in a few seconds was propelling the car at a rate of more than 90 miles an hour, soon leaving 'Dirty Face Dan' and 'Daredevil Desmond' far in the rear. As I shot the car out on a long railroad trestle I tossed the dynamite stick far out and it fell a thousand feet into the river below, exploding just as it touched the water and showering me with spray. As I still had to stop the Oshkosh Limited in order to prevent the train robbery, I kept on with the handcar until I reached a semaphore whose arms extended out over the track. Leaving the car at this point I climbed the semaphore, as I could see the smoke of the oncoming Limited on the horizon, and with difficulty made my way out to the end of the semaphore arm. As the train dashed beneath me I dropped down upon the coal tender, alighting without a bruise, and making my way into the cab of the engine, where I related the plan to rob the express car. Old 'Joe' McGuire, the veteran engineer of the road, listened to my story and then told me of the plan to foil the robbers. As he suspected, the thieves had torn up about fifty rods of the track in their attempt to stop the train, but a steep grade led down to the place, and opening up the throttle Joe sent the Limited at the gap in the track at more than three hundred miles per hour. So great was our speed that we vaulted clear over the trap prepared for us, and lit again half way up the track on the other side. On time to the minute Old 'Joe' brought the train into division headquarters, where I was warmly praised by all for my heroism and invited to become the wife of the president of the line."

Read Episode Ten next week, entitled "The Mystery's Solution."

After settling with the expressman for that shipment of heralds from New York, we understand Manager Hodupp of the Pathe exchange is himself wondering "Who Pays?" Never mind, V. H., you know darn well it'll all come back when your "swindle sheet" goes in to the home office.

OUR BURG.

A lot of our best dressers was out to the auto races last wk. Among others lamped at the big bowl was Geo. Cox, A. M. Gollos and Pal Haase.

Bill Selig is to home once more after a extended trip to Loz Anglaize.

On Jul. 1 a new eating house opens on Main St., called the Movie Inn. Abe Balaban we suspect will head the cabaret, he being the best known village cutup.

Chris Whalen was spotted on the S. side of Main St., auctioning off some amusement places one day last wk. 'Tswonderful how he does it, but you gotta hand it to him.

Ye Ed and his Missus enjoyed a luscious dinner at Clarence Caine's new domicile last wk. Thanks, Clarence. May you sell a million scripts.

Got your ticket for the big convention yet?

Toot, toot. All aboard! N. G. C.

Some Current Releases Reviewed

Lubin's "Road O' Strife"

Reviewed by J. C. Garrett.

CHAPTER thirteen of Lubin's popular serial "Road O' Strife" is overflowing with surprising revelations and the closing scenes leave you perfectly contented with the lot that has befallen the little heroine, Alene.



Gershome finds the celebrated silver cup.

Back in chapter two of this interesting story Caleb Jerome, the father of Gilbert Jerome, confessed to his son, Gilbert, the murder of old Professor Gershome, telling him that he had thrown his lifeless body into the river. In this episode the dead comes to life. Professor Gershome regains consciousness after lying in a dazed condition for many weeks and he is the means of establishing Alene in her rightful position.

As this chapter, "The Man Who Did Not Die," opens, we see Professor Gershome lying in a hospital and when



Alene is given her freedom.

the nurse comes he asks her how he came there. She tells him of how sometime before a passing horseman had seen his body floating in the river, had gone for help and later he had been rescued and had been lying unconscious in the hospital ever since.

On the cot next to him Robert Dane is lying and the nurse comes in and reads to him the newspaper account of Alene's pardon. Gershome overhears the nurse reading the item, jumps out of bed and demands that he be released from the hospital. The famous silver cup has been sent to a specialist in poisons for experimental purposes and is lying on his desk in the hospital office as Gershome comes in and asks for his release.

The old man is left alone for a few minutes and spies the silver cup. As he secretes it under his coat he glances up at the calendar on the wall, and noticing the date, he exclaims, "This is the date," and rushes out of the place. Gershome reaches the jail as Alene is freed. The girl shows no surprise at the appearance of the old man and indifferently lets him take her to the office of a lawyer, Madison, whose name he remembers.

In a cold and impressive manner Gershome tells the lawyer of the case he wishes to place in his hands. He then takes the silver cup, cuts the bottom from out of it and extracts therefrom several documents and a wonderful jewel, all of which he places in the lawyer's hands. As he reads Madison is amazed. Gravely Gershome rises, bows to Alene and exclaims, "This is her royal highness, the Princess Alene, rightful heiress to the throne of Urania."

Vitagraph's "Crooky"

Reviewed by Thomas C. Kennedy.

FRANK DANIELS enjoys an enviable and long standing reputation as a comedian, and those who know him by reputation only and judge him by his initial screen appear-



Frank Daniels in a scene from Vitagraph's "Crooky."

ance will agree that Frank Daniels deserves the laurels which he has won in comic opera. Playing the title role in "Crooky," Vitagraph's five-reel V. L. S. E. feature, to be released July 12, the inimitable Frank crowds the film with spontaneous humor and ludicrous mannerisms. The story concerns the adventures of an escaped convict, one Crooky Scruggs, who masquerades as a wealthy rancher, is entertained at the home of a financier and is there treated in a manner befitting a king.

Crooky has an artistic eye and all pretty things, such as gold watches, table silver and jewelry, create in him a longing to be their possessor. As he has a deft hand his desires are quickly realized. Besides Mr. Daniels, the cast includes Charles Eldridge as Bob Roberts; Harry T. Morey as John W. Dough; Evart Overton as John Willis; Edwina Robbins as Susan, and Anna Laughlin as Dora. They all do excellent work, but it is Crooky who commands the interest. The production shows superior work on the part of the director, C. Jay Williams. The photograhy is good

Crooky, convict No. 9999, decides he needs a vacation, and escapes from prison in a barrel. Bob Roberts, a wealthy rancher, arrives in New York prepared to invest money in something which will make him a millionaire. Bearing a letter of introduction to John W. Dough, Roberts visits his office, but is refused an audience, and the letter remains

unopened in the pocket of Dough's secretary, John Willis. Crooky secures a suit of clothes which he wears over his prison garb. In wandering about the city he meets Roberts. They become friendly and after a celebration they stay at



A scene from Vitagraph's "Crooky."

the same room at a hotel. Crooky is the first to awaken and he loses no time in dressing in his roommate's clothes and leaving the room.

Dough is badly in need of a large sum to protect his railroad deal. and when the letter of introduction is read he makes brave efforts and finally locates the hotel at which Roberts is stopping. Willis goes to the hotel in an automobile and arrives just as Crooky is leaving. Mistaking him for the Westerner, Willis takes him to the house of his employer. Roberts is arrested as the escaped convict. He proves his innocence, and learning there is a Bob Roberts at the home of Dough he induces the officers to accompany him there.

Crooky is aided in making his escape by Susan, Dough's old maid sister, who decides to marry and so reform him. He cannot resist the temptation to take Susan's rings, and with his prizes he makes a dash for liberty. But the officers and Roberts are in close pursuit and this decides him to run for the prison. He knocks at the prison door and is promptly admitted. Behind the bars Crooky feels safe, and from the window of his cell laughs at his pursuers.

The Flying Twins

Reviewed by Neil G. Caward.

MADELINE and Marion Fairbanks, the inimitable "Thanhouser twins," who are popular with exhibitors and playgoers the country over, are the featured players in the Mutual



A scene from Thanhouser's "The Flying Twins."

Master-Picture released this week, entitled "The Flying Twins."

The pretty girls, who appear as two adventure-struck young misses in the film and develop ere the picture ends into trapeze performers of no little ability, are ably supported in their circus scenes by Harry La Pearl, a noted circus clown, who enacts the role of Fred Morris, the acrobat. Lloyd Marshall, Lorraine Huling and Morris Foster, other popular Thanhouser players, the also in the cast.

The pretty twin sisters, both still in their teens, are enraptured with the performance of a circus acrobat and when, later, through their cousin Carolyn they obtain an introduction to the man they are simply bewitched.

Cousin Carolyn herself has quite evidently fallen under the spell of the circus acrobat and confides to her twin cousins that Fred Morris, the acrobat, and she are engaged.

Some time afterwards the father of the twins, learning of the romance between Carolyn and Morris, banishes the hero forever from his house and both Carolyn and the twins grieve tremendously over the catastrophe that has befallen them. With the passing of time Carolyn becomes engaged to Peter Goddard, whom the twins' father proclaims as a man worthy of becoming her suitor, despite the fact that Peter has never in his life swung from a trapeze or performed an acrobatic stunt.

When summer comes the twins are taken to visit their Aunt Sally, who lives in a quiet country town in Connecticut. For a time the simple farm pleasures satisfy them, but as the days speed by their enthusiasm begins to lag, since there are no matinees, vaudeville, or picture shows, and after the gaiety of the past winter, the twins miss all these things.

Then the circus comes to town. The twins are immensely delighted and follow the parade out to the circus grounds, where they are amazed to discover in one of the performers their cousin Carolyn's former suitor, Fred Morris, the acrobat.

Fred recognizes the twins and makes much of them, as does his fellow performers, when they are introduced. When a pretty creature in a short pink dress, whom Morris calls Stella, his wife, explains to the twins what an exciting life they may lead if they will join the circus, the girls instantly decide that is the course to pursue, and when the circus moves along next day the twins go with it.

Despite the frantic efforts of Aunt Sally and later the careful sleuthing of several city detectives engaged by their father, no trace of the twins can be found. Under Morris' tutelage the girls develop into daring, graceful little trapeze performers, who are billed as "The Flying Twins," and astonish and delight hundreds who attend the circus.

Morris feels that he is reaping a rich revenge against the father of the twins for the latter's interference in his affair with Carolyn, but later when the acrobat suffers a fall that cripples him, his interest in the twins becomes one not only of revenge, but of self preservation, for he depends upon them for support.

Though the children become miserably homesick and plead again and again to be allowed to return to their parents, Morris threatens them with dreadful things if they attempt to run away. Finally the detectives obtain a clue as to the twins' whereabouts and later the girls are restored once more to the arms of their parents, thoroughly satisfied with their experience as circus performers, and willing forever more to lead a simple life.

"The Diamond from the Sky"

Reviewed by Neil G. Caward

THERE is nothing exceptionally thrilling or sensational in chapter eleven of "The Diamond from the Sky," which is entitled "The Web of Destiny," but the story moves ahead considerably and the various characters are beginning once more to assemble in Richmond where climactic events seem certain soon to transpire.

"The Diamond from the Sky," the costly heirloom of the Stanley family, which in chapter ten was left on the desert with a snake coiled about its shining jewel, ere chapter eleven ends is clasped about the neck of a little Indian papoose, while the mother dangles it delightedly in front of the infant's eyes.

Arthur Stanley, as the chaper opens, is seen hiding away the money left by the train robbers when they were surprised by the sheriffs, after pocketing a goodly bit for himself, and then riding back to his lonely sheep camp.

Blair Stanley returns to Richmond, where he is warmly welcomed by his mother and also by Blum, the pawnbroker, who is anxious to secure "The Diamond from the Sky," and wires Vivian Marston, now Mrs. Blair Stanley, to remain in California until she has found the jewel. Hagar, sent to the hospital, where she is to undergo an operation that may restore her mind, is being cared for by Mrs. Stanley, who feels under obligation to her since it was Blair who caused her to lose her reason. Mrs. Stanley, however, refuses to

pay the expenses of the operation when the moment arrives for the doctor to perform it and tells Esther, who bemoans the fact that she cannot herself aid her mother, that she is only a begging Gypsy, and that influence and money are



Luke tells Arthur of events in Richmond.

both needed if her mother is to be restored to her right mind.

Blair is urged by his mother to propose to Esther since the mother believes that in that fashion, if in no other, she may perhaps regain "The Diamond from the Sky," but Esther resents all Blair's attentions, since she believes him the husband of another.

Mrs. Stanley, however, finally offers Esther proof that Blair is eligible to marry her by showing her a note from Abe Blum in which it is stated that Vivian Marston already has several living husbands and so her marriage to Blair is illegal.

Luke Lovell, returning East from Los Angeles, is hurled off a freight train on which he has endeavored to steal a ride, and as he plods sullenly through the desert sand he comes upon "The Diamond from the Sky," which had been tossed amid the sage brush by the train robber who was shot.

Just as Lovell is about to pick the diamond up a rattlesnake darts out, and with a cry Luke tosses the diamond away and grasps his arm at the point where the fangs of the rattlesnake have imbedded themselves in it. Just at that moment Arthur Stanley riding up discovers Luke and aids him back to the sheep camp.

From Luke Arthur learns that Blair had been in the



Esther learns that Hagar's reason may be restored.

vicinity and that things had been so arranged that he could return to Richmond without fearing arrest for the murder of Doctor Lee.

Next morning Luke sets out again to cross the desert in search of the diamond, which he had thrown away when the snake attacked him, but ere he has reached the spot an Indian brave, with his squaw and her papoose, discover the glistening jewel, and thinking it nothing but a shining bit of glass, hangs it about the neck of the squalling infant, and dangles it before his eyes in an effort to stop his crying. Arthur Stanley, in funds once more due to the money he has found, leaves for the oil fields of California, where, under the name of John Powell, he buys an oil well. Meanwhile, in Richmond, Esther has grown tired of Blair's attentions and summons Quabba, the hunchback and her faithful friend, to aid her in escaping from the house. With Quabba's assistance the girl climbs down the porch and sets out, accompanied by Quabba, to find the man she loves—Arthur Stanley. Things are thus as chapter eleven comes to a close.

Edison's "Eugene Aram"

Reviewed by Thomas C. Kennedy.

A REALLY artistic production is offered by the Edison Company in "Eugene Aram," a four-reel drama to be released July 9. The story based on the novel by Edward Bulwer-Lytton, is laid in England and deals with characters of the eighteenth century. The plot revolves about a schoolmaster, who, in a moment of weakness, consents to join a worthless vagabond in a robbery. Although he takes no actual part in the crime which results in a murder, he is tortured by his conscience and finally dies as a murderer on the gallows.



A tense moment from Edison's "Eugene Aram."

In the character of Eugene Aram, Marc MacDermott has a part which is well suited to him, and his performance is an excellent one. Mabel Trunnelle has the leading feminine role as Madeline Lester. The other important parts are played by Herbert Prior as Richard Housman, and Edward Earle as Walter Lester. Other members of the cast are Gladys Hulette as Madeline's sister, Bigelow Cooper as Roland Lester, and George Wright as Geoffrey Lester.

All of the characters are satisfactorily delineated, the small parts being given as much care and thought as the important ones. Credit for the direction is due Richard Ridgely.

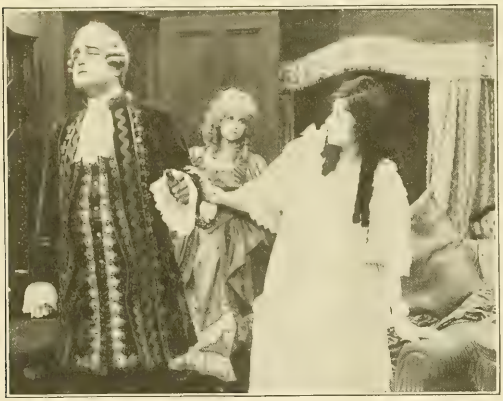
Eugene Aram, lacking the funds to continue his studies, is tempted when Richard Housman proposes that they join forces and rob Geoffrey Lester. Arriving at the place agreed upon, he is shocked when he sees that Housman has killed Lester, but helps him hide the body in a cave. Eugene refuses to accept any share of the stolen money. Shortly after he receives an inheritance which enables him to acquire the education he desires.

Five years later he secures the position of schoolmaster in Grassdale, where he meets Madeline Lester, the niece, and Walter Lester, the son of the murdered man. Walter is in love with Madeline, and is jealous of the strong friendship which exists between his cousin and the schoolmaster.

Eugene is constantly troubled by his conscience, feeling that he was in a measure partly responsible for the crime actually committed by Housman.

His moods are puzzling to Madeline, whose friendship

has grown to love. Walter goes to Knaresborough in an endeavor to find some trace of his father. To prove to the townspeople that a body found buried is not that of Geoffrey Lester, Housman takes them to St. Robert's cave and shows



Marc MacDermott and Mabel Trunelle in a scene from "Eugene Aram."

them the remains of Walter's father. Housman is accused of the murder and to free himself puts the blame on Aram. Walter, with the written confession of Housman, returns to Grassdale and Eugene is arrested on the day set for his marriage to Madeline. At the trial he conducts his own defense, but is convicted and condemned to death on the gallows. Madeline dies from shock, caused by her lover's conviction, and Eugene, learning of this, goes to his execution calmly.

Pathe's "The Fruit of Folly"

Reviewed by Thomas C. Kennedy.

ACCOMPLISHING its purpose, the teaching of a moral, as did its predecessors, "The Fruit of Folly," eleventh in the Pathe-Balboa "Who Pays?" series, depicts the ruin and despair resulting from the mad pursuit of folly. Little sympathy is created by any of the characters, as each one is directly responsible for the dire consequences which are the outcome of his or her own mistakes, but the story is interesting and the many clever situations make it a convincing drama, thus raising it above the plane of a mere sermon.

Ruth Roland is seen as Isabel Clay, the butterfly wife,



A scene from Pathe's "The Fruit of Folly."

and Henry King plays the part of Edgar Clay, the husband whose folly is drink, and their splendid interpretations add materially to the realism of the story. The most beautiful scene in the picture, the benefit fete, given at the home of a very wealthy woman, serves as the setting for the most exciting situation of the story, and the striking lavishness and gaiety furnish a fitting background for the interesting action.

Edgar Clay and his business partner are threatened with financial ruin, being unable to make payment on a note which falls due within a few days. Peter West, Horace Stone's clerk, is seriously ill and gives a written confession to Clay stating that Stone stole a large sum of money from Clay's father. The partners wish to keep this a secret, hoping to avert their own ruin by proving theft on the attorney.

Isabel Clay loses a large amount of money at cards and gives Mrs. Blake a note for the debt which she is unable to pay. At Randolph's reception Clay, intoxicated, boastfully tells Stone of the confession and its hiding place, his wife's jewel safe. The attorney promises marriage to Cora Blake, and, knowing of the debt which Isabel owes her, asks her to secure the paper which is in Isabel's safe. Mrs. Blake decides to go to Mrs. Clay's apartment, and under cover of demanding payment of her I. O. U. secures the confession which accuses her future husband.

She takes the confession to Stone's apartment, but learning that he is planning to run away with another girl, she determines to hold the confession of his guilt over his head forever. Clay and his partner, eager to prove Stone's theft, bring the chief of police to see the written confession. But the all important paper is not to be found. Isabel knows



A scene from Pathe's "The Fruit of Folly."

how it has disappeared, but cannot tell, fearing to admit her indebtedness to Mrs. Blake. Without being able to recover the money from Stone, Clay and Irwin face ruin.

Selig's "The Octopus"

Reviewed by J. C. Garrett.

THE story of Selig's three-reel release for July 15, "The Octopus," featuring Thomas Santschi as Thatcher Thole, an unscrupulous financier, Lillian Hayward as Emily Sheldon, mother of Archie Sheldon, which part is taken by Leo Pierson, and Marion Warner as Violet Reinhardt, the artist's model, is from the pen of Charles Belmont Davis. This release is a story of a great city, of how its tentacles entangle and poison the hearts and minds of those susceptible to its fascination. "The Octopus" teaches a lesson which is illustrated by the well known proverb, "All that glitters is not gold."

Archie Sheldon is determined to go to New York and seek work. Finally his mother gives her consent and writes a letter to Thatcher Thole, Gotham's most unscrupulous financier, asking him to give her son a start in life. She tells Archie that Thole is an old friend of the family. Young Sheldon rises in the business world and is soon known as Thole's right-hand man. He meets Violet Reinhardt, an artist's model, who has become afflicted with the great white plague, and sympathizes with her. He takes her to high-priced cafes on several occasions. The girl has been told that a year in the country will restore her health and Sheldon through his boyish generosity gives her $500. The

Octopus, the great city, retains the girl in its clutches and instead of spending the money to regain her health, she lavishes it on clothes and seeks the bright lights of Broadway.

Archie proves the intermediary for Thole's shady deals. Mrs. Slade, a prepossessing young widow, has invested in Thole's worthless stocks and she is planning to marry Thole, who has become entangled with a chorus girl. The girl becomes jealous and writes Thole a letter in which she tells him she will not be supplanted by any other woman and will make known some of his shady deals. This letter is inadvertently left in Mrs. Slade's home by Thole and she reads it.

Thole realizes that he has lost the latter at Mrs. Slade's, and knowing that he cannot afford to lose her investment, one night at a midnight revelry at his home orders Archie Sheldon to assume responsibility for the letter. Archie refuses to surrender his manhood and it is then that the chorus girl cries to Archie, "You can't refuse. He is your father and everybody on Broadway knows it."

The boy is stunned by this news and looks questioningly at Thole, who finally acknowledges the fact and tells Archie of how he had promised to marry Archie's mother but the



A dramatic moment in Selig's "The Octopus."

great city had compelled him to forget his determination. Archie refuses a reconciliation with his father and tells him he is going back to his mother who needs his help.

"Always in the Way"

Reviewed by Thomas C. Kennedy.

WHOLLY interesting and appealing in its blending of simple charm and strong dramatic moments, "Always in the Way," produced by the Dyreda Art Film Corporation for the Metro program, has been given every advantage in the way of artistic treatment and exceptional photography. The true atmosphere which is carried consistently from the opening scenes to the end furnishes a quality to the action which is most pleasing to those who enjoy being carried along, in imagination, by a play.

The story, by Charles K. Harris, the well known music publisher, is of a girl who is deprived of her rightful home by a designing step-mother and grows to young womanhood under the care of her foster parents, a missionary couple. Mary Miles Minter has the leading part as Dorothy North and her performance is genuinely good. She is pretty, has the ability to live her part, and photographs splendidly.

Franklin B. Coates has an important role as Robert Armstrong and does well in it. The cast also includes Lowell



The prospector is cared for in the home of the Rev. Goodwin.

Sherman as Winfred North; Arthur Evers as Reverend Goodwin; James Riley as Harry Blake; Hal Clarendon as John Armstrong; Mabel Green as May Stillwell; Charlotte Shelby as Mrs. Goodwin, and Edna M. Holland as Mrs. Helen Stillwell. J. Searle Dawley directed the picture.

Winfred North, a rich lawyer, marries a widow with two children, believing it will be an advantage to his own five-year-old daughter. His wife discovers that the lawyer's child is to receive all of his property. She contrives to dispose of her stepchild and succeeds. Dorothy is adopted by a missionary couple who take her to Africa with them. Later the girl, now fifteen years of age, aids the Reverend Mr. Goodwin in his missionary work among the savage natives.

She meets Robert Armstrong, a prospector, and they become sweethearts. The natives declare war on the whites, and Dorothy's foster-parents are killed. The girl is rescued by a passing ship, and is taken to New York, where she finds employment in a florist's shop and lives in a cheap boarding house. Armstrong follows Dorothy to New York, and is untiring in his search for her. Through business he becomes acquainted with Winfred North, and from a former



Dorothy explains the cause of her ill temper.

friend of her step-mother's, the young prospector learns of his sweetheart's true parentage and of the injustice done her.

A newspaper reporter becomes interested in Dorothy, whom he meets at the boarding house. She tells him of her

experiences and he writes a story about her for his paper. Through this article, Armstrong finally locates the girl he had almost given up hope of ever seeing again. They become engaged and she returns to her father's home. North is overjoyed on seeing his daughter, and denounces her scheming step-mother, whose part in the girl's leaving is exposed.

Essanay's "The Rajah's Tunic"

Reviewed by J. C. Garrett.

THE second of the "Adventures of Dominica" series of "The Rajah's Tunic" to be released on the General program in two reels on July 6, is a dramatic and interesting story in which the leads are taken by Nell Craig, who portrays the part of the clever girl criminal, Dominica; Sydney Ainsworth as Sutton Darlymple, the wealthy sculptor, and John Thorn as "English Jeff," a "yellow" cracksman.

The photography in this production is splendid, showing most complete interior settings and the cafe scene laid in Paris is especially noteworthy for its reality.

This second adventure of the girl criminal opens with the leaving of Braga, "The Terrible," who fearing Le Grand and "Toni the Rat" packs his grip and disappears just as the two above mentioned come to reap their vengeance on him. Dominica comes to see Braga and is told by the landlady that he has gone. The girl is very much taken back



Dominica meets "English Jeff."

at this news as she is without money and realizes that she must put through some new job without the aid of Braga in order to support herself.

"English Jeff," a crook, who is "yellow" when cornered, is sitting in a cafe in Paris reading the account of one Sutton Darlymple, a rich American sculptor, who is owner of the famous "Rajah's Tunic," which is said to be incrusted in jewels worth a fortune. Dominica comes upon him and tells him of being left in the lurch by Braga. The crook shows her the story of Sutton Darlymple, and as they are planning on how to gain possession of the priceless robe the sculptor himself is seated at a nearby table and Dominica overhears him ask a friend if he knows of a model. Dominica tells "English Jeff" that she will apply for the position of a model, discover where the "Rajah's Tunic" is kept and let him into the house and they can get it.

The next morning Dominica goes to Sutton's apartments and applies for the position as model. The sculptor looks her over and tells her she will do and that she must pose in the nude for him. The girl refuses to do this and finally they come to an agreement that she will begin work the next morning and pose in a Grecian drapery.

After many days Dominica asks the sculptor to show her the famous tunic, but he refuses, telling her that he is through with her now. He goes in to dress so he may take the girl home and she, after searching, finds the tunic upstairs.

"English Jeff" had been told that if the girl failed to meet him he was to come to the house. Dominica goes down-stairs, slams the door to make the sculptor believe she has gone and then steals up-stairs where the tunic is kept. Darlymple comes out, and noticing the absence of the girl and thinking she has gone, starts to go out, when he sees footprints leading up-stairs. The girl had unknowingly



Dominica poses for Sutton Darlrymple.

stepped into some powdered clay which left her footprints behind her.

Darlymple pretends to go out and within a few minutes the girl lets "English Jeff" in. As the pair are about to leave the place the sculptor returns, lashes Jeff with a whip and then releases him.

He then turns to the shrinking Dominica, tells her that the tunic was covered with glass beads and not priceless jewels and threatens her with either prison or to pose in the nude as he asked her to. The girl through fear consents to pose as he wished.

American's "Mountain Mary"

Reviewed by Neil G. Caward.

VIVIAN RICH and Joseph Galbraith are featured in this two-reel American drama dealing with a mountain feud in Kentucky.

Photographically the production is above criticism, especial praise being due for the new and decidedly pleasing tint used in many of the interior scenes, which is a soft yellowish-green exceedingly restful to the eyes and at the same time of such a color as to bring out with clearness every detail of the scene in which it is used.

Vivian Rich, in the role of Mountain Mary, the heroine of the tale, has one of those happy, carefree, girlish parts



Ivan meets Mary's father.

in which she has so frequently appeared in the past, and Joseph Galbraith, as Ivan Doone, the artist, is also well cast, though he is not called upon to rise to great dramatic heights.

Hazen Doone and Giles Turell, grizzled old moun-

taineers, have long been at odds with each other, due to a feud that has existed for years between the two families. When Giles, wandering through the mountains, one day comes upon Hazen, he shoots him from ambush wounding



The home of the Turells.

Hazen and the latter with much pain manages to reach the shelter of his mountain home.

There he finds that Ivan, his son, who had been an art student in the city, has returned home. The young man vows to avenge the wound of his father, but the mother suggests a form of revenge more terrible to their foe than death, by hinting that Ivan might accomplish the ruination of Giles' dearly beloved daughter, Mountain Mary.

Deliberately the boy sets out to accomplish his mission. Shaving his beard he proceeds to pitch camp in the mountains not far from the Turell cabin and then sets up his easel and proceeds to paint the distant landscape and await results.

Later, Mountain Mary, skipping playfully amid the trees, discovers and finally approaches him. Though at first startled when Ivan attempts to address her, she gradually overcomes her bashfulness and soon the two become friends.

Within a week Ivan has been accepted as a visitor at the Turell cabin, and though the aged mountaineer sees something familiar in the young man's features, he does not recognize him as the son of his mortal enemy.

With the passing of time, Ivan awakens to a realization that he really loves the capricious Mary, whom he had deliberately set out to injure. Love for the girl triumphs over the desire to keep the promise made to his wounded father and Ivan determines to take Mary to the city with him, there to marry her. When a friend of Ivan's submits a picture of a beautiful woman for the purpose of having Ivan paint her portrait, Mary, who accidentally discovers the photograph, thinks Ivan has another sweetheart, and returning home she tells her father of Ivan's falseness.

In a rage, old Giles seizes his rifle and shoots Ivan. Instantly Mountain Mary's disappointment is forgotten and her love for Ivan reasserts itself. She hastily summons a doctor for the wounded man and at the point of her rifle compels her father to aid in caring for him.

Meanwhile Doone comes up, discovers his son has been wounded, and is about to attack Turell, when Mary covers him with her rifle and demands that a reconciliation take place and the feud be ended. Realizing at last that their children really love each other, the two old men rather reluctantly clasp hands and consent to be friends once more.

Vitagraph's "The Goddess"

Reviewed by Charles R. Condon

ALTHOUGH light comedy is the dominant factor in chapter eight of "The Goddess," this release of Vitagraph's continued photoplay introduces several important developments in Celestia's propaganda of commercial and social reformation. Through the efforts of some ambitious newspaper reporters, she meets Barclay and tries to enlist the powerful financier in her movement to make the country one big corporation, with each of its citizens stockholders. Another event which promises interesting complications for the future is Tommy Barclay's departure for the coal regions where he intends to wage war against his father's forces.

The opening of the first of the chapter's two reels shows a mass meeting in the coal fields of Pennsylvania. The discontented miners are gathered to decide whether to strike for better working conditions and more pay, or grind along like so many automatons under the despotic rule of Simon Kehr, a coal baron. Gunsdorf (Ned Finley), an agitator, moves the crowd to acts of violence, and, in spite of the efforts of Carson, a miner who realizes that the ultimate sufferers of the stringent conditions bound to result will be the men's wives and children, a strike is declared.

The scene shifts to the tenement home of the family with whom Celestia lives. Here Celestia is seen being interviewed by three reporters. Astonished at the girl's wild statements and impressed with her belief in her work of revolutionizing accepted conditions, financial and social, they induce her to accompany them to the home of Barclay, the multi-millionaire, desirous of knowing how he takes her "new religion," which will abolish monopolization and make all people equal.

Notwithstanding the fact that the financial triumvirate, of which Barclay is the head, is primarily responsible for Celestia's being brought up in heavenly seclusion, this is the first time that she has come face to face with her "guardians." Barclay hears Celestia's arguments and pleas, considers them for a time gravely, and finally agrees with her that the country converted into one big corporation in which each citizen will be a stockholder is the only solution for peace and contentment among the working class, and consents to aid her in any way that he can.

In the meantime, the miners have decided to appeal to Barclay to settle the strike. But Kehr, the coal magnate, reaches the financier first with his side of the story, and consequently Gunsdorf and Carson, representing the strikers, receive a cold reception and curt refusal. Tommy Barclay, about to leave home, having been disinherited by his father, overhears the argument in the hall, and impulsively enlists himself on the side of the miners. He returns with them to the coal fields, determined to fight his father's efforts to further monopolize industry.

Back in her tenement home, Celestia objects to Freddy's mother's scrubbing the floor, and puts "the Ferret," renowned and feared in the underworld, to domestic use. Her task of supervising his efforts are interrupted by the arrival of the Blackstone butler with a note from Mary Blackstone, Tommy's former sweetheart, requesting the goddess to make an address at a reception at her home. Celestia consents. The final scene is of the ballroom in the Blackstone home, where the assemblage expectantly awaits Celestia's arrival.

Pathe's "The Vanishing Man"

Reviewed by Neil G. Caward.

MYSTERY and thrills form the background of the latest release in Pathe's "The Romance of Elaine" series, which is entitled "The Vanishing Man," and features the popular players Pearl White, Lionel Barrymore and Creighton Hale, as have the other installments of this serial.

The mysterious unknown who appeared in the first of the new series as the bearded man, and in the second as the



An exciting moment in Pathe's "The Vanishing Man."

gray friar, this time is seen as a bewhiskered farmer, and it becomes more clearly evident that he is a real friend of Elaine's, while Del Mar, a foreign agent, is more plainly a villain rather than a friend.

Elaine on arriving at her country home is amazed to discover that one of her trunks is missing, and within a short time a farmer drives up with the missing trunk, which he says he found near the railroad track.

After the trunk had been removed and carried into the house, the farmer tosses Elaine an apple, as a token apparently of his friendship, but on biting into the apple she is amazed to discover its core has been hollowed out and a note inserted in the opening. The note conveys a hint that she had best open and examine the contents of the trunk herself.

She acts upon the advice, and is amazed to find in the tray of the trunk a model of the torpedo which Craig Kennedy had invented, and which had been concealed in the trunk in a previous episode by Elaine's maid.

Del Mar, the foreign investigator, comes to live in the house adjoining the one in which Elaine is to spend her summer vacation.

He learns that the trunk has just been delivered to a certain room upstairs and communicates with two assistants. One of the assistants climbs a tree and by lowering himself on a rope from one of the limbs is enabled to enter Elaine's room through a window and to search it thoroughly. He soon discovers the torpedo model which Elaine had concealed in the dressing table drawer and makes his escape with it.

The bewhiskered farmer, who had delivered Elaine's trunk, through a field glass sees the man leaving Elaine's home and sets out to overpower him. In the struggle which ensues the secret agent drops his revolver, and the farmer, finding himself overcome, seizes the weapon and demolishes the torpedo model by firing at it.

Meanwhile Del Mar is engaging in some mysterious operations under water and in a diving suit descends beneath the waters of a quiet pool.

Jameson and Elaine go for a spin in Elaine's car and while on the road and near the pool they discover a tube floating, which contains a note which states, "The chief has arrived safely." Much mystified the two depart.

Del Mar's assistant issues orders to his other accomplices to destroy by dynamite the first bridge over which Elaine is to pass with her car, this message being conveyed to the others by means of a heliograph.

The bewhiskered farmer reads the heliograph signal and sets out to stop Elaine if possible. Finding that he will be unable to overtake the speeding car, the bewhiskered farmer hastens toward the bridge which is soon to be blown up and there overpowers the man who is to fire the charge of powder a moment or two before Elain and Jameson cross the bridge.

Throwing the bewhiskered farmer to one side, Del Mar's assistant presses a button that sets off the charge and a moment later the bridge is blown to atoms, but Elaine and Jameson are safely on the other side.

O'Hara Talks of Comedy Films

Many prominent film men in the last few weeks have given their candid and unbiased opinions of the future of the one-reel picture and the prospects for the feature film of from four to five parts in length, but it took Charles C. O'Hara, president of the All Celtic Films, Inc., of New York City, creator of the series of pictures now released by the World Film entitled "The Adventures of Peaceful Rafferty," to tell his story as to what the future would be for the single reel comedy.

"The making of comedy films," he began, "is a very hard proposition, for invariably a producer can make two good ones and then for some reason unknown to him the third turns out bad. Now, some people blame the director, but the real fault never comes to light; it seems that fate plays an important part in the comedy producing field.

"One of the most essential things is the story. Once you have that end settled and placed in the hands of a capable director, there is no direct reason why you cannot get a good picture. Players of ability are also needed, and to get such players costs money, and big money at that.

"I sincerely believe that it is harder to make first-class comedies than to make a feature production, for the simple reason that a feature can be handled so as to get it over; by that I mean a director can introduce some current event, such as a big shipwreck, airship or train collision, and then again the name of a prominent star will carry it, even though the story in general be very bad. This has been demonstrated in several big features of late.

"A comedy picture, the kind of comedy films we are making, must be clean, humorous, and well acted and directed. It must also have a story with a plot interwoven throughout it. It must not drag or be padded. For that is one thing I won't stand for in pictures, and J. A. Fitzgerald, who has been with the All Celtic Company since its inception, is mighty particular in this respect, and anyone that has the good fortune to view one of the Rafferty films will find that my statements are correct."

A Knock at the Film Game

This week a new magazine, called *Film Fun*, makes its apearance on the news stands of the country, it being published by the Leslie-Judge Company and devoted, for the greater part, to the humor found in films, illustrated with scenes from comedy photoplays.

The cover bears a beautiful three-color portrait of Charlie Chaplin enjoying a look at the magazine; but all the attractiveness of the cover is killed for the real photoplay fan by an item that appears within the book reading as follows: "In those states which have larger city populations than California the number of movie patrons is even greater. Here is where the nickels and dimes of the poor go. What might constitute the weekly savings of many a poor family is eaten up by the movies. When to this is added other small amounts at the candy and tobacco stores, or at the saloon, it is not surprising that so many families never rise above a hand-to-mouth existence."

To the real film man the above article will probably prove the biggest joke in the whole book, and he'll get such a laugh out of it, that *Film Fun* will probably last as long as a snowball in Africa.

Selig Zoo Formally Opened

Los Angeles' newest show place and recreation spot, Selig Zoo Park, was thrown open to the public on Sunday, June 20. Between eight and nine thousand persons attended the formal opening and the grounds were crowded from noon until dusk. The new park is the old Wild Animal Farm, which, during the last year, has undergone a fairyland transformation at the hands of skilled landscape artists, architects and sculptors.

The Selig Zoo is said by experts to be the finest and best equipped in the United States and the thousands of visitors at the opening indicated that it is to become one of the most favored recreation spots in the vicinity of Los Angeles.

As a special attraction Sunday, there was a performance in the big wild animal arena by Carlos Bernardo with his pumas and leopards and another thrilling exhibition by Olga with her trained lions and tigers. Over where the elephant herd is "parked," there were two exhibitions, one by the quartet of trained pachyderms and a special performance by

Anna May, the baby elephant, a remarkably intelligent animal.

Then there was a circus performance by the trained horses and the feeding of the wild animals, which kept a large crowd in front of the cages of the monster animal house, one of the big features of the place.

It takes hours to see all the 700 animals of the big collection. The zoo has twenty-four Bengal tigers alone, and other species of beasts and birds are represented in proporationately large numbers. In addition many rare species are represented, including sacred monkeys from India and three panda cat bears, valued at $20,000. The menagerie is valued at $300,000.

William N. Selig, under whose personal supervision the grounds were laid out and the animals segregated, was present throughout the day and took part in receiving the visitors and showing them about. Although he is very proud of the big wild animal exhibit, his especial pride is the collection of pheasants, which is declared to be one of the finest in the world. There are a number of very rare species and other rare birds gathered from all parts of the world.

"The Dimpled Duo"

Since the release of "Truly Rural Types," in which Edwin Thanhouser presented Lorraine Huling and Boyd Marshall, photoplay fans from everywhere



are writing to ask about their dimples. Some want to know whether a spot of black cosmetic produced the dimple effect, and if so, etc., etc. Therefore, the photograph herewith is published, so that the anxious ones may have a "close-up" of the Huling and Marshall faces. It will be seen that the dimples are real, sure-enough "dents," natural blessings that know no make-up box.

New V-L-S-E Offices

The "Big Four" announce the establishment of two new branch offices to take care of the increasing V-L-S-E business in the middle West. Offices have been opened in Detroit, Michigan, in the Peter Smith building, and in Denver, Colorado, at 1031 7th street. The Detroit office is in charge of R. R. Hutton, and the Denver office will be presided over by Frank Harris.

The opening of these two new distributing points brings the total number of V-L-S-E branches up to sixteen; three times the number originally in the chain, when the company started releasing, less than three months ago.

Frank Daniels in "Crooky"

Frank Daniels, the comedian who has made thousands laugh during the days when he was the acknowledged king of the comic opera stage, will return to Broadway, this time in the silent drama, and will make his initial bow as a screen artist at the Vitagraph theater, in a picture heading the list of features. Mr. Daniels will be seen in a five-part comedy entitled "Crooky," written especially for him by Paul West, and produced by the Vitagraph Company under the direction of C. Jay Williams. "Crooky" is described as a comedy of errors and tells a story of a convict, who escapes from prison, and, meeting a wealthy ranch owner from the West, contrives to relieve him of all his possessions, including money, check book, clothes and name. "Crooky," under his alias, is taken in by a broker in dire need of money to consummate a big railroad deal. The broker, believing "Crooky" to be a rich man, introduces him to an old maid sister, who immediately proceeds to make love and the broker to casually make a "touch," until finally high society and its attendant duties becomes too much for the pseudo ranch owner, and he returns to prison of his own accord to find peace and quiet. "Crooky" is a part that allows Mr. Daniels full scope for the exercise of his inimitable talents and his mannerisms and nimble wit are made to register on the screen with telling effect. The performance of "Crooky" is typically Daniels and contains all the fun-making elements that have made his name one that spells clean, wholesome laughter in unlimited quantities. In Mr. Daniels' support will be found such well-known Vitagraph comedians as Charles Eldridge, Harry Morey, Edwina Robbins, Anna Laughlin and Evart Overton.

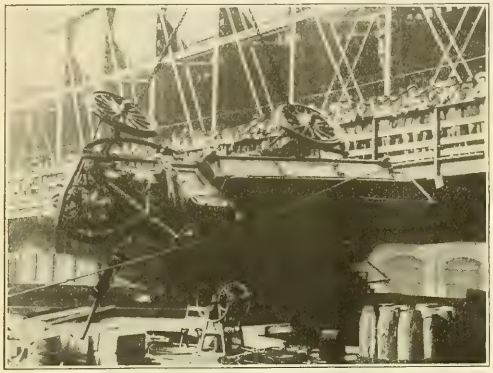


Frank Daniels.

Binder Praises Selig Release

J. W. Binder, director department of finance of the National Board of Censorship, has written an unsolicited letter to J. A. Berst, vice president and general manager of the Selig Polyscope Company, complimenting the Selig Red Seal play, "The Millionaire Baby," released May 31. Mr. Binder writes: "Having no part in the censoring activities of the board, I don't see many pictures. I sat through a showing of 'The Millionaire Baby' yesterday, however, and I feel that I owe it to you to say how much I enjoyed the picture. The story is well told, there is no padding, and every scene is convincing. Your touch is everywhere apparent. I congratulate you." It is not often that an official of the National Board of Censorship is so enthused over a motion picture production that he takes his pen in hand and writes an enthusiastic recommendation about it.

News of the Week as Shown in Films



Preparing to raise an automobile truck, which recently slipped over a bridge in Chicago. Copyright, 1915, by Pathe News.



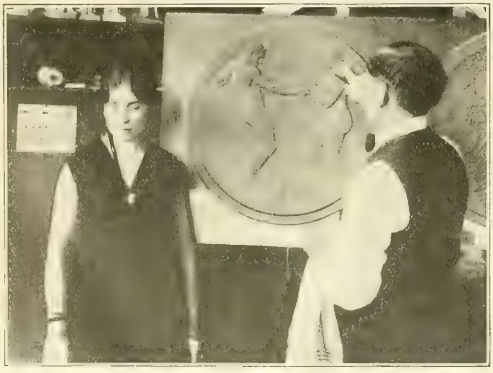
Official welcome to first train in the underground railway at Brooklyn, N. Y. Copyright, 1915, by Universal Animated Weekly.



Yale wins from Harvard in the annual regatta at New London. Copyright, 1915, by Hearst-Selig News Pictorial.



Tremendous enthusiasm marks the opening of Chicago's new Speedway track. Copyright, 1915, by Hearst-Selig News Pictorial.



Sculptor John Flanagan designing the medal of award for the Panama-Pacific Exposition. Copyright, 1915, by Pathe News.



Scions of men who fought at Bunker Hill celebrate the 140th anniversary of the battle. Copyright, 1915, by Universal Animated Weekly.

Two Firms Consolidate

The Barker-Swan Service and the Advance Motion Picture Company, both of Chicago, have consolidated, and hereafter the entire business is to be conducted under the name of the Advance Motion Picture Company. The new officers are: C. W. Hutton, president; A. H. Shields, secretary; Edwin L. Barker, treasurer and general manager. Very shortly the studio and factory is to be enlarged in order to take care of the new business. In co-operation with some of the country's more important interests, Mr. Barker has created a series of motion pictures unlike any other pictures ever produced. Later this company will establish its own exchanges and will work directly with the exhibitors.

Powers' Equipment at San Francisco

A recent survey of the moving picture field in San Francisco indicates that there are ninety-six theaters at that place where moving pictures are featured, not counting those located at the Panama-Pacific International Exposition, or churches where pictures are shown. The projection equipment in these houses is divided as follows: Powers' machines, ninety-four (94), and this figure puts it ahead of its competitors. At the exposition grounds there are fifty-five machines in operation at the present time and of these thirty-three (33) are Powers' cameragraphs. Five other theaters are soon to be opened there and this will make a total of about one hundred and fifty theaters in San Francisco where motion pictures are shown.

Flinn Joins Lasky Staff

John C. Flinn, for the past three years dramatic reviewer and assistant dramatic editor of the *New York Herald*, has been engaged by the Jesse L. Lasky Feature Play Company as promotion and publicity representative and will assume his new duties within a week.

He is the second dramatic editor of a New York newspaper to join the Lasky staff, Hector Turnbull, dramatic editor of the *New York Tribune*, already having taken up scenario writing and literary work in the firm's studios at Hollywood, Cal., where he has become a member of the artistic department of the company.

Mr. Flinn comes of a family well known in newspaper work in this country. His father, John J. Flinn, for many years was a leader in journalism in Chicago and the middle West and now is prominent in Boston newspaper circles. Mr. Flinn's ability in handling the dramatic work of the *New York Herald* has been marked not only by a talent for criticism and an eye for news, but by a genuine literary capacity in the preparation of special articles on general and dramatic matters.

The Lasky company is by no means the first company to offer Mr. Flinn the charge of its publicity. He was approached by many concerns before determining to sever his newspaper connections.

Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Company, who has just returned east from Hollywood, where Miss Geraldine Farrar has begun the preparation of the extraordinary plays which will be released by the Lasky company, announces that a regular press department has been instituted in Los Angeles, under the direction of Kenneth McGaffey, at one time press representative for Messrs. Comstock and Gest, and who has held important appointments of this order under most of the large theatrical firms in New York.

With these two press departments working in unison and with the recent notable advances made by the Lasky company, one feels that exhibitors will be better served than ever before.

Nashville to Have New Theater

William H. Wassman, Nashville's pioneer motion picture man, is preparing to erect what will be one of the finest and safest motion picture theaters in the country, and the first house in Nashville to be built from the ground up for this purpose. The building to be erected for Mr. Wassman will be on the west side of Sixth avenue, North, and just north of Church street, extending back to Capital boulevard. The plans, which are being prepared by Marr & Holman, architects, call for a three-story building that will be the last word in theater construction. It will be of reinforced concrete, steel and brick construction throughout.

Drosten Now a Director

The lure of the motion picture field and its co-industries has attracted another nationally prominent and successful business man to its ranks. Fred W. Drosten, for forty years the leading jeweler of St. Louis, president of the F. W. Drosten Jewelry Company and a director of the Franklin bank, is the most recent of the shrewd investors.

Mr. Drosten has just purchased a large block of stock of the Minusa Cine Products Company, makers of the famous Minusa Gold Fibre screen, and has become a member of the board of directors. The business of the Minusa company has increased so rapidly that expansion was necessary, and its force of employes has twice doubled during the last three months.

A Large Installation of Machines

The Grand Central Palace in New York City has been converted into three motion picture theaters, and so far as arrangement and comfort devices are concerned, these theaters are beyond any like amusement resorts in the world. The Palace is known as one of the largest convention halls in this country, and when it was decided to turn this immense place into a series of motion picture theaters, six of the latest Powers motion picture projecting machines were installed, and it is a matter of some note that this is the largest installation of this kind of machinery ever made under one roof. Of these six machines, four project the pictures from the rear of the screen and the other two from the front. The hall is lighted at all times and the pictures stand out with the greatest definition and clearness. Will C. Smith, recognized as one of the greatest experts in this country on anything pertaining to projection of pictures, had entire charge of the installation of these machines and he is receiving congratulations of the moving picture trade on his wonderful success. This is one of the oddest theaters in the world, inasmuch as in all three theaters there are different pictures, and one may wander from one to the other at will without extra charge. From time to time there are receptions held by noted film stars, and at these receptions you may have the opportunity of meeting and conversing with your favorite "screen" hero or heroine.

Fresh Air Motion Pictures

The White City, Chicago, has inaugurated a new picture play policy to take the place of big band organizations as the leading free attraction feature of the park. The operating booth and picture screen are out in the open Parisian Gardens which have accommodations for ten thousand people. The Essanay six-part production, "Indian Wars Re-fought by U. S. Army," distributed exclusively through the Central States by the W. H. Bell Feature Film Corporation, Chicago, marked the opening of the new idea advertised extensively as "Fresh Air 'Movies'." The initial ten days' engagement was declared a decided success.

Davidson for Vitagraph Picture

William E. Davidson, Columbia, '09, has been selected to play the lead in the Vitagraph picture of college life, "For the Honor of the Crew," now being produced, in four parts, under the direction of W. P. S. Earle, the author of the story. Mr. Davidson is admirably suited to portray a hero of the campus, and in the boat race scene, the big thrill of the picture, will be seen rowing in a prominent college crew. He has already established himself as a motion picture actor and has also won honorable mention in college plays and in vaudeville. Mr. Davidson will be supported by an all-star cast of Vitagraph players including Muriel Ostriche, James Morrison and Edward Elkas.

Clune To Produce Films

The Los Angeles studio acquired a few weeks ago by the Famous Players from the Fiction Company, of which Louis Joseph Vance was the president, has been purchased by W. H. Clune, one of the best known exhibitors of the Pacific Coast, and known to the trade throughout the entire United States. Lloyd Brown, manager of Mr. Clune's Auditorium theater, is to be manager of production of the new company, which is to be immediately installed in the newly purchased studio for the purpose of staging four and five big feature subjects per year, which will be given their first showing in the Clune houses and afterwards released to state rights buyers in other states.

It is expected that the first production will be begun within thirty days.

New Great Northern Picture

The great number of admirers of the inimitable royal actress, Betty Nansen, will shortly be afforded an unusual treat by seeing this prominent star of Europe's galaxy in a master production of the Great Northern Film Company, 110 West Fortieth street.

This is a most elaborate picturization of the drama entitled "A Revolutionary Wedding," by the famous Danish author, Sophus Michaelis, which, under the title "A Son of the People," had a long and successful run at the New Theater, New York. Critics, at the time, praised very highly the author's selection of an interesting variant of the ordinary drama of the French Revolution with its condemnation of aristocrats and its separation of true, loving hearts. With the superb acting of Betty Nansen, as Alaine de l'Etoile, and Valdemar Psilander, the monarch of the silent drama, as Marc Arron, the rich and beautiful settings of the Great Northern Film Company, this production should meet with great success wherever shown.

Coming Lasky Productions

The Jesse L. Lasky Feature Play Company announces that it has acquired the photodramatic rights for two of the greatest comedy successes ever produced on the American stage—"The Chorus Lady" and "The Travelling Salesman," both by James Forbes and both originally produced under the management of the late Henry B. Harris. The acquisition of the rights of these two comedies is in line with the determination of the Lasky Company always to supply for its share of the Paramount releases, a certain proportion of very high class humorous photoplays.

Bringing Rival to "Cabiria"

The Picture Playhouse Film Company, Inc., American representatives of the Pasquali Company, of Turin, Italy, have just secured for distribution on the American continent the new spectacular production by the Pasquali Company entitled "The Challenge of Barletta," which critics abroad have said is in the same class with "Cabiria," "The Last Days of Pompeii," and "Spartacus," all of which have been enthusiastically received in this country. The negative has been shipped from Turin and the Picture Playhouse people have announced that they will handle the feature in an unusually big way, first installing it in a Broadway theater in New York City for an all-summer run.

To Play in Essanay Films

The Newspaper Feature Film Company of Chicago, in co-operation with the *Indiana Daily Times,* of Indianapolis, is this week bringing to a close a popularity contest in the state of Indiana, by which five of Indiana's fairest daughters will be chosen as representatives of the state to go to the Essanay studios in Chicago, there to appear in a motion picture film. The beauties are being chosen by a popularity contest conducted through the newspaper, coupons clipped from the paper enabling the subscribers to cast a limited number of votes for their favorite in the contest, and much interest is being aroused, not alone in the selection of the young ladies, but also a wholesome interest in moving pictures in general.

Panchroma Lights Used in "Plunderer"

Since the release of "The Plunderer," a Fox feature, there has been much speculation as to the identity of the lights used in photographing the mining scenes, which were taken in the South. The Panchroma Twin-Arc lamp is responsible for the wonderful clearness and unique lighting effects obtained in these scenes, and to it, also, is due some of the credit for the production's big success, because unmistakable realism in such unusual scenes as these adds a great deal to the picture's strength, whereas bad lighting and murky backgrounds weaken a picture by reflecting upon the story's setting, whether the environment be that of a real mine or of a studio. The Panchroma Twin-Arc lamp, manufactured by Allison & Hadaway of 235 Fifth avenue, New York, weighs but nineteen pounds when folded up in its little suitcase-like carrier. They can be operated any place and in any position. Some time ago the Vitagraph Company took a couple of them down into the subway, and got some thrilling views of Broadway express trains traveling at full speed.

Brevities of the Business

Chicago exhibitors are becoming aware that there is a new live wire in town. His name is Hodupp and his initials are V. H. He hails from Syracuse, N. Y., and is now in charge of the Pathe exchange of the Windy City, having been promoted from his Syracuse position as a result of the phenomenal record he made there. With only 480 theaters in his territory, Manager Hodupp was able, ere leaving his Syracuse post, to book more than one theater out of every three in the entire territory, for the "Who Pays" series, and had an even better record as regards one of the other Pathe serials. Therefore other exchange managers in Chicago can readily realize some mighty vigorous competition is going to result from Mr. Hodupp's assuming charge of the Chicago office. It is his aim to make a similarly good record in his new post. He is genial, good-natured, full of pep and ginger, and if hustling and good fellowship count for anything bids fair to achieve his aim.



Ross & Company, printers, at 507 North Clark street, Chicago, who handle much of the business of local motion picture concerns, are presenting their friends with handsome souvenir knives, one face of the knife handle bearing the recipient's name, while the other face is adorned with a tasty design and the giver's name and address. The little souvenirs are evidently much appreciated by the recipients.

Marie Tempest, the noted English commedienne, has arrived in Los Angeles to "work in the pictures." The newest convert to the screen from the stage notables will star in several productions to be staged there.

The reverberations of Geraldine Farrar's becoming welcome to Los Angeles motion picture ranks had scarcely died away when another sensation was sprung in the name of the "all-conquering motion pictures." David Horsley, owner of the Bostock Jungle and Horsley studio at Washington and South Main streets, and of the Centaur Film Company at Bayonne, N. J., wired to Mary Garden an offer of $25,000 in cash for her appearance in one feature film. This is the largest offer ever made to any individual for a single appearance before the camera.

D. W. Griffith has almost ready for production a new film. "The Mother and the Law," in which Miss Mae Marsh appears in an entirely new characterization. A "runoff" of the film indicated that in this Miss Marsh has done more remarkable work than even in "The Clansman."

The quartermaster general of the U. S. Army at San Francisco has ordered a Minusa Gold Fibre screen for the projection of pictures for the Coast Defense of California soldiers. The screen is being built at the St. Louis factory of the Minuso Cine Products Company and will go West in a few days.

"Rafferty Stops the War," the initial release of the All-Celtic Film Company, made its debut in Chicago last week in one of the city's largest and most popular picture houses, the Orpheum. Charles C. O'Hara, president of the company, is writing the stories for the All-Celtic pictures, and J. A. Fitzgerald is producing them.

Thomas Icarra, Spanish bull fighter of international reputation, arrived in Los Angeles to arrange details for the bull fight scenes of the opera "Carmen," which is to be reproduced for motion picture purposes at the Stadium July 4, 5, 11, 12, by special arrangement between the 1915 General Committee and the Jesse L. Lasky Feature Plays Company. Icarra brought with him a muchly bejeweled toreador costume, valued at $5,000.

Whittier, Cal., did not like the motion picture play "Hypocrites." Whittier motion picture censors, Mrs. G. H. Flanders, C. W. Clayton and L. A. Pickering, condemned it. The city revoked the license of C. H. Keipp, motion picture proprietor in Whittier. Keipp has filed petition for writ of review in superior court.

Pretty Katheryn Adams, who made quite a hit in the leading female lead in "The Shooting of Dan McGrew," has been engaged by Marshall Farnum for a prominent role in his next feature production for Fox. Miss Adams would like to connect with a permanent stock position and if there is an enterprising film company desirous of obtaining the services of a handsome and talented leading woman here is the chance.

Having finished "The Trade Secret," Bill Haddock will soon begin his second feature for the Gotham Film Company, featuring Miss Betty Marshall. The name of this feature will be announced next week. The reason it is not announced this week is because the management is wavering between three former Broadway successes for which it holds the motion picture rights.

Harry Spingler, playing in "The Bondman" for the Fox Film Corporation, has just returned from a fishing trip on which he alleges he didn't capture the biggest fish of the crowd. Few piscatorial experts could thus restrain themselves.

The "Original Mrs. Tom Thumb" and her second husband, Count Magri, both members of the "Pee-wee Picture Players," celebrate today the thirtieth anniversary of their wedding, which took place in Holy Trinity Church. P. T. Barnum acted as best man.

Sumner Gard, remembered for his splendid performance in "The Spendthrift" at the Hudson theater; in "Brewster's Millions" at the New Amsterdam theater, and with Arnold Daily in "You Never Can Tell," has been engaged by the World Film Corporation to portray the juvenile lead in the new William A. Brady picture, "The Imposter." Jose Collins and Alec Francis, and in addition Robert Cummings, Dorothy Fairchild and a host of lesser lights will be seen.

Colonel William N. Selig, president of the Selig Polyscope Company and owner of the Selig Jungle-Zoo recently opened at Los Angeles, erected the first motion picture studio on the Pacific coast over seven years ago.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	165	....
Biograph Co	55	63
General Film Corp. *pref.*	45	50
Majestic Film Mfg. Co.	145	170
Mutual Film Corp. *pref.*	53	57
Mutual Film Corp. *com.*	59	63
North American Film Corp. *pref.*	50	60
North American Film Corp. *com.*	50	56
New York Motion Picture Corp.	73	79
Reliance Motion Picture Corp *com.*	20	30
Thanhouser Film Corp.	4	*4½
Universal Film Manfg. Co.	140	....
World Film Corp.	4⅛	*4⅝

*Par $5.00

Mutual Film Corporation—Full information is now in the hands of the public in regard to this company. J. R. Freuler, president of the North American Film Corporation, was the unanimous choice of the directors for the position of president of the Mutual Film Corporation. Samuel M. Field of Milwaukee, in addition to becoming a director, succeeds Mr. Seligsberg as general counsel for the company. There have not been many transactions in either the preferred or common, but present inquiries would indicate a return to the old activity which these securities usually enjoyed.

World Film Corporation—Declared an initial dividend of 15 cents per share, payable July 15th to stockholders of record July 6. This amounts to 3% on a par of $5.00.

North American Film Corporation—As the "Million Dollar Mystery" did not reach the $1,000,000 mark in bookings until the seventeenth week and "The Diamond from the Sky" now has bookings of over $700,000 and has until about August 30 in which to equal the above figures, it would seem possible that another record may be made.

New York Motion Picture Corporation—After being in a rut for the past two weeks has now recovered somewhat and buying is better than the selling.

The K. & R. Film Company has succeeded in securing a place on the Loew Circuit for its multiple reel feature, "Silver Threads Among the Gold," presenting Richard J. Jose. Mr. Miengold, manager of the film department of the Loew concern, gave the film its initial showing at the New York theater, Sunday, June 20, where it was well received.

The Cincinnati-Buckeye Film Company has sent out announcements of its removal to the new offices in the Strand building, 531 Walnut street, Cincinnati, Ohio.

Since the very first release of the Peaceful Rafferty series they have made a reputation for themselves with exhibitors and the public all over the country and the producers are sparing neither time nor money to make them the best comedy films of the year. "Rafferty, a Delegate to the Convention," in two parts, will be the next release and will have a cast of over three hundred people, headed by the popular Joe Sullivan, in the title role of Rafferty. J. A. Fitzgerald, of course, will direct it.

Richard Stanton has commenced a big feature production for the N. Y. M. P. Corporation, with the famous actor Willard Mack being starred and with Enud Markey playing opposite to Mr. Mack. "Aloha," the photoplay in question, should prove sensational and gives the artists great opportunities.

Robert Cummings, who has just finished as the heavy in the new William A. Brady World Film picture, "The Cub," has been specially engaged to appear in the newest William A. Brady photoplay, "The Imposter," which will be produced at the World Film studios.

"Colonel Carter of Cartersville," the long imminent Burr McIntosh five-reeler on F. Hopkinson Smith's pretty story of



Motion picture camera men and still photographers in the employ of the Hearst-Selig News Pictorial, who were on the job when the U. S. S. Arizona was launched recently, covering the event in a manner in which no other topical film maker surpassed.

southern life and sentiment, will soon be seen on the screen. It will be put on by the World Film Corporation.

Tom Forman spent several days in San Francisco with George Melville and his company, including Fanny Ward, this week. Scenes for "The Marriage of Kitty" were taken.

Six Nicholas Power machines are the power behind the projection in the three big theaters recently opened in the Grand Central Palace, New York. Much comment has passed about the wonderfully clear projection in Madison Square Gardens, where two Cameragraph 6A's throw crystal-clear pictures upon a screen three hundred feet away.

The Oliver Morosco Photoplay Company announces as its latest capture from the stage, Juan de la Cruz of the Royal Opera House of Copenhagen and one of the ablest and handsomest men in Grand opera, who has accepted flattering terms to appear before the motion picture camera.

In rearranging the personnel of its companies, so as to obtain the greatest maximum of efficiency, the Vitagraph Company has assigned Leah Baird to play leads opposite Maurice Costello.

Harvey Gates, formerly associate editor of "The Universal Weekly" and now connected with the western scenario department of the Universal is at work on a screen adaptation of Augustus Thomas' four-act drama, "Colorado," in which Hobart Bosworth is to star.

Richard Markwell has been engaged for the Reliance-Majestic forces. He becomes a member of the permanent stock companies and will be cast prominently. He has had many years on the speaking stage and has appeared in the support of many stars.

Little Will Archie is a very busy little chap making a series of "Pee-wee" comedies for the Headline Amusement Company. He is financially as well as artistically interested in the Headline Company, and consequently a great many important details are left to him.

Mary Fuller, the Universal star, and a company of fifty players, sailed from New York on board the "City of Louis" for Savannah, where they will remain for two or three weeks to take exterior scenes in the big three-reel production "Under Southern Skies."

Harry Gribbon, well-known comedian, has recently been added to the big L-Ko company, where he is doing some big comedy features.

It is said that Julian Eltinge, the popular actor, is considering a proposal from the Selig Polyscope Company to apear in a forthcoming Selig Red Seal play.

There is a remarkable display of fashionable gowns in the banquet scene of "Secretary of Frivolous Affairs," the Mutual Master picture in four parts, which is released July 8th.

Oscar A. C. Lund has returned from a three weeks' trip to San Francisco, and the Mojave and Yosemite valley where he has been taking exteriors in the production of his first Universal release, a four-reel feature entitled "Just Jim."

Over five hundred veterans of the G. A. R. headed by Admiral Sigsbee and Admiral Marix, who investigated the sinking of the Maine, and several other prominent men appeared before the camera last week at the Vitagraph studio in connection with a picture to arouse patriotic enthusiasm.

The alluring Virginia Kirtley has returned to the Selig fold after a short absence.

The June issue of *Export American Industries* contains an extensive article on submarine photography, the subject being the late Williamson expedition, written by Arthur J. Lang, manager of the export department of the Nicholas Power Company. Written in an interesting narrative form, the article makes good reading matter, as well as being edifying.

It has been definitely decided that John Adolfi will direct "The Governor and the Boss," the big production in which Emmet Corrigan, one of the thirty Broadway stars to join the Universal, will be featured.

Tom Mix, the cowboy actor who stars in Selig Western plays, has left Los Angeles, California, with a company of players for Las Vegas, N. Mex., where he will produce big outdoor stuff. Mix expects to furnish his own ideas for the pictures and will do his own directing.

Otis Turner is directing with Hobart Bosworth in the production of Joseph Medill Patterson's novel, "A Little Brother of the Rich." Mr. Bosworth plays the part of Leaverington, the old actor.

George Ridgwell who has been an editor in the Scenario Department last week joined the ranks of the directors of the Vitagraph Company, his first effort along this line being to produce "Old Good for Nothin'," a one-reel rural comedy. Jay Dwiggins, Edna Robbins and Bobby Connelly had the leading parts in the play.

The new fire engine house which has been under construction for four months was dedicated at Universal City this week. The dedication took only a few minutes and afterward Burton King used the fire apparatus in his latest sensational production, "Out of the Flames," a three-reel feature written for the company by F. McGrew Willis.

Effie Shannon and Herbert Kelcey have signed with the Universal Film Manufacturing Company to appear in a big feature production. This is the first venture into the films made by this famous pair of Broadway stars.

After an absence of more than eight months, Hazel Buckham, a former Universal lead, has joined the Universal companies at the West Coast.

The Chamber of Commerce of San Jose, Calif., has notified the Selig Polyscope that a cordial reception awaits the tourists of the Selig Exposition Flyer when the trains arrive in that city the morning of July 14th.

Miss Fritzi Brunette, who has played leads in several well known companies, has been added to the Selig Polyscope Company's forces at the Edendale, Calif., studios. She will assume the leading feminine roles in forthcoming releases, both single and multiple reels.

According to an announcement made recently by the Vitagraph Company of America, that company has completed three thousand subjects since it began business. These subjects, which have been one or more reels in length have touched on every conceivable subject and comedy, drama, tragedy and farce have all been portrayed.

The Engineers and Architects' Association met recently at Universal City where they were shown through the plant and initiated into the mysteries of photoplay production. For two hours they visited the various buildings one by one and commented as they went along on the wonders therein.

Elsie Jane Wilson, who played the lead with the "Everywoman" legitimate company and is well known on the Australian stage, has arrived in Universal City where she will play leading roles in the place of Pauline Bush with Joseph De Grasse.

FILM FOLK FLASHES

After four years away from her home town, Chicago, during which time she had no opportunity to visit her mother or other relatives, Betty Schade was informed this week that she had been chosen to accompany the Smalleys to Chicago to assist in the production of their forthcoming eight-reel feature.

On the Fourth of July the Keystone Film Company's studios will be the scene of a barbecue and general celebration. Mack Sennett, managing director of the Keystone, has made arrangements with Captain Steve Corola to stage a monster athletic carnival and nothing will be lacking to make the day one long to be remembered by those who are fortunate to be present. All of the Keystone celebrites will be in attendance and there will be ample provision for a big aggregation of well developed appetites.

Walter Wright has gone to San Diego for a few days' rest. Mr. Wright is one of the busiest of the staff of Keystone directors now working under the supervision of Mack Sennett and finds little time for relaxation.

ROLL OF STATES

ALABAMA.

Articles of incorporation have been filed by the Gulf Coast Motion Picture Film Company at Mobile to engage in the manufacture and sale of motion pictures and the purchase of motion picture photoplays. Walter G. Bevill is president of the company.

ARKANSAS.

The Olympia airdome at Heber Springs has been purchased by Clarence Frauenthal, who will reopen it as soon as he installs new equipment.

CALIFORNIA.

A permit was recently granted to P. N. Hunt for the erection of an airdome motion picture theater at Lodi. It is expected the airdome will be ready for business in about two weeks.

P. N. Hunt of Willows has secured a lease on R. L. Graham's lot on North Sacramento street, Lodi, and will erect an airdome motion picture house in the near future.

CONNECTICUT.

D. W. Hook has sold his interest in the Empire theater at Putnam to O. C. Bowen and F. E. Battles. Mr. Bowen will have charge of the theater.

FLORIDA.

Announcement has been made that the new Arcade theater being built and equipped on West Adams street between Main and Laura streets, Jacksonville, will be opened to the public on June 21.

GEORGIA.

The Hayes motion picture theater at Madison was destroyed by fire on June 9.

ILLINOIS.

United Film Service Company of Chicago, Chicago; capital, $100,000; incorporators, D. J. Chatkin, A. A. Chatkin, W. E. Franck.

Plans are under way for the erection of a building at Fifty-fifth street and Ellis avenue, Chicago, to contain a moving picture theater. The building will be owned by Adolph Raphael, will cost $140,000 and the theater will have a seating capacity of 1,000 persons.

Robert Weik, proprietor of the Princess moving picture theater at Rochelle, has sold his interest in the business to A. J. Weik of Chicago, who took immediate possession of the theater.

Plans are under way for the erection of a motion picture theater at Minonk, by Harm Hinrichs. The building will be of brick with an elaborate front and will cost about $4,000.

IOWA.

Managers Brown and Anderson of the Princess theater at Boone, recently had a Minusa gold fibre screen installed in theater without interrupting the program at the Princess.

KANSAS.

An explosion of unknown origin which occurred on the stage of the Electric theater, 546 Minnesota avenue, Kansas City, recently destroyed about $1,000 worth of fixtures and scenery.

KENTUCKY.

Hazard Motion Picture Company, Hazard; capital, $1,000; incorporators: Toni Zoellers, W. B. Oelze and B. P. Wooten.

LOUISIANA.

Plans were completed recently by the Saenger Amusement Company for the erection of a $75,000 moving picture theater at Alexandria. The theater will be one of the finest in the South and will have a seating capacity of 750. The front will be of terra cotta, while the lobby will be of imported Italian marble.

MARYLAND.

Plans are under way for the erection of a photoplay house by the Lord Calvert Theater Company at Baltimore. The theater will be located at Fulton avenue and Baker street and will be unusually elaborate.

MICHIGAN.

Extensive improvements are being made in the Bijou theater at Sault Ste. Marie. The interior of the theater will be entirely remodeled and the theater will be made convenient and up-to-date in every way.

An immense moving picture theater will be built at the southeast corner of Grand River avenue and Bagg street, Detroit, by the Astor Theater Company in the near future. The building will be 155 feet by 172 feet and will cost $250,000. The seating capacity will be 2,500 and will be entirely on one floor. A $3,500 pipe organ, said to be the largest in the country, will be installed. The theater is expected to be completed early next year.

MINNESOTA.

The Orpheum motion picture house at Duluth, which has been dark for several weeks, soon will be opened by R. D. Hadfield, who recently gained control of the theater. The building will be renovated and repaired before being opened.

The Lake Amusement Company of Minneapolis recently obtained a permit to erect a brick motion picture theater on the north side of University avenue, between Asbury and Snelling avenues. The theater will cost $18,000.

Otto Raths recently sold the Gaiety theater at 477 Wabasha street, St. Paul, to Miss Cora Castritious. The new owner took immediate possession.

MISSOURI.

The Star theater at Kahoka was recently damaged by fire to the extent of $300.

Work is rapidly progressing on the new Electric theater at St. Joseph and same is expected to be ready for opening about August 15.

MONTANA.

Extensive improvements are being made in the Family theater at Helena by the new managers, Kernan & Freeman. A new lighting and ventilating system will be installed and other improvements will be made in order to make it in every way comfortable.

NEW JERSEY.

Ground will be broken next October for a new theater on the Stauffer plot on Cookman avenue, Asbury Park, by the Rosenberg interests.

A corporation to be known as the Monmouth County Theaters Company is now being formed, with a capital stock of $150,000, to handle the new theater proposition. The theater will cost $125,000, and will have a seating capacity of 2,000 persons.

NEW YORK.

Sun Photo Play Company, motion pictures, $10,000; L. Auerbach, W. C. Thompson, A. C. Langan, 21 West 58th street, New York.

The Consolidated Amusement Company of Jamestown. Capital, $250,000. To manufacture, sell and deal in and with motion picture films, stereopticon machines. Incorporators: E. A. Donelson, J. C. Brown, Jamestown.

Venus Amusement Company, Buffalo, $30,000; Anton Del Belle, Peter S. Mazuca, Anton Lazzari, Buffalo.

A petition in bankruptcy has been filed against the United Film Service, Inc., distributors of motion picture films, of No. 130 West 46th street, New York.

NORTH DAKOTA.

H. & S. Photoplay Company, Mandan, Morton County, capital stock, $20,000, incorporators, H. L. Hartman, Olga L. Hartman and Rex H. Sanders, all of Mandan.

OHIO.

Through a realty deal consummated recently, a syndicate composed of Pittsburg moving picture men has taken a fifteen-year lease on space in the Erie building at Prospect avenue and East 9th street, which is to be remodeled immediately into one of the finest film houses in Cleveland. The theater will be known as the Rose Garden theater and will have a seating capacity of 1,000 persons. It is expected same will be ready for occupancy about September 1.

OKLAHOMA.

Mid-Western Film Manufacturing Company of Oklahoma City. Capital stock, $50,000. Incorporators: R. L. Smith, L. P. Arnold, G. B. Hale of Oklahoma City.

Oklahoma National Motion Picture Company, Durant; W. S. Sterrett, E. M. Evans, W. J. Head, Durant. Capital stock, $5,000.

The Choctaw Railway and Lighting Company recently purchased the San Suci Dome theater at McAlester. F. J. Walker has been appointed manager of the theater.

The Mid-Western Film Manufacturing Company, Oklahoma City, capitalized at $50,000; incorporators, R. L. Smith, L. P. Arnold and G. B. Hale.

L. W. Brophy, owner of the Yale Theater Company, announces that he will build a new moving picture theater at Muskogee in the near future to take the place of the old Yale. The new theater will be strictly modern and will, when completed, be one of the finest and best equipped moving picture theaters in the state.

PENNSYLVANIA.

James Gipp recently broke ground for the erection of a new moving picture theater at the corner of Chambers and Hudson streets, Easton. The new theater is to be erected by the Phillipsburg Amusement Company. It will be 90 by 40 feet, fire proof and one-story in height. It is to be completed by September 1 and Joseph Tirrell will be the manager.

Richard and William Jennings, pioneer moving picture developers in Greensburg, have disposed of their moving picture theater, the Grand, to Charles D. Case. Mr. Case will have personal charge of his new venture and announces the same high class attractions provided by the Jennings brothers, and in addition intends to add new features to the bill of attractions.

Corporation papers shortly will be filed by the Hartford Film Corporation, a concern which will begin the manufacture of moving picture films in Philadelphia.

Work on the largest motion picture theater in Harrisburg will be started soon when the Victoria and the Photoplay theaters will combine, furnishing a seating capacity of 2,200. The fact was learned when Athens George and K. Hameweri took over the option on the lease of the Photoplay from Isaac Silverman. The new house will be thrown open on or about September 1.

The Strand, Newcastle's latest photoplay house, was opened to the public on June 9. The theater is one of the most attractive theaters in the state, all the necessary conveniences which go to make a modern photoplay theater having been incorporated in the building.

Conveyance was made recently of the motion picture theater at the southeast corner of Twenty-sixth and Somerset streets, Philadelphia, by the Somerset Amusement Company to Barbara Ruhland, subject to mortgages of $6,000. The property occupies a lot 102x59 feet, and is assessed at $15,000.

Work has been started on a new airdome to be built on the Chester road, Leiperville. The theater will have a seating capacity of over 700 persons and will be managed by J. Frank Moore.

Silverman Brothers, owners of the Pastime theater at Altoona, have installed one of the very latest 1915 model 6-A motor-driven Powers Cameragraph.

SOUTH CAROLINA.

The building at the corner of Main and North streets, Greenville, now occupied by the Casino theater, one of the most popular and oldest moving picture houses in the city, will be razed and a modern new structure, to cost, when completed and fully furnished, approximately $15,000, is the announcement made by the Greenville Amusement Company, proprietors. Work will be commenced at once and the new house will be opened within two months. The Greenville Amusement Company is made up of three stockholders, Ben Cleveland, Chas. W. Lively and S. A. Quinnerly, the latter being the manager of the theater.

SOUTH DAKOTA.

Workmen began the erection of the Lyric theater, destroyed by fire last winter, at Redfield. The new plans will provide a more commodious gallery and better facilities for taking care of crowds. Mr. Greenman, who since the fire has been conducting the Phoenix theater as a moving picture show, asserts that the new Lyric will be ready for its opening night not later than August 1.

I. B. Greengard of Mandan, North Dakota, has opened a picture show in Milbank.

C. C. Baker, proprietor of the Dreamland theater, Britton, has closed arrangements for the erection of a fine new $10,000 theater on the H. L. Stokes property. The building will be ready for occupancy about August 1.

Hecla will have a picture show in the future.

Theodore Hull has assumed the management of the opera house in Raymond and will shortly open a picture show.

TENNESSEE.

The latest addition to Nashville's field of motion picture houses, the Parthenon, opened its doors to the public on June 1.

The Lyric theater on Madison avenue, Memphis, was slightly damaged by fire.

At an early date the new motion picture theater for Nashville will be started by architects Marr and Holman for W. H. Wassman. The building will be a three-story structure of reinforced concrete, steel and brick, with a handsome terra cotta front, situated on Sixth avenue and on Capital boulevard. It is expected to be completed by January 1.

Dixie Theater Company, Henry county; incorporators, A. B. Scates, J. N. Carrier, J. R. Rison, Jr., Dan Damas, Jr., C. V. Ezell; moving picture theater; capital stock, $10,000.

TENNESSEE.

A charter has been issued to the Conner Producing Company of Nashville, a concern that will engage in the business of producing and presenting motion picture plays. The company has a capital stock of $3,000. The incorporators are: Joshua Brown, S. J. Conner, Vera S. Anderson, J. D. Boyle, Laurent Brown, J. H. Clark, Lillian L. Shearon, W. B. Shearon and Otto C. Gilmore.

TEXAS.

The Wonderland theater at Coffman, has had a Minusa screen installed and will be ready to entertain its audiences by the time this article is in print. The Wonderland is to be complete and up to date in every respect, and the management of J. T. Hatch insures good pictures and a well balanced program.

The new $20,000 Aztec motion picture theater at Eagle Pass was recently opened to the public. The Aztec theater is one of the most attractive theaters in West Texas and has a seating capacity of 600 persons.

H. J. Gould recently purchased the Rex theater at Waco, and will show first class motion pictures.

VERMONT.

The Casino theater on Church street, Burlington, has been sold by F. L. Smith to Mrs. H. E. Spear, who has already taken possession. The theater will be remodeled and improved, the interior decorations entirely changed and the seating capacity of the house probably increased later on.

VIRGINIA.

Supplemental certificates: Prudential Film Corporation, Richmond; changing powers of preferred stock.

Amendment to the charter of the Alliance Films Corporation, Richmond, reducing capital stock from $5 to $1 per share, eliminating provision for preferred stock.

Plans are under way for the erection of an airdome on North Main street, Winchester, by Messrs. F. H. and Heiman H. Hable. There will be a seating capacity of 1,000, and the new building will be devoted exclusively to motion pictures. It will be opened about May 29.

Ghent Theater Company, Incorporated, Norfolk. Maximum capital stock, $15,000; minimum, $2,500; par value, $50. H. C. Hoggard, Jr., president; F. N. Crocker, secretary; F. B. Howard, treasurer—all of Norfolk. Purposes: operate moving picture shows.

Amendment to charter of Equitable Film Corporation, Richmond, changing its name to Equitable Motion Pictures Corporation, and increasing its capital stock from $2,000,000 to $3,000,000, providing for $500,000 preferred stock.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	6-28	His Fatal Shot	Biograh	1,000
D	6-28	Trapped	Essanay	1,000
D	6-28	The Bondwoman	Kalem	3,000
D	6-28	The Man Who Did Not Die	Lubin	2,000
D	6-28	The Girl and the Reporter	Selig	2,000
T	6-28	Hearst-Selig News Pictorial No. 51	Selig	1,000
C	6-28	Mr. Jarr and the Captive Maiden	Vitagraph	1,000

Tuesday.

D	6-29	Love's Melody	Biograph	2,000
D	6-29	Providence and Mrs. Urmy	Essanay	3,000
C	6-29	The Merry Moving Men	Kalem	1,000
C	6-29	Her Choice	Lubin	1,000
D	6-29	On the Border	Selig	1,000
D	6-29	The Hand of God	Vitagraph	1,800
E	6-29	A Cute Little Bear	Vitagraph	200

Wednesday.

C	6-30	Cartoons in the Hotel	Edison	1,000
C	6-30	Dud Resolves Not to Smoke	Essanay	1,000
D	6-30	The Accomplice	Kalem	2,000
D	6-30	The Path to the Rainbow	Lubin	3,000
D	6-30	The Mystery of Dead Man's Isle	Selig	1,000
C	6-30	The Evolution of Cutey	Vitagraph	1,000

Thursday.

D	7-1	Fate's Healing Hand	Biograph	1,000
C	7-1	A Countless Count	Essanay	1,000
D	7-1	By the Flip of a Coin	Lubin	2,000
C	7-1	A Harmless Flirtation	Mina	1,000
D	7-1	The War o' Dreams	Selig	3,000
T	7-1	Hearst-Selig News Pictorial No. 52	Selig	1,000
C	7-1	The Honeymoon Pact	Vitagraph	1,000

Friday.

D	7-2	The Sands of Dee	Biograph	1,000
D	7-2	The Tragedies of the Crystal Globe	Edison	3,000
D	7-2	The Little Prospector	Essanay	1,000
C	7-2	The Suffragette Sheriff	Kalem	1,000
D	7-2	Her Mother's Secret	Lubin	1,000
C	7-2	Hunting a Husband	Vitagraph	1,000

Saturday.

D	7-3	Luxurious Lou	Biograph	1,000
D	7-3	Was It Her Duty?	Edison	1,000
D	7-3	The Inner Brute	Essanay	2,000
D	7-3	The Midnight Limited	Kalem	1,000
C	7-3	A Day on the Forge	Lubin	1,000
D	7-3	The Trail to the Puma's Lair	Selig	1,000
D	7-3	The Criminal	Vitagraph	3,000

Monday.

D	7-5	The Summoning Shot	Biograph	1,000
D	7-5	A Boomerang of Blood	Essanay	1,000
D	7-5	The Seventh Commandment	Kalem	3,000
D	7-5	A Story of the Past	Lubin	2,000
D	7-5	A Studio Escapade	Selig	2,000
T	7-5	Hearst-Selig News Pictorial No. 53	Selig	1,000
C	7-5	The Revolt of Mr. Wiggs	Vitagraph	1,000

Tuesday.

D	7-6	The Smuggler's Ward	Biograph	2,000
D	7-6	The Rajah's Tunic	Essanay	2,000
C	7-6	Some Romance	Kalem	1,000
C	7-6	The Cannibal King	Lubin	500
C	7-6	Ping Pong Woo	Lubin	500
D	7-6	The Coyote	Selig	1,000
D	7-6	The Man from the Desert	Vitagraph	3,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig. Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	7-7	It May Be You	Edison	1,000
C	7-7	Dreamy Dud in King Koo Koo's Kingdom	Essanay	1,000
D	7-7	The Frame-Up	Kalem	2,000
D	7-7	Hamlet	Knickerbocker	3,000
D	7-7	The Beast	Lubin	2,000
D	7-7	The Adventure Hunter	Selig	1,000
C	7-7	The White and Black Snowball	Vitagraph	1,000

Thursday.

D	7-8	The Claim of Honor	Biograph	1,000
C	7-8	Education	Essanay	1,000
D	7-8	Whom the Gods Would Destroy	Lubin	3,000
C	7-8	A Night's Lodging	Mina	1,000
D	7-8	Ebb Tide	Selig	3,000
T	7-8	Hearst-Selig News Pictorial No. 54	Selig	1,000
C	7-8	Bertie's Stratagem	Vitagraph	1,000

Friday.

C	7-9	A Timely Interception	Biograph	1,000
D	7-9	Eugene Aram	Edison	4,000
D	7-9	Broncho Billy Well Repaid	Essanay	1,000
D	7-9	Hiding from the Law	Kalem	2,000
D	7-9	Money! Money! Money!	Lubin	1,000
C	7-9	Love's Way	Vitagraph	1,000

Saturday.

D	7-10	Old Offenders	Biograph	1,000
D	7-10	The Brand of Cain	Edison	1,000
D	7-10	The Counter Intrigue	Essanay	3,000
D	7-10	A Wild Ride	Kalem	1,000
C	7-10	The New Valet	Lubin	1,000
D	7-10	Bound by the Leopard's Love	Selig	1,000
C	7-10	Insuring Cutey	Vitagraph	2,000

V. L. S. E. Program

4-26	Graustark	Essanay	6,000
5-3	The Carpet from Bagdad	Selig	5,000
5-10	The College Widow	Lubin	5,000
5-17	Island of Regeneration	Vitagraph	6,000
5-24	The Slim Princess	Essanay	4,000
5-31	The Millionaire Baby	Selig	6,000
6-5	The Sporting Duchess	Lubin	5,000
6-14	Sins of the Mothers	Vitagraph	5,000
6-21	The White Sister	Essanay	5,000
6-21	The Rosary	Selig	7,000
7-5	The Valley of Lost Hope	Lubin	5,000

Mutual Program

Monday.

D	6-28	By Whose Hand?	American	2,000
D	6-28	The Show Down	Reliance	1,000
C	6-28	Title not reported	Keystone	

Tuesday.

D	6-29	Crossed Wires	Thanhouser	2,000
C	6-29	The Kid Magicians	Majestic	1,000
D	6-29	The Madonna	Beauty	1,000

Wednesday.

D	6-30	The Sea Ghost	Broncho	2,000
D	6-30	A Good Business Deal	American	1,000
D	6-30	In Old Mexico	Reliance	1,000

Thursday.

D	7-1	The Failure	Domino	2,000
C	7-1	Title not reported	Keystone	
T	7-1	Mutual Weekly No. 26	Mutual	1,000

Friday.

D	7-2	His Mother's Portrait	Kay-Bee	2,000
C	7-2	The Silent Co-ed	Falstaff	1,000
D	7-2	A Woman Scorned	American	1,000

Saturday.

D	7-3	Little Marie	Reliance	2,000
C	7-3	Title not reported	Keystone	
C	7-3	One Good Cook	Royal	1,000

Sunday.

D	7-4	The Old High Chair	Majestic	2,000
C	7-4	Mr. Wallack's Wallet	Komic	1,000
D	7-4	His Two Patients	Thanhouser	1,000

Monday.

D	7-5	Mountain Mary	American	2,000
C	7-5	The Healers	Reliance	1,000
C	7-5	Title not reported	Keystone	

Tuesday.

D	7-6	A Maker of Guns	Thanhouser	2,000
C	7-6	The Hired Girl	Majestic	1,000
C	7-6	The Guy Upstairs	Beauty	1,000

Wednesday.

D	7-7	Tools of Providence	Broncho	2,000
D	7-7	The High Cost of Flirting	American	1,000
D	7-7	The Fortification Plans	Reliance	1,000

Thursday.

D	7-8	The Ace of Hearts	Domino	2,000
C	7-8	Title not reported	Keystone	
T	7-8	Mutual Weekly No. 27	Mutual	1,000

Friday.

D	7-9	The Hammer	Kay Bee	2,000
C	7-9	Mme. Blanche, Beauty Doctor	Falstaff	1,000
D	7-9	At the Postern Gate	Reliance	1,000

Saturday.

D	7-10	The Headliners	Reliance	2,000
C	7-10	Title not reported	Keystone	
C	7-10	They Ran for Mayor	Royal	1,000

Sunday.

D	7-11	The Mountain Girl	Majestic	2,000
C	7-11	Beppo, the Barber	Komic	1,000
D	7-11	Tracked Through the Snow	Thanhouser	1,000

Universal Program

Monday.

D	6-28	The Cheval Mystery	Victor	3,000
	6-28	No release this week	Imp	
C	6-28	The Mechanical Man	Joker	1,000

Tuesday.

D	6-29	In the Name of the King	Gold Seal	2,000
	6-29	Title not reported	Rex	
C	6-29	When Hubby Grew Jealous	Nestor	1,000
D	6-29	Simple Polly	Rex	1,000

Wednesday.

D	6-30	The Grail	Laemmle	2,000
	6-30	No release this week	L-Ko	
T	6-30	Animated Weekly No. 173	Universal	1,000

Thursday.

D	7-1	Vanity	Rex	2,000
D	7-1	The Old Grouch	Big U	1,000
C	7-1	The Cameron Sisters and the Miniature Circus	Powers	800
E	7-1	Marvels of the Insect World	Powers	200

Friday.

D	7-2	The Marble Heart	Imp	4,000
	7-2	No release this week	Victor	
C	7-2	When the Spirits Moved	Nestor	1,000

Saturday.

D	7-3	Jane's Declaration of Independence	101 Bison	2,000
D	7-3	Fifty Years Behind	Powers	1,000
C	7-3	A Skin Game	Joker	1,000

Sunday.

D	7-4	The Advisor	Big U	1,000
D	7-4	Billie's Baby	Laemmle	1,000
C	7-4	The Curse of Work	L-Ko	2,000

Monday.

D	7-5	The Little White Violet	Victor	2,000
D	7-5	The Wrong Label	Imp	1,000
C	7-5	Right Off the Reel	Joker	1,000

Tuesday.

D	7-6	The Crown of Death	Gold Seal	2,000
D	7-6	Steady Company	Rex	1,000
C	7-6	When Their Dads Fell Out	Nestor	1,000

Wednesday.

C	7-7	Betty's Dream Hero	Laemmle	2,000
C	7-7	The Child Needed a Mother	L-Ko	1,000
T	7-7	Animated Weekly No. 174	Universal	1,000

Thursday.

D	7-8	Souls in Pawn	Rex	3,000
	7-8	No release this week	Big U	
C	7-8	Baffles Aids Cupid	Powers	1,000

Friday.

D	7-9	Copper	Imp	2,000
D	7-9	The Violin Maker	Victor	1,000
C	7-9	Lizzie Breaks into the Harem	Nestor	1,000

Saturday.

D	7-10	The Ulster Lass	101 Bison	2,000
D	7-10	Was She a Vampire?	Powers	1,000
C	7-10	Baby Bumps Gets Pa's Goat	Joker	600
E	7-10	Cartoon Along the Nile	Joker	400

Sunday.

D	7-10	The Closing Chapter	Big U	3,000
D	7-10	Martin Lowe, Fixer	Laemmle	1,000

United Film Program

Monday.

D	6-28	The Unpardonable Sin	Ideal	2,000

Tuesday.

C	6-29	Bumped for Fair	Superba	1,000

Wednesday.

D	6-30	In Leash	Empress	2,000

Thursday.

C	7-1	When Quality Meets	Luna	1,000
C	7-1	They're In Again	Starlight	1,000

Friday.

D	7-2	The Gambler's Daughter	Premier	2,000

Saturday.

D	7-3	Montana Blunt	Lariat	2,000

Miscellaneous Features

The Japanese Mask	Pathe	3,000
Police Dog No. 5	Pathe	250
Jeypoor, the Rose City	Pathe	250
School in New Guinea	Pathe	250
Picturesque France, Lower Brittany	Pathe	250
When the Lion Roared	Pathe	1,000
For the Commonwealth	Balbao Pathe	3,000
The Dawn of a Tomorrow	Famous Players	5,000
The Wild Goose Chase	Lasky	5,000
The Alien	Select	9,000
Her Own Way	Popular Plays & Players	5,000
Little Miss Brown	Brady	5,000
The Sporting Duchess	Lubin	6,000
The Lonesome Heart	American Master Picture	4,000
Her Shattered Idol	Majestic Master Picture	4,000
Pro Patria	Great Northern	5,000
Pathe News, No. 47	Pathe	1,000
Pathe News, No. 48	Pathe	1,000
Nick Winter and the Masked Thieves	Pathe	3,000
Man to Man	Balboa-Pathe	1,000
Whiffles' Busted Alibi	Pathe	1,000
Pomp of Earth	Balboa-Pathe	3,000
The Arab	Lasky	5,000
Fighting Bob	Rolfe	5,000
Fine Feathers	World	5,000
Pathe News No. 53	Pathe	1,000
Pathe News No. 54	Pathe	1,000
The Dictator	Famous Players	5,000
Snobs	Lasky	5,000
Up from the Depths	Reliance Master Picture	4,000
The Reward	N. Y. M. P. Master Picture	4,000
The Black Box	Universal Special	30,000
Away in the Way	Dyreda	5,000
The Moonstone	Shubert	5,000
The Face in the Moonlight	Brady	5,000
The Battle of Przemysl	American Correspondent	4,000
Little Pal	Famous Players	5,000
The Flaming Sword		5,000
The Flying Twins	Thanhouser Master Picture	4,000
The Heart of Lady Alaine	Great Northern	4,000
My Best Girl	Rolfe	5,000
The Devil's Daughter	Fox	5,000
The Rugmaker's Daughter	Bosworth	5,000
Rafferty Stops a Marathon Runner	World Comedy	1,000
Mike and Myer Go Fishing	World Comedy	1,000
The Tangles of Pokes and Jabs	World Comedy	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, American, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Joker.
TUESDAY: Gold Seal, Nestor, Rex.
WEDNESDAY: Animated Weekly, Laemmle.
THURSDAY: Big U, Rex, Powers.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Big U, Laemmle.

Brief Stories of the Week's Film Releases

General Program

The Seventh Commandment—(THREE REELS)—KALEM—An all-star cast. Jennie Craig's husband deserts his wife and daughter because he is compelled to flee from the wrath of Amos Mitchell, who vows to make Craig pay a terrible price for the wrong he has caused. Years later Craig, a wealthy man and a candidate for the mayorality, hires Mitchell, whom he does not recognize, as his secretary and Mitchell in turn sends for Dorothy, offering her a position as Craig's stenographer. Jennie appears in the town and Dick Wallace, a reporter, who loves Dorothy, learns that she is blackmailing Craig. On the day of his election Craig, highly excited, drinks heavily and makes love to Dorothy, but the girl flees to her room. The reporter comes in just in time and tells Craig of his relationship to Dorothy. Jennie enters the house and the sight of her drives Mitchell mad. Wallace endeavors to comfort heart-broken Dorothy.

Road O' Strife—CHAPTER 13; OR "THE MAN WHO DID NOT DIE"—LUBIN—Professor Gershom returns to consciousness in the hospital and upon hearing of Alene's being freed from prison takes the silver cup from the office of the hospital and goes to her. He takes her to a lawyer's office and there tells them that Alene is the Princess of Urania. For further review, see page 67, this issue.

Hearst-Selig News Pictorial No. 51.—SELIG—JUNE 28—Admiral Benson, chief of naval operations, assists in laying keel for new transport at Philadelphia, Pa.; Leland Stanford, Jr., University sends crew to regatta at Poughkeepsie, N. Y.; crusade begun against short weight measure in New York; Hawaii delegation at fair hold carnival on lagoon in front of Fine Arts Building, San Francisco, Calif.; summer fashions designed by Lucile, Lady Duff Gordon; dynamite used to blow up hold of wrecked steamer, Iowa; Italian government calls out troops to protect Austrian embassy from crowds in street, Rome, Italy; flooded Missouri and Kaw rivers inundate low lying sections of Kansas City, Mo.; ex-President Taft speaks at advocates of world peace session at Philadelphia, Pa.; dreadnaughts Utah and Texas leave Brooklyn Navy Yard for yearly speed tests at sea.

Hearst-Selig News Pictorial No. 52—HEARST-SELIG—JULY 1—Yale defeats Harvard in races at New London, Conn.; Yale graduates return to campus at New Haven, Conn.; Harvard holds commencement exercises at Cambridge, Mass.; Salem girls spend week-end at Middleton, Mass.; older members of engineer corps detailed at home in London, Eng., for home defense; submarine Holland No. 9 lifted from water at Philadelphia; Selig Zoo thrown open to public at Los Angeles; novel stunts performed at night at Panama Exposition; Dario Resta wins 500-mile auto derby on new Chicago Speedway.

The Little Prospector—ESSANAY—JULY 2—G. M. Anderson featured. Broncho Billy has exhausted every foot of ground which might have held gold for them and he makes ready to strike new territory. Their little boy gets his hands on some nitro-glycerine. He has dreams of discovering some gold where his father could find none. He "plants" the explosive, but it doesn't go off. Then his sister re-sets it and it explodes in her face. She is knocked unconscious. The girl proves not to have been seriously injured. Out on the ground, by the newly blasted hole, lies the little son, sobbing because he has hurt his sister. The parents come out rejoicing over the girl's recovery and find the ground strewn with gold.

The Suffragette Sheriff—KALEM REISSUE—JULY 2—Alice Joyce and Carlyle Blackwell featured in this story of how Rattlesnake Bill is made by his wife to do all the household duties. They become irksome and gathering his cronies together he unfolds his plan, which is that he shall pretend to kill a man. His wife who is made sheriff, shall have to bring the supposed murderer to justice and old Judge Soft is advised of the plan. Unfortunately, however, Rattlesnake Bill's wife overhears the plot. The trial is a wierd affair and later the magistrate orders Bill hung. He is led to the scaffold and at the proper moment the trap is sprung. Down goes the unfortunate victim—not to eternity, but into a tank of ice-cold water installed below by the sheriff and her deputies.

The Midnight Limited—(AN EPISODE OF THE "HAZARDS OF HELEN" SERIES)—KALEM—JULY 3—Griffin foolishly displays a roll of bills and Wheeler and Walter, yeggmen, find the number of his berth and decide to enter it. Helen is a passenger on the train and by mistake Griffin gets into her berth and she takes the berth which Griffin's ticket calls for. Later on Wheeler's face appears in the opening of the raised window and the man foils Helen's attempt to shoot him. Climbing to the roof of the car, he is followed by Helen. The man escapes and shortly afterward Helen sees two men attack the postmaster at Brunett and recognizes them as her assailants. She overtakes them and pluckily engaged in a battle, when help arrives and the criminals are subdued and placed under arrest.

The Leather Goods Lady—ESSANAY—JULY 5—Beverly Bayne and Ben Hendricks, Jr., featured. Annie Whitlock, young and pretty, discouraged at her inability to work out of the department store grind, draws from the bank her savings—$25—and schemes a last big day. John Burke has procured means to acquire a limousine which he uses as a taxicab and Annie spends her last $14 to ride with him about town for two hours. She stops at suicide bridge and Burke, seeing her fall over the rail, rescues her and, of course, they are married—why not?

The Summoning Shot—BIOGRAPH—JULY 5—Harry Huskins and Isabel Rea featured. Carson and Deal, prospectors, make a strike. The old man shows his young partner a picture of his daughter and writes to her telling her to come at once. Benson, a half-wit, tries to jump the claim, but is warned off by Deal. He spies on Carson and in a lonely spot he holds up the man and hurls him down a cliff. Benson finds the note from his daughter saying that she will arrive that day and goes to the station to meet the girl, telling her that her father had been killed by his partner. She is so worked up that she takes his pistol and goes alone to the cabin, where she learns the true state of affairs. Benson is later decoyed into her father's room and captured.

A Studio Escape—(TWO REELS)—SELIG—JULY 5—Blanche Whitman tires of bohemian merrymaking and is escorted home by Collins, who endeavors to embrace her. David Rood, a newspaper man sees Blanche's distress. Blanche is engaged to sing a song or two at a studio affair, and as these affairs have been notorious, the police resolve to raid the place. A tip comes to the newspaper office and Rood is assigned the story, and he arrives just in time to see Beach endeavor to become familiar with Blanche. Blanche has had a chance to enter as a partner in a milliner store for $500. David tells Beach of Blanche's opportunity, and Beach sends Blanche a check for the amount.

The Revolt of Mr. Wiggs—VITAGRAPH—JULY 5—One day while Mr. Wiggs' wife is leading a suffragette parade on horseback a fortune teller forecasts his future, adding that he is a direct descendent of gladiators and fighters. He finally exclaims, "I am going to break up that parade if it is the last thing I do." He bargains with a farmer for a cage full of rats which he is about to drown. He stalks up to the grandstand and liberates the rodents amongst the women on the platform. The suffragettes run for a ladder leaning against a house and scramble up frantically. When he gets his wife home he hands her the broom

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NEW YORK

and tells her to get to work. He bosses her around and with grim satisfaction smokes his pipe in peace.

The Smuggler's Ward—(Two Reels)—Biograph—July 6—Alan Hale, Gretchen Hartman and Vola Smith featured. After a ship is wrecked a little girl, a sole survivor, is rescued by a band of smugglers and adopted by the chieftain. Years later the waif, now a woman of great beauty, is persecuted by the attentions of Cutler, a member of the band. Jack Hardy, a secret service agent, and his sister, Alice, visit their aunt, who resides near the smugglers' lair, and Alice, seeing Cutler and Rita in a charming pose, takes a snapshot of them without being detected. Later the secret service men raid and capture the leaders of the band, and Rita, who has been forced to take part in the smuggling, is found by Mrs. Morton, Jack Hardy's aunt, and taken to her house, where she is revived. Cutler is released from custody and goes to Rita and demands money from her. Mrs. Morton dies and Jack and Alice take Rita to live with them and Jack falls in love with the girl. Alice, remembering the snapshot she had taken, is not surprised when Cutler comes in and denounces Rita as his faithless sweetheart. The rest of the smugglers, who have been released, come in and declare his statement false.

The Rajah's Tunic—(Two Reels)—Essanay—July 6—Braga has fled from Paris and left Dominica in the lurch. Dominica and "English Jeff," a cracksman, plan to steal from Darlymple, a sculptor, the "Rajah's Tunic," and Dominica seeks employment as model with him. Darlymple wants her to pose in the "altogether," but she refuses. The sculptor later catches the two and lashes Jeff with a whip and threatens Dominica with prison if she does not pose as he wishes, and she consents. For further review, see page 72, this issue.

Some Romance—Kalem—July 6—Featuring Ham and Bud, who are employed as street cleaners and become heroes by stopping Gwendoline's runaway steed and the girl loses her necklace in the excitement. Ham takes the necklace to the girl and he informs her that he is a nobleman in disguise. Bud comes into the house, but is shamelessly kicked out by Ham. Later Jack, the girl's sweetheart, is sniffed at with disdain by Gwendoline. The forlorn youth meets with Inspector McGinnis, who is looking for Ham, and when McGinnis blows his whistle Ham hastens to obey.

The Cannibal King—Lubin—July 6—Willie, who is penniless, sees an advertisement asking for extra people in a motion picture production entitled "The Cannibal's Bride." He secures the position and is all fixed up scandalously when he hears familiar voices and comes face to face with his hated rival and his adored one. All he wants is to get away and in so doing he upsets the cameraman and vaults the fence. Meanwhile Grace has been all upset by the experiences in the studio and when Willie dashes into the library of her home he interrupts a love scene and implores Grace to find a hiding place. He makes himself known to the girl and she hides him under several rugs. After the police have gone he proposes and is accepted.

The Coyote—Selig—July 6—The bank president's daughter and a carpenter's son are in love with each other at college. Five years later Rodney receives a letter which intimates that James Thorpe, the new president, will be there to witness the explosion of the "Coyote." Isobel comes with her father and asks Rodney to show her the "Coyote" tunnel before it is blown up. He does so and there is a landslide. Together, inside the tunnel, they take the marriage vows. However, they are rescued in the nick of time.

The Man From the Desert—(Three Reels)—Vitagraph—July 6—John Warrington and Richard Spencer, after having accumulated $40,000 in gold dust, decide to call it quits. Spencer prepares to start East with his half of the money and during the night robs Warrington, leaving him but a single shot in his revolver and a note saying that when he goes mad from thirst the quickest way is the gun. Years later Warrington, who was picked up by Bill, a wandering prospector, and who has struck it rich again, leaves for the East and in Chicago meets Spencer's daughter and falls deeply in love with her. He sends word to Bill to mail a piece of the note he had written to him years before to Spencer's address. After killing Spencer financially Warrington discovers that he is the father of the girl he loves. He finally reveals his identity and points to a big revolver telling Spencer that it is the easiest way. However, the sight of the girl softens his heart and he forgives his enemy.

It May Be You—Edison—July 7—Jack Kenwood, editor of the Clarion, finds business dull and goes out to get advertising. Every business house he calls on he sees the employer in a compromising position with his stenographer. Nothing daunted, the young man approaches the men on the subject of advertising, but they all turn him down. He goes to call on his sweetheart in her office and sees her in what he thinks to be a compromising position. He goes back to the office and writes a squib in the paper to the effect that the matter of employers paying more attention than is necessary to their stenographers has been brought to his attention and that the guilty one is to be exposed. The next morning the office of the Clarion is besieged with guilty employers who wish to contract for ads for a year and the girl explains that she had dropped her pencil and her employer had just stooped to pick it up as Jack had entered her office.

Dreamy Dud in King Koo Koo's Kingdom—Essanay—July 7—Cartoon by Wallace A. Carlson. Dud and Wag, his dog, visit Africa and are captured by some natives. The king gives his throne to Dud and finally he is offered the choice of all the dusky belles of the kingdom as a wife, but he refuses to choose any of them. The people are displeased, and he is to be captured and put into a kettle to be boiled for dinner. Then Dud wakes up.

The Frame-Up—(Two Reels)—Kalem—July 7—Marin Sais featured. Nellie indicates her preference for Pat Freeney and, determined to get the latter out of his way, Lewis, the "Frog," has him captured. At the same time Thompson, another crook, is captured and they are both put in jail. Freeney learns of the frame-up and orders Nellie to smuggle into the cell a revolver. Later, when in court, Freeney shoots at Lewis and escapes. Anna Lane, a special investigator, is assigned the case and she learns that Freeney and his girl go to Hennegan's dance hall and Anna and Podyne, a central office man, see them enter it that night. Later Lewis arrives and Freeney fires at him, hitting him squarely in the head. To their surprise Lewis is uninjured and Nellie confesses that she had removed the lead pellets and substituted soap. Freeney, mad with rage, is led away.

Hamlet—(Three Reels)—Knickerbocker—July 7—Hamlet is told by his friend Horatio of the ghost which watches over the battlements and resembles his dead father. Hamlet determines to watch for the ghost and does so. The ghost comes to him and discloses itself as his father, who had been murdered by his uncle, and asks Hamlet to avenge his death. Hamlet sets out to do so and feigns madness, especially in his conduct toward Ophelia, of whom he is enamored. Hamlet manages to kill the murderer of his father and escapes on a boat bound for England, but later unexpectedly returns to Denmark, where he finds that the ambassadors, through a letter from the king, have been ordered to kill him. Ophelia has destroyed herself and her brother seeks to kill Hamlet. After much contesting, Ohpelia's brother is killed, and through a letter forged by Hamlet the ambassadors are put to death.

The Adventure Hunter—Selig—July 7—Allen Darrel saves the life of Princess Griselda of Etruria. Prince Otto of Vosmark seeks the hand of the princess and when she refuses him her heart vows to go to war. Darrel overhears the plot, visits King Frederick and proposes to encase all the automobile trucks in steel in order to successfully combat the larger army of Prince Otto. Darrel slays Prince Otto in an exciting duel and wins the love of Princess Griselda.

The Black and White Snowball—Vitagraph—July 7—Sonny Jim hitching behind the grocery wagon of Herman, the grocer, sees his little colored friend in trouble. Sonny Jim hitches his dog, Toto, to the sled and everything goes fine until the dog sees a cat. Then he "throws in the clutch" and is off at top speed after the kitty. Lilly and Sonny Jim are thrown out and the dog trees the cat. On reaching the house Sonny says his little friend could never go in with a dirty face and washes it with snow. After helping the children off with their things, mother tells them to help themselves to cream tarts, and they certainly do.

The Beast—(Two Reels)—Lubin—July 7—Tremway is known to the villagers as "the beast." Will, from the city, is asked to sup with Tremway and his wife, who is a timid creature, and when he refuses to take part of the fowl which Tremway had ordered Laura to kill, he brings down the fisherman's hatred upon him. It is known to Will and everyone in the village that Tremway will wreak a terrible revenge. Finally they meet on the edge of a cliff and May, Will's fiance, arrives in a motor boat. Laura hurries to the scene and is seen by Will crossing ground soon to be rent by dynamite. He knocks Tremway senseless and dashes to rescue Laura. Tremway is bereft of his strength and "the beast" is conquered at last.

The Claim of Honor—BIOGRAPH—JULY 8—Augusta Anderson and Charles Perley featured. Count Armand, after hearing the American girl insulted by the prince regent of a foreign principality, dashes a glass of wine in his face. This, according to traditions, calls for atonement by suicide. Armand is saved from shooting himself by an American tourist, who urges him to leave the country. In the United States, a year later, the count meets the girl and is about to elope with her when he receives word that he has been pardoned. At the club he runs across his tourist friend who takes him to his home, and later is shown a picture and his friend says it is his wife. On the table lies a note of farewell to her husband. Armand tries to abstract it and goes to the girl and tells her that he knows all.

Hiding From the Law—(TWO REELS)—KALEM—JULY 8—Guy Coombs and Anna Nilsson featured. Estelle, when her husband goes to the mountains in search of health, determines to go upon the stage. Her husband meets Rita, the wife of Jacques, a brutal trapper, who regards their friendship with suspicion. One night Clifton finds the girl unconscious near his home and cares for her. Jacques in the meantime searches for his wife and finding her under Clifton's care attacks the surgeon, and is beaten down. Clifton flees with Rita and takes refuge in a cave. Estelle seeks to obtain a divorce and through Jacques, who receives $1,500 for his work, she succeeds in obtaining her freedom. The trapper is attacked and with his dying breath tells Clifton of what had taken place in the city and hastening back to the cave the surgeon imparts the news to the girl he loves.

A Night's Lodging—MINA—JULY 8—Jerry is unable to pay his board and manages to elude his landlady and escapes. He strolls into a cafe where, by means all his own, he gets some money and goes to a hotel to spend the evening. In his effort to locate the bathroom he gets into the room of a young couple and is chased out of there, and seeing a bathroom door, which is unlocked, he rushes in and there confronts an old maid, who promptly faints. Horrified, Jerry escapes down the fire escape and is nabbed by a squad of police and is last seen behind the bars.

Bertie's Stratagem—VITAGRAPH—JULY 8—Bertie is in love with Letty Grey, whose father opposes the match and who has forced her to submit to an engagement with Clarence Merkle, a gentleman of some forty summers. Bertie consults his cousin, Belle, who later fixes Bertie up as a fair young damsel and gets him introduced at the Grey home as her friend from the East. Merkle asks Bertie to elope with him and at Bertie's instigation writes a note to Grey telling him that his engagement to his daughter is all off. Grey tries to overtake the fleeing couple and is nearly run over by an auto, but is saved just in time by Bertie, who later succeeds in persuading the old man that he will make a suitable son-in-law for him.

Education—ESSANAY—JULY 8—Featuring Wallace Beery and Harry Dunkinson. Bub and Jim leave Maple Junction for college and pa goes to college to find out what "incidentals" mean, that loom so large in the bill. The boys show him a good time and ma concludes, after a week, she will hunt pa up. She arrives at college and is shocked and surprised. She takes the two boys away from the two young ladies to whom they had been making love. She brings the boys back to Maple Junction and concludes that "education" is too expensive to the sons of simple farmer folks.

A Timely Interception—BIOGRAPH REISSUE—JULY 9—Lillian Gish, Robert Harron and Lionel Barrymore featured. The old man has saved enough money to justify the marriage of his daughter and adopted son, when he receives word that his brother has lost his job and there is no money in the house. The wedding is postponed and he sends the money to his brother. An oil prospector discovers oil on the old man's land and goes away to form a syndicate. The old man's brother and boy go out to dig post holes and strike oil. The old man's son arrives and stops the transaction which the syndicate were trying to force the old man to sign. Later the great event takes place.

Eugene Aram—(FOUR REELS)—EDISON—JULY 9—Eugene Aram consents to join Richard Housman in robbing Geoffrey Lester. Though taking no part in the crime, which results in murder, nor receiving any of the stolen money, he is troubled by his conscience. Five years later he secures the position of schoolmaster in Grassdale, and becomes engaged to Madeline Lester, a niece of the murdered man. Geoffrey Lester's body is found in the cave where it was concealed by Eugene and Housman. Housman is accused of the murder, and to free himself puts the blame on the schoolmaster. He is convicted and condemned to death. The shock causes Madeline's death and, learning of this, Eugene goes to his execution calmly. For further review, see page 69, this issue.

Broncho Billy Well Repaid—ESSANAY—JULY 9—Featuring G. M. Anderson as Broncho Billy, who wins the hand of a sweet country girl, and later meets a girl from the city and falls in love with her. He goes to visit the girl in the city and finds her immensely wealthy, while she laughs at him when she sees him in his countryfied clothes. He returns to reclaim his old sweetheart, only to arrive in time to see her wedded to his rival.

Money, Money, Money—LUBIN—JULY 9—Roy, a bank clerk, and his pretty wife, May, live happily until Tom, a bachelor who is wealthy, and who has known the young couple since they were kids, gives them presents and entertains them in many ways. Roy unjustly assumes that Tom is winning his wife's heart. Later when he is entrusted with money, he decides to fake a robbery and lavish the money on May, since he thinks it is by money she can be held. He breaks into his own home where he finds May and Tom talking and leaves. He comes back later to find the money has been stolen. May and Tom convince him that it is he to whom May's love is given and he sees the truth and Tom hurries to the station to report the loss of the money. When he arrives at the station he finds it and the thief in charge of a policeman.

Ping Pong Woo—LUBIN—JULY 6—This is a cartoon comedy of Ping, a Chinese urchin, who, upon discovering that chop suey is made at the most of many rats, decides to stop the traffic in rat souls. With the aid of a trusty bomb, the suey house is blown up and many rats are saved from the mincing machine.

Love's Way—VITAGRAPH—JULY 9—Rand Cornwell, who does nothing but spend money and waste time, is arrested for flirting with Edith Havens and his father refuses to give bail the next morning. He is sentenced to thirty days. After the first bitterness, Rand realizes he got what he deserved and writes a very humble note to the girl, who answers it in person. He is released and goes to the girl's home and proposes to her. She tells him that if, at the end of a year, by his own efforts, he can make a home for a wife, he may get a wife for the home. When the year is up he sends for his father to attend his wedding. Father threatens disinheritance, but he replies to the effect that "He should worry," but Pa Cornwall attends the wedding and "comes across" like a good sport.

Old Offenders—BIOGRAPH—JULY 10—Featuring Charles West, Claire McDowell and Harry Carey. Crooked Joe, living with his wife and baby, refuses to become interested in a job with Norris, his former pal. Norris "frames" Joe and he is sent to prison and his wife leaves her baby on the doorstep of a wealthy family, who adopts the child and she grows to womanhood. Her love is won by Dick Ross, a society crook, who plans to steal the Barnato diamond necklace from Miss Norton. Joe, appointed butler in the Norton home, recognizes his daughter and when Miss Norton misses her necklace, which Dick had cleverly unclasped from about her neck, he steps forward and exposes Dick. He feels at last he has justified his claim to honesty, besides being happily re-united with his daughter.

The Counter Intrigue—ESSANAY—JULY 10—Sydney Ainsworth and Nell Craig featured. Gregory Ingram, who owns an opium smuggling business, when he learns that the secret service agents are on his trail, unloads the business on Everett Morgan, Heloise's husband, who does not suspect the character of the



trade. Morgan is convicted and sent to prison, while Ingram makes love to Heloise, who suspects that he was guilty and openly encourages his love, while working with the secret service agents. Heloise convinces Ingram that she was glad to get rid of her husband and he is finally caught in her net and confesses his guilt, which is overheard by the secret service operators, and Ingram is sent to prison, while Morgan is set free.

The Brand of Cain—EDISON—JULY 10—The young prospector returns from

Africa. Agatha, whom he is to marry, remarks about the scar upon his forehead. This reminds him of the crime he is guilty of, he having killed a fellow prospector in Africa, and he tells her that he cannot marry her as he is a murderer. Neil goes to a cabin in the mountains and there lives entirely alone. Fifteen years later two hunters stop at his cabin to rest and one of them tells of a peculiar experience he had in Africa. From the young man's story Neil learns that his crime was useless, and, overcome by the thought of his taking another's life needlessly, and his own years of loneliness as a result, the old hermit dies.

A Wild Ride—(An Episode of the "Hazards of Helen" Series)—Kalem—July 10—Reardon and Haley are enemies. Reardon vowing vengeance climbs aboard his engine, while Haley resumes his station. While climbing to the water tank Haley stumbles and falls. The shock leaves him temporarily demented. Helen passing between two box cars comes upon the insane fireman, who knocks her unconscious and then lashes his victim to the driving rod of the freight engine. Climbing into the cab Haley opens the throttle and the startled trainmen see the engine dashing down and wire ahead ordering the track to be cleared. Reardon thus becomes aware of the runaway and as it approaches the crossing where the engineer waits he makes a flying leap and boards the locomotive. The engineer brings the locomotive to a halt just in time to avoid crashing into the Hendon Express at Thomas Junction.

The New Valet—Lubin—July 10—With Billy Reeves, who answers an ad of Mr. Grouch, an invalid, to act as traveling companion and valet. Billy takes Mr. Grouch for a ride along the boardwalk. Bill spies a gay widow and he is fascinated by her smiles and lets the chair roll to the bottom of the walk with a crash. After the chair is righted they wend their way along the boardwalk and soon the widow again appears and tries to flirt with Billy. Billy's admiration turns cold when he sees a young girl making eyes at him. Mr. Grouch wants something to drink and Billy is not very long getting it. After pouring Mr. Grouch a drink, he accidentally squirts seltzer over the side of the boardwalk, much to the discomfort of a couple sitting below. Meanwhile Mr. Grouch has got on friendly terms with the widow and Billy, left to himself, falls to the sand, too exhausted to move.

Bound by the Leopard's Love—Selig—July 10—Ursaline and Chiquita are daughters of Morgan, a mine owner. Ursaline is engaged to Philip and Chiquita secretly loves him. She is stricken with a jungle fever and Zoreeka, a servant, goes to a native herb doctor and is given a potion which he says will cause Chiquita to regain consciousness in twelve hours. The girl is presented with a cub leopard, which makes its escape and returns to the home of the herb doctor, where it is followed by Chiquita, who is attacked by the doctor. Philip sees the leopard and follows it to herb doctor's hut and arrives just in time to rescue Chiquita.

Insuring Cutey—Vitagraph—July 10—Fearing that Cutey, the matinee idol, is about to get married, McCauley takes out a policy against the contingency of the star's marriage. Cutey devotes himself to each woman in the company and Kitty Keene, confidential insurance agent, tries to win his affections. Later, to the astonishment of all present, he introduces one of the girls as his bride, but the manager doesn't worry, as he is insured.

Crooky—(Five Reels)—Vitagraph—July 12—Featuring Frank Daniels. Crooky escapes from prison and in the city makes friends with Bob Roberts. After a celebration they occupy the same room in a hotel. Crooky dons his friend's clothes and slips out early next morning. He is mistaken for the wealthy Roberts and royally entertained by John W. Dough, who is in need of money. Roberts is arrested as the escaped convict, but finally proves his innocence. Roberts and the officers arrive at the home of Dough, and Crooky, to escape the wrath of his host and Roberts, gives himself up at the prison. Once more behind the bars Crooky feels safe. For further review, see page 67, this issue.

The Octopus—(Three Reels)—Selig—July 15—The story of how a great city grasps everyone in its tentacles. Archie Sheldon, a young man, comes to the city and is started up in business by one Thole, an unscrupulous financier. Later he discovers that Thole is his father. For further review, see page 70, this issue.

J. C. G.

Mutual Program

Crossed Wires—(Two Reels)—Thanhouser—June 29.—Will Drake warns his rich aunt against her housekeeper, Susan. The old lady is taken violently ill and discovers that the servant is responsible for her illness and eager to get her out of the way. She calls up the police. The lines are disconnected, and from the broken statement the police receive, Will Drake is brought to trial for the murder of his aunt. His sister, Flo, knows Benton, who heard the remainder of the statement, which accused Susan. At the last moment, Drake is saved by the collaborating testimony of the young engineer. Flo and Benton are married.

The Silent Co-Ed—Falstaff—July 2.—Starring Peggy Burke. The girls of Jones College club together to pay the expenses of Kit Donahue, a crack basketball player. She is cautioned to say absolutely nothing before strangers, so the boys of Jones nickname her "the silent co-ed." On the day of the big game, Jo Mulvaney, Kit's ardent suitor, turns up and demands to see his sweetheart. The girls, determined not to jeopardize the game, manage to coax him into an automobile. With victory safely theirs, they return him to the college. He and Kit have a joyous meeting.

Little Marie—(Two Reels)—Reliance—July 3.—Featuring Charles West. Beppo Puccini asks Bianca, whom his little daughter Marie loves, to marry him. Bianca takes his proposal as a joke, and later when he sees Coggini, talking with her, the Sicilian believes that Coggini is standing between him and his baby's desire. He decides to kill his foreman and places a bomb in the gate of Bianca's house. A tragedy is narrowly averted and Coggini explains that Bianca is his



own sister. Puccini, Bianca and Marie become one family.

Mountain Mary—(Two Reels)—American—July 5.—A story of the Kentucky mountains and a feud between the families of Giles Turell and Hazen Doone. Ivan Doone sets out to avenge his father, when the latter is wounded, by ruining the daughter of Turell, their enemy, but he falls in love with the girl, and as a result the feud is ended. Vivian Rich and Joseph Galbraith featured. See review on page 72, this issue. N. G. C.

Beppo the Barber—Komic—July 11.—Starring Fay Tincher. Beppo works in a barber shop and conceives the idea of disguising himself as a much heralded duke, who is about to seek the hand of Miss Kale, and incidentally her money. The duke, however, is wanted by the police, and this gets Beppo into all sorts of trouble. Fay Tincher plays the barber shop manicurist.

The Guy Upstairs—Beauty—July 6.—Featuring Neva Gerber and Webster Campbell. Larry Trelawney, son of rich and aristocratic parents, is victim of the idea that he is a pugilist, much to the disgust of his father and mother. Larry receives an offer of a fight and sets up training quarters at Opalhurst. He receives warning from G. N. Cranston, an author, that the writer will retain two rooms on the second floor and will contest the pugilistic presence. That night two ghosts invade the quarters of



the trainers and others and Larry is left to train alone for the coming battle. He is running along a country road when he falls and turns his ankle painfully and meets with a beautiful young woman,

who helps Larry to his rooms. Larry recovers and falls deeply in love with Shirley, his symathizer. Larry decides to throw Cranston out, but is surprised when he comes upon Shirley in the room the author occupies and discovers that she is Cranston. He declares his love and is accepted on the condition that he discard his fistic aspirations. He agrees and they are happy ever after.

The High Cost of Flirting—AMERICAN—JULY 7.—Featuring Winnifred Greenwood and Ed Coxen. Ethel Dunne and Jack Blakeney, lovers, are admonished by Ethel's father, when he falls captive to the wiles of a gypsy beauty and Dunne



is in the act of kissing the dark skinned girl when her husband appears and Dunne makes an undignified exit. Later the husband sends a black hand note to Dunne who consents to place $1,000 in a certain spot. Ethel and Jack find the note and when Dunne leaves the money Jack seizes it and puts it in a bank to Ethel's credit. Dunne finds the satchel and thinks that his money is still there. He arrives home and tells of his great bravery when Ethel and Jack choke him off by revealing their part in the little comedy.

The Healers—RELIANCE—JULY 7.—With Billie West and Bert Hadley. The story pictures the trials and tribulations of Gertie and Moxie, who try to sell an



elixir of life in a village. They are driven from town, but return with a real elixir which helps a number of people and makes their fortune. Moxie and Gertie reveal the mineral spring, which they discovered by accident, and share the prosperity it brings to the village.

Tools of Providence—(TWO REELS)—BRONCHO—JULY 7.—Dakota Dan, in love with Daisy Wharton, daughter of the new parson, promises to close his saloon and gambling hall, and to learn to keep his temper if Daisy will marry him. Ace Farrel, a gambler from the East, goes into the saloon and passes ill-flavored remarks about the parson's daughter. A gun fight ensues. Daisy comes along, and without giving Dan a chance to explain, takes the injured stranger home with her. Later Dan is preparing to leave town when he sees Daisy and Ace enter the church. The next instant he hears the girl scream, and rushes into the church and shoots and wounds the gambler who is trying to embrace her. Daisy and Dan then come to an understanding.

The Hired Girl—MAJESTIC—JULY 6.—Featuring Teddy Sampson. Sally Smith, a poor girl in the employ of the rich widow, Mrs. Smith, takes it for granted that a newly arrived dress is intended for her and goes to a party in it. There she wins the love of an admirer of the widow's daughter. Later, Henry marries his Cinderella.

The Fortification Plans—RELIANCE—JULY 7.—Lieutenants Lydell and Selbert are rivals for the hand of Marcia, the daughter of their chief. Selbert realizes that it is Lydell whom she really loves. Greatly in need of funds to cover his gambling debts, Selbert steals the fortification plans and sells them to Paul Zare. He then sets about to fasten the crime upon his rival. This is nearly accomplished when Zare, a member of the



secret service, accuses Selbert. Lydell is rewarded with promotion and the girl he loves.

The Ace of Hearts—(TWO REELS)—DOMINO—JULY 8.—Featuring Walter Edwards. Jean Desmond and Francois Lebault quarrel because Lebault objects to the trapper's attention to his daughter, Celeste. Francois sends his daughter to a distant settlement to stay until she shall have gotten over her infatuation for the youthful trapper. Some weeks later she returns home and finds her father's murdered body in the cabin. Suspicion falls on Jean. In the dead man's fist is found a part of a torn ace of hearts. And by this clue Sergeant Adams, of the Northwest Mounted, finally runs down the actual murderer, Baptiste, a woodsman.

Mme. Blanche, Beauty Doctor—FALSTAFF—JULY 9.—Featuring Harry Benham and Mignon Anderson. A young college boy is summoned home by his guardian and notified that there is little left of his property. He is given a position in the guardian's office, with the understanding that whatever he earns the first week will be the salary the next three years. Aided by the stenographer, he opens a Beauty Parlor and his guardian's wife becomes a patron. The terms are $500 in advance. The guardian, a man of his word, then lives up to his promise.

The Hammer—(TWO REELS)—KAY BEE—JULY 9.—Donald Barstow, an illustrator, prepares to visit a friend in an-

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other city. His landlord, Simon Bassett, tries to collect the rent, and as Donald cannot pay, a heated argument ensues. An explosion in the building kills Bas-



sett, and a strange accumulation of coincidences builds up a web of evidence against Barstow. Through the untiring efforts of Molly, Bassett's niece, and the clever detective work of Dunbar, the mystery is at last cleared up. The young illustrator's gratitude to Molly turns into love.

The Headliners—(TWO REELS)—RELIANCE—JULY 10.—Featuring Irene Hunt and George Walsh. In an emergency, Gabriel Castinara, a life guard swimmer, is engaged to do a diving stunt in a vaudeville theater. An Italian troupe is also featured at the theater. It includes Punelli, and his beautiful daughter, Beatrice, who sings and who is accom-



panied by Michael Busoni's mandolin. When Gabriel and Beatrice meet, they discover in each other old sweethearts back in Italy. Suddenly Busoni flings himself upon the life guard with murderous intent. The struggling men are separated. Then Gabriel tells of an ancient grudge which exists between them. Busoni plots Gabriel's death. But, through his own carelessness, the theater catches fire. Gabriel saves the girl and her old father. Michael loses his life.

They Ran For Mayor—ROYAL—JULY 10.—Father Schultz and Father Duffy are both running for mayor against Levi. Schultz's son, Frantz, is in love with Duffy's daughter, Maggie. Their parents are so bitter that they will not allow the young folks to speak. Both lose their constituents to Levi, and they unite against a common enemy. They rain bricks against the Levi platform. But, in the end, Levi is elected—and the defeated families are left upon a friendly basis.

Tracked Through the Snow—THANHOUSER — JULY 11. — Featuring Helen Badgley and Riley Chamberlin. An orphaned girl comes to live with her grandfather, an old miner in the West. The little girl becomes a favorite of the other miners, and changes her grandfather's bad temper. Two outlaws, lost in the storm, find their way to the old miner's cabin and are recognized by the little girl. She conceals a note in the dog's long hair, awaits her opportunity, and then permits the dog to escape. The dog carries the note to the sheriff's office and the posse arrives in time to capture the outlaws. The reward is given to the old miner, making up for the bad luck which he had had with his claim.

Universal Program

The Crown of Death—(TWO REELS)—GOLD SEAL.—Sixth adventure in "Under the Crescent" series. Zohra enters the household of the prince and poisons his wine. He receives a message proclaiming him king of the adjoining principality. He sets out but before his journey ends he dies. The princess is declared queen of the country. She proclaims that there shall be no massacre of the Christians. The princess and her few followers are forced to take refuge in the palace from the raging mob of Turks. The American arrives with the soldiers in time to save the princess and her friends.

Simple Polly—REX—JUNE 29.—Stanton, actor and playwright, is out of work, and in his adversity has but one friend, Polly, the boarding house slavey. Through her efforts he sells a play to Fife Morine, a vaudeville actress, and is engaged to play the leading part. He begins a new life, independent of landladies, and making love to Fife. On the day of their departure Polly is scrubbing the steps, and Stanton and Fife pass her without even noticing her presence. She looks after them soliloquizing that "such is life."

Universal Animated Weekly No. 173—UNIVERSAL—JUNE 30.—Shriners at drill in Buffalo, N.Y.; Sloop *Westward* takes trophy in her first race at San Francisco, Cal.; naval celebration at Atlantic City; noted auto drivers in thrilling 500-mile race at new Speedway, Chicago; aviator Niles performs dangerous tactics in the coluds; 250th birthday celebration of the city of New York, city is presented with an official flag by the city of Amsterdam, Holland; Yale's powerful crew wins great victory over Harvard at New London, Conn.; enemy's powerful bombs cause much damage in streets of Paris, France; tremendous ovation given ambassador by Italians at London, England; cartoons by Hy. Mayer.

The Wrong Label—IMP—JULY 5.—Mary Grey, discouraged by her failure to reform her sweetheart, Chip Malone, and hopeless when she loses her position, awaits the effect of the poison she has taken. Meanwhile, in the next room, Roric Graves, the son of the district attorney, who through drink has become the member of a gang, realizes the error of his ways and shrinks from the gang, who proceed to deal with the traitor. Mary, attracted by the noise, enters the room and helps Roric escape. Later he tells her his story and she decides to save him. Together they set out for Roric's home, but he is recognized by a

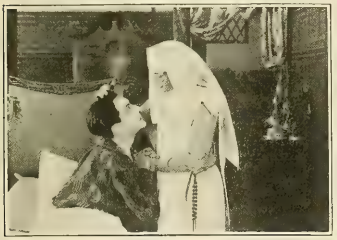
detective and they return. The detectives locate the building in which he is hiding, but Mary decoys them to the gang's room, and the thugs as well as the girl, are taken to the police station.



When Chip arrives with the doctor, who has examined the contents of the box of poison, he tells Mary that a wrong label was used and that the drug she has taken is harmless. Having learned his lesson, Chip reforms.

Right Off the Reel—JOKER—JULY 5.—Binks loves the wealthy widow. She objects to her daughter's marriage to the leading man of a movie company. The leading man invites Lillian and Mamma to the studio. Binks who has been let in on the scheme brings the minister Mamma is awfully interested when she sees her daughter and the leading man do a wedding scene, but is horrified when she discovers it is real. After she recovers she sees the humorous side of it all, and gladly marries the happy Binks.

The Little White Violet—(TWO REELS) — VICTOR — JULY 5.—Cast with Mary Fuller, Pedro De Cordoba and Charles Ogle. Violet, brought up in the



convent, meets Phillip Randell, a young Southerner. They learn to love each other, and Violet wavers between her love for him and her vows to become a nun. Phillip begs her to marry him, then realizing it would be wrong for her to break her vows, he asks her forgiveness. Later he goes to the convent and looking over the hedge he sees Violet, draped in black. With a gesture of despair he reaches out his arms for his "little white violet" now lost to him forever in the sombre robes of a nun.

When Their Dads Fell Out—NESTOR—JULY 6.—The two dads have a falling out and forbid their respective offsprings to have anything to do with the other. The boy and girl are deeply in love with each other, and decide to elope. When the dads see the eloping couple they both give purusit, and a lively chase follows, but the dads are unsuccessful and finally decide to make the best of the bargain. The bargain is sealed and they shake hands over the heads of the now happy children.

Steady Company—REX—JULY 6.—Nan Brenner's inward shame of her home life causes her to keep apart from the associates with whom she works. Jimmy Ford often rides on the same street car with Nan, and he finally becomes acquainted with her. The following Sunday they go for a walk together. Near the park they see a poor drunken sot, and the girl with horror realizes it is her father. She tells her escort it is her father, and he brings him home. Nan thinks her newly found romance is over, for when they arrive home Jimmy will see her home life as it really is. She goes to her room and he starts to leave when he hears her sobbing, and he asks her if she will continue their walk. Later Jimmy asks her to marry him, and he is accepted.

The Child Needed a Mother—L-KO—JULY 7.—Papa decides that his sixteen-year-old Gwendolyn needs a mother, and goes out in the park to find one. Meantime Gwendolyn, who resembles a pachyderm, visits the same park in search of a mate. After all the resulting unpleasantries have subsided, papa finds he has no wife, and Gwendolyn no mamma or no husband. The cast includes Fatty Voss, Kitty Howe, and Hank Mann.

Baffles Aids Cupid—POWERS—JULY 8.—With Max Asher and Gale Henry. Detective Duck's old enemy, Lady Baffles, cleverly forces him to facilitate the marriage of two ardent lovers. This she does by stealing all the money from a bank under the temporary management



of the great detective. All ends well for him, but Detective Duck determines that the daring Lady Baffles shall not slip through his fingers next time.

Souls in Pawn—(THREE REELS)—REX—JULY 8.—Featuring Ben Wilson. John Tremaine is in love with Violet Ellis, but she has given her heart to Dick Travers. In a fight Travers kills a man, and for the sake of the girl he loves Tremaine shoulders the crime. The boy is haunted by the thought of an innocent man suffering for a crime which he committed, and seeks solace in a drug. Sinking lower and lower Travis falls ill and

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in a delirium he confesses his guilt. His statements are corroborated and Tremaine is freed. Months after the death of Travis, Violet and Tremaine marry.

Copper—(TWO REELS)—IMP—JULY 9.—Bill and Bert, prosperous young brokers, are rivals for the hand of Florence, the daughter of wealthy



parents. Bert calls at Bill's office, and his unwelcome attentions to Violet, the stenographer, causes a qaurrel between the two men. Bert, smarting under his defeat, plans to ruin Bill financially. Violet, suspicious of the tip her employer has received, changes the order, and as a result he makes a fortune. Bert tells Florence that Bill is ruined and she consents to marry him. As the story ends Violet and Bill embrace.

Lizzie Breaks into the Harem—NESTOR—JULY 9.—Cast with Victoria Ford, Eddie Lyons, and Lee Moran. Lizzie, the household drudge, resolves to pack her belongings and become the sultan's favorite. She has a hard time being admitted to the harem and once in she is anxious to be out. Jed, her faithful lover, arrives in Turkey, and when she sees him she is more than glad to join



him in an attempt to escape. There is consternation and excitement, but they make their getaway.

The Violin Maker—VICTOR—JULY 9.—Pedro decides to make a special violin for his sweetheart, Marguerita, who has lately secured an engagement at the theater. He is overcome with jealousy when he sees Marguerita and the director together, and before their eyes breaks the violin. Some time later Pedro wanders into a cafe in the Latin quarter and is surprised to see Marguerita on the stage. The girl asks his forgiveness, and he is about to turn her aside when he notices she has the violin he had made for her and then broken. Struck by this evidence of devotion, he forgives her.

The Ulster Lass—(TWO REELS)—BISON—JULY 10.—Teddy O'Neill is in love with Eileen. Phadrig O'Tool, a rogue, is the leader of "The White Boys" gang. He and Red Barney plot the ruin of Teddy. O'Tool has one of his men plant treasonable papers in the thatch of the O'Neill cottage. Teddy is found guilty by the court and sentenced to be shot. Eileen is captured by the gang and imprisoned in a ruined abbey. She succeeds in escaping and informs the soldiers who return with her. A stiff fight follows and O'Tool is fatally wounded and before dying he confesses. The girl and the officers arrive at the prison just in time to save Teddy who is being prepared for execution.

Betty's Dream Hero—POWERS—JULY 10—Betty finds pleasure in solitude and while she is dreaming of her hero, she suddenly looks up and finds herself facing Bob. Both of them realize they have met their ideal. When war is declared Bob, in accordance with his convictions, goes to the North, and joins the Federal forces. Bob, doing spy duty, is chased by the Confederates, and takes refuge in Betty's room. The searchers take her word that he is not there and leave. Bob promises that when the war is over he will return for his little Southern Belle, while she tearfully bids her "dream-hero" a sad farewell.

Was She a Vampire—POWERS—JULY 10.—Enid returns from a convent. She is an innocent girl and is horrified to see that her father keeps a gambling house. Alfred Desmond loses heavily at the gambling resort, and commits suicide. A letter is found saying he has ended all because the gambler's daughter refuses to marry him. Enid under an assumed name meets Alfred's brother, Henry. She does not connect him with the dead youth, and they become engaged. After their marriage, Henry is told that she is the gambler's daughter, and is about to denounce her, but is won by her emotional appeal and takes her to his heart.

The Closing Chapter—(THREE REELS)—BIG U—JULY 11.—Hamilton Walker, an elderly widower, is living with his unmarried sister, Martha. He receives a letter from his daughter-in-law, appealing to him on behalf of his grandchild, Beulah, and telling him of her straitened circumstances. Sixteen years previous to this he had disinherited his son because of his marriage to Beulah's mother. Despite the objections of Martha, Walker provides for his granddaughter, and decides to change his will in favor of the child. This, his sister tries to prevent but she is not successful, and Beulah receives her rightful inheritance.

Martin Lowe, Fixer—LAEMMLE—JULY 11.—Helen and Harry are in love with each other, but the girl's father, Abner Stebbins, insists that his daughter marry Richard Willis, who, unknown to Abner, is addicted to the use of alcoholic beverages. The two youthful lovers seek out their mutual friend, Martin Lowe. They tell him their difficulty and he agrees to try and bring the girl's father around to their way of thinking. Martin tries to talk Stebbins into letting the two youngsters have their way, but in vain. Finally he tells Abner a seemingly true story wherein a father forces his daughter to marry a man who turns out to be a drunkard and abuses his wife. The story is so vivid that the father gives in.

Feature Programs

Metro

Always in the Way—(SIX REELS)—METRO—Dorothy is deprived of her home by her designing step-mother. She is adopted by a missionary couple who take her to Africa. At the age of fifteen her foster-parents are killed by the natives. The girl makes her way to New York and is followed by the young prospector, who is in love with her. Armstrong finally locates his sweetheart and learning of her true parentage from a former friend of her step-mother's, takes her to her father. The step-mother is denounced and Dorothy and her lover prepare for their marriage. For further review see page 71, this issue.

Mutual Masterpictures

The Flying Twins—(FOUR REELS)—THANHOUSER. — Madeline and Marion Fairbanks, the "Thanhouser Twins," appear as twin sisters who run away from home to join a circus, and later wish themselves back again. Fred Morris, the acrobat, who urges them to go with the circus, had fallen in love with their cousin and takes this means of securing revenge on the father of the twins, who objected to the match. Eventually the girls are restored to their parents. See review on page 68, this issue. N. G. C.

North American

The Web of Destiny—(TWO REELS)—(CHAPTER ELEVEN "THE DIAMOND FROM THE SKY")—AMERICAN—Arthur Stanley, with the money left by the train robber, is enabled to buy an oil well in California. Luke Lovell finds "The Diamond from the Sky" in the desert, but is bitten by a rattlesnake and tosses it aside, and ere he can return to hunt for it, the diamond is found by an Indian crossing the desert. Blair Stanley returns home and proposes to Esther, but the girl, hating him, determines to run away, assisted by Quabba, the hunchback. See review on page 68, this issue. N. G. C.

Paramount

The Dictator—(FIVE REELS)—FAMOUS PLAYERS—Featuring John Barrymore as Brooke Travers, a wealthy New Yorker, who has a fight with a taxicab chauffeur and in the rough and tumble which follows they go overboard of the dock and Travers thinks he has killed the man. He hastily embarks on a steamer that is sailing for Porto Banis. On board the steamer are Colonel Bowie, American consul to Porto Banos, who expects to become Dictator, and Lucy Sheridan, who is bound for the tropics to marry a missionary she has never seen. Travers falls in love with the girl and is hoodwinked into accepting the consular papers from Bowie. A certain Juanita, who has been waiting for Bowie to come ashore, rushes into the consulate and is disappointed to find that Travers is not the Bowie she wants to kill. The missionary, coming to meet his intended bride, is arrested by Duffy, a detective, as Brooke Travers, who is wanted heir to a vast estate. Travers lures Bowie ashore and is about to be shot by the enraged Campos when the United States battleship comes to his rescue.

Clarissa—(FIVE REELS)—FAMOUS PLAYERS—Featuring Hazel Dawn. Two stories run through the picture. In the opening we see Clarissa expressing her disapproval of marriages between elderly gentlemen and young girls and soon afterwards she receives a letter telling that her father had married his young stenographer. On her arrival home she welcomes her mother coolly, but soon grows very fond of her. Clarissa sees her mother in a burst of emotional gratitude after being saved from drowning by young Stephen Gambier, throw her arms around his neck and learns that her father had also been a witness. She goes and quickly snatches her step-mother's shawl and tells Stephen that he must pose as her fiance to quiet the suspicions of her father. Gambier is later arrested for the murder of a Mrs. Muir and all suspicion points to him, but Clarissa knowing of the presence of an insane man resolves to go to him and get him to confess the crime. She goes to the cabin alone and by a clever ruse gets an important letter which clears Gambier and rides back to the court in time to save his life.

Pathe

Pathe News No. 51—PATHE—JUNE 26—Scenes showing how the martial spirit that is gripping England finds expression in the activities of the people throughout the land; the replica of the Liberty Bell, mounted on a motor truck and accompanied by a procession of autos, cast for the Pennsylvania suffragists, starts from Sayre, Pa., on its vote winning tour of the state; 12,000 employes of the Willys-Overland Co., of Toledo, Ohio, go to see an exhibition ball game between the Detroit Tigers and New York Giants; heavy rains cause the Kansas rivers to overflow; bark *L'Avenir*, until the war broke out, a training vessel for Belgium naval cadets, but now a freighter, anchors in New York City harbor; on the 250th anniversary of the installation of the first mayor of New York, the city is presented with an official flag by the city of Amsterdam, Holland.

Straws in the Wind—(THREE REELS)—PATHE-BALBOA—Tom Nash refuses to make good his promise of marriage to Nellie Brill and leaves for the city and there becomes a member of a band of crooks. To escape disgrace the girl goes away from the village. John Nash, who loves Nellie, induces Mr. Brill to search for his daughter. Brill finds his daughter and she agrees to return with her father. Later she and John agree to forget the past and marry. Tom is being sought by the police and closely pursued by detectives reaches his old home. The detectives come up with him and when he tries to escape they shoot and kill him.

Intimate Study of Birds—PATHE—Part two of the pictures which show the wild life of birds in all its naturalness. The photography is clear and the birds are shown in their habitual haunts, under the conditions which they actually live.

She's a Pippin—PATHE—Louie and Heinie love Lena. Louie, believing he is being bested in the contest for the affection of the pippin, attempts suicide by drowning, but changes his mind when he is told that he is liable to arrest for attempted suicide. They go to a restaurant together and there they see Lena with another man. They demand



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an explanation and she introduces them to the gentleman, her husband.

Paris and Its Parks—Pathe—Beautifully tinted scenic, picturing the various beauty spots and parks of Paris. On the same reel with:

The Small Denizens of the Seashore—An interesting study of Mollusks. The Dog-Welk and Sea-Ear.

The Vanishing Man—(Two Reels)—(Third Installment "The Romance of Elaine")—Pathe—Del Mar, the secret agent of a foreign power, disappears beneath the waters of a quiet pool in a diving suit, and later Elaine and Jameson find a message floating in the pool to the effect that the chief has arrived safely. The torpedo model, concealed in Elaine's trunk, is stolen by Del Mar's agents, but later destroyed by a mysterious bewhiskered farmer, who is evidently the same man as the little gray friar in a previous episode. When an attempt is made to blow up the bridge which Elaine is to cross with her car, the bewhiskered farmer delays the explosion until after Elaine is safe. See review on page 73, this issue. N. G. C.

Pathe News No. 50—Pathe—June 23. —Sculptor John Flanagan puts the finishing touches on the medal of award which has been accepted for the Panama-Pacific exposition; automobile truck used as a jitney in the recent car strike in Chicago, slips off a bridge; pictures of the dreadnaughts Texas and Utah steaming down the East river, New York; a mass of people gather at Brooklyn Navy Yard to see the launching of the U. S. S. Arizona; scenes from the front.

The Fruit of Folly—(Three Reels)—Pathe—Eleventh episode in the "Who Pays?" series, featuring Ruth Roland and Henry King. Edgar Clay and his partner, Wallace Irwin, are both in dire financial peril, but see a way out by proving theft on Horace Stone. They have the confession of Stone's dead clerk in Mrs. Clay's private safe. Stone learns this and knowing that Isabel Clay is indebted to Mrs. Blake whom he has promised to marry, induces her to go to Isabel's apartment and secure the confession. But finding that Stone is planning to run away with another girl, she determines to hold the confession of his guilt over his head forever. Clay and his partner bring the chief of police to see the written confession. Isabel knows how it disappeared but fears to admit her indebtedness to Mrs. Blake. Unable to recover the money from Stone, Clay and Irwin face ruin. For further review see page 70, this issue.

World

The Face in the Moonlight—(Five Reels)—World—Featuring Robert Warwick in a double role. The story begins with a prologue dealing with the loves of Ambrose, an aristocrat, and Jeanne Mailloche, a peasant girl, who is deserted by Ambrose and he marries Alice de Fontennelles. Two sons are born, one of them being Jeanne's illegitimate child and the other the lawful heir of Ambrose and Alice. One son, Rabat, is brought up by a band of robbers and with a price on his head, and the other, Victor, becomes a captain in the king's army. Victor, whose father has confided to him that he has a step-brother somewhere, is engaged to Lucile, daughter of Munier, Ambrose's secretary, who, endeavoring to steal funds, becomes associated with Rabat. Through a variety of adventures, including a murder committed by Rabat, Victor is arrested and Lucille, while awaiting her lover in the diligence office, sees the face of Rabat in the moonlight and believes at first that Victor is the criminal. She brings proof to the authorities of the existence of Rabat and Victor is later pardoned while Rabat, after an interview with his brother, faces his fate with resignation and is executed.

Miscellaneous

Nothing But Love—Federal Film Co. —Smaltz, a henpecked husband, accompanied by his better half, goes to the park. Mrs. Smaltz falls asleep and he goes out in search of excitement. Meanwhile Mr. Fish, a cruel husband, and his pretty young wife seat themselves on the bench with the sleeping Mrs.



Smaltz and soon Fish is asleep. Smaltz meets Mrs. Fish and their other halves discover them making love. Smaltz takes Mrs. Fish into a fort and tries to hide by crawling into one of the cannons, but the sentry scares them out and they jump into a rowboat. After much excitement Smaltz and Mrs. Fish arrive on shore and into the waiting arms of a policeman.

The Press Agent Says—

That Helen Badgley, the Thanhouser Kidlet, has her own way of fascinating dogs, as she proved conclusively to every one in the New Rochelle studios the other day when they were rehearsing in "Helen Intervenes," released in the Mutual program. A bull dog which had gotten in from the streets, evidently bewildered by the glare of the arc lights, began tearing around the floor in angry circles. His barking so frightened members of the company that they fled hastily from the room. Suddenly the barking stopped and men and women stole back to find Helen Badgley sitting hugging the dog in her arms. "Poor darling, he is jus' frightened," she explained. Asked how she had calmed him, she said that it was simple enough to quiet a dog if you walked towards him, your hand outstretched with the palm of the hand turned towards the ground.

MOTOGRAPHY

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Vol. XIV CHICAGO, JULY 17, 1915 No. 3

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A rural chief of police and his lieutenant love the same woman. Their schemes to win her precipitate both of them into all sorts of trouble.

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The first of a series of unusually interesting "made-in-Ireland" plays, written and produced by Sidney Olcott, the greatest of all producers of Irish stories. A thrilling drama with wonderfully beautiful backgrounds.

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Thursday, July 15th

"A House of Cards"

Two-Reel Drama.

A most unusual play in which the career of a popular country lad finds its parallel in a game of poker. As the cards are shuffled and dealt the various hands dissolve into the action on the screen.

L. C. Shumway featured

Friday, July 16th

"An Hour of Freedom"

One-Reel Drama.

An amusing and well told story of two wealthy and very much bored young society people, who hunt adventures in the last few remaining hours before they are married, and find what they are looking for.

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"Wifie's Ma Comes Back"

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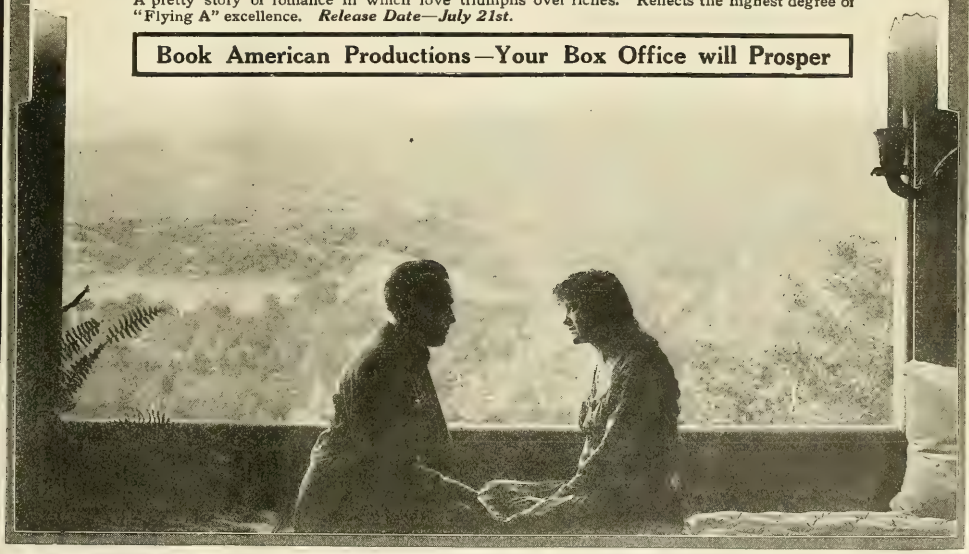
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Vol. XIV CHICAGO, JULY 17, 1915 No. 3

Zukor Announces Increased Output

AND OTHER IMPORTANT NEWS OF THE WEEK

BEGINNING on September 1, the output of the Famous Players Film Company and the Jesse L. Lasky Feature Play Company, both releasing through the Paramount program, will be greatly increased. The Famous Players Company from that date forward will issue forty-eight pictures per year, while the output of the Lasky Company will be increased from twenty-four subjects to thirty-six and the Morosco-Bosworth faction will furnish the remaining twenty subjects necessary to make up the complete Paramount program for the year.

The above information was gleaned by a representative of MOTOGRAPHY who caught Adolph Zukor in Chicago on Friday, July 2, as he was flitting from Los Angeles back to New York, where plans for the immense new studio of the Famous Players Company are awaiting his approval ere contracts are closed for the erection of the studio that is to rise at 225th street and Broadway, New York.

Mr. Zukor declares that the new studio will have a stage approximately 130x200 feet in size and that feature photoplays will be enacted there during those months of the year when the Famous Players stock companies are not at the California studios, which are also to be greatly enlarged and which will include a massive new studio, as soon as plans can be prepared and the work of erection commenced.

In addition to the New York and California studios Mr. Zukor declares a company headed by Mary Pickford will visit Japan sometime about January of 1916, for the purpose of filming "Madame Butterfly" in the actual locations amid which much of the story is laid. This picture completed, the Pickford company will journey to Egypt where another feature will be put on and where a second company, headed by Pauline Frederick, will be sent for the purpose of producing "Bella Donna" on the banks of the Nile, where much of that story is laid.

Arrangements are also under way for the filming of "Silver King" in England and Mr. Zukor on returning to New York will take up with the Department of State the matter of securing passports for his company and directors.

When questioned regarding the possibility of the Famous Players Company releasing tremendous spectacular productions along the line of those contemplated by a rival organization, recently formed, President Zukor declared that only such subjects as merit that kind of production will be undertaken, and that personally, he considers them hard to secure, and much prefers to handle the four and five-reel subjects in which famous stars of the legitimate stage may be featured in stories that can easily be told in that length of film.

Mr. Zukor seems of the opinion that the producer is taking long chances on hitting the public's fancy when undertaking the extremely long subjects and has much better chances for success by confining himself to shorter films, for the reason that in motion pictures the appeal is made to the eye alone and through the eye to the heart; whereas, on the legitimate stage, where tremendously big spectacles are prepared, not only the eye but the ear may be reached, the actors having in addition to pantomime and gestures and beautiful stage settings, wonderful variations in color and, above all, spoken lines, that appeal to the ear when aided by a proper musical accompaniment.

In discussing the travel subjects which the Paramount program has recently offered, Mr. Zukor stated that when the South American pictures are completed, the Paramount cameramen will visit other interesting spots in the world, since there seems to be a tremendous demand for the simple travelogue and an effort will be made to fulfill these needs. In passing, Mr. Zukor mentioned that many exhibitors had suggested one-reel comedies as worthy of attention by the Famous Players Company and that he had promised to investigate the demand throughout the United States for this particular type of film, also the possibilities of producing such pictures, though he was of the opinion at present that the expense of securing talented players and suitable vehicles for them would be so great as to almost prohibit their being made as one-reel subjects.

Big Stars and Plays Scheduled

Looking forward to the first six months through the eyes of the Metro board of directors, a period of active, determined, forceful effort is perceived.

Numerous stars and numerous plays have been procured by the very ambitious management of that concern during its four months of active activities, and the promise of the future is more than glowing.

Of the permanent Metro stars who are to be seen on that program, Francis X. Bushman, Marguerite Snow, Emily Stevens, Ann Murdock, Gail Kane, Madame Petrova, Ethel Barrymore, Mary Miles Minter, Florence Reed, Olive Wyndham, and Lois Meredith will be seen at intervals, in various well-known dramatic successes and fictional classics.

During the next fourteen weeks, Metro will re-

lease on its regular release dates, each Monday in the year, the following stars and plays:

July 12, Edward Connelly, in George Ade's story, "Marse Covington"; July 19, William Faversham and Jane Grey in Sir Gilbert Parker's "The Right of Way"; August 2, Dorothy Donnelly, in "The Sealed Valley"; July 26, Francis X. Bushman and Marguerite Snow, in John Drew's former success, "The Second in Command"; August 9, Madame Petrova, in "The Vampire," an original scenario; August 16, Ann Murdock, in "A Royal Family"; August 23, Edmund Breese, in "The Spell of the Yukon"; August 30, Ralph Herz and Lois Meredith, in "The Purple Lady"; September 6, Ethel Barrymore, in "The Shadow," her most recent stage success; September 13, Francis X. Bushman and Marguerite Snow, in "Richard Carvel"; September 20, Emily Stevens and Hamilton Gravel, in "The Liars"; September 27, Gail Kane, in "Her Great Match"; October 4, Madame Petrova, in "My Madonna"; October 11, Emmy Wehlan, in "When a Woman Loves," and then in weekly releases, the following great plays, "The Silent Voice," "Pigs in Clover," "Baccaret," "My Wife," "Barbara Fritchie," "The Bridge," "Once to Every Man," "Sky Farm," "Mississippi Bubble," "Once Come from Man," "Empty Pockets," "Rosemary for Remembrance" and other plays and novels.

The Metro directors will not increase their output, it having been decided to foster long runs and more attention to detail and not so many changes on the part of the exhibitor.

Berst Differs with Griffith

J. A. Berst, vice-president and general manager of the Selig Polyscope Company, differs with D. W. Griffith, who is quoted in a Chicago newspaper as stating that picture plays appearing in the better houses should be given the same freedom that is accorded to legitimate productions, and that the smaller houses should be the only subjects of censorship.

"This latest idea," said Mr. Berst in a recent interview, "is but another method of discrimination. Film productions should be freely shown in smaller theaters as well as the larger. If the discrimination as above outlined should be carried out, the enterprising manager of the smaller theater would be barred from presenting high class films.

"The films shown today in the large theater will have to be shown later in the smaller theater, and how are price limits to be drawn? There is the large theater in the small town which cannot hope to ask large prices.

"Take the Selig production of 'The Spoilers,' for example. Released over a year ago, this production is going right along crowding the theaters. There are but few motion picture productions that can prove the same successful record. If the film production were confined exclusively to high priced theaters, many intelligent and refined people, unable to afford $2 for a seat, would never have enjoyed the film. 'The Spoilers' has been shown and is yet showing in both the large and small theaters with admission prices graded according to the judgment of the various exhibitors. In this manner all the exhibitors and all the people profit.

"If Mr. Griffith is correctly quoted in making distinctions between censoring of picture plays appearing in the larger and the smaller theaters he will probably say certain persons should be permitted to view only censored pictures and others be permitted to see uncensored pictures. In other words, we should have class legislation.

"I repeat that the play that is decent should be shown to everybody, and if it is not decent it should not be shown to anybody."

Coming Vitagraph Productions

The Vitagraph Company, in a comprehensive search for the best in literature, adaptable to picturization for screen stories, has succeeded in securing a notable list of subjects by authors of international repute. Charles T. Dazey's "The Guilty Man," "Archibald Clavering Gunter's "The Surprises of an Empty Hotel," and Will M. Ritchney's "The Living Dead," are now ready for immediate production and when completed will be presented in five parts each and released as Blue Ribbon Features, the Vitagraph trade mark that stands for the last word in photoplay production. Each picture will be enacted by a specially selected cast, composed of artists of recognized ability peculiarly adapted to the portrayal of the characters assigned them. Among the other popular books and plays that have been selected, out of a list of twenty-five of the most prominent may be mentioned, "Blue Oceans' Daughter," "My Lady's Slipper," "The Fetters of Freedom," and "Sir Henry Morgan, Buccaneer," by Rev. Cyrus Townsend Brady; "Who's Who," by Richard Harding Davis; "Black Prince Carl," by Allan Campbell; "Glorious Betsy," by Rida Johnson Young; "The Money Mill," by Roy L. McCardell; "Tootles of Treasure Town," by Frederic Chapin; and many others.

Arbuckle at Work

Maclyn Arbuckle arrived in Los Angeles last week to star for Bosworth, Inc., in a filmization of "Home and Politics," his big vaudeville success. It was written by Mr. Arbuckle and Edgar A. Guest, famous for his Breakfast Table Column in the *Detroit Free Press*, and made a sensation on its production at Washington, D. C.

Bosworths have augmented the studio staff for rush work on "Home and Politics," as Mr. Arbuckle must be back in New York August 1 for rehearsals of "The New Henrietta," this season's all-star revival, with William H. Crane, Amelia Bingham, Mabel Taliaferro, Thomas W. Ross, and himself, which strikes for the coast a week later, opening in San Francisco, August 22, and then coming to Los Angeles. Frank Lloyd will direct the picture.

Injunction Denied Lasky

Justice Goff of the New York Supreme Court on Friday, July 2, denied the application of the Jesse L. Lasky Feature Play Company for two temporary injunctions against the Fox Film Corporation and Valeska Suratt. One of the injunctions asked that the Fox Film Corporation and Valeska Suratt be restrained from advertising or exhibiting "The Soul of Broadway" in which the actress starred, while the second asked that Miss Suratt be restrained from collecting the large sum of money which is due her under her contract.

In a memorandum accompanying his decision Jus-

tice Goff said: "While it is claimed by the plaintiff (the Jesse L. Lasky Feature Film Company, Inc.) that the services to be performed by the defendant Suratt were unique and extraordinary, it is interesting to note that she herself denies that they are of such character and asserts that her value as a star in a moving picture is absolutely unknown. She says she never has appeared as such, and that the estimate placed upon her services is purely speculative.

"In the absence of proof I will not hold that the services of a person engaged to pose before a camera in what is known as a photo-play are either unique or extraordinary or peculiar to the person posing. The camera does not and cannot reproduce the voice and expression of an individual, which would stamp with certainty the identity of the person. Indeed, it is not beyond the bounds of probability that for the benefit of the guileless public the enterprising manager could not in an emergency substitute one person to pose for another."

According to the plaintiff's statement Miss Suratt signed with the Lasky Company on October 29 last to appear for four weeks at a salary of $5,000. After accepting $500 in advance, the Lasky Corporation contended, she signed with the Fox Company, although a clause of the contract prohibited her from doing other motion picture work before the expiration of a year. The actress stated that she sent her manager, Joseph Pincus, to find out from Samuel Goldfish, treasurer of the Lasky Company, when her service would be in demand, and that Pincus was told that there was no suitable play ready. Miss Suratt asserted that she then called upon Mr. Goldfish, and the latter admitted he was at a loss to know what to do. She declares she offered to release the concern from its contract, and tendered the advance money she received; but the Lasky treasurer told her to keep it until she saw what she could do elsewhere.

Ready for San Francisco Convention

All thoughts are this week centered on San Francisco, where the fifth national convention of the Motion Picture Exhibitors' League of America opens on Monday, July 12, for what is predicted will be the greatest session of motion picture people ever convened in the United States.

As Motography goes to press, word is received that all arrangements are completed, exhibits in place, and everything ready for the opening of the convention. Demands for space in the exhibition hall have been unusually heavy this year, and those on the ground are of the belief that when the exposition opens, the visitor will be greeted by the largest and most varied display of devices and apparatus used in the motion picture industry that has ever been on exhibition. Miniature theaters are equipped with up-to-date apparatus and during the week every one of them will be occupied practically every moment of the day with advance showings of big productions.

Leaders in the motion picture industry in their respective lines will be present to address the convention, and in this respect the 1915 convention will undoubtedly excel all previous gatherings of a similar character, for, in the past, these national gatherings of exhibitors have been devoted more to discussions of censorship matters and the consideration of business conditions in certain parts of the country, than to addresses by the real leaders of the industry.

This year, however, the program announces that such notables as Governor Johnson of California; Mayor Rolfe of San Francisco; National President Marion S. Pearce; W. W. Hodkinson, president of the Paramount Pictures Corporation; D. W. Griffith, one of America's foremost producers; P. A. Powers and Colonel W. N. Selig are to address the gathering, and undoubtedly interest will be correspondingly great in the sessions.

The formal opening of the convention takes place at 10 a. m., Tuesday, July 13, when the formal addresses of welcome will be delivered by California's governor and San Francisco's mayor. Their addresses will be responded to by National President Marion S. Pearce, and following these the appointment of committees will occur. The afternon and evening of Tuesday will be devoted to the exposition salon, where the exhibits of the various trade accessories will be made and feature films shown.

On Wednesday, July 14, at 10 o'clock in the morning W. W. Hodkinson, of the Paramount Pictures Corporation, will deliver his address and the afternoon will be devoted to discussions and consideration of important matters scheduled to come before the convention. At four o'clock a sight seeing trip will start from the exposition building and the evening will be devoted to a special entertainment.

Thursday, July 15, D. W. Griffith will address the convention on "The Rise and Fall of Free Speech and



Marion S. Pearce.
National President.



T. P. Finnigan,
First Vice President



Mark E. Cory,
Second Vice President.



Peter P. Jeup,
National Treasurer.

Personal Liberty in America," the speaker relating his experience with censorship in connection with "The Birth of a Nation," and his remarks undoubtedly will give the exhibitor a newer and wider viewpoint of this important matter. Ere adjourning the national officers for the ensuing year will be elected.

Thursday afternoon will be devoted to a visit to the Panama-Pacific International Exposition, this being official motion picture day. The entire afternoon and evening will be spent on the exposition ground where many special features have been arranged for the visitors.

Friday morning, following the business session, P. A. Powers and Colonel William N. Selig are scheduled to address the convention and at one o'clock an automobile parade of screen stars, who are to participate in the grand ball, will occur, followed by a luncheon at the Portola-Louvre. At three o'clock, in the exposition salon, the picture players will hold a reception, and the convention will be brought to a spectacular close at nine o'clock Friday evening with the opening of the grand ball, which is to be attended by the celebrated stars now on the Pacific Coast. Governor Johnson and Mayor Rolfe have arranged to lead the grand march and the ball, it is declared, will be one of the greatest affairs that has ever been held by representatives of the motion picture industry.

McIntosh Starts Next One

Burr McIntosh left for the west last week with a company of thirty people to make the next production for the Burr McIntosh Film Corporation. Old theater goers, as well as those of today, will be generally interested in this coming production of Bartley Campbell's famous play, "My Partner," which was universally recognized as the greatest melodrama up to the time it was first produced, by a remarkable cast of Stars at the Union Square theater, Tuesday evening, September 16, 1879. In the present production nothing has been spared to produce an ideal picture. Mr. McIntosh will visualize "Joe Saunders," the most popular part of the late Louis Aldrich. John Leach, acknowledged to be the best Chinaman on the stage today, will be the "Wing Lee" which made Charles T. Parsloe such a classic. Arthur Deagon, remembered for splendid work in "The Follies" of last year, will do some wonderful open-air stunts on the tight rope and rings in the mountains of California. Miss Marie Edith Wells, whose beauty and ability are assisting to make "The Builder of Bridges" so successful, will be "Mary Brandon," and Miss Ethel Mantell, Robert B. Mantell's attractive daughter, will be the ingenue. The production will be made by Eugene Sanger, a master in the art of producing high grade features.



Burr McIntosh.

"Colonel Carter of Cartersville," the masterpiece of the late F. Hopkinson Smith, in which Mr. McIntosh impersonates the title role, will be released through the World Film Corporation shortly.

Selig Discusses Future Releases

William N. Selig returned to Chicago, Monday, after a long business sojourn on the Pacific Coast. While in Los Angeles he was present at the formal opening of the Selig Jungle Zoo. He returned to Chicago in an enthusiastic frame of mind and believes that the Selig picture plays in course of production in California are away above the average.

"We are doing some big things out in California," said Mr. Selig. "Our forthcoming releases through V. L. S. E., Inc., are to be even more pretentious than those released up to date. The production of 'Mizpah,' written by Ella Wheeler Wilcox, is to be one of the most elaborate and spectacular productions ever prepared by the Selig Company. Miss Kathlyn Williams, Tyrone Power and other stars will take leading roles and many hundreds of supernumeraries will participate.

"We are doing some big things out in California," Babylon and other cities of Biblical days, and Colin Campbell, dean of our directing staff, is bending all his energies to making the production of 'Mizpah' correct in every detail.

"I am of the opinion that the exhibitors, and through them, the public, will be pleased when they see 'The Ne'er-Do-Well.' The scenes taken in Panama are very realistic and Rex Beach's story is presented in a convincing manner. I am confident that our forthcoming feature releases will prove worthy in every respect."

Advertising Men Impressed

One of the most impressive features of the entertainment programme arranged for the delegates to the great Chicago advertising convention was the special performance of D. W. Griffith's great photodrama, "The Birth of a Nation," at which nearly 2,000 delegates, their wives, families and friends were guests of *Photoplay Magazine*. The purpose in arranging this performance for the advertising delegates was to drive home to a class of men whose business is publicity the immensity of motion picture possibilities, the dramatic versatility of the film which is bounded only by man's imagination. It was also the desire of James R. Quirk, vice-president and general manager of *Photoplay Magazine,* and G. Ross Stewart, the advertising manager, to have important men of affairs witness in a body the masterful photodrama which has been the pet target for the censor, and thereby make of the world's big advertising men strong allies in aligning public opinion against the narrow and stupid censorship which is retarding the artistic advance of motion pictures in this country.

The Minusa Cine Products Company of St. Louis recently closed a contract with Geo. G. Gates of Havana, Cuba, for the territorial rights for that country. Samples of the various products of the Minusa Company have been sent him and he reports great success for the line, particularly the Gold Fibre, which is the Minusa's best grade screen.

Smalleys in Chicago

Those two talented directors and motion picture stars, Phillips Smalley and Lois Weber (in private life Mrs. Smalley), arrived in Chicago last week to begin the eight-reel Universal production "The Dumb Girl of Portici," in which the celebrated dancer, Madame Anna Pavlowa, is to be featured. Work on the big production began on Tuesday, July 6, on the site of the former Sans Souci park, at Cottage Grove and Sixty-first street. The past week has seen the erection of a big outdoor stage about midway between the former Sans Souci Casino and the present Midway Gardens, where Madame Pavlowa is now filling a dancing engagement. A representative of MOTOGRAPHY, who visited the Universal's temporary studio on Friday last, found the Smalleys busily engaged in superintending the erection of the big stage and preparing for the first set, which is to represent a Spanish prison of the middle ages. Mr. Smalley, big, forceful, shirt-sleeved and bare-headed was consulting the stage carpenters and electricians, while Mrs. Smalley paused long enough to greet the interviewer, though one could see at a glance that she was literally stealing the time from her work. The pretty, vivacious, pink-sweatered Mrs. Smalley is not only to do much of the directing of the production, but also is the author of the scenario from which the picture will be staged. Despite the fact that this little woman is famous the world over on account of her scenarios and productions (particularly those of "Hypocrites" and "Scandal"), she is modest, unassuming, and generous in her praise of others. In fact it was with the greatest difficulty that the interviewer could induce her to talk of her own accomplishments and plans for the future. In that respect both of the Smalleys are notable, for neither seems anxious for publicity or public homage. Mr. Smalley positively hides from newspaper interviewers and after hinting that "Mrs. Smalley can tell you all about that" he busies himself about other things and refuses to be cornered again.



Lois Weber



Phillips Smalley.

As a basis for her story Mrs. Smalley was given an exceedingly brief synopsis of the Auber grand opera in which Madame Pavlowa is to later appear, and had then to spend weeks in the larger libraries of the country thoroughly familiarizing herself with the remarkable period of history with which the story concerns itself. The Spanish Inquisition, in which time the greater portion of the story is laid, abounds in interesting events and offers a wealth of material for the scenario writer, particularly since so few films have had that particular period for a background. Undoubtedly the skillful pen of Mrs. Smalley will weave a wonderful tale out of the material which she has collected and the talented duo will make a still more wonderful screen story out of the basic tale. Although Madame Pavlowa is making her debut in films in this production, her splendid training in pantomime will enable her to rise to great heights in the intensely dramatic scenes of the story and "The Dumb Girl of Portici" will, upon its completion, become another great screen classic.

Amid the great number of players brought to Chicago by the Smalleys to support the star one finds Douglas Girard, a famous English player; Rupert Julian, Edna Maison, Laura Oakley and Betty Schade, all well known to Universal patrons; and Wadsworth Harris, once a leading man for the celebrated Modjeska. All of them are cast for strong roles and with such a galaxy of stars and two such noted directors in charge of the production MOTOGRAPHY feels perfectly safe in predicting that the film, upon its release, will prove one of the greatest ever screened by the Universal concern.

Bert Adler, manager of the Ft. Lee studios of the Universal organization, is in charge of the business management of the temporary Chicago studio, during the filming of that portion of the story which is to be taken in the Windy City, but, later, the entire company will be moved out to Universal City, where the production will be completed.

Smiley Joins World Forces

Joseph W. Smiley has journeyed up from the Lubin studio in Philadelphia to join the World Film forces. He is another addition of whom the World Film Corporation may be proud, as he has a list of many excellent features to his credit. His first picture will be "The Renegade." Miss Alice Brady, who has distinguished herself in "As Ye Sow" and "The Boss" for the World Film Corporation, will be starred. George Ralph is to play the title role, that of an American Indian, who has received the benefits of an eastern education. Claude Fleming, pleasantly remembered for his portrayal of Serge Palma in "Hearts in Exile," will play the young hero, Captain Lane.

"Hazel Kirke" for Pathe

The Whartons, Pathe producers, announce that they have secured the picture rights to "Hazel Kirke," the play made famous by Effie Ellsler and Charles W. Couldock, and which has been running continuously on the stage for twenty-five years. Edwin Arden, William Riley Hatch, and Creighton Hale will appear in the Wharton picturization.

William F. Russell

As Blair Stanley in the big prize photo novel, "The Diamond From the Sky," William F. Russell, or "Big Bill," as he is universally known, is adding another triumph to his already enviable list of successes. As the heavy in this master production, he is setting the pace for versatility, and they who have seen him in the sweet, lovable roles, are not surprised to note with what finesse he is handling the difficult portrayal of a gentleman villain.



William Russell.

He played his first engagement as a boy actor with Charles Hopper at Wallack's Theater in "Chimmie Fadden" at the age of eight. Was taken from the stage to be educated; graduated from Fordham College, then returned to the stage, playing with Ethel Barrymore in "Cousin Kate." Later supported such stars as Blanche Bates, Chauncey Olcott, and was leading man with the celebrated star Roselle Knott.

William Russell is an all-round athlete, graduated from Bernarr McFadden's Physical Culture School. Became one of the most proficient gentlemen boxers, and follows this sport, together with his general athletic training, whereby he is always in perfect physical condition. He was acclaimed by the world's famous sculptor, Earl Frazier, as being one of the most symmetrically built men within his acquaintance. Mr. Russell became associated with the motion picture industry four years ago, seeing at that time its growth and future and the many possibilities for out of door exercise and acting. He started with the Biograph Company, then joined the Thanhouser, subsequently he joined forces with Klaw & Erlanger features, and from there went with the Famous Players as leading man, supporting female stars.

Griffith Signs Tully Marshall

Tully Marshall, remembered as the "Hannock" in the late Clyde Fitch's last play, "The City," and also the weakling husband in "Paid in Full," together with many other featured or almost stellar roles, has been engaged by the D. W. Griffith coast forces to appear in a multiple reel production to be made at the Reliance-Majestic studios in Los Angeles, California.

The purchase is also announced of the motion picture rights to Horace Hazeltine's widely real novel, "The Sable Lorcha." Mr. Marshall is to have the principal role and Thomas Jefferson is also to be featured. Mr. Marshall has been known for years, not only as an actor who created vividly the most repulsive types of men and the most heroic, with equal ease, but as a stage director of great resource.

Preparations for the filming of "The Sable Lorcha" are already being made on an extensive scale by Director Lloyd Ingraham. A force of Chinamen is now at work close to the Reliance-Majestic studios constructing a Chinese street. Experiments are being made with craft. The scuttling of a ship is shown and it is not unlikely that at least a half dozen craft of various sort will be sunk before the proper effect is attained before the camera.

The Plot Thickens

The popular serial which has been running in Motography, or "The Seven Suffering Sisters," has been scenarioized by Gilson Willets, the famous author, and the story is to be filmed in connection with the tour of the Selig Exposition Flyer. Here in brief follows the story taken from the works of U. N. Derwood:

The seven sisters, accompanied by an irate Papa, board the Selig Flyer at Chicago. Just before the train leaves a handsome stranger approaches them and presents each girl with a package, which is to be delivered to Miss Kathlyn Williams, telling them that if they succeed in this mission that they will be able to marry the youths of their choice.

After many experiences the packages, all of which disappear, are placed safely in the hands of Miss Williams by the sisters, and now comes the question, What is in the seven packages? For a correct answer to this question, which will be solved on September 7, cash prizes are to be given. There are to be no conditions or no difficult rules in the solving of this question; there are seven mysterious packages, each sealed with seven seals, each package containing one-seventh of the whole. What do the seven packages contain?

War Interfered with Pictures

"All for Old Ireland," the first of a series of made-in-Ireland comedy dramas, which will be released by the Lubin Company July 14, was finished under the greatest of difficulties last August after the outbreak of the European war. Sidney Olcott, who directed the pictures, had the day before the declaration of war by Great Britain, taken a number of scenes on the Island of Valentia, where the great cable station connecting Ireland with America is located. Not having finished the required number of scenes, Olcott and his company returned from Killarney to the island the day war was declared, and found the island under martial law and photography absolutely forbidden. When it is considered that a number of natives, together with a lugger, manned by captain and crew, had been used, and in no way could be obtained again, a serious problem confronted the producer. Olcott, however, managed to find a way out of the difficulty. The scenes were finished fifty miles away without using the same people, and yet the manner of doing so defies detection even by experts. Olcott said he was not only glad but lucky to get back with any pictures at all, after the torch had been applied which set all Europe ablaze.

Opens Another Branch Office

The V. L. S. E. chain of offices has been augmented by the establishment of a branch at Los Angeles. This new office is located at 645 South Olive street, and is in charge of H. G. Naugle. Mr. Naugle is well known in film circles, and has been prominently identified with the feature end of the industry for the last several years.

Bert Adler Married

Bert Adler, manager of the Fort Lee Universal studio, Fort Lee, New Jersey, on Sunday, July 4, celebrated Independence Day by renouncing his own independence and swearing allegiance till death do them part to Miss Kitty Katz, well known in the New York film trade through her long period of service as secretary to General Manager Joe Brandt, of the Universal Film Manufacturing Company.

The wedding occurred at the Katz home in New York at 1:30 on Sunday. Mr. Adler having sped thither on a limited train from Chicago, where he is looking after the business management of the Universal Company in that city, headed by Philips Smalley and Lois Weber, who are producing a multiple reel feature with Madame Anna Pavlowa as the featured star. Rushing madly from the depot to the Katz home, Mr. Adler took the vows of matrimony, grabbed his bride, entered a taxi and hustled for the depot, where at 2:45 o'clock he again set out for Chicago, arriving there at 11 o'clock Monday morning, and plunging back into his duties as business manager of the temporary Chicago organization, where he will spend the next four or five weeks.

Immediately after the Chicago production is completed, Mr. and Mrs. Adler will return to New York, where a seven-room house at Palisade, near the Fort Lee studios, awaits their occupancy. A host of friends join with MOTOGRAPHY in wishing both these popular young people a long and happy life.

New Film Corporation

A brand new factor made its appearance in the film world last week when the Equitable Film Corporation was incorporated in the state of Virginia for two million dollars with Lewis J. Selznick as its New York representative; Felix Feist, until recently of Chicago, as its general manager; and Wall street interests as its backers.

It is understood that the Equitable intends to supply four big feature productions each week, thus enabling the exhibitor to secure all of his attractions from one concern. It is also rumored that production facilities for the Equitable will soon be arranged for on the Pacific Coast with Isador Bernstein in charge of that studio. Two studios in New York City are also declared to be under the control of the Equitable, one of them being the former Ramo studio at Flushing, all of which indicates that the Equitable will be a producing as well as a releasing organization.

Just what is to be the status of the World Film Corporation now that Lewis J. Selznick is New York representative of the Equitable, is rather uncertain, though it is rumored that later on the World Film will be merged with the Equitable, and highly probable that other outside manufacturers will be able to market their meritorious productions through the new distributing medium.

"The Heart of Lady Alaine"

The latest release of the Great Northern Film Company, 110 West Fortieth street, New York City, entitled "The Heart of Lady Alaine," with Betty Nansen, the distinguished and world-renowned royal actress, as Lady Alaine, is one which is righteously meriting the interest and enthusiasm of the public and exhibitors.

Miss Nansen has never had so excellent an opportunity to display her scintillating pantomimic skill, and her unique appeal has never been so manifest as in this adaptation of the drama, "A Revolutionary Wedding," by Sophus Michaelis, her compatriot, who so thoroughly comprehends the Norse temperament. That accounts, in part, for the excellent portrayal of the role of Lady Alaine, whose personality of spirit and fire, passion and devotion she most charmingly and appropriately interprets.

Opposite Miss Nansen, as Marc Arron, plays Valdemar Psilander, the monarch of the silent drama, and considering that "The Heart of Lady Alaine," has two of the world's greatest artists playing the principal characters, and supported by an all-star cast, this magnificent production is one of the greatest achievements of the Great Northern Film Company.

The stage version of this production was presented at the New Theater, New York City, and had a long and successful run.

Using Panchroma Lamps

Individuality of environment and the association of the surroundings with the action of the play is the watchword of the Vitagraph Company, which has recently leased for a term of years a brown-stone mansion for home studio purposes at 30 East Fiftieth street, New York. Here any number of changes can be rung in and the accompanying picture shows John T. Kelly and Mrs. Frances Connelly in a scene from "The Cave Man" in which Robert Edeson is the star. The picture shows Director Theodore Marson in action and a part of the scene being made. The illumination is furnished from a pair of Panchroma twin arc lamps furnished by Allison & Hadaway of New York.



Taking a picture by an Allison and Hadaway light.

Ramo Films, Inc., has just completed its studios in Flushing, L. I., which are able to accommodate four sets at a time, under artificial light (of which they have abundance) on their floor space of 60 x 140 feet), and fully equipped with plenty of scenery, drops, etc., dressing rooms sufficient to accommodate one hundred performers.

Henry B. Walthall

Henry Walthall's advent into photoplay work was a mere accident.

He was killing time at the Players' Club in New York in the summer of 1906 when a well known producer asked him where Jim Kirkwood was. He knew Kirkwood well and volunteered to find him. He received a horrible shock when Mrs. Kirkwood told him he was playing in motion pictures. Being determined to rescue him, he went to a photoplay studio and there found him in convict stripes.



Henry B. Walthall.

Walthall was introduced to David Griffith and he told him to get busy. "You are just the type I am looking for," he said. "But I don't want to act in motion pictures," Walthall replied. "Never mind what you want," he replied, "Get out into that ditch and get busy. After a while your daughter will bring your dinner to you." So his advent into this work was in a sewer.

Mr. Walthall's progress into the leading rank of photoplayers was no meteoric one. He was not a matinee idol whose good looks alone caused the public to make a hero of him. His rise was slow but sure and the kind that lasts. For Mr. Walthall worked. Presently the public began to notice him, and the question went from lip to lip, "Who is that man? He is a real actor."

Lead after lead he played in photoplays where his work was the feature of the production, and soon the public began to know Henry B. Walthall as one of the really great actors of the screen. When the public had indicated that he was the man they cared most to see, he was secured for Essanay by George K. Spoor. He is now working at the Essanay studios on a three-act feature to be released in July through the General Film Company. He will play both on the regular program and in the V. L. S. E. releases.

World Film Loses Foy

Justice Goff in the New York Supreme Court on Tuesday, June 29, denied an injunction asked by the World Film Corporation, restraining Eddie Foy, the musical comedy star, from carrying out his contract with the New York Motion Picture Company, alleging that Mr. Foy had arranged with it to appear in films of its manufacture, but later decided to accept an offer from a rival concern on account of a larger salary.

In rendering its decision the court briefly declared, "There is not sufficient evidence of a valid contract with the World Film Corporation to warrant the granting of an injunction restraining this defendant from carrying out the signed contract with the New York Motion Picture Corporation." Justice Goff reminded the attorneys for both sides that he had carefully gone over the arguments presented, and was not passing on the merits of the suit, but simply holding that no evidence of a legal contract binding the comedian to serve the World Film Corporation had been offered. As a result of the decision, Mr. Foy, accompanied by the seven little Foys, is to leave this week for Los Angeles where he will begin work under his contract with the New York Motion Picture Company.

Castles Begin Film Work

Oliver D. Bailey, one of the producers of "The Melting Pot," has finished casting and began work this week on the big five-reel feature in which Mr. and Mrs. Vernon Castle are to be starred by the Cort Film Corporation. The story of the picture which the Castles are to do will be unique in the annals of motion picture production. Locations have been secured at various Long Island shore resorts, where society gathers in the bathing and also in the hunting season. The beautiful estate of the Castles, with their kennels and stables, is to be used, as well as the former home of Mrs. Castle in New Rochelle.

A cast of unusual merit has been selected for the support of Mr. and Mrs. Castle and the list of extra people will include the names of a number of men and women who are well known in New York social circles. Advantage of every fine day out on Long Island will be taken and the exterior scenes will be pushed to the finish rapidly.

Pearce Re-Elected

At the annual meeting of the Maryland branch of the Motion Picture Exhibitors' League of America held at Bay Shore Park on Friday, June 25, Marion S. Pearce was unanimously re-elected president. The other officers chosen were: William Kalk, first vice-president; Thomas J. Bohannan, second vice-president; J. Howard Bennet, national vice-president; Frank H. Durkee, secretary, and Guy L. Wonders, treasurer. Delegates and alternates to the national convention in San Francisco were appointed, the delegation being uninstructed, and after some discussion, the league went on record as favoring the efficient work of Building Inspector Clarence Stubbs of Baltimore, and passed a resolution asking Mayor Preston to re-appoint him.

The business session was followed by a sea-shore dinner, which concluded with many entertainments, especially planned by the visiting exhibitors.

Changes at Balboa

Charles M. Peck, who has been vice-president and assistant general manager of the Balboa Amusement Producing Company at Long Beach, California, on June 29 resigned his position, and will later announce his new connection.

Will M. Ritchie, well known to scenario writers the country over, has been appointed chief scenario editor, by H. M. Horkheimer, president and general manager of the Balboa Company, and is now in full charge of the script department. The appointment was made by Mr. Horkheimer, because Mr. Ritchie is considered tremendously successful as a result of the scenario he prepared for the Balboa-Pathe "Who Pays?" series of films, which, as exhibitors know, has been heavily booked all over the United States.

Business Condition Good

The V. L. S. E. private publication, *The Big Four Family*, publishes each week charts showing the standing of each branch office in point of efficiency, in point of average price, and in point of collections, and a glance at these tables for the last six weeks indicates the present healthy condition of the motion picture industry.

With the coming of the warm weather, a sharp decrease in business is naturally to be expected, but the business of the branch offices of the "Big Four" in all sections of the country show increases. Even the southern offices show gains in the volume of business.

C. R. Seelye, assistant general manager of the V. L. S. E., who has just returned from a visit to the exhibitors in Pennsylvania and Maryland, states that he found business in that section of the country phenomenal for this time of the year, and that he is very well satisfied with the way "Big Four" productions are moving in this territory.

"Letters From Bugs to Gus"

Ring Lardner, the Chicago sporting editor, recently became famous by the *Saturday Evening Post* route. He wrote a series of articles, describing the baseball and other adventures of a mythical young fellow who made Gus his confidante. Bugs and Gus are the excuse for the making of the series of pictures to be released by the World Film Corporation, in which such stars of American baseball as Roger Bresnahan, Hans Wagner, Schulte, Garry Hermann and others will be seen. There is a love interest. Bugs makes up to a pretty girl, but she prefers a husky ball player. When Bugs, who has a wealthy parent, tries to play ball, the effects are comic in the extreme. He gets drunk at a dinner at which the baseball magnates are present. He has a dog whose antipathy to umpires is ferocious. There are real baseball scenes, with real players, plus the comedy element, and the quaintness of Ring Lardner's stories is absolutely rendered on the screen. The World Film anticipates that these intensely funny comedy films will go big anywhere and everywhere.



Ring Lardner.

Gollos Features Going Big

President Aaron M. Gollos of the Photoplay Releasing Company, who recently filmed and is now exhibiting pictures of the Chicago Speedway Derby, is receiving many compliments on the quality of the picture, and an exceedingly large number of re-bookings on it.

As indicating the merit of the picture, as a box office attraction, we are reproducing herewith a letter received by Mr. Gollos from George H. Heines of the Auditorium theater at South Bend, Indiana. The letter reads as follows:

AUDITORIUM THEATER.
SOUTH BEND, IND.

MR. A. M. GOLLOS, Photoplay Releasing Company, Chicago, Ill.

Dear Sir:—I have played your Chicago Speedway Races today and I have 1655 seats, and I never did such a business and I never heard such compliments. You have the greatest Auto Races ever produced, and book them back to me for July 12th and 13th. Wire me if this date is O. K. Some drawing card.—Yours very truly, GEORGE H. HEINES.

All of the advertising regarding this Speedway picture appeared in MOTOGRAPHY, dated July 3, and Mr. Gollos is particularly well pleased over the tremendous results secured, as these results are directly traceable.

Important Announcement

The announcement recently made by the California Motion Picture Corporation that they had begun a film adaptation from Edward Sheldon's "Salvation Nell" has created unusual interest in Salvation Army circles throughout the United States. This is particularly true of the Army's headquarters at San Francisco, Oakland, and other large Pacific Coast cities in the near vicinity of the producing company's studio at San Rafael, where the interior sets for the big photoplay are now being filmed. No story has ever more poignantly impressed the public with the work that the Salvation Army is doing in the big cities of this country than Edward Sheldon's. Consequently the high officials of that organization are welcoming its forthcoming popularization on the motion picture screen.

"The assistance that the Salvation Army is offering us," said one of the officials of the California Corporation in a recent interview, "is to do much toward insuring us correct detail throughout in our filmization of 'Salvation Nell.' This pertains to costumes, organization, meetings and, in fact, everything relating to the army and its field of labor."

A Recent Change

The Asher interests and those of Alfred Hamburger, both well known Chicago exhibitors, on Friday of last week came to an understanding by which Mr. Hamburger secured full control of the former Asher house, the Panorama theater on Chicago's south side, and both the Ashers and Mr. Hamburger are mutually interested in the Terminal theater and the Ravenswood theater, which are in the course of construction on Chicago's north side.

McRae Now General Manager

Henry McRae, who has for a long time directed the famous Bison-101 Features, has succeeded H. P. Caulfield as general manager of Universal City and assumed the duties of his new position on Monday, July 5.

The Major Film Co., with Benj. F. Moffatt, president, is the latest addition to the local moving picture colony at Los Angeles. This company has secured a tract of 100 acres in Laurel canyon, adjoining Hollywood, in which there will be a variety of scenery. The first release is "The Trawlers," the prize story for which Collier's gave the author, J. B. Connolly, $2,500.

The Executive Offices of V. L. S. E. Inc.



The general manager's office.



The assistant general manager's office.



The special representative's room.



The publicity department.



The accountant's room.



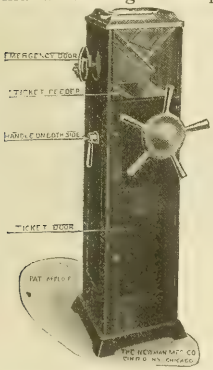
The projection room.

Spedon on Vacation (?)

Sam M. Spedon, the genial publicity promoter of the Vitagraph Company, left Tuesday, July 6, for an extended vacation trip. He will include in his itinerary, stopovers in Chicago, Salt Lake City and San Francisco, where he will spend two weeks, representing the Vitagraph Company at the Motion Picture Exhibitors' Convention and in introducing members of the western Vitagraph company, with studios at Santa Monica, California, to exhibitors of the East, in attendance at the convention. On the way back, he will visit the largest cities of the country and make himself acquainted with the local managers of V. L. S. E. branch offices. A leisurely trip, which will occupy about six weeks, will afford Mr. Spedon a breathing spell, which he calls his vacation, the first since his joining the Vitagraph Company as head of the publicity department, six years ago.

Newman's New Ticket Chopper

The Newman Manufacturing Company, with factories located at Cincinnati, Ohio, 101 Fourth avenue, New York City, and 108 West Lake street, Chicago, manufacturing a complete line of brass and bronze poster frames, easels, railings and theater fixtures of every description, is manufacturing a new, improved ticket chopper, on which patent has been applied for. This ticket chopper, as will be noticed in the illustration, is provided with an automatic rocking comb attachment, which automatically combs or feeds the tickets into the mutilating knives without the necessity of using any other outside method, such as a wire or tilting the chopper. The tickets, after passing through the mutilators, are perforated in a manner that makes it impossible for them to be used over again. Another noteworthy feature of the Newman chopper is the fact that an emergency door under lock and key has been provided, as will be noticed on cut. This is used in cases where the coin is accidentally dropped into the machine, and for oiling the machine when necessary. This is a big improvement over the old style way of removing the top in order to get into the box. Handles provided on the sides of the cabinet make it easily handled by one person. All trimmings are highly nickel plated. The Newman concern makes these choppers in mahogany or oak finish, or in solid brass. Its new 1915-1916 catalog, describing these choppers, lobby display frames and other theater products which it manufactures, will be mailed to any theater manager for the asking.



Sam Bernard Begins Work

Following the announcement recently made by the Famous Players' Film Company, to the effect that it had secured the exclusive motion picture services of the world-famous comedian, Sam Bernard, reputed to be the highest salaried comedian on the stage today, comes the statement that this celebrated star has now begun work before the camera in his initial screen appearance. The subject selected by the Famous Players for Mr. Bernard's introduction to the motion picture public is an original story, so constructed as to display to the utmost advantage the inimitable comedy talents of the star, entitled "Poor Schmaltz—Sam Bernard 'In Dutch.'"

Mr. Bernard will portray the role of a German wig-maker, who becomes the principal agent in a side-splitting series of comic adventures and humorous difficulties. The title "Poor Schmaltz" was selected because in the best known of his stage successes he bore this character-name. From the first few scenes already taken, Mr. Bernard has evidenced a remarkable adaptability to screen performance, and the directors of the Famous Players are confident that his first screen impersonation will be surprisingly effective.

May Donate Tract to Ince

To meet an unusual situation in Santa Monica and to prevent Thomas H. Ince and his $17,000-a-week motion picture payroll from leaving that vicinity, Mayor Thomas H. Dudley and Chief of Police E. E. Randall last week started a movement to donate a 16-acre tract to the company for "straight scenes."

Inceville, the New York Motion Picture camp in Santa Ynez canyon, affords no "flat scenes" space.

Therefore the company goes into Santa Monica to make such scenes. Frequently lawns of residences are used for these "sets." And too frequently, Ince complains, claims for damages have followed the use of private property.

Ince found this so increasingly expensive that he threatened to evacuate Inceville for some other location.

More than 200 of the company's actors and attaches live in the bay district and around Santa Monica and the city officials are trying to save the $17,000-a-week payroll, which is largely spent in Santa Monica.

Announcement by V-L-S-E

Announcement is made by the V. L. S. E. of the establishment of two new offices; one at Cincinnati, Ohio, and the other at Detroit, Michigan. The Cincinnati office will be in charge of R. S. Shrader, well-known in film circles throughout the middle West, and the Detroit office will be looked after by R. R. Hutton who has distinguished himself as a member of the new school of business boosters. With the opening of these two offices, the "Big Four" family has increased from six to sixteen branch offices in less than three months time, and every one of the sixteen offices now in operation, is working to capacity.

Signs with Knickerbocker

Mary Nash, the well-known character actress of the legitimate stage, has just signed a contract with Knickerbocker Star Features to appear in a strong character part in the three-reel release of August 4 on the regular program of the General Film Company.

Knickerbocker Star Features feels gratified in having secured the services of Miss Nash as she was hesitating between many offers. She finally decided that these features would offer her the best opportunity. The part in which she is to appear will depict the five ages of woman—ages of twenty, forty, fifty, sixty and eighty—and Miss Nash is known to be capable of successfully rendering this difficult role.

Martha Hedman in "The Cub"

Martha Hedman, the Swedish actress is to be starred in the William A. Brady photoplay founded on "The Cub," the very successful stage offering of a few years ago. World Film will shortly release the picture. Opposite Miss Hedman will play John Hines, who has been seen in many favorite offerings, playing minor roles. He has alert humor; eccentricity of gesture; and remarkable powers of facial expression. He is a real comedian; a loyal worker and has earned his promotion. Miss Hedman has a wonderful record of success attendant on hard plugging and perseverance in mastering an alien tongue. In Stockholm, she played in repertoire, her work being seen in plays by Strindberg, Donny, Hauptman. Her career in Sweden was of the most artistic and gratifying nature. Then she went to London, but couldn't speak English. So she plugged at the language for nine months for nine hours a day. Then she could speak it. Charles Frohman discovered her. He wanted a type for the role of Renee in Bernstein's "Attack." Along came Martha Hedman, letter of introduction in hand and Mr. Frohman chose her on sight for the part, from a score of applicants. She came to New York, played leads with John Mason and others; was lent by Mr. Frohman to Sir George Alexander for the St. James theater, London, and then recently came back to New York, and of course, has gone into pictures.



Martha Hedman

New Actors Arrive at Universal City

"Well met by moonlight, fair Titania," said Frank Keenan as he tipped his straw hat to Julia Dean at Universal City one day last week. "I should say sunlight, instead of moonlight," the well-known actor continued, "and such sunlight!—stronger and brighter than I have seen anywhere else."

"Same to you, Frank Keenan. Pardon me, won't you? I must be off to see Director Leonard, who is to go over a script with me."

Frank Keenan is bubbling over with enthusiasm about Universal City. He thinks it is the greatest place in the world for the player folk.

"Hello, Hobart, I'm real glad to see you." This to Hobart Bosworth, who had just finished his day's work as the old actor in "The Little Brother of the Rich," Joseph Medill Patterson's powerful story, which is being produced under the direction of Otis Turner.

"Well, Frank Keenan, this is a surprise. I haven't seen you in several years. Welcome to the Big U town!"

Julia Dean plunged right into her work—plunged is the right word, for there is nothing slow about this favorite actress—at Universal City last week, and is enjoying every minute of her time. Miss Dean is in love with the work. It has interested her more, she said, than anything she has done in years.

"What do I think of Universal City? Well, it would take me too long to tell you, so I'll just condense it into the one word that expresses it so thoroughly—wonderful."

Gotham's "A Trade Secret" Finished

In spite of the accident which almost proved fatal to Frederick De Belleville and Betty Marshall, the leading people in "A Trade Secret," the final scenes have been taken and the Gotham Exchange will have the picture on time. Fortunately all the scenes in which Miss Marshall appeared had been taken and



The explosion on the canal boat that nearly resulted in a tragedy.

Mr. De Belleville's injuries were so slight that he was able to take the final scenes with his shoulder in a plaster cast.

Brenton Head Censor Board

Cranston Brenton was last week elected as chairman of the National Board of Censors to succeed Frederic C. Howe, who recently resigned to devote more time to his duties as commissioner of emigration of the port of New York. Mr. Brenton, who is a graduate of Trinity College, Hartford, Connecticut, and for ten years following his graduation was professor of English and literature there, seems particularly fitted for the position to which he has been elected.

A statement issued by the National Board of Censorship reveals the fact that in the last year more than six thousand pictures have been viewed by it, running up into a total footage of more than ten thousand reels.

Learning Lip Movement

"We are trying a new scheme out at the studio," says Buckley Starkey. "Everybody is to take a course in lip movement. It is all right too, for its object is to train the silent drama actor to accentuate the movements of his lips, so that the audience can understand what he is saying. At present the public can always tell when the hero is taking leave. 'Goodbye' is easy, but we hope to make the less familiar lip movements understandible. Hamlet's soliloquy may then be available material for the 'movies'."

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

PRINCIPLES AFFECTING CENSORSHIP.

IN view of the overshadowing importance of certain problems relating to the showing of motion pictures, we are going to digress for the moment from consideration of purely physical principles and make an effort to shed a little light in corners which seemingly are shrouded in darkness.

The darkness is not real, however, and is due to the law of contrast, which makes things which are only comparatively dark seem absolutely black in the presence of bright lights. Our eyes have been so blinded by the many-sided glory of the photoplay that many of us have neglected some comparatively unimportant angles of the situation, which, when viewed scientifically, and in the broad light of reason, are seen to be of the very highest consequence.

There is but one really threatening aspect of the problem, and that is that in the absence of positive knowledge, many may be induced to take sides for or against something, they know not what, and first we know, will be engaged in an old-fashioned "fight." For one of the duties of the photoplay is to make fights unfashionable, except the one everlasting fight for progress and the establishment of truth.

Is it to be a number two staging of the venerable squabble for "free trade" and "protection?" Can it be possible that after a full decade of motion picture enlightenment the world is still so stupid as to let narrow opinion divide it into parties on a matter about which everybody is fundamentally agreed? The only trouble is that the enlightenment has been coming in bunches, and we have swallowed it so greedily that our over-fed digestive apparatus is sadly overworked, to the detriment of our thinking apparatus.

In the first place, there are just two kinds of controversies. One is based on ignorance, and the other is based on injustice. Going one step further in the analysis, we find that injustice itself is also based on ignorance. Therefore we come face to face at the very start with a broad vindication of the picture, whose mission is to shatter ignorance by scattering enlightenment.

Of the first kind of controversies let it be said simply that sooner or later they turn into mutual struggles for the real prizes of life, but history's lessons should warn us against the long and senseless tragedies that have cursed mankind just as surely as one half-blind faction arrayed itself against another. With this kind of controversy we, of twentieth century opportunities, have no right to be associated.

The other kind is right here in our midst, and whether it be one-sided, two-sided or many-sided, will depend upon the quantity and distribution of the ignorance involved. Let us, therefore, enter as fully as possible into consideration of all of the facts, in the light of such laws (natural as well as man-made) as bear directly on the problem.

THE LAW OF PROGRESS.

There is one law that embraces all other laws, and is so simple and direct in its operation, that were we to become familiar with its applications, and the duties which it imposes, and live up to such knowledge, our mistakes and miseries would vanish into thin air. It is the law of progress.

Apparently it is not in any hurry so far as the human race is concerned, for did it not wait for over ten thousand years of so-called civilization for the advent of its greatest instrument—the motion picture? And yet how could anything on earth hurry any faster than the motion picture? And here is the whole trouble. Too much speed in a musty old world that is stupid and lazy and more than half asleep, not to mention the cripples and rheumatics and dope fiends, that obstruct the path of progress. We speak of mental and spiritual ailments, for which relief has heretofore been sought in the crutches of superstition, the medicinal poisons of materialism, and the narcotics of fanciful philosophies. Sorry to jolt you, gentlemen, but when you wake up and partake sufficiently of the much more wholesome "messages of light" which are spread all about you, you too will step into the middle of the path and join the procession.

THE LAW OF REACTION.

The next law sounds a warning to the over-zealous. It is the law of reaction. It has many other names and aspects, such as vibration, periodicity, etc., but its application here is that it controls progress, and makes it normal and (in the long run) fairly uniform, by causing any too intense activity to react against itself. Thus the world has swung from barbarism to civilization, which no sooner pierces the heights and depths of refinement than the reactions of degeneracy get in their deadly work, while some race of unrefined vandals rushes in to complete the destruction, burning libraries, wrecking works of art, and seemingly setting the clock of civilization back a thousand years.

Similarly, the struggle for personal liberty has had and is having an up and down time of it. Its cause, like the cause of civilization, is normal and just. It was born of struggles against injustice and oppression. Essentially it is a battle against positive or aggressive ignorance, while education is the general name for the war against negative or passive ignorance.

Battles may be lost or won without deciding the broad issues, and the battles lost in the campaign of education are only the penalties exacted by the law of reaction. They are usually due to over enthusiasm and thoughtlessness, but here, as with the application of man-made laws, "ignorance excuses no one."

Here, however, we soon discover that nature's code is even less familiar to the average citizen than are the statutes of his own state, hence violations are much more common, which only goes to prove that we generally obey the law if we know its requirements.

DANGER OF REACTION.

It is the law of reaction that imposes the penalties for infractions of the law of progress, and now let us see the immediate application to the matter of censorship. Very few of us are concerned, at least commercially, with the undisputed fact that the twenty-first century will profit from the motion pictures of the twentieth century, as will all future time. We are living in the year 1915, and some of us are

engaged in business. Part of that business is to supply entertainment to the people, and we naturally try to make the supply meet the demand. We have found this particularly easy, and the people have paid well for what we have placed before them. In short, the time was ripe, and the business has expanded tremendously.

Like all good business men, we keep our finger on the pulse of our patrons, and are in the best position to know what the people want. We have found that they want the best and they want it well served, and, for the benefit of the censors, let us state that the most scrupulous among us have noted with gratification that the people do not hanker after what is unclean and unwholesome. Therefore, as business men only, we are bound to give them what they want, and we are also apparently giving them what is good for them.

Now this relatively satisfactory condition of affairs is accompanied by a most satisfactory business condition, which it behooves us to continue, and to safeguard if necessary against anything that may cause a reaction. The pessimist who scans the horizon looking for trouble doesn't have to use a telescope or a microscope. He can see the chief bugaboo with his naked eye. He doesn't even have to look for him, for he already feels his presence. In other words, the censor has butted into the motion picture game.

Surely, he does not know the game any better than those who play it as their daily task, and just as surely, by the law of averages, he is no wiser, or more moral, or more just, or considerate of the people's welfare than they to whom an all wise providence has committed the work of supplying the people's need.

ORIGIN OF THE CENSOR.

But let us see where the censor comes from, and why he is here, and then we may perchance forecast how soon we shall be rid of him. He is not only the crystallization of retrogression and stupidity, but the natural and logical agent of the law of reaction. He is called forth in the first instance by some infraction of the law of progress, as by the presentation of a film drama which has offended audiences who were too immature or otherwise unsuited to receive it, or which was unfortunately, unfit, through coarseness or indelicacy, for presentation to any audience. In such a case, though rare, the censor wraps about him the justification of righteousness, and whatever we may say about it he is going to stick around.

Also by the peculiar operation of the law of reaction, ostensibly looking for more justification, with the temptation to find it whether it exists or not.

But whether you consider him a nuisance or a criminal, or a disease, you cannot shake him off until all reason and excuse for his existence has been eliminated and the disturbed conditions have had a chance to readjust themselves.

Particularly futile would it be to take up arms against a principle because a few of its ignorant exponents have misapplied it. The more you antagonize an overzealous opponent who knows that there is at least some justice in his cause, the more bitter becomes his opposition, until misunderstandings multiply, and for the time at least there is loss rather than gain. Now that is hardly good business.

THE REASON FOR CENSORSHIP.

Is there then any occasion for censorship? As well ask, is there any need of law? The name is rather unfortunate, as it conveys the impression of undue strictness, but essentially it is only what is practiced constantly in all other "free and unrestricted" fields of endeavor. Freedom of the press is a constitutional prerogative, but there is no line more closely drawn than that which says what shall and what shall not appear in the newspapers and magazines. They have their different standards, it is true, and their own editors do most of the "censoring," but right here bear in mind that there is a vast difference between a paper or magazine with its long established and highly "censorious" family of readers, and a photoplay house whose manager has been in the business but a few months, and must take his "service" about as it is handed to him. The time has not yet arrived when we can safely leave it to the automatic balancing of supply and demand, and the history of the stage furnishes further proof of the difficulties which lie in the way of abolishing the censor entirely.

In its limited way dirty burlesque is a paying business, but should you have the indiscretion to put it in pictures and start it on the way of all films, surely you would not expect to escape a lot of well-merited protest. Such protests might be ill-defined, and the subtlety of the performance might be such that summary action by the police (under the law) would be difficult to justify, but you know very well that you simply couldn't get away with it, and so it isn't done.

But are we going to assume that there is no producer unscrupulous enough to cater to dirty dollars? When human nature went into the film game it presumably kept all of its usual characteristics, and it is only adding oil to the censor's torch to assume that all manufacturers are good and wise, and sufficiently self-critical in the interests of the public. The proposition seems ridiculous to the average citizen, who has been gouged and abused, and poisoned and generally maltreated by manufacturers of everything else under the sun, from bread and milk to trolley cars, in spite of laws such as the National Pure Food Law, until he feels himself a rather helpless unit of the dear public who must, on occasion, join with other units in self-defense.

ABUSES OF CENSORSHIP.

The abuses of censorship are too obvious to mention, and the narrow-minded simpleton who digs down into the dregs of his think tank for an excuse to condemn a work of art, may well be dispensed with, for the chances are ten to one that few, if any, would have even noticed the alleged offense against his distorted sense of propriety if he had not directed their attention while thousands of others with clean minds and clear vision would have derived inspiration and cheer from a wealth of other things that the purblind censor crowded off the screen when he applied his microscope to those which in his opinion were offensive or improper.

(To be continued.)

All Irish Film Company

A new film company has entered the game and everyone connected with it from the office boy up to the president is Irish, and the name of the company is the All Celtic, which is making the "Adventures of Peaceful Rafferty," an Irish series with an Irish star, Joe Sullivan, supported by Peggy Shannon, another Irish star, and Tom O'Keefe, Tommy Mullins, Tammany Young, Frank P. Donovan, J. A. Fitzgerald, director, Charlie O'Hara, author, Pat Foy, and many other real Irish names are in the company, who are on the World Film program.

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The Governor's Veto

NO, the heading of this note is not a film title; it refers to the fact that Governor Dunne of Illinois has refused to sanction state censorship. He put his veto on the censor bill of the secretary of state, July 5. The Chicago censors will go right on working as usual, without the complications of supervision by a new and superior body at the state capitol.

We wish we might shout victory with the death of this bill. But it is quite apparent that however great the influence of the film men's protests may have been, the governor's veto was based largely upon a desire to placate the "home rule" advocates of Chicago. That city has been contending vigorously for final jurisdiction over its public utilities and local industries, but without much success. Here lay an opportunity to give in gracefully to the municipal protest without much loss to the state machine.

So the governor's veto, while it disposes definitely of state censorship in Illinois, and so avoids the succession of a known evil by an unknown one, still leaves the Chicago censors in undisputed possession of the local field. It now remains to be seen whether, with the sword of Damocles removed, the municipal board will wax still more arbitrary and arrogant; or the possibility of a superior power will have a chastening and salutary effect, made more potent by the new public attitude toward censorship which the state campaign plainly revealed.

Of course every censorship bill or movement defeated is a victory, no matter what the means of defeat. So the governor's veto attached to the Illinois censor bill is a matter for rejoicing. Furthermore, we can be thankful, now that it is removed, that the bill was introduced and progressed as far as the governor's office. No other event has ever done so much to awaken a realization of the un-American character of the censorship principle. Never before have the editorial columns of our greatest newspapers given space to emphatic protest against this evil, which vies with the war spirit of Europe for the medal of barbarism.

In Illinois state censorship has failed. Let those associated in defense of freedom direct their attacks now against the Chicago censor board, the Ohio state board, the Pennsylvania censors, and all the other official marplots who would restrict the advance of civilization to their own narrow and pedantic ideals.

When it is possible to find men and women whose intelligence is omniscient and whose understanding is divine, in their hands we will place our censorship problem, if there be such a problem. But we cannot submit to arbitrary supervision at the hands of persons whose knowledge and understanding are generally even less than the human average.

The Fifth Annual Convention

OF COURSE, if every exhibitor in the country attended the fifth annual convention which starts Monday, July 12, at San Francisco, it would be the biggest meeting in the world. But some exhibitors will not take the time and trouble to attend a convention in their own town. It takes some days of valuable time, and some dollars of good money, to go to trade meetings; and that is enough to keep some people away from them.

It is hard to explain to a skeptic just how he gets a big return on a small investment by going at least to the annual convention of his trade. It is one of those things that do not need cold blooded, logical explaining. The big fellows in the business go almost to a man. It may be argued that they go because they are successful and can afford it; but more than one of them will say that he is successful partly, at least, because he does gather with his fellow workers on occasion.

One of the most successful business men of the century is quoted as saying "There's no man such a fool that I can't learn something from him." As reasonable beings we must all admit the truth of that principle. It follows then that a convention, which brings in contact the biggest and brightest minds of its industry, offers the greatest possible opportunity to each to learn something. And everything you learn about your business either makes you money or saves it—which is the same thing.

It is an absolute fact that every man—and woman—who attends the California convention will return knowing more about the business—even those who

think they already know it all. It is a fact that attending conventions makes better exhibitors, to say nothing of better citizens and broader-minded men and women.

And going to California is, of course, a treat in itself. There are no dissenters on the subject of its attractiveness and interest. We have people who do not like New York, and those who do not enjoy the South, and even some misguided souls who do not care for Chicago; but they all like California. It is even something to be able to say "I have been to the Coast," as one would remark, casually "When I was in Europe." And of all the times in the world to visit California, this is emphatically it. This particular occasion literally bags three ducks with one shot—the convention, the exposition, and California itself. What exhibitor with an eye to value received will be able to resist this bargain?

We need not wish the fifth annual convention a big attendance, for it will surely get that. But we must urge upon those attending that they be not enticed away from the convention by the counter attractions of the exposition and the scenery. For this promises to be a master convention. Above all its forerunners it will offer to the assembled exhibitors a wealth of discourse by the great men of the industry. The program includes so many addresses by prominent manufacturers, producers, exchange men and exhibitors, that no one can complain of a stereotyped form of convention this time.

Successful men in any line are always worth listening to. When their success has been made in the same business that their hearers are engaged in, listening to them becomes a duty to oneself. We do not mean by this that the so-called "secret of success" will be revealed; for everyone knows that secret if he will but admit it. But there is a certain inspiration in the words of the man who has made good, even if he voices nothing but platitudes and trite aphorisms. And we know that the successful film men will do more than that. They may not tell the members of their audience how to go and do likewise, but they will tell them things about the film business that will come as new thoughts, or will re-awaken old and almost dormant ambitions and aspirations.

Every year we predict the "greatest convention ever held" until it sounds like an old story. But it isn't really old; it is perennially new. Every year's convention is the greatest ever held, for it is always a little better and bigger than its predecessor, and this fifth convention, so far from being an exception, has all the facilities for setting a pace that the sixth, seventh and eighth in succeeding years will have to work hard to beat.

Increases Capital Stock

The enormous increase in the business of The Gotham Film Company, Inc., combined with the carrying out of the big plans which were laid out at the inception of the company has caused the board of directors to authorize the increase of the capital stock to $1,000,000. This increase in capitalization will give the company such elasticity that it will be able to expand in a number of directions.

The company was primarily formed to release one picture a month, putting all its time upon the one production and making it the best that money and brains could produce, but the first release has made such a hit that it has been decided to gradually increase the output of the company until by October 1 it will be releasing one picture a week.

Just A Moment Please

Now comes July, the hottest month in all the year in which to take a vacation.

—

But properly equipped with everything from a straw hat and a new suit of B. V. D.'s (adv.) to a heavy overcoat and furlined shoestrings, we are faring bravely forth and sail aboard the Selig Special for sunny (?) California, promptly at 10 bells, Thursday morning, July 8. May the weatherman be kindly disposed toward us.

—

LOTS OF FUN.

From time to time the friends and foes of "The Birth of a Nation," now running at the Illinois theater, Chicago, are inclined to give not a little publicity, friendly and otherwise, to that screen classic, by their quips and puns sent to Bert Taylor's "Line-O'Type Or Two" in the *Chicago Tribune*. The latest to appear is the following, published on Monday, July 5:

Wo Sind Sie?

Sir: What has become of those hard riding junker warriors the w. k. von Kluck's Klan? You recall they figured prominently in that moving drama of destruction days in Belgium entitled "The Death of a Nation," or "Germans' March to the Sea." Mum.

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Ten—"The Mystery's Solution."

(PART ONE)

"Now that the last of your Seven Suffering Sisters has finished her sad tale," demanded "Di" Rector, the $1,000,000 per year producer of the Jumbo Film Corporation, "what are we going to do?" "Why, I thought Ed Itor, our scenario shark, was going to make a photoplay out of the stories," declared Sue Brette, the beautiful ingenue of the company, whose suggestion it was that the Seven Suffering Sisters should visit the Jumbo studios and relate their amazing adventures. "Rats! It's impossible to make a story out of that junk!" asserted Ed Itor, who felt the buck had been passed to him. "If I only had one-half of the bully stories that were swiped from this concern before your Seven Suffering Sisters were even heard of, I'd give 'Di' Rector such a bunch of scripts that he'd be acknowledged everywhere as the world's greatest producer the minute the stuff was released." "Why rave about stuff we haven't got?" inquired M. A. Gnate, the millionaire owner of the Jumbo studios. "Where do you suppose those scripts ever went to?" hazarded Sue, who herself felt aggrieved over the loss of the stolen manuscripts, since there had been several fat parts to her liking amid the stories that had disappeared. Before anyone could answer, the big outer door swung open and into the studio stepped none other than P. I. Inkerton, the night watchman of the Jumbo plant who had disappeared at the same time as the scripts. Cries of amazement assured Inkerton that his return had been noted. "For the love of Mike, where have you been, and what's happened to you?" shrieked "Di" Rector, who was the first to find his voice. "Just a minute till I get me breath, and I'll tell youse all about it," gasped Inkerton. "Believe me, it's some adventure."

(To be concluded next week.)

—

Yep, we're almost to the end of the "world's greatest yarn," long though it has taken us to get there, and we're almost as glad as you are to have reached it at last.

—

OUR BURG

Adolph Zukor, w. k. in Our Village, though a resident of Noo Yawk, stopped off last wk. long enough to have a game of golf with a couple of our prom. cits.

Phillips Smalley and his charming Missus is temporarily residents of Our Burg, they being here to take snapshots of some of our local scenery. Those as has had the pleasure of meeting 'em wishes they was going to stay right along.

4th of July passed quite uneventfully, no serious accidents being reported, though a good time was had by all.

Most all Our Burg was down to the deepo to see Bill Selig's special train pull out.

Clarence Frambers, one of Our Village's best dressers, has added a new light colored cane to his wardrobe.

Bert Adler, who is making his home here temporarily, snuck back to Noo Yawk over the 4th and celebrated by getting married. Good luck and congrats, Bert.

—

Pal Haase has promised to look after the village while we're gone.

—

Good bye, all.

N. G. C.

Some Current Releases Reviewed

"The Secretary of Frivolous Affairs"

Reviewed by Neil G. Caward.

ALMOST everyone has read May Futrelle's story "The Secretary of Frivolous Affairs" which was published by the Bobbs-Merrill Company, and thoroughly enjoyed it. Now the American Film Manufacturing Company has adapted the



News of the theft causes panic.

story for a four-reel Mutual Master-Picture, scheduled for release on July 8, and with Harold Lockwood and May Allison in the leading roles the film story is just as interesting and satisfactory as was the novel.

Events that center about a house party at one of New York's wealthiest homes form the background for the story, a situation which permits of wonderful costuming and scenes of great depth and lavish splendor. The gowns worn by the women will certainly interest all theater patrons of the feminine sex, while the exciting and mysterious dramatic events that follow the continued disappearance of jewels worn by those attending the house party, will keep the interest of the men patrons at fever heat.

As the story begins we learn that Loulie and Josephine, sisters, are confronted with the necessity of earning their own living, as their father's estate has been dissipated. Loulie at once seeks employment as social secretary, inserting an ad in the paper, which falls under the eyes of Mrs. Hazard, a wealthy New Yorker, with Hap Hazard, a son, who is in



The exposure of the real thieves.

love with Natalie, much too old for him, and a daughter, Laura, in love with a penniless author.

Loulie is told by Mrs. Hazard that her chief duty is to break up the match between Hap and Natalie and also between Laura and her author.

At a house party given by Mrs. Hazard, the guests find themselves losing valuable jewels and one day suspicion falls upon Loulie, though Mrs. Hazard remains steadfast in her belief of the girl's innocence, while Hap indignantly resents the accusation made by Natalie, his sweetheart.

A few hours later Natalie loses another jewel and suspicion points again toward Loulie. Later the police arrive with Winthrop, Laura's intended, in their grasp, he having been arrested because his motor boat had been wandering over the lake on lonely trips and suspicion had been aroused that the thefts were being committed along the shore by someone who traveled in a motor boat.

Things look black for Winthrop when the police discover a number of jewels in his safe. The author explains that they are heirlooms left by his mother, a statement which is greeted with laughter by the police.

That night at the Hazard home the thieves are busy again, jewels disappearing and paintings in the art gallery being removed from their frames.

Loulie, aroused by suspicious noises, slips into a flimsy dressing gown and goes to investigate. Surprising the thieves at work, she is boldly kidnaped and lugged away, dropping her slippers as she is being loaded into a wagon, in which the thieves convey her to a lonely cabin many miles away.

The Hazard household is at once aroused, and Hap, half dressed, sets out on the trail of the social secretary, who has disappeared. Tracing her by means of the dropped slippers, he finally discovers the cabin in which she is imprisoned, but from which she has escaped, after shooting one of her jailers. While Hap is investigating other thieves appear and soon Hap and the police are able to capture the entire party.

Hap finds Loulie on the bench where she has fallen in a swoon and carries her tenderly back home. No sooner has he reached the library of his own residence than a noise in the art gallery summons him thither and there he finds Thomas, the new footman, and Duc de Trouville rolling on the floor in a terrific struggle. Hap goes to the rescue of the footman just as the nobleman is about to stab him with a knife. The struggle over and Trouville bound, the footman reveals himself as an insurance detective on the trail of the jewel thieves and declares that the Duc de Trouville is the leader of the band, while Natalie, the girl whom Hap had loved, is in reality Mrs. Cutler, also a jewel thief. Both are arrested and removed to safer quarters.

Of course, all suspicion is lifted from Winthrop, the author, and he and Laura eventually win Mrs. Hazard's consent to their marriage. The social secretary completes her mission, yielding to the pleas of Hap that she marry him, and as the picture ends, their lips meet in a bethrothal kiss.

Essanay's "Jane of the Soil"

Reviewed by Neil G. Caward.

A MELODRAMATIC love story entitled "Jane of the Soil" and featuring Lillian Drew, Richard C. Travers and Edmond F. Cobb, will be the Essanay release of Saturday, July 17. It is well produced, splendidly photographed and capably enacted, the story being one that will hold the average theater patron's interest to the very end. Though at certain places rather disconnected, it undoubtedly will get over in a satisfactory manner.

It is filmed in the Tennessee mountains, and has as its central figure an ignorant but bewitchingly pretty mountain girl, whose parents are desirous of sending her away to school that she may later in life rise to a position higher than that which her parents have enjoyed.

Jane, the mountain maid, has no inclination or desire to receive an education and vigorously protests when her father is about to bundle her off to school. At length she consents to leave the matter to chance and offers to shake dice with her father, with the understanding that if she loses she will willingly depart for the seminary.

Needless to say, the father wins, and Jane goes to college where she meets John Doyle, a romantic young city chap, who is at once struck by her beauty, and the two fall in love.

On returning home during the summer vacation she accidentally encounters John's worthless brother, Ralph, who

comes to her father's farm in search of work, after failing in several attempts at a business career.

Ralph tries to pay Jane certain attentions and the girl, disliking him, resents all his overtures. When one day Ralph



Jane balks at being sent to college.

attacks her when they are alone together, she grabs his arm, accidentally discharging a revolver he holds in his hand and wounding him. Believing that she has killed him, she departs hurriedly for home frightened at the accidental tragedy.

Later she meets John, but when he attempts to resume again the love begun at college she tells him she is not worthy to be his wife since she has murdered a man.

Ralph, it transpires, has not been killed, but only badly wounded, resulting in his mind being seriously impaired, so that for weeks he rambles through the mountains as a veritable wild-man.

John and Ralph's other relatives are much distressed over his mysterious disappearance and institute a search for him, aided by newspaper publicity concerning the disappearance.

As a result of the wide notoriety the case receives, Ralph is found roaming in the mountains by the sheriff of a nearby town, taken to the county jail, and word sent to his relatives that a man closely resembling the missing Ralph has been found.

John hastens to visit the man believed to be his brother and on arriving at the village learns that the prisoner has strangely escaped and gone back to the mountains. All night John and the sheriff search for the missing man without avail, and as morning dawns John enters a hut in which he finds Jane, who had sought shelter there when she had been chased by the wild-man, who surprises her by being very much alive though she is confident she killed him some weeks before.



Ralph regains his memory.

While John and she are discussing the matter, Ralph comes plunging into the hut and attacks his brother. In the struggle which ensues Ralph is roughly handled, and the physical shock he undergoes results in restoring his mind once more to its normal condition. He recognizes his brother and the girl with whom he had been infatuated. Finding that she is not a murderess, Jane willingly consents to renew her engagement with John, so the story ends happily.

Lillian Drew, who enacts the role of Jane, is both charming and convincing in all the scenes, while Richard C. Travers is well cast as John, and Edwin F. Cobb, a newcomer to the Essanay Company, does splendid work in the role of Ralph.

"Sarah Bernhardt at Home"

Reviewed by Neil G. Caward.

WHEN Aaron M. Gollos, president of the Photoplay Releasing Company, purchased the negative of the two-reel feature film "Sarah Bernhardt at Home," thereby securing the sole right to exhibit the picture in the United States, he did every admirer of the divine Sarah a tremendous favor, for the picture gives the innumerable Bernhardt admirers a more intimate glimpse of their idol than has ever been offered them in any other way.

Photographically the feature is a gem, every scene being clear as a crystal and wonderful as to detail, while the splendid photography is further aided by the delicate tinting and superb scenery.

Every intimate detail of the great actress' home life is minutely pictured. One sees her arrival with her son, Maurice, at their beautiful home in Brittany and the welcome which is given her by the tenants and peasants of her estate.



Mme. Sarah Bernhardt.

After disposing of her baggage, Madame Bernhardt, remembering that a sea voyage is often tiresome, orders that tea be served her guests and then the company sets out for a trip over the vast estate, the owner being greeted with cheers and handclasps by every peasant and tenant with whom she comes in contact, for the simple residents of Brittany fairly worship the ground their famous mistress walks upon.

Beautiful glimpses are given of the old fort which Madame Bernhardt has had transformed into a palatial home. One views with interest the deep-pool and drag-net prawning, for the divine Sarah fairly revels in herself catching those denisons of the deep that inhabit the waters bordering her estate. The fantastic and unusual caves, grottos and rocks that abound in the vicinity of the Bernhardt domicile are all pictured, and after the famous tragedienne has acted as hostess at a shooting party she is seen rambling over the rocky ledges in the vicinity of her home, is finally cut off by the rising tide and forced to clamber hastily back to higher ground.

Returning home she enjoys a game of tennis, her sprightliness being truly amazing when one remembers that she is no longer young.

The second reel of the feature includes scenes that show Bernhardt's ability as a sculptress, when she is seen modeling a bust of Rostand, the famous author of "Cyrano de Bergerac," the play she made famous by featuring in her repertoire. Her library of over six thousand volumes is a favorite nook in which the celebrated tragedienne finds much comfort and her flower garden gives pleasure, not alone to her, but to all her friends.

When the sardine fishing by which many of the tenants on the Bernhardt estate make their living, was for a time impossible, Bernhardt at no little expense to herself, established a co-operative bakery at which all her tenants were provided with bread and other food at less than half price, and we see the tenants gathering to do her homage, as a token of appreciation for her kindness to the poverty stricken fisher-folk, the gala occasion closing with a folk-dance in which all the natives take part, and at the end Madame Bernhardt bestows flowers, autographs and other little tokens upon her friends, each of which is treasured and held as a sacred relic by the person receiving it.

The film ends with an intimate and close-up glimpse of the great actress in her cozy corner, enjoying a playspell with "Bellidor," her pet Pomeranian.

Taken as a whole the film is of tremendous interest, picturing as it does that portion of Madame Bernhardt's life which the public has never glimpsed or seldom even considered. Undoubtedly the film will be tremendously popular wherever shown, for this year when Bernhardt again visits this country in person, newspapers will be devoting whole pages to her remarkable career and talent, and the state rights buyer who can offer exhibitors in his territory a feature of such wide appeal ought to be able to make a fortune, due to the unusual timeliness of the subject, and to the wonderful talent of the central figure.

Mr. Gollos was able to secure the Bernhardt films through an arrangement with the Belgian Red Cross Society, who are joint owners of the copyright on the picture, Mr. Gollos perfecting his arrangement through William F. Connor, personal manager of Madame Bernhardt.

Pathe's "The Submarine Harbor"

By Neil G. Caward

INTEREST in the thrilling serial, "The Romance of Elaine," continues to increase with each passing episode and chapter four of the fascinating story, which is entitled "The Submarine Harbor," is one of the best that has yet been released, both from the standpoint of sustained interest in the story, the photography, and the sensational exploits enacted.

Lionel Barrymore in the role of Del Mar, the foreign secret service agent, is more than ever a villain, his real interest in the torpedo which was invented by Craig Kennedy is revealed more fully, and it is apparent that he wishes to dispose of the torpedo to the Japanese government, for, ere chapter four ends, we see him in a rock-hewn grotto, far beneath the waters of the placid bay, in converse with military men of what appears to be the Japanese government, since several of the officers present are Japs in full uniform.

The mysterious individual who has appeared in previous episodes as the little man with the gray whiskers, the gray friar, and, last week, as a bearded farmer, in this chapter is seen as a geologist, bewhiskered and well disguised, strolling along the shores of the lake and intensely interested in every movement made by Del Mar, the foreign investigator.

Jameson and Elaine prepare to send to the chief of the



Holding the conspirators at bay.

secret service department in Washington the message they so mysteriously received from the depths of the quiet pool in chapter three, but Del Mar who gets a glimpse of the address on the letter, arranges with his assistants to have Jameson captured en route to the postoffice and the letter forcibly taken away from him.

Elaine, out for a ride on her favorite pony, chances to discover Jameson's riderless horse and, suspecting something has happened to her friend, she investigates with the result that, after a daring climb down the side of a steep ledge, she



Del Mar eludes pursuit by diving.

is able to enter the rocky chamber in which he is held a prisoner and at the point of a revolver to aid him in escaping.

The mysterious geologist who follows Del Mar when the latter embarks in a motor boat is foiled in his plans when Del Mar slips on a diver's suit and disappears beneath the waters of the lake.

Later, the geologist encounters one of Del Mar's assistants on the rocky ledge down which Elaine and Jameson so recently made their way, and in a hand to hand fight with him, throws Del Mar's assistant off the cliff.

As the episode comes to a close we see Del Mar emerging from the rocky grotto far beneath the waters of the placid bay, this grotto being revealed as the harbor for a submarine of a foreign government. Del Mar assures those present in the room that if a certain spot, indicated by some plans laid on the table, can be captured, America will be at their mercy. At this thrilling point the story ends, to be continued a week later.

Universal's "Scandal"

Reviewed by John C. Garrett

"SCANDAL," the first of the Universal Broadway feature productions in five reels to be released July 10, is from the pen of Lois Weber, Mrs. Phillips Smalley, and directed by Mr. and Mrs. Phillips Smalley, who also take the leading parts in the picture.

This production is beautifully photographed and one of the best presented dramas ever screened. The story, which aims to unmask the hypocrisy of modern society, and to show that men are even more poisonous in their gossip than women, is an exceptional dramatic offering and will, without a doubt, become one of the popular pictures of the day.

"Scandal" is a most effective theme and every detail of the production is handled admirably and the producers have given full justice to the theme provided for them.

First we are shown "Scandal," a grotesque being, which is covered with long, stringy strands, standing in a pool of slime and mud. The figure stoops down, claws up a handful of slime, which it throws at a passing woman and the man whom she stops to speak to.

As the story begins we see the apartments of Mr. and Mrs. Wright and their neighbors down below them. The maid of the Wright's calls down the dumb-waiter, telling the maid below to send up some sugar. Mr. Wright, who has been waiting for the sugar, becomes tired and leaves for the office.

The scene changes and we see Daisy leave her home for the office. At the same time the girl next door, who is a public stenographer in the same building as Daisy works, and her brother, come down their steps and Daisy meets the young man to whom she is engaged and all four set off together.

Arrived at the office Daisy catches her foot in the elevator door and seriously injures it. Mr. Wright, who is her employer, realizing that she cannot walk home, tells her that he will take her home in his car. They are seen by the public

stenographer, and when they pass the club window, wherein is sitting Wright's neighbor, gossip immediately begins to play its part.

Wright's neighbor arrives home and is overheard by their maid telling of Wright taking his stenographer riding in his automobile. The maid immediately rushes to the dumb-waiter, calls up to the Wright's maid, and is overheard by Mrs. Wright telling her of what the clubmen had seen.

Mrs. Wright becomes insanely jealous and finally leaves home, writing a note telling her husband that he can have his stenographer as she is going to get a divorce. Wright, who is on the verge of ruin, is in the act of committing suicide when his mother, who has read of Mrs. Wright suing her husband for a divorce and naming his stenographer as co-respondent, comes in and takes the pistol away from him and persuades him to go home with her.

After Scandal has wrecked Daisy's life, she marries the first man who offers her his protection, who is the brother of the girl next door. They live happily together until his sister comes to stay with Daisy while the husband is away.

Daisy's old lover comes to the same town to call on his future wife and meets Daisy. His fiancee sends a note to Daisy asking her to accompany her, her family and Daisy's old friend, on an automobile tour. As she is leaving she is seen by her sister-in-law who immediately sends for the husband.

A series of accidents delay the automobile party and they do not arrive home until about three a. m. Daisy's friend takes her home after the rest of the party have been gotten



Daisy is seen passing the club with her employer.

out, where Daisy sees her husband, who is crazed by the stories his sister has been telling him. He rushes upon his wife and strikes her down and then goes out and kills the other man.

We last see Daisy, who has wandered out into the country with her child, at the home of Wright and his mother. "Scandal" is still at work and we last see its form lean down, scoop up a handful of slime, throw it, and it splatters on the screen and slowly fades out.

Selig's "The Smouldering"

Reviewed by Neil G. Caward

IN SELIG'S two-reel feature "The Smouldering," scheduled for release on Monday, July 12, Eugenie Besserer, the talented Selig player, who has not for months had an opportunity of playing a real lead, is given ample scope for her splendid talents, and as Rachel St. John, the mother of the socially prominent "Gerald Strathmore," she rises to supreme dramatic heights, and equals, if not excels, any of her previous appearances.

She is first disclosed as an aged and haggard victim of morphine: a mother whose heart is bowed down with a desire to see her son from whom she has long been separated, and yet knowing that she must not disclose herself to him, since he is now respected and admired by all his friends, and her public acknowledgment of him as her son would only tend to drag him down into the mire in which she herself has sunk. It is a role difficult indeed to interpret, but Miss Besserer convincingly enacts every scene, rising to a particularly difficult situation near the close of the second reel when she departs forever from the boy she cannot again behold.

Frank Mayo is a manly "Gerald Strathmore" and Will



A climactic moment in Selig's "The Smouldering."

Sheerer and Martha Boucher get the most out of their respective roles.

As the story opens we learn that Gerald Strathmore, engaged to Dorothy Vincent, daughter of a wealthy mother, is only the adopted son of Dr. and Mrs. Strathmore, though he is unaware that such is the case, since all knowledge regarding Rachel St. John, his real mother, has been carefully kept from him, due to the fact that the mother is a morphine fiend.

By means of a vision scene we are made to understand how the mother, years before, voluntarily renounced her child and went away in the hope of overcoming her fondness for the drug, which she knew would in time lead to her own disgrace, leaving Gerald in the care of Dr. and Mrs. Strathmore, who promised to treat him as their own son.

Upon receiving an anonymous note, hinting that it would be well for her to investigate the social position of the man to whom her daughter is engaged, Mrs. Vincent informs Mrs. Strathmore that it will be quite necessary for Gerald's real mother to reveal herself and meet Gerald's fiancee and friends at Dorothy's pre-nuptial party, if the marriage is to be consummated.

Reluctantly Mrs. Strathmore confides in her husband the ultimatum issued by Mrs. Vincent, and the two are staggered at the possibilities offered, for they well realize that Rachel St. John cannot declare herself as Gerald's mother.

Learning by chance of Mrs. Vincent's decision, and knowing that Gerald's future happiness depends on his vindication, Rachel decides in spite of the opposition of her friends to actually appear at the Vincent home on the day of the party.

Though every hour without the drug means agony and torture, the mother sacrifices all for her son, and spending her last pittance for gay clothes, she appears at the Vincent home, dressed in regal style, and a woman whom Mrs. Vincent is only too glad to welcome as a guest. There she beholds her own son for the first time in many years and their reunion almost results in the mother's becoming hysterical.

By main force of will she controls herself, and after satisfying Mrs. Vincent thoroughly as to Gerald's right to happiness and position in life, she makes a hasty exit, returns to her lonely lodgings and there dies, weak and frantic over lack of the drug that has been her ruin, leaving Gerald to happiness in the arms of his fiancee.

"The District Attorney"

Reviewed by Thomas C. Kennedy

DRAMAS dealing with modern politics seldom fail to create and sustain interest, but in many instances the interest is due more to the subject which is concerned than to the manner in which it is treated. In this respect "The District Attorney," Lubin's V. L. S. E. five-reel feature, differs from the average picture, for the portrayal of a certain phase of present-day politics is interwoven with an appealing story.

The story is founded on the play written by Charles

Klein and Harrison Grey Fiske, which had a successful run on the legitimate stage. The plot presents numerous and convincing dramatic situations. The climax is reached when the district attorney, despite the desperate efforts of the



Congratulating the new district attorney.

gang of grafters to prevent him, brings the stool-pigeon before the grand jury. This results in the exposure of the "man-higher-up," who proves to be the district attorney's father-in-law.

The film was produced under the direction of Barry O'Neil, and a capable cast was selected to enact the story. George Soule Spencer gives a pleasing presence to the part of John Stratton, the district attorney, and A. H. Van Buren as Frank Pierson, is especially good in the scene in which he testifies at the hearing before the grand jury. Dorothy Bernard has the leading feminine role as Helen Knight.

Charles Brandt as Matthews Brainerd; Rosetta Brice



The pardoned convict and his sweetheart are reconciled.

as Grace Brainerd; Peter Lang as McGrath; and Walter Law as General Ruggles, all interpret their characters, which are important ones, convincingly. Ruth Bryan as Madge Brainerd, and Florence Williams as Mrs. Varrick complete the cast.

Matthews Brainerd, the head of a grafting political ring, instructs his lieutenant, McGrath, to bribe Frank Pierson, a clerk in the warrant office, to pass some forged city warrants. McGrath offers Pierson a large sum and promises that after serving a few months in the penitentiary, the ring will use its influence to have him pardoned. The clerk is sent to prison. His letters to the politicians are ignored.

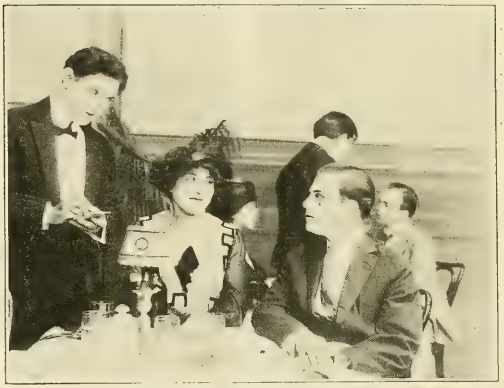
After three years Pierson's pardon is granted by his judge and prosecutor, but Brainerd, learning of this, uses his influence with the governor and the pardon is not signed. Pierson writes to General Ruggles, the editor of a reform newspaper, who publishes the facts of the case in the paper. Helen Knight, Pierson's sweetheart, is tireless in her efforts and finally interests the district attorney, John Stratton, in the case.

Stratton, who is Brainerd's son-in-law, refuses to be influenced by Brainerd and remains firm in his decision to bring Pierson before the grand jury to prove his allegation that he was the victim of a plot. When Brainerd's lieutenants learn this they desert him. The contractor becomes so worried that his health steadily fails and when his crime is exposed he suffers a complete breakdown. Since his condition is so serious, Brainerd's arrest and trial are left for future consideration.

Edison's "Her Vocation"

Reviewed by Thomas C. Kennedy

"HER Vocation" proves a worthy contribution to the class of pictures made up of comedies offering wholesome, legitimate, humorous entertainment. The story, by Mary Rider, is picturized by the Edison Company in three reels, and will be released on July 16. The wife who decides that writing fiction is her vocation, and who delegates her husband to visit a dance hall to secure local color for her, is



A scene from Edison's "Her Vocation."

the moving figure in the plot which contains many amusing incidents in its development.

The characters in the story are well cast, each member giving an easy, natural performance. Margaret Prussing is seen as Marjorie Wallace; Sally Crute as Jean Halliday; Mrs. Wallace Erskine as Mrs. Osborne; Agustus Phillips as John Wallace; Harry Beaumont as Bob Sheldon; and John Sturgeon as Emmett O'Neal. The picture, produced by Director Castle, shows careful attention to technical detail. The photography is good.

Marjorie Wallace receives a letter from a publisher advising her to write fiction. This suggestion is taken very seriously, and she immediately establishes a study room in her house. The first few days are marked with a series of



A tense moment in Edison's "Her Vocation."

interruptions caused by visitors and telephone calls, and the maid and butler are threatened with dismissal should they admit any visitors. Her husband returns that evening in time to see some of his wife's girl friends being ushered

from the house by the butler, and takes it upon himself to entertain them.

Marjorie's manuscript is returned by the publisher because it lacks local color. She loses no time in sending her husband to an underworld dance-hall with instructions to secure the all-important local color. Jean Halliday refuses to see her friend Bob Sheldon that night, because she intends visiting the Silver Star to obtain material for her newspaper article on cheap dance-halls. At the cafe she is seated with Wallace, who shortly explains that he is a specialist on cracking safes, to which Jean replies that she is a decoy for wire-tappers.

Marjorie becomes worried about her husband, and sets out for the Silver Star to find him. Outside the hall she meets Bob Sheldon who has come in search of Jean. They are refused admission by the proprietor and call a policeman. The proprietor warns his patrons to make their getaway as the police are coming. Wallace and Jean escape from the building, but are arrested later as suspicious characters.

At the police station their earnest explanations are not believed. Bob and Marjorie, after a long search, visit the police station. A general misunderstanding follows, but matters are finally straightened out. As a result of the escapade, Marjorie decides, to the great satisfaction of John, that she will give up writing, and Jean consents to marry Bob.

Lubin's "Road O' Strife"

Reviewed by John C Garrett

"A STORY OF THE PAST," chapter fourteen of the serial "Road O' Strife," brings the story near to a close and clears up fully all the mystery connected with Alene, now Princess of Urania, and the notable silver cup.



Gershom escapes with the Princess Alene.

There are some very good interior settings in this episode, the scene inside the palace being worthy of some praise and also the revolution in which a great number of people are used, is very cleverly handled.

To Madison and Alene, the girl listening with listless indifference, Gershom tells the story of Alene.

Eighteen years before the King of Urania had honored Gershom, then a scientist, with his friendship. One day he had sent for Gershom and upon his arrival the king told him of the oncoming revolution and realizing that their throne would soon fall, he entrusted the care of his three-year-old babe to Gershom. He had secretly transferred his private fortune to America, to be held in trust for Alene until she became of age.

Soon afterward came the terrible revolution. The king was killed in a duel and Gershom, after battling his way through the maddened mass of people, managed to escape only after receiving a terrific blow on the head from one of the revolutionists.

The scientist and the child reached America and Gershom, demented from the blow he received, had one aim in life, and that was to care for and protect Alene, whose fortune Caleb Jerome was seeking, to whom Gershom entrusted his secret. Afterward learning of Jerome's desire to get Alene's wealth, Gershom escaped with the child in the middle of the night and found a home where he kept the secret of the Princess Alene.

He placed the silver cup near the old spring as he thought that no one would remove it and that the secret would be safer there than any other place. Sometime later Caleb Jerome, intent on murder, dealt Gershom a blow, which, instead of killing him, restored his mind and he



The King of Urania is killed.

eventually saw the past clearly and he had come to place the matter in Madison's hands.

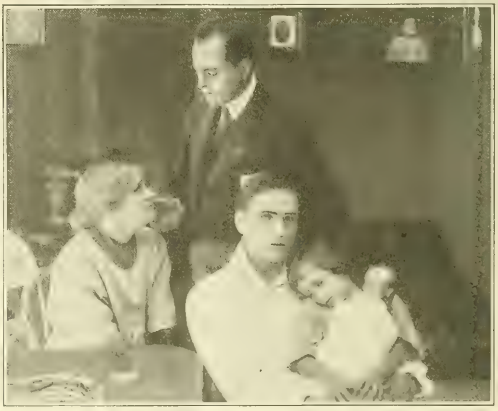
After Gershom has completed his story, Alene is taken to the home of Madison and entrusted to the care of his wife. Gershom hurries away on business, the nature of which he does not disclose. He has conceived a bold idea, suggested by recent news, that Urania had declared it would remain neutral in the great war and that the old Royalists party is reviving and urging that Urania form an alliance with the Empire and enter the war.

Pathe's "Toil and Tyranny"

Reviewed by Thomas C. Kennedy

THE worker, driven and abused by the grasping employer, a condition which is responsible for the relentless struggle between capital and labor, is the subject, clearly and forcibly treated in "Toil and Tyranny," the twelfth three-reel release in Pathe's "Who Pays" series. The story deals with the capitalist whose greed for large profits causes him to look upon his employees as machines which are to be worked long hours for small pay, and whose mean, severe treatment of his men results in the murder of his daughter by one of the desperate toilers.

This picture marks the close of the "Who Pays" series,



Hurd's wife breaks down.

and the convincing portrayal of drama, dealing with problems of the day, which made the series so popular prevails in this, the final episode. Ruth Roland as Laura Powers and Henry King as Karl Hurd head the cast, and are supported

by Daniel Gilfeather and Edward Brady as David Powers and Perry Travis, respectively.

Karl Hurd, a stevedore, turns on the abusive foreman, and, in the struggle which ensues, Hurd is seriously injured. He is unable to return to work for many weeks, and it falls to his wife, Mina, to provide for her husband and their little daughter. After his recovery David Powers, the president of the company, refuses to give him work. Shortly afterwards Mina breaks down under the strain of sole-provider, and dies. Perry Travis, Powers' legal adviser, is in love with Laura, Powers' daughter, and hopes to marry her.

In order to put his lumber out while the market is high, Powers orders his foreman to work the men overtime without extra pay. He turns a deaf ear to the foreman's protest against this action. The men threaten to strike unless they are paid for overime, and appoint a committee to confer with Powers. The men arrive at their employer's home while Laura's lavish birthday party is in progress. Powers orders them put out of the house.

The girl pleads with her father to grant the request of the workmen, but he remains firm in his decision. A strike is declared. Travis proposes that his client evict them from their homes owned by the company as a means of bringing them to time. The lawyer proceeds with his plans of eviction. Laura, who is visiting in the neighborhood, sees this, and



The desperate stevedore kills Laura Power.

when Travis refuses to allow the people to remain in their homes, she abruptly leaves him.

When the workers, who are holding a meeting, learn of Travis' action, they decide to kill their employer, and set out for his home. Among them is Hurd, who has secured a revolver. He tells the men that he will go ahead and signal them when Powers' car leaves the house. Laura, after an argument with her father, enters the automobile. As the curtains are drawn. Hurd does not know that it is the girl inside, and fires. The bullet strikes Laura and she dies.

Hurd does not realize his mistake until after his arrest.

"The Zaca Lake Mystery"

Reviewed by John C. Garrett

THE two-reel American production to be released on July 12 and featuring Ed Coxen as a forest ranger, Winifred Greenwood as the daughter of a miner, and George Field as an outlaw, is a very interesting picture, and all of the parts are portrayed exceptionally well. The plot is laid in the mountains and by splendid photography is shown some of the most beautiful scenery imaginable.

"The Zaca Lake Mystery" is a story out of the ordinary and deals with the crimes committed by an outlaw, his clever ruse in trying to make a bold escape, and of his finally being outwitted by Nell, a girl from whom he had stolen all the wealth she and her father possessed. The director of this plot deserves credit for his excellent work.

Slippery Joe, an outlaw, manages to elude a fearless sheriff and his posse in the mountain fastness. Later the sheriff goes alone on his man-hunt mission. John, a miner, strikes it rich and calls his daughter, Nell, to him, gives her the bag of gold nuggets he has just found, and together they go up into their mountain home.

Slippery Joe has seen John give the gold to his daughter and when her father leaves her alone in the house to go and saddle their horses, the outlaw confronts the girl with a pistol, binds and gags her, and steals the bag of gold. He then,



The outlaw is arrested.

after seeing her father enter the house, steals the saddled horse and escapes into the mountains, where he is shortly followed by Nell and her father, who go on foot.

The lonely ranger of Zaca Lake comes upon a well dressed man canoeing, who gives his name as Mr. Bond from San Francisco. The ranger invites him to stay over night at his home in the mountains and during their conversation he tells the ranger that he is hunting for his twin brother, who is mining somewhere near.

Meanwhile we see a man resembling the outlaw rise up from the ground nearby and stagger to the water's edge, where he proceeds to bathe his head.

John and his daughter arrive at the ranger's cabin and the girl is struck with the resemblance of Mr. Bond to the outlaw. The ranger tells her that it cannot be he, because he has Mr. Bond's card. The sheriff, who is still on the trail of the outlaw, arrives at the ranger's cabin and upon being introduced to Mr. Bond, also notices the resemblance. The ranger later tells them that Mr. Bond is looking for his twin brother, whom he believes is mining somewhere near.



The girl recovers the gold.

Mr. Bond and Nell go canoeing and while they are gone the man whom we last saw at the water's edge, staggers to the cabin of the ranger and there tells them that he is Mr. Bond of San Francisco. He then relates how the outlaw had come upon him, ordered him to exchange clothes with him and

then knocked him senseless. The outlaw's plot is revealed and the "Mr. Bond" out canoeing with Nell is the man they are seeking for murder and theft.

The sheriff and the others make plans to arrest the outlaw on his return. They go to the shores of the beautiful Zaca Lake and there find Nell and her companion. The girl has him "covered" with her revolver and in her hand holds the bag of nuggets. She, too, had learned of the desperado's ruse and had forced the issue.

"Greater Love Hath No Man"

Reviewed by Thomas C. Kennedy

EMMETT CORRIGAN is featured in "Greater Love Hath No Man," a five-part drama to be released on the Metro program, July 5, and as the physically and morally courageous Varge, his work is masterful and convincing. The play is an adaptation from the novel by Frank L. Packard, and was produced by the Popular Plays and Players Company. Certainly the producers have spared neither pains nor expense in making the picture, and their efforts are met with deserving success. The big scenes are impressively realistic, and the action throughout is supported by appropriate settings.



Harold sees Varge convicted of his crime.

The story centers about a man whose nobility of character is manifested by his willingness to sacrifice his own freedom to lighten the sorrow of another. Mary Martin as Janet Rand; Mabel Wright as Mrs. Merton; Crawford Kent as Harold Merton; Thomas Curran as Dr. Merton; Albert Lang as Keeper Wenger; William Morse as Warden Rand; Edward Hoyt as Dr. Krelan; and Lawrence Grattan as Randall, make up the cast which surrounds Mr. Corrigan as Varge.



Varge knocks down the overbearing keeper.

Harold Merton, in a fit of temper, kills his father, and pleads with Varge, the adopted son, to assume the guilt. To spare his foster-mother the grief of knowing her own son to be the murderer, Varge consents. As a result he is sentenced to life imprisonment. During his confinement the convicts, in an attempt to escape, try to overpower the guard. Varge, the equal of two men in strength, fights with the keeper until the revolt is checked.

He is rewarded by being made a trusty, and is given charge of the warden's garden. He often sees Janet, the warden's daughter, and they become fast friends. Janet believes Varge innocent, and begs him to tell the truth, but he refuses. A fire breaks out in the warden's house, and Varge braves the smoke and flames to rescue Janet. This brings him to a realization of his love for the girl. For her sake he decides to escape and go away.

Being a trusty, Varge has little trouble in making his escape. He reaches a coast town, and secures work on a sailing vessel. Janet visits her aunt at the seashore. During a terrible storm the ship carrying Varge is wrecked. He clings to a piece of the wreckage, and Janet sees him brought safely to shore next morning.

They plan to elope. Varge suddenly realizes the injustice he would do Janet by fleeing with her, and he makes his way back to the prison where he gives himself up. Mrs. Merton on her death bed, asks to see her foster-son. The governor grants her request. After her death Harold, forced to confess, kills himself. Varge is freed, and later marries Janet.

The Diamond From the Sky

Reviewed by John C. Garrett

"TO THE HIGHEST BIDDDER," chapter twelve of the North American serial, "The Diamond From the Sky," deals mainly with the selling of Stanley Hall to the highest bidder, who is Detective Tom Blake. The detective stands with Blair Stanley, who is very anxious to gain possession of the Stanley home, before the auctioneer's block and they both try their best to outbid the other. At last, however, Detective Blake names a price which is beyond that which Blair can pay and Stanley Hall is sold to him. He had been authorized to buy it for Esther by Arthur Stanley, who is now in the West and known as John Poweli.



Arthur looking over his oil prospects.

The diamond, which is said to bring good-luck to whoever has it in their possession, saves the life of Luke Lovell, who has been dragged to the bottom of dark waters, but suddenly manages to swim to safety. He loses the diamond, however, and it is last seen sinking into the deep waters of the bay and becoming entangled in the tentacles of an octopus.

Esther, who is now traveling with Quabba, goes to call on Hagar and is told that an operation may not be necessary to restore the woman's mind and that all of her expenses are being paid by an unknown person. From there she and Quabba go to the gypsy camp, where the girl tells the gypsies she is leaving them to go on a long journey to find an old friend, but will soon return, bringing Hagar, who is bound to get well, with her. Before she and Quabba leave the gypsies present the hunchback with a new grind organ and a horse to pull it.

Mrs. Stanley, Lawyer Smythe and Detective Blake receive word that Stanley Hall is to be sold at auction. Mrs.

Stanley and Blair leave for Fairfax as does Blake, who goes to buy Stanley Hall for Esther, the money having been sent him by Arthur Stanley.

Arrived at Stanley Hall Detective Blake and Blair Stanley are the only bidders. They outbid one another for a long time until at last the auctioneer declares that the place has been sold to Detective Blake, who returns to Richmond and here receives a note from Lawyer Smythe saying that he has returned to England and when Arthur Stanley had been found would return.

Out West Arthur, now known as John Powell, strikes it rich with his oil interests and becomes a millionaire. One evening as he is celebrating his success at one of the large hotels Vivian Marston, who is dining with an old man, sees Arthur and recognizes him. She is told that he is John Powell, the millionaire, and immediately tries to attract his attention.

Luke Lovell becomes an illegitimate seller of whiskey and he and his partner come upon the hut wherein the Indian papoose who has "The Diamond From the Sky" around its neck, lives. Catching sight of the jewel Luke Lovell tells the old Indian that he will give him some whiskey in exchange for the diamond. The old Indian squaw objects to this, but Luke Lovell snatches the diamond from around the neck of the child and gives the old Indian a bottle of whiskey.



Esther bids farewell to the Gypsies.

While walking along the bay Luke Lovell sees a white yacht anchored some distance out. He immediately calls his companion's attention to it and tells him that they will steal a row-boat, pull out to the yacht and here get the owner of it to buy "The Diamond From the Sky."

They climb down the rope ladder from the pier and pull out into the dark night toward the yacht. A passing policeman flashes his pocket light out on the waters and by the aid of this we see Luke and his companion engaged in a struggle. They fall overboard into the dark waters and then we see the diamond slip from Luke's grasp and slowly sink to the bottom.

The Gypsy manages to pull himself out upon the shore and we last see the pocket light of the policeman come toward us over the darkened bridge.

Ushers and Ushering

George E. Carpenter, editor of *Reel Reels*, the house organ of the Notable Feature Film Company of Salt Lake City, Utah, and one of the livest wires in the western field, the man who digs up all sorts of new and original ideas for his customers and patrons, publishes the following in a recent issue of his breezy little sheet, and it just about hits the nail on the head:

A good usher is an asset, for ushers are the making or the breaking of many a house. Patrons like courtesy, attention and consideration. An usher is not a herder, neither is he a fresh individual with a ready retort on his lips.

Many are called but few fill the bill.

In this connection here is a list of rules governing the deportment of that much abused vocation:

Ushers should report in time to be in uniform at 1 p. m.

Their hands and nails should be clean; their linen fresh and their shoes shined.

Uniforms should be kept brushed and neat.

Gum chewing and eating while on duty is forbidden.

After the house opens ushers must stay in their aisles. They should stand straight and not lounge on the back rails.

They must not run or slide down the aisles.

In conversing with each other they must talk low so that the audience is not disturbed.

In moving around during the performance they should walk quietly.

Ushers must not leave their own floors.

It is the desire of the management to have a corps of polite and gentlemanly ushers and it should ask the cooperation of the boys in making the theater staff equal to those of the large cities.

There ain't no such animile.

Oh, yes there is, but he does not stay an usher long—he soon operates a house of his own.

Griffith on Censorship

David Wark Griffith, the producer of "The Birth of a Nation," entertained on Thursday evening, July 1, five hundred visiting country editors, their wives and friends, at the Los Angeles Trinity Auditorium, at which time Mr. Griffith's sensational film was exhibited.

During the first intermission, Mr. Griffith was requested to say something to the multitude. He selected censorship as the basis of his speech, which held all present entranced for every second he remained on the stage.

His speech, in part, was as follows:

"I am very sorry, indeed, for your sake, that I am forced to bother you with my troubles—I should say, our troubles. But to have so many important people gathered together, at our mercy as it were, the temptation is too strong to resist. We want you, who have so much power to help us a little with a small part of the great power you are capable of using. We want you to seriously think on the subject of censorship.

"All new things in the world, including Christian religion and the printing press, have been at their beginnings considered as instruments of evil. The motion picture has had to undergo the same suspicion that seems to be directed at all new things.

"On the matter of censorship we think there has been very little common sense displayed by the public in general. We will not argue with you about the matter of censorship, for the ordinary motion picture play that goes into the regular five and ten-cent theaters, where programs of five or six different pictures are shown in an evening, and where the program is changed nightly, and where it is impossible for the prospective audience to ascertain the quality and matter of each picture that is to be shown. We will agree with you in the argument that for the sake of the children, censorship for this class of picture should be allowed. But for the motion picture—like the one you are viewing tonight—played at the same place, in the same theater, and under exactly the same conditions as the regular drama of the stage, we demand the same fair treatment the drama is accorded, and we are unable to see why this is not the case; but believe me it is very far from being the case.

"In some communities they do not allow the showing of crime in any form in any motion picture. This, followed to its logical conclusion, would absolutely make impossible the motion picture as an entertainment or as an art. For instance, I know it will seem as though it was beyond belief that the motion picture version of Shakespeare's drama of Shylock was forbidden in Chicago on account of race prejudice. How is it possible to portray virtue without portraying its opposite—the thing of vice? How are we to show the sweetness of the char-

acter of Abraham Lincoln save by contrast with the mistaken ideas of Thaddeus Stevens? Search your minds for any story that is worth telling, or the play that is worth seeing, that does not in some way show vice in some form.

"We believe the motion picture can be made the greatest educator the world has ever known. Its highest form will be a depiction of motion picture fiction founded on historical facts—giving an interesting evening of entertainment and imparting in part truths of history, and in the large, a desire to investigate for one's self into the period supposed to be depicted in the play. What better instruction in the living of life today and tomorrow, than a true knowledge of life in the past.

"Again, once allow the idea of censorship for the motion picture to be accepted quietly, and as a matter of course by the American people, how easy it will be for the spirit of intolerance that has already grown so important in our nation to attack the stage, and then the press itself. The motion picture is a form of speech, as clean and decent and respectable as that of any art mankind has ever discovered. A people that will allow the suppression of this form of speech will also have no hesitancy in suppressing that which we all consider so highly—the printing press. I find all through the country, among all classes of people, the idea that the motion picture should be censored. That same spirit of intolerance which one by one is taking away the personal liberties of the American people, will find an easy task to attack in turn, and with success, all forms of free speech.

"When the first little board of censorship was established six years ago, we who took it seriously, then expected exactly what has come to pass—when a man of the caliber of the second deputy superintendent of police in the city of Chicago can tell two million American people what they shall and shall not go to see in the way of a moving picture. And people submitting to this can also be very readily persuaded by an autocratic form of government as to what he should or should not read in the daily and weekly papers; and when this comes to pass the old-fashioned idea of a form of government by laws will be a thing of the past in America.

"The policy of the censorship is to approve of pictures which offend no one; that is one way of saying, 'We will have nothing in the pictures but milk and water'—ridiculous, insipid mediocrity, that could not possibly interest anyone. A motion picture of this class would be as interesting and efficient as a newspaper that never steps on anyone's toes, and you can imagine how many people would be interested in that kind of a newspaper. We believe that we have as much right to present the facts of history as we see them, on the motion picture screen, as Woodrow Wilson has to write these facts in his history."

The moment Mr. Griffith concluded his speech, deafening cheers and hearty applause filled the air, as the film genius modestly retired from the stage.

Dunne Vetoes Censorship Bill

Governor Dunne on Tuesday, July 6, formally vetoed the Olson bill, which would have created a state board of moving picture censors, and filed the veto with Secretary of State Stevenson.

The governor took this action because he thought it unwise to pile a second censorship board on Chicago and failed to find any demand for the measure from the down-state faction. Secretary of State Stevenson, who led the fight for the bill in the legislature, told newspaper representatives on Tuesday that he had personally urged Governor Dunne to veto the measure, as a result of his investigation of the Chicago situation and his discovery that a double censorship would impose prohibitive expense and hardship on the Chicago public, and that the enforcement of the law would be difficult.

The Olson bill having been definitely laid to rest, censorship in Illinois will continue as usual with Major Funkhouser, second deputy superintendent of the Chicago police department, as head of the Chicago censor board and with authority to censor films for the city of Chicago alone.

Fox Managers Meet

Some twenty-two branch managers of the Fox Film Corporation throughout the United States convened at the Knickerbocker Hotel in New York last week, where an entire floor was engaged by President Fox for convention headquarters. The business sessions were devoted to important discussions of branch office management and heart to heart talks by William Fox, Winfield R. Sheehan, general manager of the organization; Abraham Carlos, its general representative; Louis T. Rogers, manager of the Now York branch, and other prominent officials.

Though the greater part of the week was devoted



Winfield R. Sheehan, Fox managers and exchange men.

to strictly business matters the visitors to New York were elaborately entertained between business sessions, and felt that the gathering was a profitable one in every respect. Those present included the following branch managers:

Louis T. Rogers, 130 West Forty-sixth street, New York City; O. P. Hall, 619 Rhodes building, Atlanta, Ga.; H. F. Campbell, 10-12 Piedmont street, Boston, Mass.; C. L. Worthington, 515 Mallers building, Chicago, Ill.; A. M. Muller, 34 East Fourth street, Cincinnati, Ohio; P. C. Mooney, 618 Columbus building, Cleveland, Ohio; Leo. F. Levison, Box Office Attraction Company, 1907 Commerce street, Dallas, Tex.; Field Carmichael, Ideal building, Seventeenth and Champa streets, Denver Colo.; A. E. Siegel, Box Office Attraction Company, 407 Smith building, Detroit, Mich.; Chas. W. Hardin, 928 Main street, Kansas City, Mo.; A. T. Lambson, 734 South Olive street, Los Angeles, Cal.; E. A. Westcott, Jewelers' Exchange building, Minneapolis, Minn.; Nat. Beier, 43 Strand theater building, Newark, N. J.; S. T. Stephens, 826 Common street, New Orleans, La.; Joe Levy, 315 South Sixteenth street, Omaha, Neb.; Jack Levy, 1333 Vine street, Philadelphia, Pa.; H. B. Day, 121 Fourth avenue, Pittsburgh, Pa.; Jos. B. Roden, 318 McIntyre building, 68 South Main street, Salt Lake City, Utah; W. J. Citron, 107 Golden Gate avenue, San Francisco, Cal.; E. R. Redlich, 1214 Third avenue, Seattle, Wash.; S. J. Baker, 3632 Olive

street, St. Louis, Mo.; Herman Robbins, 400 Eckel theater building, Syracuse, N. Y.; Lieut. J. P. Anderson, 305 Ninth street, N. W., Washington, D. C.; Harry Leonhardt, Pacific coast manager, 734 South Olive street, Los Angeles, Cal.

Raymond McKee, Athlete

Before a crowd of over three thousand people at the Fourth Annual Field Day of the Edison employes, held at Olympic Park, Raymond McKee, the Edison comedian, proved by carrying away a big slice of the honors and a splendid silver trophy against a big field of trained athletes recruited out of Edison's five thousand employes, that the Motion Picture actor of today—and particularly the comedians—must possess all the hardihood of a professional athlete and the nerve of an acrobatic specialist.



The prizes.

Comedy of some motion was furnished by McKee in the obstacle race, when he took a high dive under the canvas nailed close to the ground and ploughed up considerable of the muddy field, but he came up smiling and first, which process he repeated again in the sack race and came in third for the 100 yards thin fellows' race. A 16-inch high silver trophy, donated by Studio Manager Horace G. Plimpton, and a gold medal were awarded McKee, very much bedraggled, by Mrs. Thomas A. Edison. He was also awarded a bad knee for his triumph.

The Edison Grand Prix cup, a handsome large silver trophy donated by Mr. Edison personally, was fiercely contested for by eight teams from the different Edison divisions in the 880-yard relay race, but the honors went to the Edison studio contingent, composed of S. B. Field, B. H. Geiger, W. E. Graf, and H. D. Gunther.

Unfurled Big Flag

Broadway and Forty-second street, New York, was the scene last Monday of a most unusual exhibition as part of the Fourth of July program for a safe and sane Fourth. Between the towers of the Heidelberg Building and the Times Building was unfurled the largest American flag ever made.

The flag was manufactured by a New England cotton mill expressly for the Metro Pictures Corporation. It was 165 feet long and weighed 1,560 pounds. The stars measured three feet in diameter and the stripes were four feet wide. As there are thirteen stripes to every American flag, it will be appreciated the flag is 52 feet wide. In order to adequately support the flag and make the anchorage secure, the steel cable was two inches in diameter and had an anchorage pull of 10,000 pounds, it being estimated should a strong wind be blowing, the flag would nearly pull that weight. Heavy girders inside each building were installed to hold the cable.

The Metro Pictures Corporation wished to exhibit the flag first to the New York public before taking it to the Panama-Pacific Exposition, where it will be floated on the Exposition grounds, July 15, the big day there at the convention of moving picture exhibitors. Mr. Bushman, one of the actors apearing on the Metro program, will be presented with a gold medal by the Exposition officials and the Metro Company in turn will be hosts at a banquet to the Exposition officials at the St. Francis Hotel.

Laemmle Praised by Actors' Society

Carl Laemmle, president of the Universal Film Company, recently stated through the columns of the *New York Evening World* that he would not use any people in Universal films on account of notoriety acquired by committing crimes or getting before the public through the police courts, but would use only actors and actresses of established reputation. In appreciation of Mr. Laemmle's action the following letter has been sent to him by the president of the Actors' Society of America:

Dear Mr. Laemmle:

On behalf of the Actors' Society of America I desire to express the sincere appreciation of the organization for your commendable action in barring from the Universal Film Company's productions persons who have only criminal records in the way of drawing power or who have figured unfavorably in the newspapers, in favor of bona fide actors and actresses.

The Actors' Society considers this step of yours an important one and one that will be to your lasting credit. As president of the Actors' Society of America, entering upon my third consecutive term, I speak for every member of our organization and extend our most sincere thanks and assure you of our support and well wishes.

With kindest regards, Very truly yours,

William F. Haddock.

Gold Rooster Plays

Pathe has acquired so many splendid plays and books by well known authors that it has been decided to call the features made from them "Gold Rooster Plays." Features put out under this name will be most carefully selected for quality representing the best talent only in authorship, cast and direction. The first of them will be released early in the fall. Quite a number of these features will be in Pathecolor.

Richard Carle with Pathe

Pathe announces the acquisition of the picture rights to Richard Carle's big dramatic success "Mary's Lamb," which enjoyed a run of three years upon the stage. Mr. Carle himself will play the lead in the Pathe picture. The famous player in his own famous play should prove to be a strong attraction.

Weiss, Metro Manager

Harry Weiss, who was the manager of the Chicago office of the World Film Corporation for some fourteen months, resigned his position and on June 28 became Chicago manager of the Metro Pictures Service. Mr. Weiss is succeeded by Joseph Klein, who promises the exhibitors that the excellent service afforded them in the past will still keep up.

Launch New Program

Among the events of the past week, is the announcement that the "Combined Photo-play Producers, Incorporated"—making the productions of Gaumont (Empress Brand), Crystal, Ideal, Starlight, Graindin, Pyramid, Lariat, Premier, Sunshine, and others have entered into a long contract with the newly formed Standard Pictures Incorporated, which company was just formed for that purpose by Messrs. A. & H. Warner and Al. Lichtman.

In an interview with Motography's representative, the heads of this latest enterprise made the following statement:

"We have for a long time studied the conditions of the industry trying to determine by what method the exhibitor can best be served at this time, and our observations have convinced us that there is a crying need for a combination program of meritorious feature attractions supplemented by one and two-reel subjects of the same class as the highest type of feature.

"Under present conditions, the exhibitor is forced to obtain his service from no less than four or five exchanges, with the result that he is burdened with a tremendous expense for the film his patrons demand. It is our purpose therefore to enable the exhibitor to secure a number of such selected subjects from one exchange, each subject being the highest type of its kind that can be secured.

"Our years of experience in the distribution of fiims have convinced us without a doubt that best results, both for the interest of the producer and exhibitor, can only be obtained by having responsible individual exchange owners handle the program in their respective territories. The most successful distributing companies have operated and are still operating on this plan.

"All of the brands connected with Combined Photo-play Producers, Inc., are well known throughout the country and some of the men connected with the producing corporation have achieved great prominence and success. Among them being: Ludwig G. B. Erb, Joseph A. Golden, G. V. Hamilton, Emiel Offerman, Otis B. Thayer, Harry and Aubrey, Mittenthal, A. N. and Ray Smallwood. Among the stars appearing in the productions of this program, are such favorites as: Ethel Grandin, Edwin August, Dot Farley, Reeva Greenwood, William V. Mong, Walter Fishten, Wharton Jones, Charles Hutchinson, Edith Thornton, George and Dolly Larkin, Edna Payne, Fred Hearn, Will Scherer, James Aubrey, Walter Kendig, Frederick Church, Lillian Hamilton, Marian Swayne, Joe Levening, and many others."

"Melting Pot" Going Big

Although the picture has only been released as a regular booking proposition about one week, the first repeat has been recorded for "The Melting Pot," the Cort Film Corporation's picture production of Israel Zangwill's famous play, in which Walker Whiteside was starred. The Mt. Morris Theater at One Hundred and Sixteenth street and Fifth avenue, New York City, booked the picture for a three day run through the Herald Film Corporation, which has the picture for Greater New York and Long Island. The picture was in its second day showing at the Mt. Morris when the management engaged it for a return showing of two days.

The sale of state rights on "The Melting Pot" has convinced John Cort, president of the Cort Film Corporation, that there is satisfaction in disposing of a feature on that basis. The picture had not been offered two days before New Jersey was purchased by N. Edward Mallouf, who is playing the picture at the Cort theater in Atlantic City for a week.

New York State, outside of the Greater City and Long Island, and all of Pennsylvania were purchased by the Author's Film Company of New York City. Nat A. Manger of San Francisco bought California, Nevada, Arizona and the Hawaiian Islands. I. N. Garson of Detroit took Michigan; A. H. Blank of Des Moines, Iowa and Nebraska; the Wichita Film and Supply Co., of Wichita, Kas., Kansas and Nebraska, and Dick P. Sutton, of Butte, took Montana. Offers have been made sufficient to insure the disposal of the remainder of the territory in the United States within a short time.

Montague Love

Montague Love, the celebrated English romantic actor, after having refused many tempting offers to appear in a motion picture, has at last capitulated and is to make his screen debut in George W. Lederer's production of "Sunday," the play in which Miss Ethel Barrymore made such a triumph a few years ago. Miss Reine Davies is being starred in this photoplay with Mr. Love as leading man. Mr. Lederer feels he has a pair of stars who will win much favor with the motion picture audiences.



Montague Love.

Mr. Love is the sort of actor who wins favor with all of his audiences and is conceded to be one of the best romantic actors on the stage. His success in "Grumpy" in London was such that when Cyril Maude brought the play to this country, Mr. Love was brought here to support the titled actor. Following his appearance in "Grumpy," Mr. Love was leading man for Miss Frances Starr in "The Secret," and has been co-starring with Arnold Daly in a revival of Bernard Shaw plays.

Equity Motion Picture Company's Star

The motion picture theaters throughout the country, who will undoubtedly play Billy Van's releases, should be greatly benefited by the publicity tendered to him as a comedian and mirth provoking dispeller of gloom. The Equity Motion Picture Company not only intends presenting Billy B. Van in one and two-reel comedies, but their object is to produce four and five-reel features of the very highest standard. Owing to the location, their studio, which is situated at Van Harbor, Sunapee Lake, N. H., right in the midst of

the White Mountains, surrounding magnificent and rural scenery in this vicinity, offers such opportunities for exterior effects, and warrants the praise that Mr. Van and his associates have for their coming releases. Associated with Billy B. Van in this new enterprise is that energetic and hustling distributor and promoter of feature films, Mr. Bob Russell, who has made a name for himself in placing with the exhibitors from coast to coast some of the largest and best feature films that have been on the market for a number of years.

Pathe Signs Gail Kane

George Fitzmaurice, who is producing "Via Wireless" for Pathe, has signed Miss Gail Kane for his leading woman. Miss Kane has the well earned reputation of being one of the most beautiful women on the stage today, and her talents as displayed not only in Broadway successes but pictures as well, prove the excellence of Mr. Fitzmaurice's judgment in signing her for his picture.



Gail Kane.

Miss Kane was born in Philadelphia. It is safe to say that if all Philadelphia girls possessed her attractions, Broadway would soon be depopulated of its men. She went to boarding school in Newburgh, N. Y., and through amateur theatricals in school got the stage fever. While summering at Long Beach, L. I., she was offered a small part in Charles Frohman's "Decorating Clementine" and eagerly grabbed at the chance. Her next engagements were with Marie Tempest in "Vanity Fair" and in Augustus Thomas' "As a Man Thinks." Her first leading part was with Chauncy Olcott in "Macushla." Then came leading parts in Augustus Thomas' play "The Model," "Anatol," at the Little Theater, "Seven Keys to Baldpate," "The Miracle Man," and "The Hyphen."

Orchestra Director of Note

Following closely on the announcement that he had engaged the well-known composer, Alfred G. Robyn, as organist of the Rialto theater at Forty-second street and Broadway, New York, comes the statement from Managing Director S. L. Rothapfel that he has placed under contract as director of his orchestra, Hugo Riesenfeld, formerly concert master and one of the directors of Hammerstein's Manhattan Opera Company. Mr. Riesenfeld, who was born in Vienna and who was a student at the Royal Conservatory of Music there, is equally well known on both sides of the Atlantic as a violin soloist and conductor.

Mr. Riesenfeld will have under his direction the largest orchestra ever installed in a moving picture house, and his musicians will be chosen for their particular capability in their various lines and from symphony orchestras all over the country. Mr. Rothapfel has given him a free hand to make the Rialto orchestra the most notable organization of its kind in the country.

To Open in London

Thomas E. Davies, one of London's best known motion picture men, has reached America to take D. W. Griffith's great spectacle, "The Birth of a Nation," back to England. Mr. Davies saw the picture for the first time Monday night and is enthusiastic about it for English and foreign consumption. He predicts that it will more than duplicate its vogue in America when it reaches the other side.

Mr. Davies' present plan which he has just completed with Mr. Griffith's consent, is to produce the picture in London at either the Alhambra or one of the more modern theaters there. Following its establishment in the British metropolis other productions will be organized for a tour of the provinces simultaneous with the run in London. In this move it is said that Mr. Davies will have the encouragement of the British military authorities who are keen for the great spectacle because of its tremendous appeal to national pride and patriotism. While it will not be used in any sense as a propaganda, the Englishmen who have seen the picture say it will be extremely useful at this time in stirring up sentiment that will encourage enlistments in the cause.

To Prepare Musical Score

Frederick Arundel, who has general charge of the music for D. W. Griffith's motion picture productions, returned to New York Tuesday from a trip to the west where he was in consultation with Mr. Griffith regarding details for future photo-spectacles which this master director is planning to bring out.

Mr. Arundel will remain in New York long enough to equip the several orchestras which are to accompany the road tours of Griffith's current masterpiece, "The Birth of a Nation." As soon as this work is finished he leaves for Palestine and the Orient, to gather material for the forthcoming score which will be made an important detail of Griffith's ambitious plan to reproduce in motion pictures "The Quest of the Holy Grail," as outlined in Edwin Abbey's immortal paintings which now adorn the walls of the Boston Public Library. Mr. Arundel, before he returns to America to complete his score, will have visited the entire field covered by the locale of this celebrated work.

New Booklet By Automatic

An interesting little booklet on its new automatic ticket selling machine has been issued by the Automatic Ticket Selling and Cash Register Company, 1478 Broadway, New York. The ticket seller, which is operated by the "press button method" and relieves the cashier of all the labor of selling tickets, except, of course, that of making change, is explained in detail in the booklet, accompanied by illustrations of the machine in action. Progressive exhibitors, whether or not they contemplate installing an automatic ticket seller, will find this booklet of great interest.

News of the Week as Shown in Films



Italian recruits rally to colors in Rome, Italy. Copyright, 1915, by Hearst-Selig News Pictorial.



Yale wins great victory over Harvard in regatta. Copyright, 1915, by Universal Animated Weekly.



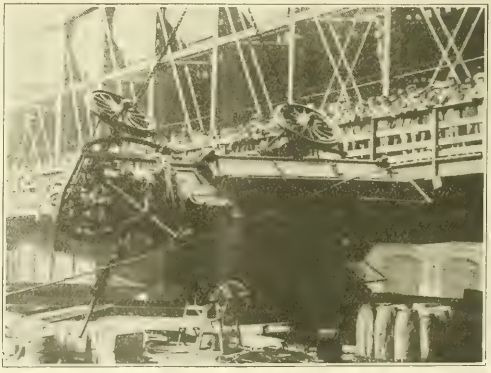
Tremendous ovations given to the ambassador by Italians in London, Eng. Copyright, 1915, by Universal Animated Weekly.



Working to save flood swept railroad in Kansas. Copyright, 1915, by Hearst-Selig News Pictorial.



Sculptor John Flanagan designs the medal of award for the Panama-Pacific Exposition. Copyright, 1915, by Pathe News.



Preparing to raise an automobile truck which recently slipped over a bridge in Chicago. Copyright, 1915, by Pathe News.

Brevities of the Business

Harry Graham, for the past year and a half manager of the Butterfly theater, Milwaukee, severed his connections with that house Sunday, July 4, and immediately took charge of the new $100,000 Merrill building theater, now being constructed. Mr. Graham's resignation came as a distinct surprise, not only to his many friends, but to his employer, J. R. Freuler, president of the Mutual Film Corporation, who is major stockholder in the corporation that owns the house. Mr. Graham's knack of making revenue producers out of theaters that had been failures long ago attracted to him the attention of owners, both in Milwaukee and Chicago. The first house that he turned from a "loser" to a "winner" was the Atlas theater. This house, prior to Mr. Graham's regime, had never proven a paying proposition, but thanks to his ability, it soon was made the best paying of the outskirt houses. From the Atlas he was transferred to the Butterfly theater. He was put in charge of the house at a time when it was losing heavily. Though a five-cent admission fee was being charged at the time, the house seemed unable to lure the crowds. Upon assuming charge Mr. Graham immediately boosted the price to 10 cents and despite the fact that the wiseacres predicted the immediate closing of the Butterfly it remained open and prospered until today it is one of the best paying theaters in Milwaukee. In his new position Mr. Graham will have charge of one of the most modern and largest photoplay theaters in Milwaukee.



Frank Powell, director of "A Fool There Was," "Children of the Ghetto," "The Devil's Daughter," and many other feature films of note, is producing "The Sorceress," by Victor Sardou, the author of "Princess Romanoff," which Mr. Powell also produced. Miss Nance O'Neil will be the star of this picture and the part which she enacts is one that is eminently fitted to her superb tragic genius. This drama excells in thrilling situations and great dramatic climaxes and under the able direction of Mr. Powell should prove a wonderfully successful picture and add further laurels to his reputation as one of the foremost producers of the present time.

Harry Spingler, the leading juvenile of the Fox Film Corporation, has completed a five part scenario entitled, "The Westerfall Mystery," written by Arthur E. MacHugh, who has been employed on the business staffs of such prominent firms as the Shuberts, John Cort, Lew Fields and the late B. F. Keith and Charles Frohman. Mr. MacHugh entered the play in the amateur prize play contest that was conducted during the summer of 1912 by the Philadelphia *Evening Telegraph*. While the play did not receive the allotted prize, the judges of the contest remarked that with several slight changes the play would be worthy of a metropolitan hearing. A prominent film concern has secured an option on the scenario, and intends to give it a screen production in the very near future.

In the "Case of Becky," in which Francis Starr starred, on the speaking stage, Carlyle Blackwell, Blanche Sweet, and Theodore Roberts will appear for the Lasky company with Frank Reicher at the directing end.

Arrangements have been completed by D. W. Griffith's forces for the presentation of "The Birth of a Nation" for a summer engagement at the Brighton Beach Music Hall beginning Friday night, July 2, and continuing indefinitely. This is the first time on record that a big Broadway hit has been duplicated for a summer engagement in the greater New York territory at the same time the original offering remains on Broadway. The same scale of prices will prevail in both theaters.

The Smalleys are getting ready to go to Chicago for the first four reels of the Madame Pavlowa picture, and Edna Maison who has the big acting part in this production is busy buying clothes.

Cyril Maude has departed and "Peer Gynt" is completed and Myrtle Stedman who acted so finely opposite Maude is taking a short rest between pictures.

Colonel W. N. Selig and Colin Campbell, director of the great feature, are busy cutting the "Ne'er Do Well" at the Selig Edendale studio at present. This is a tremendous task as more than 20,000 feet of negative was exposed in putting Rex Beach's adapted novel into film picture.

Ada Gleason, former star of the spoken drama, a well-known stock player in Chicago and the East, and formerly with the Selig company, hereafter will play in Murdock MacQuarrie's company at Universal City.

Madame Adoni Foireri, a former member of Sarah Bernhardt's company, has just been engaged for prominent roles in Reliance and Majestic photoplays. After three years as a member of the Divine Sarah's company in her Paris theater, Madam Foireri came to the United States. Here she played in the support of a number of leading actresses. She will play type parts in a number of forthcoming Reliance and Majestic features.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Mfg. Co.	165	....
Biograph Co.	54	64
General Film Corp. *pref.*	44½	50
Majestic Film Mfg. Co.	147	170
Mutual Film Corp. *pref.*	52	56½
Mutual Film Corp. *com.*	54	60
North American Film Corp. *pref.*	50	60
North American Film Corp. *com.*	50	56
New York Motion Picture Corp.	74	80
Reliance Motion Picture Corp. *com.*	20	29
Thanhouser Film Corp.	4	*4¼
Universal Film Manfg. Co.	138	....
World Film Corp.	4⅛	*4⅜

*Par $5.00

Mutual Film Corporation—Still continues weak. It is possible there may be developments in the Mutual along the line of the V-L-S-E Co. (Vitagraph-Lubin-Selig-Essanay) in the General, while the New York Motion, Majestic and Reliance will devote a portion of their energies to very pretentious feature films, they will still be a part of the Mutual organization in their regular program productions.

World Film Corporation—It is reported in financial circles that the Equitable Motion Picture Corporation (capitalized for $3,000,000) is being financed by two well-known New York Stock Exchange houses and that they will have a working agreement with the World Film Corporation. If the reported earnings of the World Film Corporation were not keyed in such an extravagant tone by some of the stock houses that are interested in seeing the securities advance, the public would be more inclined to invest in the securities.

Biograph Company—The market has been dull and featureless in these securities for the past several weeks.

New York Motion Picture Corporation—Stock is wanted at from 74 to 75. However, most of the stockholders are awaiting more definite news in regard to future developments and offerings are therefore very scarce.

General Market—There has never been a time within the past two years when film stocks have been so inactive. Competition of the severest kind is now being felt all along the line and purchasers of securities, who wish quick action, now find a more profitable field in the ordnance and war munition stocks. That the security market in the film field is undergoing the third stage of an evolutionary process seems to be apparent to even the casual observer. It is freely prophesied that in 1916 a number of the more sound companies will have their securities actively traded in on the New York curb, and that the list of stockholders will be very largely increased. Film stocks have now established themselves on a very reasonable collateral basis with many banks throughout the country. This will naturally tend to increase trading.

Earl R. Hewitt, who has been on the scenario staff of the Western Universal plant, has been made assistant to Calder Johnstone, manager of that department.

The Picture Playhouse Film Company states that it is nearly ready to release "The Pursuing Shadow," the first of its features starring Tom Terriss. This play had remarkable success on the legitimate stage in the past, when William Terriss and Edwin Booth appeared in this production, both in the United States and in England.
R. t.

A Lubin program of feature productions, dramas, comedies and farces was enjoyed by the officers and crew of the battleship South Carolina, Captain Russell, on the cruise of the big ship from the Philadelphia navy yard to Newport.

Hale Hamilton, after an extended engagement with Mack Sennett at the Keystone studios, has returned to New York.

World Film Corporation will shortly present the five-part photoplay, "The Renegade," based upon Paul Armstrong's drama of that name which had a successful career on the regular stage a few years ago. Alice Brady is the star of the photodrama.

Pathe announces the acquisition of the picture rights to Gilbert Parker's novel, "The Weavers." This novel has never been dramatized before, though it had a tremendous sale passing through a number of editions.

Donald Mackenzie, who is producing "The Galloper," for Pathe, announces that he has signed Fania Marinoff to play opposite Clifton Crawford in that feature. Miss Marinoff is well known to the motion picture public, having appeared in several big features made by well known companies.



Three of the leading spirits in Lubin's feature comedy, "Tillie's Tomato Surprise." From left to right are Howell Hansel, the director; Marie Dressler and Acton Davies, the dramatic critic and author.

In accordance with his idea that every photoplay should have local color as well as being realistic in other ways, George K. Spoor, president of Essanay, has sent a company of players east to take photoplays along the Atlantic sea board. Joseph Byron Totten is heading the company.

Last year's Lyric theater, New York, dramatic success, "Evidence," which was conspicuous in New York's theatrical season is forming the basis of a Shubert feature film to be released through World Film Corporation.

Joseph DeGrasse has left the Universal City studios for the mountain country in the vicinity of Fallow's Camp, San Gabriel Canyon, near Los Angeles, where he is to stage the exteriors in two two-reel productions from the pen of Julius Furthman, a well known writer of short stories.

House Peters, the well-known leading man, whose work in a number of Lasky productions, has stamped him as an actor of merit, is the latest acquisition to the ranks of the New York Motion Picture Corporation. He has just been signed up by Director-general Thomas H. Ince and will arrive at Inceville within a few weeks to begin work as leading man in support of some of the women stars to be presented by the Kessel and Baumann organization.

The Globe Feature Picture Booking Office, A. J. Duffy, general manager, has taken over some of the former Majestic-Reliance features and will arrange all bookings for them. These films are "The Escape," "Home Sweet Home," "The Battle of the Sexes" and "Avenging Conscience."

"The Eternal City," the Famous Players Film Company's great photo-spectacle of Hall Caine's novel and play, which is considered one of the few most notable photoplays ever presented in the entire annals of the screen, was last week shown in Connellsville, Pa., the home town of its chief producer, Edwin S. Porter.

Clara Kimball Young, she of the lustrous eyes, heads a party of actors and actresses at Gedney Farm near White Plains, N. Y. There they intend to take the summer hotel scenes which figure so largely in the photoplay "Marrying Money" which Mr. James Young is putting on elaborately for the World Film Corporation. Among those going are Chester Barnett, Winthrop Chamberlain and William Jefferson.

Following a series of one-reel comedies, the Headline Amusement Company announces that it will make a miniature production of "Romeo and Juliet" with Little Will Archie and diminutive Violet Howard in the title roles. The entire company will be made up of the stars of the Lilliputian world, "Romeo and Juliet" will be in five reels. The present plan is to start making this picture September 1.

Dustin Farnum, America's champion matinee idol, arrived this week, at the studios of the New York Motion Picture Corporation, and is now at work, under the direction of Reginald Barker in "The Iron Strain," a powerful story of Alaska, by C. Gardner Sullivan and Thomas H. Ince.

Another one of Miss Kathlyn Williams' unusual stories, written by that able Selig star and played by her, is under way at the Selig Jungle-Zoo.

The Burton King and Joseph De Grasse Universal companies have left Universal City for the mountain country back of Los Angeles for ten days in order to make exterior scenes in western productions soon to be released.

P. J. Doran, manager of the "World in Motion" Theater, Glen Falls, N. Y., writes the Pathe Syracuse office as follows: "The 'Who Pays?' series of dramas has pleased my patrons so well that I am inclined to repeat the whole series again."

President Charles C. O'Hara of the All Celtic Film Company, is now hard at work on two more comedy series that are to succeed the Peaceful Rafferty comedies now playing to capacity houses all over the entire United States. The success of the Rafferty comedies has been almost instantaneous, and he says that the ones to follow will even be still greater. "Rafferty at His Summer Home," the fifth of the series, was started this week by Director J. A. Fitzgerald.

"Red Robin," by Fred Jackson, author of the big New York success "A Full House," will be put into a feature by Wharton, Inc., and released by Pathe.

Eddie Foy, father of the innumerable little Foys, and comedian of note, will be soon seen in Keystone pictures. Mr. Foy was recently signed to appear under the direction of Mack Sennett, managing director of the Keystone Film Company, and will arrive in Los Angeles in the near future. He will start work immediately after arriving at the Keystone studios.

George LeGuere, the well-known Broadway player, has just completed his work on Essanay's six-act drama, "The Blindness of Virtue," written by Cosmo Hamilton. Mr. LeGuere is well remembered in his parts in "The Man from Home" and "The Dawn of Tomorrow." He has played with Eleanor Robson, David Warfield and Gertrude Elliott.

Sir Gilbert Parker's greatest novel, "Jordan Is a Hard Road," which critics have pronounced to be even better than "The Right of Way" and "Seats of the Mighty," penned by Sir Gilbert, it has just been announced, will appear in the near future as a Mutual Master-Picture. Preparations are now under way at the Majestic studios, in Hollywood, Cal., for the filming of this graphic story of the great Northwest.

For photoplay technique, excellence of production and photography, "Scandal," the latest masterpiece produced by the makers of "Hypocrites," has won a place in the Hall of Fame to be proud of.

Guy Oliver, one of the Selig favorites, will be seen playing opposite Kathlyn Williams in her animal feature, "The Mark of a Lioness."

Julia Dean is out in California at the Universal City studios working on the first scenes of the big feature play which she is doing for the screen.

Charles Chaplin and his company has moved from his temporary plant on Court street, Los Angeles, Cal., to the

new Essanay studios on Boyle Heights. The Essanay-Chaplin company has been augmented by several new players.

Mack Sennett's large staff of funmakers engaged in the producing of Keystone (Mutual) comedies has been augmented by the arrival of Cecile Arnold at the Inceville studios.

Eugene Mullin, one of the most popular scenario writers of the Vitagraph company, has been appointed a director.

Edwin Stevens, who starred in "The Devil," the Molnar play, which created such a sensation some years ago, has signed with the Big U company and will appear in a feature play in the near future.

Richard C. Travers, leading man with Essanay, who recently completed work in his part playing opposite Viola Allen in "The White Sister," has gone to Chattanooga, Tenn., where he will take the leading role in "Affinities," the play by Mary Roberts Rinehart, which is being produced by Essanay's southern company.

Violet Mersereau and Billy Garwood are now being featured in a big three-reel production called "The Wolf of Debt." It will be in the able hands of Jack Harvey, formerly a Thanhauser director, and judging from the extensive preparations which were made promises to be a banner production.

The new Las Vegas studio, recently secured by Coast Manager Thomas Persons for the Selig Polyscope Company, will shelter but one company at present. Tom Mix and his high-spots company will rough it in the wilds of New Mexico. Later another company may be added. Mix will be sufficient feasting for Las Vegas for a while at least.



A scene from Vitagraph's "The Sins of the Mothers."

"The Blindness of Virtue," Essanay's six-act feature written by Cosmo Hamilton, has been booked one month earlier than at first scheduled. The release date now set is July 19. "A Bunch of Keys," Charles Hoyt's comedy, which was booked for July, will not be released until August. Both these photoplays, released through the V. L. S. E., now have been completed by Essanay.

Dr. Edward A. Salisbury, the pioneer naturalist, who has taken remarkable motion pictures of wild life in the jungles and biological reserves of the United States government for scientific research purposes, has just exhibited his motion pictures to the inmates of Sing Sing, having yielded to an invitation from Warden Osborne, who has been doing so much since his appointment to render the lives of the inmates of New York state's penitentiary less dreary and barren.

T. N. Heffron is another versatile director of motion picture productions who was recently captured by the Selig Polyscope Company. Mr. Heffron is engaged at the Chicago studios of the Selig company in directing the production of Selig Red Seal plays. His first production completed was "The House of a Thousand Candles."

Six more Essanay players have gone east to join the company of Essanay players headed by Joseph Byron Totten, to take scenes for plays requiring an eastern atmosphere, especially along the coast. The players who have just left the Chicago studios are June Keith, Richardson Cotton, Ben Hendricks, Jr., Alfred Gronell, Hazel Daly and Marian Sullivan.

Harry Lorraine, one of the actors in the cast of Oscar A. C. Lund's Universal production, "Just Jim," is in Universal City hospital as the result of an overpowerful dynamite explosion which fractured his arm in two places and cut a six-inch gash in the back of C. T. Edmundsen's head.

Thomas MacLarnie, who played for twenty years on the stage, now is engaged in work with Essanay in photoplays. His first part was that of the Rev. Mr. Pemberton in "The Blindness of Virtue," the Essanay six-act feature to be released through the V. L. S. E.

John D. Spreckels, the San Francisco millionaire, has granted permission to the Universal Film Manufacturing Company to use his yacht during the filming of Joseph Medill Patterson's novel, "A Little Brother of the Rich." Permission to use the yacht, "The Venetia," was granted only after an exchange of reams of correspondence and a personal interview with the millionaire.

Essanay has entered a new field in putting out scenic pictures. These scenes are being taken largely in the west. There are many views taken in Colorado and in states bordering on the Rocky Mountains. It is its intention, however, to take scenes of all the beauty spots in America, especially those not too much frequented by tourists.

Carl M. Le Viness, for two years director with the Eclair Company, has been employed by the Universal Film Manufacturing Company to direct Sydney Ayres and his company of Big U players, including Doris Pawn, Val Paul and Rea Martin. His first production will be a two-reel story, entitled "Around the Corner."

FILM FOLK FLASHES.

Bobby Fuehrer, the juvenile player at the Reliance-Majestic studios is growing up. Bobby is seriously considering the purchase of full length trousers.

Hampton Del Ruth, managing editor, of the Keystone Film Company, gave a novelty dinner last Sunday night at a Los Angeles cafe. A small group of friends were present and all were enthusiastic over the souvenirs and the special entertainment. A theater party followed.

The waiting film world still is in the dark as to that impending wedding at the American studios.

A number of the "Flying A" actresses took prominent parts in a charity bazaar at Los Angeles last week. Miss Neva Gerber, the "Beauty" star, whose latest success is "His College Wife," was one of the shining lights. She made the boast that her booth took in the largest sum of money.

Boyd Marshall, Fairbanks Twins, and the Thanhouser Kidlet carried off the popularity honors at the big field day of the New York police department. Director Moore piloted them out there to do some scenes, and Boyd in a cop uniform shook hands with Commissioner Woods.

ROLL OF STATES.

CALIFORNIA.

The Wonderland theater at Turlock, owned by Mrs. Cora Johnson, was totally destroyed by fire on June 22. The loss on the building is estimated at $6,000.

FLORIDA.

Plans are under way for the erection of a motion picture theater at Fort Pierce. The theater will be 54x54 feet, will have a seating capacity of 200 persons, and will be owned by L. L. Holliman.

ILLINOIS.

The Airdome motion picture theater at Rockford, owned by Emil and Alvin Johnson, was recently opened to the public. Many improvements have been made in the theater.

Plans are under way for the opening of a new theater in the Woods building, Franklin, within a very short time. Iven Wods and Jean Belk will manage the theater, and first-class pictures will be shown.

INDIANA.

The motion picture theater at Monroeville, owned by Frank White, was recently destroyed by fire.

IOWA.

W. N. Lupper recently sold his interest in the Reid theater to G. W. Waddell, who has taken possession of the theater.

MASSACHUSETTS.

Work will be started shortly on the erection of a motion picture theater on Maple street, Holyoke. The theater will be of modern type, will have a seating capacity of 1,000 persons, and will be under the management of Alex Cameron.

MICHIGAN.

The Princess theater at Cadillac was recently purchased by S. E. Veazey.

MINNESOTA.

W. H. Hodges has purchased the Albert theater at Albert Lea, and many improvements will be made under the new management. The old seats in the theater will be removed, a new stage and a new machine will be installed, making the theater one of the modern photoplay houses in the state.

NEBRASKA.

Charles Griffiths recently purchased the Pastime theater at Palmer and has taken possession of same.

NEVADA.

Articles of incorporation have been filed by the Reno Amusement Company, the corporation which is erecting a moving picture house on the lot adjoining the Elks' home, Reno. The company is incorporated for $100,000, with R. L. Fulton, F. M. Lee and C. E. Clough as stockholders. The structure and furnishings of the theater will represent an expenditure of approximately $50,000.

NEW JERSEY.

Work has been started on what will be known as Passaic's most beautiful photoplay house at 284-286 Main avenue. The theater will have a seating capacity of 11,000 persons and will be equipped with all the latest improvements. Philip Herman will be manager of the theater.

NEW YORK.

Van Dyke Film Production Corporation, Manhattan. Motion picture; capital, $30,000. Incorporators: A. B. Oakley, Pearl River; C. A. Cole, Hackensack, N. J.; R. A. Van Voorhis, 320 Forrest street, Jersey City, N. J.

At a meeting of the board of directors of the World Film Corporation, held recently at its office, 130 West Forty-sixth street, New York, a dividend of 3 per cent was declared upon the outstanding stock of the corporation, payable July 15 to stockholders of record July 6.

Arrow Film Corporation, theater, motion picture manufacture, $30,000; Margaret E. Walsh, Frank W. Lynch, Albert S. Levino, 71 West Twenty-third street, New York.

Van Dyke Film Production Company, motion pictures, vaudeville theatricals, advertising, $30,000; Robert A. Van Voorhis, Cornelius A. Cole, Arthur R. Oakley, Pearl River, New York.

Charles R. Church recently purchased the Lumberg theater at Niagara Falls and arrangements are now under way for the securing of some big feature productions.

OHIO.

Messrs. Gardner and Solether recently purchased from the Henry S. Koppins interests of Detroit, the Empress theater at Toledo, and have taken possession of the house.

The Forest City Amusement Company is planning to remodel the Comet theater, a motion picture house at East One Hundred Thirteenth street and Superior avenue, Cleveland. The building will be enlarged and refinished.

A permit was granted recently to W. D. Renner for the erection of a photoplay house in East Market street, Akron. The building will be 125 feet by 71 feet in dimensions, and will cost $50,000.

Rutter Brothers, proprietors of the Cozy picture parlor, located in the H. J. King building on West Columbus avenue, Bellefontaine, recently dissolved partnership, Frank E. Rutter retiring. The business will be conducted by William S. Rutter, who is now the sole proprietor.

Messrs. A. R. and R. V. Shively will open a motion picture theater in the Gelzer building on Main street, Liberty Center, as soon as the building has been remodeled.

OKLAHOMA.

Drumright Theater Company, Drumgright, Oklahoma. Motion pictures and theatricals; capital $25,000; incorporators, J. G. Street and Allen M. Street, Oklahoma City, Oklahoma; H. W. McCall, Cushing, Oklahoma.

PENNSYLVANIA.

The Lyceum theater at Allentown, has been closed until extensive improvements can be made in the interior of the theater. The improvements will include the installation of a new lighting system, a modern ventilating system and a new pipe organ. These changes will make the Lyceum a cheerful and cozy theater.

After undergoing many repairs, the moving picture theater on Long avenue near Mill street, New Castle, will be opened under the management of J. Hetrick.

Work has been started on the erection of a moving picture theater at Jessup. The theater will have a frontage of thirty feet and will be one hundred and fifty feet in length, with a front constructed of cement and marble. John Favine will manage the theater.

The moving picture theater at 2907-09-11 North Fifth street, Philadelphia, lot 60 feet by 100 feet, has been sold by Max Rosenberg to Alexander Berman for $29,000. The same has been conveyed by Alexander Berman to Joseph Sonnit for a price not disclosed.

TENNESSEE.

The Signal Amusement Company, a new motion picture house for Chattanooga, has filed its charter. It has a capital stock of $5,000. The incorporators are: W. F. Howell, F. A. Dawler, Jr., E. A. Healy, Clifford B. Stiff and G. S. Andrews.

TEXAS.

Soledad Theater Company, San Antonio; capital stock, $50,000. Incorporators: W. J. Lytle, C. T. Fincham, Martin Wright.

WASHINGTON, D. C.

Metro Film Service Company, Washington, D. C. Capital, $20,000. To manufacture, sell and deal in motion picture films of all kinds. Incorporators, J. Frank Brown, Richard A. Ford, of Washington, D. C.; S. A. Anderson, New York.

WASHINGTON.

The Garnet is the name selected for Blair's new motion picture theater. Messrs. Claridge, Gibson and White are the proprietors and will shortly open the same.

The motion picture theater owned by Clifford Johnson & Company at Rapowsin was destroyed by fire on May 18.

G. V. Lynn and W. C. Gowan, managers of the Grand and Princess theaters, at Everett, have organized the Olympic Theaters Company, incorporating with a capital stock of $25,000 and taken over the Star theater, formerly owned and operated by Alexander Singelow. Plans have been formulated for the construction of a theater that will seat 1,200 persons.

A permit has been issued for the construction of a $200,000 motion picture theater at Fifth avenue and Pike street, Seattle. The theater will be known as the Coliseum, and will be one of the most beautiful and modern theaters in the state.

WEST VIRGINIA.

Work will be started on July 1 on the erection of a motion picture theater on S. Chapline street, Fairmont. The theater will be owned by J. D. Galliher and Wm. Prince.

Equitable Motion Picture Corporation, Richmond, Virginia, $2,000,000. Lewis J. Selznick, 130 West Forty-sixth street, Manhattan.

A deal was closed in Martins Ferry recently, whereby a corporation of Ohio men became the owners of the A. W. Kerr property in the heart of the business district, paying for it $11,000. The lot is 50x144 feet, and upon it will be erected one of the finest and most modern motion picture theaters to be found anywhere in the central states. The corporation is known as the Penray Photoplay Company. The building will be a three-story structure, built of terra cotta and tapestry brick, and will be entirely fireproof. It is expected the theater will be ready for occupancy about November 1.

WISCONSIN.

Work will be started in the near future by the McGavock Brothers on the erection of a photoplay house at Beloit. The building will represent an expenditure of $30,000 and will have a seating capacity of 1,000 persons. The theater will be ready for opening about September 1.

A new Powers 6A moving picture machine has just been installed in the Vandette theater at South Kaukauna.

Frank Hirshfield, manager of the Palace theater in Algoma, announces many improvements to be made in his theater.

The Mer-Mac theater on College avenue, Appleton, has been purchased by David Steinbauer and John Voge from W. B. McCanna and H. B. Sanda.

Lodi will have its second motion picture show in a short time. Mr. Gassner of Pardeeville is the man interested.

The Mer-Mac motion picture house on College avenue, Appleton, was sold March 12 by W. E. McKenna and John Sands to David Steinhauer and John Voge, the latter taking possession at once.

The Home theater in Portage will be enlarged.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Film manufacturers are requested to send us their bulletins as early as possible. Films will be listed as long in advance of their release dates as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	7-5	The Summoning Shot	Biograph	1,000
D	7-5	A Boomerang of Blood	Essanay	1,000
D	7-5	The Seventh Commandment	Kalem	3,000
D	7-5	A Story of the Past	Lubin	2,000
D	7-5	A Studio Escapade	Selig	2,000
T	7-5	Hearst-Selig News Pictorial No. 53	Selig	1,000
C	7-5	The Revolt of Mr. Wiggs	Vitagraph	1,000

Tuesday.

D	7-6	The Smuggler's Ward	Biograph	2,000
D	7-6	The Rajah's Tunic	Essanay	2,000
C	7-6	Some Romance	Kalem	1,000
C	7-6	The Cannibal King	Lubin	500
C	7-6	Ping Pong Woo	Lubin	500
D	7-6	The Coyote	Selig	1,000
D	7-6	The Man from the Desert	Vitagraph	3,000

Wednesday.

C	7-7	It May Be You	Edison	1,000
C	7-7	Dreamy Dud in King Koo Koo's Kingdom	Essanay	1,000
D	7-7	The Frame-Up	Kalem	2,000
D	7-7	Hamlet	Knickerbocker	3,000
D	7-7	The Beast	Lubin	2,000
D	7-7	The Adventure Hunter	Selig	1,000
C	7-7	The White and Black Snowball	Vitagraph	1,000

Thursday.

D	7-8	The Claim of Honor	Biograph	1,000
C	7-8	Education	Essanay	1,000
D	7-8	Whom the Gods Would Destroy	Lubin	3,000
C	7-8	A Night's Lodging	Mina	1,000
D	7-8	Ebb Tide	Selig	3,000
T	7-8	Hearst-Selig News Pictorial No. 54	Selig	1,000
C	7-8	Bertie's Stratagem	Vitagraph	1,000

Friday.

C	7-9	A Timely Interception	Biograph	1,000
D	7-9	Eugene Aram	Edison	4,000
D	7-9	Broncho Billy Well Repaid	Essanay	1,000
D	7-9	Hiding from the Law	Kalem	2,000
D	7-9	Money! Money! Money!	Lubin	1,000
C	7-9	Love's Way	Vitagraph	1,000

Saturday.

D	7-10	Old Offenders	Biograph	1,000
D	7-10	The Scar of Conscience	Edison	1,000
D	7-10	The Counter Intrigue	Essanay	3,000
D	7-10	A Wild Ride	Kalem	1,000
C	7-10	The New Valet	Lubin	1,000
D	7-10	Bound by the Leopard's Love	Selig	1,000
C	7-10	Insuring Cutey	Vitagraph	2,000

Monday.

D	7-12	As It Happened	Biograph	1,000
D	7-12	The Reverend Salamander	Essanay	1,000
D	7-12	Midnight at Maxims	Kalem	4,000
D	7-12	The Coming of the Kingdom	Lubin	2,000
D	7-12	The Shadow and the Shade	Selig	2,000
T	7-12	Hearst-Selig News Pictorial No. 55	Selig	1,000
C	7-12	Mr. Jarr and Gertrude's Beaux	Vitagraph	1,000

Tuesday.

D	7-13	Coincidence	Biograph	2,000
D	7-13	Temper	Essanay	3,000
C	7-13	A Flashlight Flivver	Kalem	1,000
C	7-13	What a Cinch	Lubin	500
C	7-13	Studies in Clay	Lubin	500
D	7-13	The Parson Who Fled West	Selig	1,000
C	7-13	A Natural Man	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	7-14	Cartoons in a Laundry	Edison	1,000
C	7-14	The Fable of "The Scoffer Who Fell Hard"	Essanay	1,000
D	7-14	The Straight and Narrow Path	Kalem	2,000
D	7-14	All for Old Ireland	Lubin	3,000
D	7-14	Pup the Peacemaker	Selig	1,000
C	7-14	The Honeymoon Baby	Vitagraph	1,000

Thursday.

D	7-15	The One Forgotten	Biograph	1,000
C	7-15	The Pipe Dream	Essanay	1,000
D	7-15	A House of Cards	Lubin	2,000
C	7-15	The Fighting Kid	Mina	1,000
D	7-15	The Octopus	Selig	3,000
T	7-15	Hearst-Selig News Pictorial No. 56	Selig	1,000
C	7-15	Billy the Bear Tamer	Vitagraph	1,000

Friday.

D	7-16	Broken Ways	Biograph	1,000
D	7-16	Her Vocation	Edison	3,000
D	7-16	The Bachelor's Baby	Essanay	3,000
D	7-16	For Her Brother's Sake	Kalem	1,000
D	7-16	An Hour of Freedom	Lubin	1,000
C	7-16	Welcome to Bohemia	Vitagraph	1,000

Saturday.

C	7-17	The Little Runaways	Biograph	1,000
D	7-17	For His Mother	Edison	1,000
D	7-17	Jane of the Soil	Essanay	2,000
D	7-17	A Deed of Daring	Kalem	1,000
C	7-17	Wife's Ma Comes Back	Lubin	1,000
D	7-17	Lives of the Jungle	Selig	1,000
D	7-17	The Confession of Madame Barastoff	Vitagraph	3,000

V. L. S. E. Program

	4-26	Graustark	Essanay	6,000
	5-3	The Carpet from Bagdad	Selig	5,000
	5-10	The College Widow	Lubin	5,000
	5-17	Island of Regeneration	Vitagraph	6,000
	5-24	The Slim Princess	Essanay	4,000
	5-31	The Millionaire Baby	Selig	6,000
	6-5	The Sporting Duchess	Lubin	5,000
	6-14	Sins of the Mothers	Vitagraph	5,000
	6-21	The White Sister	Essanay	5,000
	6-21	The Rosary	Selig	7,000
	7-5	The District Attorney	Lubin	5,000
	7-12	Crooky Scruggs	Vitagraph	5,000
		Hearts and the Highway	Vitagraph	5,000

Mutual Program

Monday.

D	7-5	Mountain Mary	American	2,000
C	7-5	The Healers	Reliance	1,000
C	7-5	Title not reported	Keystone	

Tuesday.

D	7-6	A Maker of Guns	Thanhouser	2,000
C	7-6	The Hired Girl	Majestic	1,000
C	7-6	The Guy Upstairs	Beauty	1,000

Wednesday.

D	7-7	Tools of Providence	Broncho	2,000
D	7-7	The High Cost of Flirting	American	1,000
D	7-7	The Fortification Plans	Reliance	1,000

Thursday.

D	7-8	The Ace of Hearts	Domino	2,000
C	7-8	Title not reported	Keystone	
T	7-8	Mutual Weekly No. 27	Mutual	1,000

Friday.

D	7-9	The Hammer	Kay Bee	2,000
C	7-9	Mme. Blanche, Beauty Doctor	Falstaff	1,000
D	7-9	At the Postern Gate	Reliance	1,000

Saturday.

D	7-10	The Headliners	Reliance	2,000
C	7-10	Title not reported	Keystone	
C	7-10	They Ran for Mayor	Royal	1,000

Sunday.

D	7-11	The Mountain Girl	Majestic	2,000
C	7-11	Beppo, the Barber	Komic	1,000
D	7-11	Tracked Through the Snow	Thanhouser	1,000

Monday.

D	7-12	Zaca Lake Mystery	American	2,000
D	7-12	The Arrow Maiden	Reliance	1,000
C	7-12	Title not reported	Keystone	

Tuesday.

D	7-13	Mercy on a Crutch	Thanhouser	2,000
C	7-13	A Ten Cent Adventure	Majestic	1,000
C	7-13	Applied Romance	Beauty	1,000

Wednesday.

D	7-14	The Ruse	Broncho	2,000
D	7-14	To Melody a Soul Responds	American	1,000
D	7-14	A Breath of Summer	Reliance	1,000

Thursday.

D	7-15	The Burglar's Baby	Domino	2,000
C	7-15	Title not reported	Keystone	
T	7-15	Mutual Weekly No. 28	Mutual	1,000

Friday.

D	7-16	The Tide of Fortune	Kay Bee	2,000
C	7-16	Dot on the Dayline Boat	Falstaff	1,000
D	7-16	His 1. O. U.	Thanhouser	1,000

Saturday.

D	7-17	The Americano	Reliance	2,000
C	7-17	Title not reported	Keystone	
C	7-17	Your Half and My Half	Royal	1,000

Sunday.

D	7-18	The Mystic Jewel	Majestic	2,000
C	7-18	A Chase by Moonlight	Komic	1,000
D	7-18	Old Jane of the Gaiety	Thanhouser	1,000

Universal Program

Monday.

D	7-5	The Little White Violet	Victor	2,000
D	7-5	The Wrong Label	Imp	1,000
C	7-5	Right Off the Reel	Joker	1,000

Tuesday.

D	7-6	The Crown of Death	Gold Seal	2,000
D	7-6	Steady Company	Rex	1,000
C	7-6	When Their Dads Fell Out	Nestor	1,000

Wednesday.

C	7-7	Betty's Dream Hero	Laemmle	2,000
C	7-7	The Child Needed a Mother	L-Ko	1,000
T	7-7	Animated Weekly No. 174	Universal	1,000

Thursday.

D	7-8	Souls in Pawn	Rex	3,000
	7-8	No release this week	Big U	
C	7-8	Baffles Aids Cupid	Powers	1,000

Friday.

D	7-9	Copper	Imp	2,000
D	7-9	The Violin Maker	Victor	1,000
C	7-9	Lizzie Breaks into the Harem	Nestor	1,000

Saturday.

D	7-10	The Ulster Lass	101 Bison	2,000
D	7-10	Was She a Vampire?	Powers	1,000
C	7-10	Baby Bumps Gets Pa's Goat	Joker	600
E	7-10	Cartoon Along the Nile	Joker	400

Sunday.

D	7-10	The Closing Chapter	Big U	3,000
D	7-10	Martin Lowe, Fixer	Laemmle	1,000

Monday.

D	7-12	Scandal	Universal	5,000
C	7-12	When Father Had the Gout	Nestor	1,000

Tuesday.

D	7-13	People of the Pit	Gold Seal	2,000
D	7-13	When Hearts are Trumps	Rex	1,000
C	7-13	His New Automobile	Imp	1,000

Wednesday.

D	7-14	The Prize Story	Victor	3,000
	7-14	No release this week	L-Ko	
T	7-14	Animated Weekly No. 175	Universal	1,000

Thursday.

D	7-15	Dear Little Old Time Girl	Laemmle	1,000
D	7-15	The Opening Night	Big-U	2,000
T	7-15	Capt. Kent's Seals (Vaudeville Act)	Powers	600
E	7-15	Friends of the Animal Wizard	Powers	400

Friday.

D	7-16	The Eleventh Dimension	Imp	2,000
D	7-16	The Trust	Victor	1,000
C	7-16	Her Rustic Hero	Nestor	1,000

Saturday.

D	7-17	The Toll of the Sea	Bison	2,000
D	7-17	The Stranger	Powers	1,000
C	7-17	Freaks	Joker	1,000

Sunday.

	7-18	No release this week	Rex	
D	7-18	For His Superior's Honor	Laemmle	1,000
D	7-18	A Doomed Hero	L-Ko	2,000

United Film Program

Monday.

D	6-28	The Unpardonable Sin	Ideal	2,000

Tuesday.

C	6-29	Bumped for Fair	Superba	1,000

Wednesday.

D	6-30	In Leash	Empress	2,000

Thursday.

C	7-1	When Quality Meets	Luna	1,000
C	7-1	They're In Again	Starlight	1,000

Friday.

D	7-2	The Gambler's Daughter	Premier	2,000

Saturday.

D	7-3	Montana Blunt	Lariat	2,000

Miscellaneous Features

Up from the Depths	Reliance Master Picture	4,000
The Reward	N. Y. M. P. Master Picture	4,000
The Black Box	Universal Special	30,000
Always in the Way	Dyreda	5,000
The Moonstone	Shubert	5,000
The Face in the Moonlight	Brady	5,000
The Battle of Przemysl	American Correspondent	4,000
Little Pal	Famous Players	5,000
The Flaming Sword	Rolfe	5,000
The Flying Twins	Thanhouser Master Picture	4,000
The Heart of Lady Alaine	Great Northern	4,000
My Best Girl	Rolfe	5,000
The Devil's Daughter	Fox	5,000
The Rugmaker's Daughter	Bosworth	5,000
Rafferty Stops a Marathon Runner	World Comedy	1,000
Mike and Myer Go Fishing	World Comedy	1,000
The Tangles of Pokes and Jabs	World Comedy	1,000
Pathe News No. 55	Pathe	1,000
Pathe News No. 56	Pathe	1,000
Dolls of Intrigue	Balboa-Pathe	2,000
Col. Reeza Lee's Dog Fancier	Pathe	600
An Intimate Study of Birds, Part 2	Pathe	400
Small Denizens of the Sea Shore	Pathe	400
Paris and Its Parks	Pathe	600
Straws in the Wind	Balboa-Pathe	3,000
She's a Pippin	Pathe	1,000
In Humble Guise	Pathe	2,000
Laughing Gas	Pathe	1,000
Lourdes (Picturesque France)	Pathe	333
Rural Andalusia (Picturesque Spain)	Pathe	333
Benares, the Religious	Pathe	333
Traitors to Their King	Balboa-Pathe	4,000
The Mesh of the Net	Balboa-Pathe	3,000
Once Every Ten Minutes	Pathe	1,000
Col. Carter of Cartersville	McIntosh	5,000
The Secretary of Frivolous Affairs	American Master Picture	4,000
Liberty Hall	Cosmofotofilm	4,000
Greater Love Hath No Man	Popular Plays and Players	5,000
International Automobile Derby	Photoplay Releasing Company	2,000
Silver Threads Among the Gold	K. & R. Film Company	4,000
The Pursuing Shadow	Picture Playhouse	4,000
Chimmie Fadden	Lasky	5,000
The Clue	Lasky	5,000
Kindling	Lasky	5,000
Pokes and Jabs in Two for a Quarter	World Comedy	1,000
After Dark	Brady	5,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Universal-Nestor.
TUESDAY: Gold Seal, Imp, Rex.
WEDNESDAY: Animated Weekly, Victor.
THURSDAY: Big U, Laemmle, Powers.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: L-Ko, Laemmle.

Brief Stories of the Week's Film Releases

General Program

Road O' Strife—(EPISODE FOURTEEN OR "A STORY OF THE PAST")—LUBIN—JULY 5. —Gershom tells Madison and Alene the story of the past, of how the King of Urania, knowing that a revolution was about to take place had entrusted to him the care of his little daughter, Alene. They had escaped to America and Caleb Jerome had tried to gain possession of the girl's wealth. Gershom had placed the cup by the old spring in order that he might keep the secret, thinking that no one would remove it. Alene is left in the care of Madison's wife, while Gershom goes out on business, which he does not disclose. For further review, see page 116, this issue.

Hearst-Selig News Pictorial No. 53—SELIG—JULY 5.—Earthquake along Mexican border in Imperial Valley does strange freaks, El Centro, Calif.; monument to the restoration of the mineral springs by the state of New York is unveiled, Saratoga, N. Y.; committee lays wreath at foot of Washington monument in Paris to show appreciation of aid rendered to war victims by Americans; annual horse show of South Shore Country Club, Chicago, Ill.; floods from heavy rains sweep great wheat fields of central Kansas; summer fashions by Lucile, Lady Duff Gordon; following news of sinking of Lusitania riots against Germans broke out in South Africa, Johannesburg, Transvaal; students march to join colors at call to arms, Rome, Italy; Cornell wins varsity race on Hudson River, Poughkeepsie, N. Y.

Hearst-Selig News Pictorial No. 54.—SELIG—JULY 8.—Youthful inventor exhibits model battleship at Panama Fair; Mystic Shrine parade in Brooklyn, N. Y.; fire arms taken from persons at police stations in Chicago are confiscated and dumped into the lake; novel summer fashions designed by Lucile, Lady Duff Gordon; Battery F, New York National Guard, holds field day at New York; women put roof on shed when carpenters strike is on; Serbian battle line in Belgrade, showing their fighting against the Austrians.

Whom the Gods Would Destroy—(THREE REELS)—LUBIN—JULY 9.—Rice and Strong are partners in the firm of mining engineers. Rice is a widower with an only son, Tom. Laska Ayon, a wealthy Brazilian, meets Rice and falls in love with him. Strong is a married man and through excesses and bad speculation he is placed on the verge of bankruptcy. Strong decides that the death of his partner is the only way he can get back on his feet again. On the evening that there is to be a double wedding between Rice and Laska and Tom and Nell Strong, Rice receives a box of bon bons, which Strong has poisoned. Before the wedding ceremony can be completed Rice falls to the floor dead. Later through the efforts of Laska, Strong is almost arrested, but escapes in an automobile, which is hurled by an express train through the air and retributive justice comes to the murderer through the hand of fate.



As It Happened—BIOGRAPH—JULY 12.—Featuring Claire McDowell and Harry Carey. The new foreman after seeing the ranchman's daughter bestow a warm welcome on the young "tenderfoot" draws his pay and leaves the ranch. Some time later he sees the young "tenderfoot" and recognizes him. He manages to save his life and after a few moments the "tenderfoot" tells him that the large sum of money which he was gambling with had been stolen from his "father." The ex-foreman takes the money back to the ranch house and he places the money in a drawer. He is come upon by the rancher who attacks him and orders him out. Later his honor is cleared and he wins the girl.

The Rev. Salamander Unattached—ESSANAY—JULY 12.—John Thorn and Beverly Bayne featured. The Rev. Salamander was a minister because his mother determined to make him one. He is given a parsonage in a small town and everything is fine except that Charlotte Bingham refuses to have anything to do with him. Then one day the catcher of the town baseball squad nearly lost the league pennant and the Rev. Salamander swung his college arm in the box and struck out two men and the game was won. After the crowd had finished cheering the minister and Charlotte drew aside and kissed. No one objected for the town now held the pennant.

The Smouldering—(TWO REELS)—SELIG —JULY 12.—A splendidly acted story with Eugenie Besserer as Rachel St. John, a morphine fiend, and the mother of Gerald Strathmore, socially prominent. When the mother of Gerald's fiancee questions his social status and demands to see his real mother, Rachel sacrifices all, and is able for a few hours to pass as the queenly type of woman her son's friends believe his mother should be, though later she returns to her lonely lodgings to die in torture. See review, page 114, this issue. N. G. C.

Mr. Jarr and Gertrude's Beaux—VITAGRAPH—JULY 12.—Gertrude, the Jarr's servant, accepts the invitations of Claude, the fireman; Gus, the saloonkeeper, and Hogan to go on an excursion with them. She is to meet them at the park bench at seven o'clock and on this bench Willie and Emma Jarr smear a bottle of glue. The three swains arrive, sit on the bench and cannot arise. They are sold three pair of white duck pants by a laundryman and in this way manage to get up from the bench. On board the boat Gertrude, who has gone with Casey, the cop, meets the commodore, whose trousers had been sold to the three swains and then on comes the three who had planned to meet Gertrude. After much excitement they are all seen to enjoy the dancing on the deck.

Coincidence—(TWO REELS)—BIOGRAPH JULY 13.—Madge Kirby and an all-star cast. The blind violinist is taken into the hearts of all in Willow Creek. One day he overhears Stinger Johnson read a news item to the effect that a notorious desperado is dying in jail at San Bernardino. The old man requests that he be taken to San Bernardino, where he asks the dying man "what have you done with my daughter and her child." The question dates back to twenty years ago when the old man had forbidden his daughter to marry a worthless fellow. Later the old man is blinded with pepper and the desperado takes his wife and child away. Dying the desperado tells how after his wife's death he had left the child in care of an old neighbor and had never learned what became of her, but coincidence reveals his long-lost daughter in the person of Stinger Johnson's wife, Marietta.

Temper—(THREE REELS)—ESSANAY—JULY 13.—Featuring Henry B. Walthall and Ruth Stonehouse. Frank Bradbury, because of his father's ungovernable temper, leaves home. He battles hard to conquer the same emotionalism he has inherited from his father. The only vicious exhibition of his temper occurs when a school chum annoys his childhood sweetheart. He is expelled from school because of the terrific beating he gave the youth. He becomes engaged to Rose and they return to his home, where he hopes to get his father's consent to their engagement. Because his mother had sanctioned the return of her boy she is attacked by his father and Frank arrives while he is shaking his fist in her face. He picks up a paper weight and kills his father. He is brought to trial and acquitted on the grounds that he was justified in the act as he was protecting his mother. Rose and he are later married.

A Flashlight Flivver—KALEM—JULY 13.—Featuring Ham as a photographer. He is unlucky because Bud, his assistant, places a seltzer bottle in the camera and when Ham attempts to snap some pictures he douses the patrons with water. Later when a delegation of firemen are ready to pose, the fire bell rings and they madly rush out. Angelica Footlights visits the studio with her son, Billie. She removes her cloak and stands before the photographer clad only in tights. Bud places nitro-glycerine and gunpowder in the flashlight pan and when Ham goes to take Angelica's picture what follows ruins the studio and buries Ham and his camera under the wreckage.

Studies in Clay—LUBIN—JULY 13.—Animated cartoons showing a sculptor after consuming a schooner of beer trans-

formed into dreamland where his studio assumes many changes. The statue again assumes its unfinished state and once more the sculptor produces a beautiful masterpiece. Finally the little pen and ink tries to take liberties with a tempting girl of clay and meets with rebuff which knocks him out of sight. On the same reel:

What a Cinch—Lubin—July 13.—Chief of Police Meyers and his lieutenant, Dick Young, are in love with Molly Mason, who tells the chief that she might marry him when he gets $500. Dick hits on a scheme to get some money. He goes to Cohen, a pawnbroker, and offers him $500 for a ginger box which had been left there. He leaves a fictitious address and departs. Meyers drops his bank roll and when Dick returns he sells the box to Cohen for $400. Meyers blames it all on Cohen and proceeds to beat him up.

The Parson Who Fled West—Selig—July 13.—The Rev. John Grant upon discovering that his sister's husband has lost $10,000 of church funds entrusted to him and knowing that he has a wife and child to care for, takes the blame for the lost money. He goes out West and arrives at Ten Strike, Nevada, where he opens a little church among the rough westerners. While there he meets and falls in love with a girl, but cannot marry her as he knows that there is an order back East for his arrest. His whereabouts are discovered and orders are sent to arrest him. Just as he is about to be pushed into prison a telegram comes stating that the guilty man has confessed and Grant is freed and proposes to the girl.

A Natural Man—(Two Reels)—Vitagraph—July 13.—Featuring Alfred Vosburg and Myrtle Gonzalez. Karl Holden, who has been brought up in the woods, is a lover of nature. Rose, a wealthy heiress, visits her uncle in the West and meets Karl, who afterwards tells his father that he has found his mate in the woods. The next morning Rose's uncle calls for her and Karl, seeing his mate being led away, is very anxious to follow. Later Karl calls upon Rose at her town house and after many heart-breaking experiences for him, Rose is awakened to the fact that he is indeed her real mate.

The Fable of the Scoffer Who Fell Hard—Essanay—July 14.—Featuring Harry Dunkinson and Sydney Ainsworth. Mr. Pallzey is a great baseball enthusiast and vowed he would never waste any time watching a game of golf. But one Sunday after trailing after eighteen holes he declared he would like to swat the ball just once and it was not long before he had a complete supply of clubs. He took lessons from a professor, giving up business, and after eight years at a cost of $18,000 he won something which looked like an eye cup and was called a trophy. Now Pallzey declares that golf has added ten years to his life.

Cartoons in the Laundry—Edison—July 14.—Animated cartoons by Raoul Barre. The wife on her way to Reno to secure a divorce, stops in a laundry to have her skirt pressed. The husband happens along just as she is in a rather embarrassing position, and his protection is more than welcome to her. Together they look at the animated grouch chaser, and the wife after seeing the car-



toons, cancels her trip to Reno and returns home with her husband. T. C. K.

All for Old Ireland—(Three Reels)—Lubin—July 14.—Valentine Grant featured. Eileen Donaghue, the belle of the countryside, is in love with Myles Murphy. Colonel Reid of the English army, seeks to thwart Irish independence and he dares Fagin to press his attentions upon Eileen and he is thrashed by Myles. After that Myles is Fagin's most hated enemy and through him is in danger of



execution. Eileen manages to hand Myles a metal bar and he is about to escape when he is discovered and pursued. He barely escapes and we last see him leaving Eileen and bound for France, promising to send for her and her mother as soon as he finds a haven for them there.

The Straight and Narrow Path—(Two Reels)—Kalem—July 14.—Marin Sais and Arthur Shirley featured. Frances is the sole support of her mother and is worried by the attentions of Harris, one of the employees of the Dominick store, in which mysterious thefts have occurred and a special investigator is hired. Leonore and her assistant discover that Frances promised to attend a stag party Harris is giving that evening and though Leonore pleads with the girl not to go, she is fearful of losing her position and leaves for the stag. Here she evades Harris' outstretched hands and runs is found in the act of rifling the safe of the Dominick store and is captured.

Pup, the Peacemaker—Selig—July 14.—Jake Adams and his wife cannot agree. The wife leaves home taking the little girl and leaving the boy with Jake. They go to a nearby home, where the little girl becomes lonely and sighs for her dog. She wanders away from her mother and finds her little brother and the beloved pup. The children and the pup play together. The mother on the trail of her missing child meets the two children and their father and is convinced of her folly and she and her husband are reconciled.

The Moneymoon Baby—Vitagraph—July 14.—Featuring Mr. and Mrs. Sidney Drew. The frat members give the newlyweds, Alexander and Enid Nast, a big send-off. During the journey to their destination the Nasts attract much attention. A few stations on Billy Squires, a member of Nast's fraternity, and his wife and baby board the train. As the train pulls into Sunnyview, the Nasts are terrified to see a crowd of young people with a decorated auto, a brass band and much hilarity, awaiting their arrival. Alexander borrows Squire's baby and steps off the train and when Squire and his wife step off the train the crowd carry them off, struggling and protesting. Meanwhile the Nasts are having an awful time with the baby. Finally everything is cleared up and the newlyweds are left in peace and happiness.

The One Forgotten—Biograph—July 15.—Featuring Frank Newburg and Isabel Rea. Grant Allen bids goodbye to his neighbor, Louise Summer. In the woods he falls in love with Marie, the daughter of a trapper, and marries her. After some time he returns to the city, bids farewell to his wife and departs never to return. The following summer Louise goes on a camping trip to the same locality and sees Marie strewing flowers on a new made grave, it is the grave of her child, named after its father. Louise persuades Marie to go home with her, and there Grant Allen implores her foregiveness and takes his wife to his arms.

The Pipe Dream—Essanay—July 15.—Billy Mason and Ruth Hennessy featured. The tramp seeks breakfast at a nearby house and the fat cook ushers the bull dog into the scene and it chases the tramp up a tree where he falls asleep with his corn cob pipe in his mouth and dreams that he picks up a pocket book filled with bills and is chased by its owner into the woods, where a fairy appears, but when he tries to kiss her, she disappears. He gets into a barrel to take a nap and it is rolled down the hill, strikes a tree and explodes. Then he awakes, having fallen out of the tree.

A House of Cards—(Two Reels)—Lubin—July 15.—John at first stands "ace high" in the esteem of his companions and his sweetheart, Mary Clark. He is called to the city and before leaving slips an engagement ring on the girl's finger so "the deck is cut." He becomes a clerk in the city and "the deal is on." Here he falls in love with the broker's daughter and "a heart flush" results from his growing intimacy with her. His position with Myrtle's esteem corresponds to "three aces and a queen kicker." He makes a "lucky draw" and is made junior partner and Myrtle consents to become his wife. There is "a broken suit of hearts" back home, where Mary is heart-broken. John's ambitions lead him onward and he dabbles in stocks and later he goes back to see Mary whom he finds is dead. At the same time he receives a telegram telling him that all his securities are gone. All is lost for "it was an imperfect deck, and souls are cast away."

The Fighting Kid—Mina—July 15.—Jerry drops down on a park bench be-

tween two tramps and is soon asleep. He dreams that he is in a harem and is kissing a beautiful woman. He awakens to find himself kissing one of the tramps. He then leaves the bench and saves Nellie from a masher. He goes to the girl's home and while there sees the fellow who had been annoying Nellie waiting outside for him. The fellow goes to sleep outside and Jerry removes his shoes, sprinkles tacks all over the ground around him and then begins to pummel the sleeping bully. Jerry is satisfied with the results but the bully goes to get re-enforcements and they are about to attack Jerry, when a policeman comes along and quells the disturbance.

Billy, The Bear Tamer—VITAGRAPH—JULY 15.—Featuring Constance Talmadge and Billy Quirk. Constance and her father, who consider themselves great hunters, go to a mountain cabin to rough it and are followed by Billy, Constance's lover. Billy purchases a bear costume and puts up a sign in the woods reading something like this: "$50 fine for killing bear under fourteen feet long," then the guide extracts cartridges from pa's rifle and substitutes blanks in their place. Finally Billy in his costume steals up behind pa and touches him on the shoulder. Pa takes a shot, with of course no result, except that Billy turns and chases after him. Later upon pa's arrival home he sees the big bear pick Constance up and carry her off. Then Billy in his natural clothes appears, does the hero act, and returns with his clothes torn, a bear skin and Constance. Pa then consents to their marriage.

Broken Ways—BIOGRAPH RE-ISSUE—JULY 16.—Henry Walthall, Blanche Sweet and Robert Harron featured. The road agent wins the love of the young telegraph operator and after their marriage she learns of his true character. She leaves him and obtains a position as operator at a railroad station in a different town, where she meets the sheriff, who asks her to marry him. Her husband, a bandit, comes to her station and implores her to aid him. In a pistol duel which follows he is killed and the wife thus freed, weds the sheriff, turning her back upon the tragic past.

Her Vocation—(THREE REELS)—EDISON—JULY 16.—Mrs. John Wallace decides to become famous as a writer of fiction. Her first manuscript is returned by the publisher because it lacks local color. Marjorie sends her husband to an underworld dance-hall to secure for her the necessary local color. Jean Halliday refuses to see her friend Bob Sheldon that night, because she intends visiting the Silver Star cafe to obtain material for a newspaper article on cheap dance-halls. Jean is seated at the table with Wallace, and they strike up a conversation. Marjorie becomes worried about her husband and sets out for the Silver Star. Outside the hall she meets Bob, who has come in search of Jean. When they are refused admittance, they call a policeman, and among others Wallace and Jean are arrested. This causes disconcerting complications, but matters are finally straightened out. For further review, see page 115, this issue.

For Her Brother's Sake—KALEM RE-ISSUE—JULY 16.—Alice Joyce and Carlyle Blackwell featured. Bob Graham's wife, Mary, receives a message from her brother, Allen, that he is wanted on a smuggling charge. She asks Bob for money, but she refuses to tell him for what purpose she wants it and he, therefore, declines to give it to her. Later Bob sees Allen meeting his wife and believes her guilty of a clandestine love affair. Mary hides her brother in the mine, not knowing that that work has been suspended because a cave-in is feared. Bob follows Mary and Allen and to his horror they enter the mine and the cave-in occurs which blocks up the entrance. Bob returns to his home and finds a picture of Allen which reveals the boy's identity. Mary and her brother are saved in the nick of time and Allen is given money by Bob and makes his escape.

An Hour of Freedom—LUBIN—JULY 16.—Arthur Johnson and Lottie Briscoe featured. Edith Walton is engaged to Thomas Goddard. What more can a girl ask? He is the catch of the season surrounded by wealth and luxury. As the dawn peeps in Edith dons simple clothes and tiptoes downstairs and goes out for a walk. The milkman, a husky red-cheeked youth, who mistakes Edith for the maid, asks her to go for a ride with him and she in the mood for any sort of adventure, accepts. While they are driving down the country road the milkman makes advances toward the girl and at this moment Tom arrives upon the scene. There is a fight in which the milkman comes out second best and Edith and Tom go to a country minister's and are married. Afterward they are happy to think that their marriage was not unattended by a little bit of romance.

Welcome to Bohemia—VITAGRAPH—JULY 16.—Featuring Wally Van and Nitra Frazer. Paul Venner, an artist, does not want to bring his wife home to his Bohemian apartment, so wires ahead to have it fixed up like a real place. Paul receives a telegram stating that his mother-in-law is coming to look over her new son-in-law. A knock at the door and in comes a dolled-up creature who flings her arms about him wildly. Then the bell rings and a trim-tailor-made lady steps in, who he thinks is his mother-in-law and he greets her warmly. Then Agnes, his wife, hears pounding at the door of the closet wherein Paul had hidden the painted lady and upon opening it she cries "mother." Finally things are straightened out and Agness and her mother are given a hearty welcome to the circle of Bohemia.

The Little Runaways—BIOGRAPH—JULY 17.—Featuring George Stone and Zoe Bech. The little girl finds a companion in the son of the gardener at her mother and father's summer home. One day she smashes a vase and mamma promptly scolds her, while daddy takes her part, making matters worse. She goes out into the garden and meets the gardener's son and they decide to go in search of new parents. By the lake they find a boat and are about to embark in it when the gardener finds them and has a long swim before rescuing the two. Meanwhile mamma and daddy have missed their daughter and are frantically searching the ground for her. In joy over her safe return they become reconciled after a quarrel they had.

For His Mother—EDISON—JULY 17.—Cast with Carlton King, Herbert Yost and Helen Strickland. Jim befriends the Kid, a raw recruit who is a butt for the jibes of the "regulars" at the army post. Later the Kid attempts to desert, but he is caught and put in jail. Jm learns that the Kid is his brother. He helps him escape, and for doing so he is sentenced to eighteen months in jail. Jim dreams of the time when he will be able to returns to his mother who he has not seen for fifteen years. T. C. K.

Jane of the Soil—(TWO REELS)—ESSANAY—JULY 17.—Lillian Drew, Richard C. Travers and Edwin F. Cobb are featured in this story of the Tennessee mountains which concerns Jane, a mountain girl, who is loved by John Doyle, but later accidentally shoots John's brother, Ralph, with the result that Ralph loses his mind and Jane believes herself a murderess. Eventually Ralph's mind is restored, and Jane learns she has harmed no one. See review, page 111, this issue. N. G. C.

A Deed of Daring—(AN EPISODE OF THE "HAZARDS OF HELEN" SERIES)—KALEM—JULY 17.—Daniels, Helen's relief, is a member of a smuggling band and keeps in touch with his chief by means of messages concealed in oranges, one of which Helen gets and discovers that a number of Chinamen are due to be smuggled across the border inside a freight car that morning. Helen and her men commandeer a locomotive and go in pursuit of the smugglers. In accordance with Helen's plan the locomotive overhauls the freight and passes it. Reaching a bridge Helen makes a leap for the brace bar and climps hand over hand until she is directly above the center of the parallel track and when the freight approaches she drops to the roof of one of the cars. She surprises Daniels and the smugglers are placed under arrest.

Wifie's Ma Comes Back—LUBIN—JULY 17.—Featuring Billie Reeves, who is informed that his mother-in-law is on her way to pay them a visit. On his return from the office his mother-in-law is there to meet him and he tells her that she needs strenuous exercise. He gives her boxing lessons and mauls her about. Later wife hires a real boxing instructor, who soon has Billie's mother-in-law in tip-top shape and she mauls him about until he is counted out. She then takes the reins of the establishment and rules the household.

Lives of the Jungle—SELIG—JULY 17.—A Selig Jungle-zoo wild animal picture-play which contains thrills and throbs and wild beasts enact convincing parts. There is a wealth of jungle scenery and versatile acting.

The Confession of Madame Barastoff—(THREE REELS—JULY 17.—Featuring Jack Costello and Edna Holland with an all-star cast. Through Nicholas, a servant, General Barastoff learns that his wife is secretly in love with Lieutenant Sergius Kauver. Kauver receives notice that he must go on a dangerous mission and steals from his quarters to bid goodbye to Constance Barastoff. The next morning Kauver is summoned and is confronted with the charge of being a traitor, who had been conveying information to the enemy. The young man swears that he is true to the country, but refuses to tell where he was the night before. He is ordered to be shot without delay. Constance through the window sees the brave young officer prepare to meet his maker. The strain is

too much and with a wild cry of "Stop!" she is about to confess, but it is too late, her cries mingle with the crash of the rifles.

Mutual Program

Court House Crooks—(Two Reels)—Keystone—July 5.—The Judge buys his wife a necklace and loses it on the street. District Attorney Ford finds it and gives it to the Judge's wife. The Judge sees a boy with the box and accuses him of the theft. Later, the youngster escapes from jail, and, pursued by the police, enters the Judge's home, to find the District Attorney there. Ford promises the boy that he will free him at the trial, and, as the boy is taken away, makes a thrilling escape. It looks rather dark for the young offender, but the boy's sister queers the game, and the Judge's wife enters wearing the necklace.

Fifty Years After Appomattox—Thanhouser—July 4.—Dorothea, a little old lady is seen leaning over the graves of her husband and brother and recalls the days of the Rebellion when her brother, a Union Soldier, went to the front. She recalls her arrest, and how a Southern officer appealed to Jefferson Davis for her release. Later, while a nurse in a Federal hospital, she meets the Southerner, who is wounded and a prisoner. She wins her brother over and aids the Southerner to escape. At the close of the war, the Southerner comes North, marries Dorothea and little by little, her husband and brother forget their old enmity. They now lie side by side.

A Maker of Guns—(Two Reels)—Thanhouser—July 6.—Featuring Arthur Bower. An American manufacturer of munitions hopes to profit by the war in Europe and sends his only son abroad to represent the firm. He receives word that two great powers are interested and is elated, but his daughter does not share his enthusiasm. In due time, the guns are sent abroad and the manufacturer not hearing from his son becomes uneasy. At last, the son's valet returns with the news that his son had enlisted and, during an attack on a fort, had been killed by guns bought in America. His father's guns were responsible for the death.

At the Postern Gate—Reliance—July 9.—Featuring Teddy Sampson. A boy and girl meet secretly at the postern gate, as did his father and her mother



twenty-five years before. The girl's mother has not forgotten the way the boy's father deserted her on their wedding eve to marry another, and determines that her daughter shall marry a rich young man. She is warned by the latter of the secret meetings, and, taking his place because of his cowardice, garbs herself as a man and challenges the boy to a duel. The boy seeing through the other's disguise does not thrust back, but the girl prevents her mother from killing her sweetheart. Reconciliation follows and the young couple marry.

The Mountain Girl—(Two Reels)—Majestic—July 11.—Featuring Dorothy Gish and Ralph Lewis. Nell's grandfather, an aged mountaineer, tells Ned, her sweetheart, of the powerful grip of his hands before he became paralyzed and helpless. A stranger is found sick and delirious in the forest and brought to the cabin by Ned. Nell nurses him back to health. He forcibly makes love to her while she struggles to resist his embrace. The old man prays for the return of his strength. His prayer is answered and he makes short work of the stranger. A little later, Ned finds the intruder dead, and the old man dying in Nell's arms.

The Zaca Lake Mystery—(Two Reels)—American—July 12.—Featuring Ed Coxen and Winifred Greenwood. Slippery Joe, an outlaw, is tracked into the mountains and there enters the home of John, a miner, and steals from Nell, his daughter, a bag of nuggets. The lonely ranger of Zaca Lake comes upon a stranger, who gives him a card which reads, "Mr. Bond, San Francisco." Later the girl and her father, who have followed the outlaw, come to the ranger's cabin and there meet Mr. Bond, and the girl thinks he is the outlaw. The sheriff also arrives, and after some time the real Mr. Bond, who has been wounded by the outlaw, comes and tells them his story. Later the girl gets the gold from the outlaw and he is arrested. For further review, see page —, this issue.

The Arrow Maiden—Reliance—July 12.—Featuring "Billie" West. Dove Eye, a tribal medicine woman, is persuaded by Eagle Eye to cast an evil charm over



his rival. Brave Heart dies the next day, and Arrow Maiden follows her lover's body to the grave. Eagle Eye, gloating in his victory, contrives to be chosen medicine man, but Dove Eye frustrates his plan. She avenges herself and resurrects Brave Heart who later hurls Eagle Eye over the cliff. The lovers are reunited.

Applied Romance—Beauty—July 13.—Neva Gerber and Webster Campbell featured. Lucia Norman, a wealthy young woman, is besieged by fortune hunters. Circumstances throw her into the association with Oliver West, who comes into the scene just in time to prevent the girl from signing a paper, which would have meant the loss of her birthright. The girl then tells Oliver that he must



marry her. He assents to her proposition, however, insisting that the wedding take place at the expiration of two months. The two months elapse and Oliver has fallen in love with the girl, but his attitude toward her has been strictly a business manner. He then adopts different tactics, writing highly romantic letters to her, leaving them where she may find them. He signs no name and Lucia falls in love with the anonymous writer. She later learns the identity of the writer and they live happily ever after.

A Ten-Cent Adventure—Majestic—July 13.—Juvenile comedy with Violet Radcliff, Carmen de Rue, and George Stone. Joe, a poor boy, in order to make a birthday present to the banker's



daughter, applies at the bank for a loan of ten cents. His application is granted. When he comes to return the loan he discovers some crooks at work and saves the bank from being robbed. The bank president gives the boy's mother a substantial sum of money as a reward for her son's bravery.

Mercy On a Crutch—(Two Reels)—Thanhouser—July 13.—Featuring Helen Fulton and Wayne Eyrie. Mercy Tanner, orphaned by a flood, is taken care of by relatives who curse and abuse her. One day, while dodging a blow, she falls and arises from her sick bed a cripple. She is shunned by girls of her own age who laugh at and ridicule her. A lounger siezes Mercy's crutch, holds it beyond her reach, but quickly surrenders it when demanded to by a stern faced stranger. Mercy, a few days later, overhears a conversation between the sheriff and his posse and surmises that they are after the stranger. She rides to a deserted cave to warn the stranger, and finds him wounded and alone. The sheriff's posse arrive and surround the cave, but Mercy with a leveled rifle defies them to ap-

proach. The stranger turns out to be a new marshal who has captured his man after a desperate fight.

To Melody a Soul Responds—AMERICAN—JULY 14.—Featuring Joe Galbraith and Vivian Rich. Krieg, an old master of the violin, is dying and Edler, the manager of a phonograph company, promises him a fortune if he will play his masterpiece "The Sunbeam Path" to make a phonographic record. Krieg agrees and then he dies, promising to guard over the agent, Edler, from the heavenly world to which he soon is to journey. After her father's death, Elsa marries Edler and they are blessed with a little child. Dehoff, a famous pianist, comes between them and through the power of his talented fingers upon the



piano works an evil influence on the young wife. Edler finds them in a compromising position and with a drawn revolver advances into the room when the strains of "The Sunbeam Path" strikes his ear. The sound comes from his daughter's room, where she has placed the record on the graphophone. Elsa, too, hears the strains and repells the man, who would destroy her home. The old music master has kept his promise and repaid the debt of gratitude.

The Ruse—(TWO REELS)—BRONCHO—JULY 14.—Featuring William S. Hart, Bat Peters visits John Folsom, president of a rich Chicago firm, to arrange to sell his mine. Peters meets May Dawson, Folsom's secretary, and rents a room in her home. May overhears her employer planning to fleece Peters of his mine, and he imprisons her in the attic of an old house. That night Peters is asked to sit in at a game of poker by the rich crook's associates. He suspects them, and, covering the company with his gun, he backs from the room. From above, he hears a woman scream, and recognizes Mary's voice. After a fight with the gangsters he frees the girl and takes her home to her mother.

His I. O. U.—THANHOUSER—JULY 16.—Featuring Ray Johnston and Mildred Manning. A small boy runs away from an orphan asylum and finds a sympathizer and friend. The little newsgirl invests fifty cents of her money in newspapers for the waif. He is discovered by an uncle who takes him to his home and all the little girl has to remember him by is an I. O. U. The girl now grown to womanhood, secures permission from the city to conduct a news-stand, but a politician envying her success induces the mayor to cancel the privilege. She appeals to a young senator, who was the boy she befriended years ago, and he has the news-stand privilege restored to the girl. The childhood friendship is renewed and ripens into love. Later their children ask the meaning of the I. O. U.

The Burglar's Baby—(TWO REELS)—DOMINO—JULY 15.—Bill Slade, out of work, endeavors to provide for his wife and child. At last, desperate, he decides to burglarize the home of Dr. King. The



doctor sees Bill at work. Later, the mills re-open and Bill secures a job. His baby ill, Slade begs the druggist to call a reliable doctor. Dr. King takes the case, and recognizes in Slade the burglar. The latter makes a confession to King, who is greatly moved by the story. He promises to keep the secret and brings the baby safely through its illness. Bill and the doctor become fast friends.

A Breath of Summer—RELIANCE—JULY 14.—Agnes, a garment maker, cannot support her mother on the small wage she receives and sews appealing notes in several outing shirts. The replies are un-



favorable. Her mother continues to fail in health, and Agnes, desperate, takes some money from the factory cash drawer. A rich bachelor answering one of the appeals, arrives in time to save the girl from going to jail by reimbursing the manager for the theft. The girl and her mother are taken to the mountains and later Agnes is won by the bachelor.

Dot on the Day Line Boat—FALSTAFF—JULY 16.—Featuring Arthur Bauer, Mignon Anderson and Morris Foster. A reporter, through a subterfuge, gains admission to the office of a Wall Street financier who is known for his reticence. He begs for an interview and is ejected by the financier. Dorothy Dimples, his sweetheart, and a fellow reporter sees him evicted and swears vengence. She watches the financier's movements and follows him closely. The time arrives and she through her weeping attracts the attention of the financier while on the boat to Albany. She tells him her troubles and he comforts her. Thinking that she is unsophisticated, he discusses financial affairs and later consents to hav-

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ing his picture taken with her. When he gets the New York papers the next day he is startled on seeing his picture and realizes that he was interviewed by a reporter who landed "a scoop."

A Chase By Moonlight—Komic—July 18.—Featuring Fay Tincher. The trouble starts with a park flirtation, but does not materialize until Fay's father and mother go to a movie theater. Their auto is



appropriated by a lady-crook, who is being pursued by a motorcycle policeman. Frightened by the thief's entrance, Fay leaps from the window, pajama-clad, speeds for the police. A breakdown causes her to dodge into the first house which happens to be that of the flirt. The motorcycle policeman arrives, exonerates Fay, and returns both her and the auto to her parents. At the same time he is received into the family.

Old Jane of the Gaiety—Thanhouser—July 18.—Old Jane for many years took care of the costumes at the Gaiety theater, and is regarded as a fixture. A shy, quiet little girl joins the chorus and old Jane instantly takes a liking to her. She proves to be clever, and the manager promises her advancement. On the opening night of the play, she attracts a wealthy man's attention and receives a note from him, inviting her and two companions to a little supper. Old Jane keeps her from accepting the invitation by telling her a story of her life and how she gave up a good man for a stage career. The little girl gives up her theatrical career and marries the man she loves.

Universal Program

Universal Animated Weekly No. 174—Universal—July 7.—Scenes connected with shooting of John Pierpont Morgan; American flag weighing nearly a ton unfurled, New York City; Liberty Bell leave Philadelphia for exposition; suffragettes meet in New York City; balloon ascension of 28,900 feet made at San Francisco, Cal.; Cornell wins out against Stanford, Syracuse, Columbia and Pennsylvania universities in annual acquatic event on Hudson river; *U. S. S. Wyoming* passing under Brooklyn bridge, New York; Sir W. L. Allardyce inspects troops at Nassau, Bahama Islands; training English engineers at Hyde Park, London, England; cartridges made by girls in factories in Great Britain; a large volunteer army marches through London, England, on its way to war; cartoons by Hy. Mayer.

When Father Had the Gout—Nestor—July 12.—Father is easily peeved, and when he sees his daughter making love to a boy, becomes very angry. The doctor tells him that he needs a change and he takes an outing to the beach. When they arrive, the boy is near by and awaits his chance. They are enjoying themselves, when the girl's father appears and threatens the boy with jail. The boy manages to get a position of waiter at the hotel, but the old man is suspicious and catches him spooning with his daughter. Dad chases the boy about the corridors. The old man's attendant, who is supposed to be a woman hater, receives a letter and hurries to a lady's apartment. He is tied and his whiskers are cut off and the boy, using glue, disguises himself and returns to the old man. Father is pushed to a lonely spot on the beach and kept there while the tide rises until he consents to the marriage of his daughter to the boy.

The People of the Pit—(Two Reels)—Gold Seal—July 13.—Featuring Cleo Madison and Joe King. Robert Fuller, a grain broker, discovers that his daughter Hilda is in love with his confidential man. He informs Sherwin that he wants a man higher than a clerk for a son-in-law. This leads to an argument and



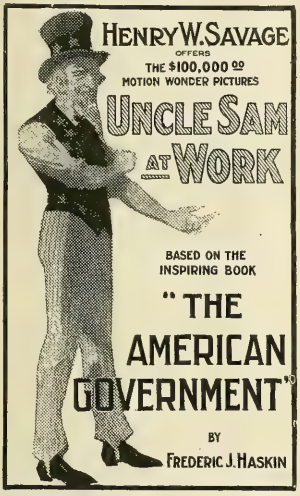
Sherwin states that he can go out on the market and whip Fuller. The challenge is accepted and Sherwin is discharged. He goes into business, corners the wheat market and ruins Fuller. Hilda then cleverly tricks him, causes a fall in the market and buys all his holdings. Later she receives a letter from Sherwin explaining matters, and, with her father, visits him in a hospital, where he had been taken after being shot by a crank. Fuller gives his consent to his daughter's marriage and tells Sherwin that the firm name will be Fuller & Sherwin.

King Baggot in His New Automobile—Imp—July 13.—Featuring King Baggot and Jane Gail. King Drake is about to buy a car and tells his sweetheart all about it. A few days later it arrives, and in trying to manipulate it he amuses his fellow boarders. He and Jane give it a tryout and consult the book of rules. King loses control of the car and finally succeeds in stopping it. He inspects the feed tank, but something goes wrong, which results in a terrific explosion. King, looking like a tramp, picks himself up, and looks around for Jane. He finds her in an adjacent lot and when he looks up, spies the remains of his auto smoldering in the branches of a tree. They sadly limp down the road.

The Prize Story—(Three Reels)—Victor—July 14.—Martha Turner and John Reynolds are sweethearts, but Dick Osgood, a city chap, obtains old man Turner's consent to marry his daughter.

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Uncle Sam at Work



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Martha pleads with and persuades her father to give his consent to her marrying John, providing he earns $1,000 within a year. John arrives home, sees a magazine advertisement offering a prize of $1,000 in a photoplay contest, and writes a scenario, depicting Martha as a society girl, Dick Osgood as the villain, and himself as a successful artist who later saves Martha from the clutches of Dick Osgood, her husband. John receives a letter some time later and finds he has won the prize. He and Martha show the check to her father, who consents to the marriage.



The Opening Night—(TWO REELS)—BIG U—JULY 15.—Nina Vaughn's married life of two years is made unhappy by her husband's unfaithfulness and continual gambling. She decides to go back to the stage and is persuaded to accept Benheim, a theatrical manager's, offer to star in a new play. Meanwhile Vaughn is paying attention to May, a chorus girl, and in order to secure grounds for a divorce, follows Nina to Benheim's apartment. Vaughn's suspicions are unfounded and he is ejected by Benheim. He swears that he will spoil the opening night of the play, but when the time arrives, calls on May with the intention of leaving the city. He is introduced to May's husband and, angered by the discovery, leaves and goes to the club. He then goes to the theater, connects a coil of wire to the phone in Nina's dressing room and at the close of the third act, when Nina phones for help, answers, telling her that he is committing suicide. She hears the shot over the wire, gains control of herself and goes on with the act. The play is a success.



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Dear Little Old-Time Girl—Laemmle July 15.—Kitty Bruce has grown up in the hills of old Virginia, knowing nothing of the outside world. Her aunt sends her to Mrs. Van Trump, a wealthy



sister, in New York, on a visit. At the same time, James K. Lee, a wealthy southerner, is sought by all the matrons with marriageable daughters and is invited to Mrs. Van Trump's ball. He compares the picture in his watch with that of Dorothy Van Trump and dozes. He dreams of the girl with the old-fashioned hoop-skirt and poke bonnet and a vision of his mother appears. She takes Dorothy's picture, shakes her head and drops it on the floor. She leads him about the rooms and he witnesses the fickleness of present-day women. He awakes to find that he has been dreaming. Kitty Bruce, who had arrived before the ball, is received coldly, and later appears in an old-fashioned costume. Lee is missing, and is found just as Kitty tiptoes upstairs. Mrs. Van Trump notices the affection in Lee's eyes and orders Kitty to her room.

Captain Kent's Seals—Powers—July 15.—A popular vaudeville act, entertaining, well photographed and cleverly performed. Split with "Friends of the Animal Wizard," an educational picture made under the direction of Roy L. Ditmar, director of the New York Zoo.

The Eleventh Dimension—(Two Reels) Imp—July 16.—Professor Singleton believes that there is existence after death. He disapproves of his daughter's love for Lloyd Chambers and favors Dr. Lovejoy's attentions. He spends most of his days and nights in the laboratory experimenting. On one occasion, after a flash, he becomes frenzied. Dr. Lovejoy appears and is chloroformed and strapped to a chair by the professor. When he regains consciousness and pleads for mercy, the professor suggests that they play a game of chess, the loser to give up his life. The doctor cheats and wins. The professor shoots himself, and is surprised to find that he still lives. The police arrive, break open the door to the laboratory, and when the professor, whose life has been saved by the deflection of the bullet on his watch, sees his daughter being embraced by young Lloyd, his reason is restored. He realizes that there is but one real dimension, and that is love.

The Tide of Fortune—(Two Reels)—Kay Bee—July 16.—Colonel Long ejects his daughter and her child from his home, for marrying a Federal officer. After the war, his plantation in ruins, he goes to Washington in the hope of obtaining the postmastership of his village. He is turned down because of his animosity toward the Union, but later on his son-in-law gets the appointment for him. He then becomes reconciled to his daughter and her husband.

Her Rustic Hero—Nestor—July 16.—Featuring Eddie Lyons and Victoria Ford. Eddie tires of club life and goes to the mountains for a while. Victoria, who longs to be an authoress, is told that she must study her types. She decides to write about a mountaineer, and persuades her father to take a trip to a mountain resort. Victoria discovers Eddie fishing, and from his borrowed rough clothes, knows that she has found her character. Victoria indulges in a little love making. Eddie decides to teach her a lesson, and, with the aid of his father's friend, a mock marriage is performed, regardless of her protests. She informs her father, and while he is on the way to the cabin, Eddie meets Victoria and tells about the joke. They return to the cabin and are surprised when they hear that the marriage is binding and was performed by an ex-minister who has full authority. Victoria's father is not averse to the marriage, so they make the best of it.

The Trust—Victor—July 16.—Jim Mason's wife, through her extravagance, breaks up the home. Mason becomes a thief. His first attempt at burglary brings him face to face with Florence Allison, whose husband has neglected her. He sympathizes with her, and suggests a plan to restore her husband's love. Florence insists that he keep the pearls, and if the plan fails, to return them in six months. After a night out with the boys, Allison returns to find his wife bound and unconscious. He realizes his neglect, and the shock rekindles his dormant love. Jim is suspected of having the pearls. During a fight, he is injured, but manages to drag himself to the Allison home. He finds Florence happy and realizes that his plan was successful. He is allowed to keep the pearls.

The Toll of the Sea—(Two Reels)—Bison—July 17.—Captain Nelson, about to sail from San Francisco to an European port, determines to tell his employer's daughter, Virginia Mendon, of his love for her. He is overwhelmed at seeing Virginia kiss Randall, a secret service officer, good-bye. Randall leaves and he hears that she is engaged to him. He tries to drown his troubles in drink, and at the suggestion of a sailor, kidnaps Virginia and places her on board his vessel. The first mate, a loyal friend of Mr. Mendon, hears of it and, with a gang of men, tries to save her. During the battle, the contraband cargo is ignited and blows the ship to atoms. Virginia, almost drowned, is rescued by a crew of salvage pirates, who battle with another salvage crew. The victors then engage in a battle with the secret service boat. Virginia is taken to the pirates' camp and is discovered by Randall, who takes her home. Randall then captures his men and has them brought to justice.

Freaks — Joker — July 17.— Featuring Max Asher and Gale Henry. Herculo, the strong man of the sideshow, showers his attentions on Yum Yum, the beautiful Circassion maid. Hamus, a broken-down actor, is very hungry and tries to steal a handout from the mess tent. The manager notices how thin Hamus is and engages him as a living skeleton. Yum Yum transfers her affections to the newcomer. Herculo starts a riot and gets the worst of it. Yum Yum finds a photo of a woman among Hamus' effects and, sure that he is false, returns to Herculo.



The innocent Hamus pines away, gets thinner, and has his salary doubled. The original of the photo arrives with her ten children and recognizes Herculo as her long-lost husband. Yum Yum collapses in the arms of Hamus.

The Stranger—Powers—July 17.—Dayton Lee neglects his wife, Dorothy, for the bright lights and cafes. While purchasing a diamond lavalliere for his wife as a peace offering, he is observed by Sydney Strange, a gentleman-crook. On the night Lee is dining with his secretary, Nan Clark, at the cafe, Strange enters his home and takes the jewel from the safe. Lee, disgusted with Nan's flirtations, returns home to find his wife with a strange man. He discovers the robbery, disregards his wife's appeal and phones for the police. Dorothy swears that she will claim the stranger as her lover, and when the police arrive they are told that it was all a mistake. Strange places the lavalliere on the table before Dorothy, while her husband kneels and asks forgiveness. Strange passes out into the night.

For His Superior's Honor—Laemmle —July 18.—Ruby, daughter of Colonel Granden, is the pride of the regiment. Her mother objects to the familiarity, especially toward her husband's orderly, Jim Austin. Mrs. Granden receives a message from Jack Raymond, an old friend and admirer. She shows it to the colonel, who is delighted, as he thinks Raymond's presence will eliminate the coolness between them. Ruby is suddenly taken ill, and Austin, who is sent for her mother and father, finds Mrs. Granden about to embrace Raymond. Later Mrs. Granden, who is about to elope, kisses Ruby good night and drops Raymond's note, unnoticed, on the bed. The nurse finds it and shows it to Austin. He overtakes the couple, sends Mrs. Granden back on a pretext, thrashes Raymond and compels him to write a farewell note. Austin has brought the colonel and his wife to better terms.

A Doomed Hero—(Two Reels)—L-Ko —July 18.—Featuring Billie Ritchie. The baron departs and Billie, the groom, impersonates him. The maid, to whom he is affianced, sees him making love to an heiress and tells her father, who makes it lively for Billie. He attends a reception in his honor, and is mistaken for the baron by the vendetta. The bombs disturb the dinner party, and one, exploding in Billie's rear, causes him to

rise in the atmosphere. His descent is more rapid and he meets several unpleasant obstacles, but the baron gets him.

Feature Programs

Fox

Should a Mother Tell—(FIVE REELS)—FOX.—Betty Nansen featured. Rose Baudin gives her child Pamela to the Brassard family to rear in order to shield the girl from her husband's brutality. Pamela grows to maidenhood and becomes bethrothed to Louis Brassard. Baron Gauntier arranges to blackmail Phillip, the son of Countess de Montsorel. Gauntier gives a signed agreement to Phillip, gets the money and goes to Gaspard's inn, where he is murdered and robbed of his pocket book. The crime is witnessed by Rose, who gets the pocket book from her husband, goes to the de Montsorel home and slips the money in a drawer of a desk in Phillip's room. Phillip is arrested for the murder of Gauntier and later when he is being led to be executed Rose admits that her husband is the guilty one. In the meantime Gaspard mad with drink throws himself into the river and is drowned.

Metro

Greater Love Hath No Man—(FIVE REELS)—METRO.—Doctor Merton is killed by his son, Harold. For the sake of his foster-mother, whose grief would be twice-fold, Varge takes the guilt, and is sentenced to life imprisonment. At the prison he is rewarded for his good conduct by being made a trusty. Varge falls in love with the warden's daughter, Janet. To save her from himself he determines to escape, and being a trusty, he has little trouble in doing so. In a distant town he meets Janet who is visiting a relative. Varge overcomes the temptation to flee with her, and gives himself up at the prison. After the death of Mrs. Merton, Harold confesses and kills himself. Varge is freed and marries Janet. For further review, see page 118, this issue.

North American

To the Highest Bidder—(CHAPTER TWELVE OF "THE DIAMOND FROM THE SKY"—(TWO REELS) — AMERICAN.—Arthur Stanley now known as John Powell becomes a millionaire. Stanley Hall which is sold at auction to the highest bidder, who is Detective Blake, who buys the place for Esther with money sent him by Arthur Stanley. Luke Lovell gains possession of "The Diamond from the Sky," but loses it and we last see it entangled in the tentacles of an octopus at the bottom of the bay. Esther and Quabba have started out on the journey to seek Arthur Stanley. For further review, see page 118, this issue.

Paramount

Chimmie Fadden—(FIVE REELS)—LASKY.—Victor Moore featured. Fanny, the daughter of millionaire Van Cortlandt, while engaged in slum work hires Chimmie Fadden as her footman. One night he sits up with Hortense, the French maid, and on starting upstairs discovers burglars in the dining room. He finds that one of them is his brother and at this moment hears the family descending the stars. Antoine, Chimmie's brother's accomplice and valet to Mr. Van Cortlandt, tells Chimmie that he will have Larry arrested if he betrays his guilt to his employer and rather than give up his brother, Chimmie pretends that his being intoxicated was the cause of the noise and Larry gets away with the silver. The next day Chimmie is discharged and later arrested on the charge of burglary, but Larry confesses and Chimmie is freed and returns to the Van Cortlandt household, where his true love, the French maid, lives.

Pathe

Pathe News No. 52—PATHE—JUNE —Baby parade on the Boardwalk in decorated rolling chairs, Atlantic City, N. J.; Colonel James M. Thomson and Miss Genevieve Clark, daughter of Champ Clark, are shown enjoying favorite sport; Black Diamond, the oldest buffalo in captivity, on auction block at the Central Park Zoo; Dario Resta wins 500 mile race in new Speedway Park, Chicago; Cornell wins varsity boat race at the intercollegiate regatta, Poughkeepsie, N. Y.; Pathe's American fashions; little New York boys, who left school, but who do not weigh the minimum at which the state permits them to work are taken to a camp to fatten up, Denville, N. J.

Toil and Tyranny—(THREE REELS)—PATHE.—Twelfth in the "Who Pays" series. David Powers, the president of a large lumber company, orders his men to work longer hours without extra pay. The men strike, and he has them evicted from their homes, which are owned by him. This makes the men desperate and they decide to kill their employer. One of the stevedores, Hurd, is armed with a revolver. As Powers' automobile leaves the house, he fires, and, by mistake, kills Laura, the president's daughter. The girl dies from the wound and the stevedore is arrested. For further review, see page 116, this issue.

The Submarine Harbor—(CHAPTER FOUR "THE ROMANCE OF ELAINE")—(TWO REELS)—PATHE.—The letter which Elaine and Jameson prepare to send to Washington is taken forcibly from Jameson by an assistant of Del Mar's, who kidnaps him. Later Elaine rescues Jameson at the point of her revolver, and Del Mar is followed by a mysterious geologist, who loses him when Del Mar, in a diver's suit, disappears beneath the waters of the bay, to come up in a submarine grotto that is the harbor of a mysterious submarine boat belonging to Japan, in whose employ Del Mar appears to be. See review on page 113, this issue. N. G. C.

Traitors to Their King—(FOUR REELS) —PATHE.—An interesting drama dealing with the intrigue and daring efforts of a set of ambitious courtiers who seek to overthrow their king and secure, for their own gain, the control of their government. The infamous plot is exposed by a loyal young count, and the traitors are punished. The count is handsomely rewarded by his king. The picture is artistically treated, and the beautiful settings are greatly enhanced by beng done in natural colors.



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Laughing Gas—Pathe.—A one-reel comedy concerning the affairs of Heinie and Louie who buy a dentist-parlor with counterfeit money. A pretty miss visits the office to have her tooth treated. The girl objects to being kissed, but Heinie remedies this by administering laughing-gas. Administering gas becomes a habit with Heinie and a profitable one, as it offers an excellent opportunity for picking pockets. When the dentist learns that the money is counterfeit he summons a number of policemen. Heinie and Louie prove to be good runners, and easily outdistance their pursuers.

Andalusian Scenery—(Split Reel)—Pathe.—Showing the beautiful mountainous country of Andalusia, its natives and their primitive customs. On the same reel with:

Beneras.—Scenes of the many beautiful and interesting points of India. The Palace of Dagor, the market place, the sacred river, and a caravan starting upon its long journey are especially interesting.

Colonel Heeza Liar, Dog Fancier—(Split Reel)—Pathe.—Animated cartoon, made by the Bray Studios. The colonel takes a fancy to a stray dog, but the dog does not care much for the colonel, and proves his dislike by "wishing" a flea on his new friend. The antics of the little flea and the efforts of the colonel to get rid of it are good for many laughs. On the same reel with:

Lourdes.—Interior and exterior scenes of the cathedral at Lourdes, taken during an American pilgrimage to the Grotto.

The Butterfly—(Two Reels)—Pathe-Balboa.—The society girl trades identities with a pretty waitress at a seashore hotel. The little waitress, given the advantage of becoming clothes and an opportunity to meet wealthy young people as their social equal, becomes very popular. This results in her making a very desirable marriage with a young man, who, when she tells him her real identity, protests that he loves her just as much as before.

Universal Special

Scandal—(Five Reels)—Universal—July 10.—Lois Weber and Philip Smalley featured with an all-star cast. This picture shows how scandal wrecks the lives and homes of all who are drawn into its clutches. Kindness on the part of Mr. Wright to his stenographer is misinterpreted and results in his wife leaving him and getting a divorce. His stenographer later marries and lives happily until scandal again attacks her. Her husband commits murder, her mother refuses to let her into the house and she is last seen wondering where she will next go. For further review, see page 113, this issue.

The Broken Coin—Universal Special Feature.—Fourth two-reel episode of "The Face at the Window." Grace Cunard and Francis Ford featured. Kitty is about to open the package she sent to herself and show the coin to King Michael, when Frederick, panic-stricken, tries to stop her. Just to peeve him, she opens it, and finds it empty. She suspects Frederick, and in answer to the king's query, passes the matter off as a joke. While the ball is in progress, Kitty makes some wonderful discoveries and realizes that Frederick is aspiring for the throne. Later Kitty sees Count Sachio plotting with a diplomat of Grahoffen and hears them mention a coin. They talk of plans and fortifications, and when Sachio takes the coin from his pocket, it is the one that Kitty had sent to the palace. The next day, while Kitty and Roleau are on their way to Sachio's lodge, they pass Frederick's house just as he and Sachio come out. Their attention is called to Sachio's diplomatic accomplice sneaking into the apartment, and no doubt in search of Frederick's coin. They enter unobserved, await developments, and then tie and gag the man so that he cannot reach Sachio. They rush to Sachio's lodge and climb in through a window. Sachio and his friends are watched by Kitty and Roleau from behind the curtains of an adjoining room. At the same time, they are watched by a man outside of the window, whose face appeared at the palace window on the night of the ball. Wanting to get the coin before they do, he sneaks into the room and holds a knife above Kitty's head as the picture fades out.

World

Colonel Carter of Cartersville—(Five Reels.)—Featuring Burr McIntosh. The opening scenes tell the story of Nancy Carter's marriage to Robert Gill, a young man addicted to drink. When Nancy refuses to forgive him for breaking his pledge to her, her husband commits suicide outside her window. Years later the war breaks out and Nancy's daughter, Laura, falls in love with Tom Klutchem, who is a member of a northern raiding party. Colonel Carter goes North with hopes of retrieving his lost fortune. The house of Klutchem & Company refuses to back his scheme for building a railway bridge and Klutchem insults the proud colonel by laughing at his railroad. It afterwards develops that the colonel's land contains some valuable deposits of coal and Klutchem is willing to listen to the colonel's proposition. Tom and Laura become engaged and the North and South sit down to dinner together to celebrate the bethrothal.

Miscellaneous

The Pursuing Shadow—(Four Reels)—Picture Playhouse.—Tom Terriss featured in a double role. At a dance given by Mrs. Dexter her pearl necklace is stolen by Craig Dare, a gentleman thief, and handed out the window by him to Tony Oscaros. Craig Dare later learns that Viscount Acheson is to be at an inn owned by Dexter's father and he goes there with him and they fall into the hands of Oscaros and his gang. Earl Dexter comes to the inn to see his father, who returns just in time to find the murdered Acheson and see Tony dashing out of the house. There is a great resemblance between Tony and Earl, who is later accused of the murder and convicted. At the last moment Oscaro's little boy recognizes that Dexter is not his father so guilt points to Tony and he is arrested.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



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Vol. XIV CHICAGO, JULY 24, 1915 No. 4

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July 26 THE EARL'S ADVENTURE, a one act drama of unusual intensity; featuring ***Thurston Hall*** and ***Ethel Clayton.***

July 27 SUSIE'S SUITORS, a riotous one-act farce, and AFRICAN HUNT, one of those sidesplitting cartoon comedies.

July 28 THE DEAD SOUL, in three superlatively powerful acts; featuring ***George Routh, L. C. Shumway*** and ***Eleanor Blevins.*** One of the strongest plays put out in months.

July 29 THE GOLD IN THE CROCK, a two act drama of the northwest lumber regions, with ***Edgar Jones, Josephine Longworth*** and ***Phyllis May.***

July 30 THE CALL OF MOTHERHOOD, an exquisite picture in one act, with ***Crane Wilbur, Mary Charleson, Rosetta Brice,*** little ***Dorothy DeWolff*** and ***Zoe Lewis.***

July 31 BILLIE'S HEIRESS, another screamingly funny Billie Reeves farce, taken by the sea waves, with ***Mae Hotely*** and ***Patsy DeForest*** in the supporting cast.

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Blanche Sweet in a scene from Lasky's "The Clue."

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Vol. XIV CHICAGO, JULY 24, 1915 No. 4

Convention Opens at San Francisco

AND OTHER IMPORTANT NEWS OF THE WEEK

THE fifth annual convention of the Motion Picture Exhibitors' League of America opened at San Francisco on Tuesday, July 13, with an address of welcome by Mayor James Rolfe, followed by an address by National President Marion S. Pearce. Other speakers of the day were Peter J. Jeup, F. J. Herrington, A. C. Tugwell, H. L. Beach of Berkeley, president of the California state league, and J. W. Binder of the National Censorship Board. An address was also given by Walter Bloeser of the Chicago *Tribune*, in which he stated the necessity of the newspapers co-operating with the exhibitors.

Committees were appointed in the morning, and the afternoon was devoted to shows in the different theaters and the exposition salon was opened to view exhibits. In the evening there was a special program in the exposition salon, of music and interesting demonstrations. There were about 200 in attendance, and more are expected to arrive on Wednesday, July 14.

SELIG SPECIAL TRAIN STARTS FOR SAN FRANCISCO EXPOSITION

On Thursday, July 8, the Selig exposition flyer, with thirteen sleepers and a combination baggage and buffet car and a double-header, which will take the tourists to the coast and bring them back, left the Northwestern Depot at Chicago. Friends and relatives were at the station and a royal farewell was given



The Selig Special just before it pulled out of Chicago. Picture taken by International News Service.

to those aboard the flyer, also the first scene of the famous serial, which has been running in MOTOGRAPHY, "The Seven Suffering Sisters," was taken.

Besides having aboard the Selig exposition flyer a complete printing office, which issues the *Daily Yelp*, a paper chronicling all of the eventful doings of the trip, there is a complete motion picture outfit and picture entertainments will be given daily; also one Pullman has been equipped as a ball room where a string orchestra will play.

The seventeen day tour of the flyer is a courtesy extended to motion picture exhibitors, photoplay writers, newspaper men and others by the Selig Polyscope Company.

Following is a cast of "The Seven Suffering Sisters," scenes of which will be taken along the trip. Seven mysterious packages, sealed with seven seals, addressed to "The Seven Suffering Sisters," must be delivered to Miss Kathlyn Williams upon their arrival at Los Angeles.

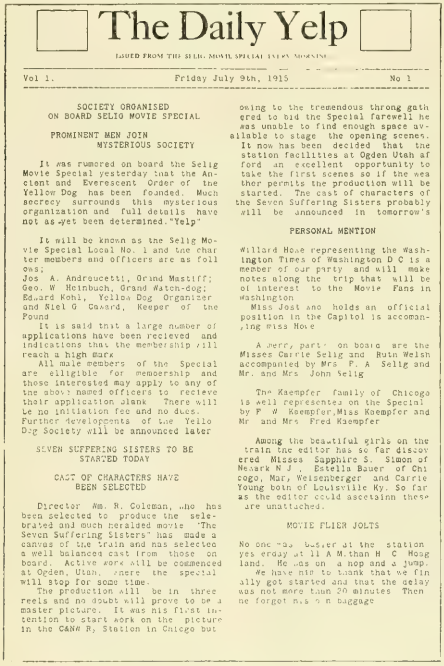
The Lovely Villainess.....Miss Agnes Henkel
Sissy—The First Daughter of the Billionaire.....
.....Miss Ruth Edgerton
Catherine—Daughter No. Two.....Miss Catherine Smith
Hazel—Daughter No. Three.....Miss Hazel Ladd
Clara—Daughter No. Four.....Miss Clara Kaempfer
Marjorie—Daughter No. Five.....Marjory Weihe
Dorothy—Daughter No. Six.....Miss Dorothy Hueblein
Ruth—Daughter No. Seven.....Mrs. Frank Huller
Allen—Suitor No. One.....Allen Leiber
Gil—Suitor No. Two.....Gil Cashin
Fred—Suitor No. Three.....Fred Kampfer
Charlie—Suitor No. Four.....C. J. Buckley
John—Suitor No. Five.....J. E. Maulella
Frank—Suitor No. Six.....Frank Huller
Charles—Suitor No. Seven.....Charles Ade
The Handsome Villain.....John R. Hope
The Bilious Billionaire (who is the father of the Seven Sisters, and who hates the Seven Suitors)....Charles E. Huntington
The Famous Stew Pid "Doctor".....Edward Kohl
The Speiler at the Fair.....E. G. Moyer
The Chief of Police.....John S. White
The Wheel Tester.....Tester at Ogden, Utah
The Conductor.....Selig Special Con.
The Messenger Boy.....Everard Kohl
The Stranger, the Mysterious Man with the Packages.....
.....William R. Coleman

Soldiers, Policemen, Sightseers, Bathers, Base Ball Club, Etc.
Are all Passengers on Board the Selig Special.

A partial list of the tourists aboard the Selig special is given below:

A. C. Bradley, O. W. Kappelman, Thomas A. Reid, Mr. and Mrs. John M. Selig, Miss Carrie Selig, Mrs. Peter Selig, Ruth Welch, Herman L. Dieck, E. W. Humphreys, L. S. Roesner, F. C. Burr, T. C. Brown, Charles Ade, M. L. Beaver, George W. Heinbuch, vice-president Cleveland Local Motion Picture Exhibitors' League of America, who has never missed a convention; J. H. Brown, E. R. Hutchinson, Mr. and Mrs. Q. D. Herman, Clara A. Kreamer, one of the oldest exhibitors in the state of Pennsylvania and most successful woman; Ed. Kohl, W. B. Tourtelot, L. A. G. Shoaf, George Tideman, Mr. and Mrs. Walt Bloesor, Miss Willard Howe, W. A. Johnston, Mr. and Mrs. H.

C. Hoagland, Edwin Ray Coffin, Charles J. Buckley, Mr. and Mrs. C. G. Merrill, E. A. MacManus, F. L. Fleming, F. F. Grube, J. A. Andreucetti, Geo. A. Fandrop, B. H. Kinnicutt, William R. Coleman, producer in charge of Seven Suffering Sisters production; J. Kull, cameraman; John R. Hope, London, England, heavy in serial, with George Arliss in "Disraeli," and later in "Moloch," first picture experience; Agnes Hankle, ingenue; Allen Lieber, juvenile; Charles E. Huntington, Character comedy; Ruth Edgerton, just closed in New York in "Freckles," now with Selig Company; Mae Gilbert, extra; Mr. and Mrs. Fred Kampfer and two children; Helen Morrison, Sapphire S. Simon, F. C. Buehne, Lillian Malony, Moto Rush,



The Daily Yelp

ISSUED FROM THE SELIG MOVIE SPECIAL EVERY MORNING

Vol 1. Friday July 9th, 1915 No 1

SOCIETY ORGANISED
ON BOARD SELIG MOVIE SPECIAL

PROMINENT MEN JOIN
MYSTERIOUS SOCIETY

It was rumored on board the Selig Movie Special yesterday that the Ancient and Everescent Order of the Yellow Dog has been founded. Much secrecy surrounds this mysterious organization and full details have not as yet been determined. "Yelp"

It will be known as the Selig Movie Special Local No. 1 and the charter members and officers are as follows:
Jos. A. Andreucetti, Grand Mastiff; Geo. W. Heinbuch, Grand Watch-dog; Edward Kohl, Yellow Dog Organizer and Kiel G. Conard, Keeper of the Pound.

It is said that a large number of applications have been recieved and indications that the membership will reach a high mark.

All male members of the Special are eligible for membership and those interested may apply to any of the above named officers to recieve their application blank. There will be no initiation fee and no dues. Further developments of the Yello Dog Society will be announced later.

SEVEN SUFFERING SISTERS TO BE
STARTED TODAY

CAST OF CHARACTERS HAVE
BEEN SELECTED

Director Wm. R. Coleman, who has been selected to produce the celebrated and much heralded movie "The Seven Suffering Sisters" has made a canvas of the train and has selected a well balanced cast from those on board. Active work will be commenced at Ogden, Utah, where the special will stop for some time.

The production will be in three reels and no doubt will prove to be a master picture. It was his first intention to start work on the picture in the CANW R. Station in Chicago but owing to the tremendous throng gathered to bid the Special farewell he was unable to find enough space available to stage the opening scenes. It now has been decided that the station facilities at Ogden Utah afford an excellent opportunity to take the first scenes so if the weather permits the production will be started. The cast of characters of the Seven Suffering Sisters probably will be announced in tomorrow's

PERSONAL MENTION

Willard Howe representing the Washington Times of Washington D C is a member of our party and will make notes along the trip that will be of interest to the Movie Fans in Washington.

Miss Hoot and holds an official position in the Capitol is accompanying Miss Howe.

A merry party on board are the Misses Carrie Selig and Ruth Welsh accompanied by Mrs. F. A. Selig and Mr. and Mrs. John Selig.

The Kaempfer family of Chicago is well represented on the Special by F. W. Koempfer, Miss Koempfer and Mr. and Mrs. Fred Kaempfer.

Among the beautiful girls on the train the editor has so far discovered Misses Sapphire S. Simon of Newark N. J., Estella Bauer of Chicago, Mary Weisenberger and Carrie Young both of Louisville Ky. So far as the editor could ascertainn these are unattached.

MOVIE FLIER JOLTS

No one was hurt at the station yesterday at 11 A. M. than H. C. Hoagland. He was on a hop and a jump. We take pleasure in thank that we finally got started and that the delay was not more than 20 minutes. Then he forgot his own baggage.

First issue of the Daily Yelp.

J. J. Merrill, Anne Galvin, Benj. Schneewind and daughters, Bobbette and Dorothea; H. F. Bennett, Mr. and Mrs. L. A. Clark, Dr. and Mrs. J. C. Doolittle, J. W. McConnell, D. L. Harstine, Arthur W. Harris, Thomas H. Colemand and Thomas J. Harrison, Judge T. S. Hogan, William A. Schlossman, Mr. and Mrs. William Edwards, Miss Florence Brothers, W. F. Brown, F. Venturen, N. B. Layman, Mrs. A. Steinmetz, L. G. Muller, F. R. Muller, Leo T. Butman, Miss Clara E. Helm, Fred Doyle, J. S. White, Chicago *Tribune* winners; Z. C. Elkin, F. N. Dunning, Mrs. C. A. Dunning, Helen Ryan, Miss L. K. Anstett, Mr. and Mrs. Frank Drubek, Victoria Schwoyer, Ida Yoder, Geo. B. Stevenson, Mae Medler, Mr. and Mrs. S. L. Sinclair, Chas. A. Gould, Mrs. C. W. Gould, Gertrude Kohl, Everard Kohl, Agnes Fox, Dr. Esther M. Tyrrell, Bertha Schoeman, Frieda L. Horn, Mr. and Mrs. Charles R. Trowbridge, J. A. Ermatinger, Maude B. Price, Grace M. Millis, E. Flora Fischer, Helen Heindl, Lillian Tideman, Miss Jost, Max Bennett, L. F. Piper, Hazel Ladd, Ruth Reaney, Florence Frey, Mary Hall.

OLD FILM MEN IN NEW COMPANY

Fifteen of the leading exhibitors of the country have been invited to attend a meeting in Chicago for the purpose of discussing a plan for forming a one-half million dollar company. The company will manufacture and buy films outright. Among those who will attend the meeting are John H. Kunsky of Detroit, Mitchell Mark of Buffalo, Warren Sievers of St. Louis, E. Mandelbaum of Cleveland and A. Gordon of Boston.

FREULER TELLS EXHIBITORS HOW TO BALANCE PROGRAM

A most interesting talk by John Freuler, president of the Mutual Film Corporation, was given to the exhibitors recently. Following is a copy of this talk given by Mr. Freuler:

I am and have been for many years a constant patron of motion picture theaters. I go to see the pictures, the audiences and the methods used in the conduct of the house. As an exhibitor and as a maker of motion pictures I find this one of the profitable ways of keeping in close personal touch with my business.

During the present week I went to four motion picture theaters in as many parts of the city and in each place I saw satisfactory pictures. The projection was good, the auditoriums were well ventilated, the house forces were courteous—but the audiences were evidently not satisfied. There was a general restlessness as the pictures proceeded, and many persons went out before the entertainment was completed.

The reason was plain enough. In each theater of the four the program was badly balanced. The pictures were secured from various sources without regard to proper contrast or harmony. And right here I want to emphasize to every exhibitor the vital mistake of haphazard, conglomerate pictures. A program needs balance. It needs practical, experienced selection to be a complete well rounded, satisfying entertainment.

To take a homely example, if I were to send a messenger to a restaurant for food and he were to bring me back a course dinner consisting exclusively of roast meats, or if he were to bring me several different kinds of soup, I would not consider I had before me a proper meal. If, on the other hand, he were to provide a repast beginning with oysters and ending with small coffee, and including between these, soup, fish, entree, roast and salad of an excellent quality, I would be satisfied that I had a well balanced meal.

It is much the same with a motion picture entertainment. All the elements of entertainment should be represented, and they should be in their proper order if the audience is to be pleased and encouraged to come again. The Mutual Program might be called a magnificent "table d'hote" entertainment. The complete program begins properly and ends properly. It contains all the well prepared elements of a complete entertainment. There is no great mystery about this. It is merely showmanship, and the showman instinct in each exhibitor will respond to this.

The Mutual Film Corporation is better able to serve its exhibitors with its *complete program* than by any other method or business arrangement.

I am satisfied that the Mutual Program is the best money-maker for the exhibitor. I want him to try it, and if he does not make as much money as he anticipated I want him to try the others. There is no doubt in my mind but that he will come back, and that he will do as so many thousand of Mutual exhibitors are doing, reap the benefits of the consistent and well prepared program and of the persistent and consistent advertising and publicity campaigns. He will realize, as so many Mutual exhibitors do realize, that the course of the greatest profit is in the regular program provided by the Mutual.

LONGER RUNS BECOMING COMMON, SAY V. L. S. E. BRANCH MANAGERS

From the reports coming in from its branch managers, the V. L. S. E. states that a decided change in exhibition methods is taking place throughout the entire country.

In the last few months a decided decrease has been noted in the number of one day bookings of feature productions. The exhibitors even in small towns, with populations ranging from 2,000 to 3,000 are booking strong features for two and three days, while in the larger cities, runs of a full week are becoming common occurrences. This does not apply merely to the downtown sections of these cities, but the condition also exists in the outlying residential sections.

While the V. L. S. E. has been doing business for less than three months, many of their features that were originally booked for three days by exhibitors, have been repeatedly recalled to the same houses, and in one case, that of the Mary Anderson theater in Louisville, one of their features, "The Juggernaut," was booked four times. While the feature played to phenomenal business on each occasion, there is no doubt that even a greater volume of business would have been done had the feature been originally booked for a long run, thereby permitting the house to take advantage of continuous advertising and billing.

It is predicted that the greatest change the motion picture industry has ever seen will take place within the next year in its methods of exhibition, and the four companies affiliated in the V. L. S. E. have for the past year been working in anticipation of this change. In selecting the subjects for the big features, they have had constantly in mind this change in exhibition methods, and in consequence it has not been difficult to demonstrate to the exhibitor that the efficiency of his house is greatly increased by the running of meritorious features for long periods.

MINERVA COURTNEY IMITATES CHAPLIN IN METROPOLIS FILM

The Metropolis Film Manufacturing Company presents Minerva Courtney, who is well known in vaudeville circles as an impersonator of men, in a two-reel comedy entitled "Miss Minerva Courtney in Her Impersonation of Charles Chaplin." This release is the first of a series which is being issued by the company. The popular comedian has often been imitated in the past, but the producers of this film are the first to announce that their offering is strictly an impersonation, which proves their confidence in Miss Courtney's ability to imitate Chaplin.

Miss Courtney's make-up is excellent and her impersonation of the now famous walk and practically all of the other laughable mannerisms which made their originator the screen's most popular funny man, are enjoyably clever and thoroughly amusing. The picture will no doubt prove an attraction to all of the Chaplin fans, who will certainly not be disappointed in their anticipation of being entertained by the laugh-provoking antics of their favorite as performed by another.

The situations which are provided Miss Courtney in the picture have been selected from the "Champion," as produced by the Essanay company, and all the parts which were chosen are well reproduced. The many details of the original production are presented in both the acting and direction. The other members of the cast give material aid to the lead in conscientiously working to sustain the illusion.

The opening scene shows Miss Minerva Courtney, a vaudeville actress, out of work and unable to pay her rent. She explains her unavailing efforts to secure a position to the rent collector. The real estate agent proposes that she try the movies, and gives her a letter of introduction to the manager of a studio. The manager laughs at her when she claims that she can impersonate Charles Chaplin.

Finally the girl is given a trial, in which she proceeds to imitate the hero of the "Champion." All the strenuous training stunts, and even the fight, are performed by the girl imitator. The director is so well pleased with Miss Courtney's work that he promptly advises the manager to give her a long contract at her own price. The next morning the agent's question as to whether she will pay the rent brings the reply that she will buy the house.

RILEY CHAMBERLAIN

Grand Rapids, Michigan, is the place and 1854 the year that Riley Chamberlain, for forty years a famous entertainer on the legitimate stage and screen, first saw the light of day. But Riley—his legion of friends always call him Riley, despite his sixty-one years—isn't ready for the old man's home by any means. Just the contrary, for the old boy, like good wine, improves with age.



Riley Chamberlain.

Once a member of the legitimate, it wasn't long before Riley began to make a name for himself. During the thirty-five years he was connected with the stage, Riley appeared in support of stars in such successes as "The Blue Mouse," "Tillie's Nightmare," "Lulu's Husband," "Madame X," "Excuse Me," and others too numerous to mention.

When Edwin Thanhouser organized the New Rochelle studios, Riley quit the legitimate for the movies and has been there ever since. As the chief comedian of the Thanhouser forces, Chamberlain has won for himself an enviable reputation, often being referred to as the "Jefferson of the screen." Character leads in Falstaff releases has been his chief work for the past few months.

Riley spends his spare time in a handsome home in New Rochelle. He is an enthusiastic golfer, and a good one, too, and a thorough lover of the great outdoors. Motoring and swimming (outside of golf) are his favorite pastimes. But above all, Riley loves the kiddies and hardly a week end passes but that he is acting as host to a crowd of the little ones at his home.

Some of the Selig Producers and Writers

EXCLUSIVE DIAMOND-S TALENT

WILLIAM N. SELIG, president of the Selig Polyscope Company, one fine day took an inventory of the great company which he founded and which he upbuilded to its present state of wonderful achievement.

Along about that time the preliminary plans for the V-L-S-E Inc., were being formulated. "Here," said Colonel Selig to himself, "the burden of administrative affairs are becoming too heavy for me to carry; when the V-L-S-E is started there will be altogether too much business for one individual to transact. We must have new producers, additional actors, etc., in order to carry along our feature program as well as to keep our regular program up to its present high standard. I need a man to look after all these things; I need some one deep in the knowledge of the film business; a man who also knows the technical side of motion picture making; a man in whom I can repose trust and who will carry along the large business enterprises of the Selig Company whenever I should feel that I need a rest."

Then it was that Colonel Selig put across another of his sudden surprises. He engaged J. A. Berst as vice-president and general manager for the great House of Selig. He gave Mr. Berst carte blanche; told him to go ahead and Mr. Berst has gone ahead. He has rejuvenated where rejuvenation was deemed necessary because of the important changes in the film manufacturing company, but he has also retained those artists in various lines of the film industry who in the past have proven themselves worthy of the confidence of the Selig Company.

When two such men as Messrs. Selig and Berst co-operate there are certain to be decisive and beneficial results. Working shoulder to shoulder they have indeed accomplished wonders and, in the few brief weeks of their collaboration, many and important changes have occurred in the ranks of the Selig Company and new blood injected is making its presence felt in all lines of the film world. Others are keeping an eye on the rapid succession of accomplishments being registered by the "Diamond S" outfit, not the least of these being the wonderful releases which for strength of story, careful production, clear photography, and artistic acting, are not surpassed right now in Filmland.

When the administrative shifts were being made the Selig Company started on a still hunt for the best directors and stage stars that money could attract or the industry supply.

Many have been engaged within the past few weeks and these, together with the directors and artists retained by the Selig Company, are given every convenience in order to enable them to do noteworthy work.

We present the names and the faces of the producers now engaged in filming the Red Seal Plays, the Selig Diamond Specials in three reels and the one and two reel comedies and dramas and Jungle-Zoo wild animal picture plays that are making Movieland sit up and take notice.



Selig Producers and Writers.

There is Colin Campbell, dean of the producing corps, whose production of "The Spoilers" set a new standard; Edward J. LeSaint, Thomas Santschi, producer and star; Guy Oliver and Tom Mix, who produces and stars in Selig Western dramas and whose dare-devil feats of horsemanship have thrilled the multitudes. These directors are producing worthy productions.

The new producers signed by the Selig Company within a few weeks are all men of high standing in the ranks of their difficult profession and the list of names is one of which any motion picture company could well be proud. There is Marshall Neilan, producer and actor; T. N. Heffron, in charge of production at the Chicago studios and who is specializing in Red Seal Plays; Louis M. Chaudet, Frank Beal, and George O. Nichols. All are hard at work producing Selig films of quality.

And it was not only in the producing and where the stimulus to the hardest kind of artistic work is being felt. Both Messrs. Selig and Berst believe that the story, the plot of the pictureplay is the foundation for the entire structure. In other words, they agree that if the story or plot is weak, then no matter how beautiful the acting or how artistic the direction of the pictureplay, there will be something sadly lacking.

So it is that the best editors and authors in the film world are regularly engaged by the Selig Company. Gilson Willets, for example, writes exclusively for the Selig Company. He has world-wide fame as a novelist and short story writer. He wrote Selig's "Adventures of Kathlyn," "In the Days of the Thundering Herd," etc., and adapted such Red Seal Plays as "The Millionaire Baby," "A Black Sheep," etc.

Lanier Bartlett is another veteran author and editor long exclusively engaged by the Selig Polyscope Company. He wrote "Ebb Tide," that noteworthy Selig Diamond Special, in three reels, adapted "The Ne'er-Do-Well" for the screen, and accompanied Colonel Selig and a company of players to the canal zone where the scenes in Rex Beach's novel were taken. Wallace C. Clifton, Pacific Coast editor for the Selig Company, has written hundreds of pictureplay stories, and is particularly happy in the writing of wild animal comedies and dramas. Emma Bellis, another versatile editress and authoress, who is employed in the Selig Pacific Coast editorial department. In Chicago, Clarence A. Frambers, successful as a writer, is engaged as Eastern scenario reader, and C. H. Lippert, another versatile writer, is at work at the Selig Chicago studios. These authors are all constantly striving to give Selig producers high-class stories and are succeeding along that line of endeavor for otherwise they would not be affiliated with the Selig Company where results count.

STANDARD PROGRAM INCLUDES MANY BRANDS AND STARS

"We think that every exhibitor in the country should be interested in the Standard Program," said Al. Lichtman, at the offices of the corporation in the Times Building.

"The producing companies that release through the Standard Program are all of them companies of established reputations. They are all well-known producing companies with excellently equipped studios and with complete organizations.

"The fact that everyone connected with the organization is experienced and is today turning out pictures of merit, is the best proof that we will continue to do so in the future, and the only changes which we can possibly make in our producing companies, will be changes that will mark a higher standard of our product.

"With regard to our distributing organization, A. and Mrs. H. M. Warner and myself are too well known to the trade to require any introduction. We are today in possession of contracts to release the following brands of films, Gaumont (Empress), Crystal, Ideal, Starlight, Pyramid, Lariat, Premier and Sunshine. And with this representative group of manufacturers to produce for us, we are prepared to go ahead and give the exhibitor the very best service.

"We believe that the best interest of the exhibitor can be most efficiently taken care of by the local exchangemen. The exchanges for the distribution of the Standard Program will not be dependent upon a central office. Each exchange will be operated by the man whose best interests lies in giving his customers person attention.

"The method of distribution which we will pursue in marketing Standard pictures avoids heavy overhead and abnormal centralization, expense. We are able to give the exhibitor such stars as Edwin August, Dot Farley, Reeva Greenwood, William V. Mong, and a host of others.

"We confidently believe that a rationally conducted manufacturing and distributing concern whose effort will be to improve the quality of its product and give the exhibitor and the exchangeman the chances for liberal profit to which their enterprise, knowledge, skill, and hard work entitle them."

CLAIRE WHITNEY

Dainty, petite Claire Whitney, who has endeared herself to the hearts of thousands of motion picture fans through her excellent interpretations of the roles entrusted her in many of the Fox Film Corporation's most notable screen triumphs, was born in New York City. After graduating from Public School No. 68 she entered the Wadleigh High School.



Claire Whitney.

Her photodramatic debut was made in the year of 1909 with the Biograph Company, of which the now renowned D. W. Griffith was the director. After a stay of three months, Miss Whitney tendered her resignation and returned to the legitimate stage as leading lady with a stock company located at Holyoke, Mass. This engagement lasted eighteen months. For the next six months Miss Whitney returned to the silent-speaking stage, appearing in support of Marion Leonard, who was starring under the Rex banner. In 1913 Miss Whitney returned once more to the motion picture field as leading lady for the Solax Company. Last September Miss Whitney was placed under contract by William Fox, head of the Fox Film Corporation. Mr. Fox had been watching Miss Whitney's excellent work on the screen for some time past, and was so impressed that he placed the talented young lady under a long-term contract, and also promised that the name of Claire Whitney was to be featured in all the billing of the photoplays she was cast for since joining the Fox Film Corporation.

According to Consul Henry P. Starrett, the success and steady development of the motion picture theater in Canada, has been, comparatively speaking, as phenomenal as in the United States.

EQUITABLE CORPORATION NEW FEATURE PRODUCERS

With a capital of $3,000,000 underwritten by the well-known financial house of Ladenburg, Thalman & Co., Broad street, New York City, the Equitable Motion Pictures Corporation has commenced the production of feature films for the United States and foreign markets.

The offices of the Equitable are at the Leavitt Building, 130 West 46th street, New York City, fourth floor. The principal officials of the new corporation are: President, A. H. Spiegel, who is president of the Spiegel-May-Stern Company, of Chicago; vice-president, Lewis J. Selznick; secretary and general manager, Felix F. Feist; technical director, Isadore Bernstein.

The corporation's releases will consist of a five-reel feature and a one-reel comedy, released weekly, also special feature productions consisting of more than five reels. During the next few months the corporation purposes to manufacture its features in New York City exclusively, but arrangements are well under way to build and equip a large modern studio in southern California. Work has already commenced at the Wizard studio, West 52nd street and 8th avenue, New York City, where the comedies will be made, and at the E. M. P. studio, Flushing, L. I.

The Equitable has entered into a contract with the World Film Corporation whereby the latter will arrange for the distribution and exhibition throughout the United States and Canada of pictures controlled by the Equitable Motion Pictures Corporation, thereby giving the World two features and two comedies a week, which opens the way for the World to release eventually a large number of features on their schedule. As is well known, the World Film Corporation is an established distributing company, owning exchanges located at twenty-six of the prominent cities of the United States.

BRUCE MITCHELL FORMS PLANS FOR NATIONAL CORPORATION

The National Film Corporation is a new concern with studios at Hollywood, Cal.

Bruce Mitchell presents William Parsons in "You Can't Beat It," a comedy, and Norma Talmadge, former Vitagraph leading woman, in feature dramas. Miss Talmadge will first be seen in "Captivating Mary Carstairs." Anthony N. Coldewey is the editor.

Bruce Mitchell, on whom largely rests the matter of production policy, has very advanced ideas on the subject. His views are quite up-to-the-minute.

"So far as I am concerned the pure slapstick comedy is on the shelf," says Mr. Mitchell. "I intend to make comedies with Mr. Parsons that will be merry and unique and still contain thrills. Recently I made nineteen high class comedies in ten weeks. While I do not expect to continue producing at this rate of speed, I do not expect to dally."

It is interesting to note that Mr. Mitchell's entry into the motion picture industry is the indirect result of a meeting with Mary Pickford. Two years ago Mr. Mitchell was a constructing and civil engineer in New York. He met Mary Pickford at a dance and her conversation impressed him so with the possibilities of the motion picture industry that he decided to enter the lists. He is applying to his motion picture work the same keen qualities of mind which made him a success as an engineer.

Mr. Mitchell entered the business in 1912, working with Bob Leonard and Otis Turner of the Universal forces. In 1913 he and Donald McDonald organized the Thistle Brand Film Company, which was merged with the Crown City Film Company August, 1914.

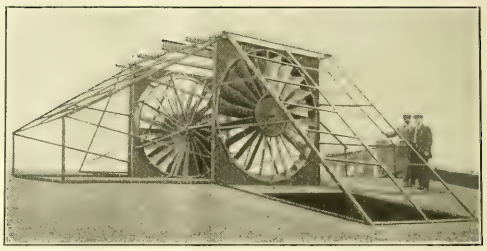
Anthony W. Coldewey, the scenario editor, is a former newspaper man and writer. He was engaged as a member of the Universal scenario staff in March, 1913. Then he wrote scenarios for Edwin August and acted as assistant director. He returned to the Universal in October, 1913, after leaving to join the Balboa forces.

CENTAUR COMEDIES PROVE HUMOR AT PRIVATE SHOWING

On Thursday, July 8, the Centaur Film Company exhibited a quartet of its most recently produced comedies at the Stanley Theater, Times Square, New York City, to an invited gathering composed of exhibitors and representatives of the trade press. The pictures shown were "Life's Mysteries," "A Night's Lodging," "Father Forgot," and "The Fighting Kid;" all good, clean comedies with consistent stories and plenty of quick, peppery action. One of the pictures, "The Fighting Kid," contains one scene which has seven exposures of one person, all arranged side by side across the screen. The screamingly funny effect of this can well be imgained. Since their advent on the General Film Program, Mina films fought their way into a place in the front row of semi-slapstick, harmless comedies, replete with ludicrous situations and bubbling over with fun and good humor.

TYPHOON SYSTEM INSTALLED

The Duffield Theater of Brooklyn, New York, has recently been equipped with a Typhoon cooling system. One illustration shows the Typhoon twin blower on the roof with a steel frame for the housing, and the installation completed with a galvanized iron enclosure. The enclosure is open on each side of the fans to allow free intake of air. The air is then blown



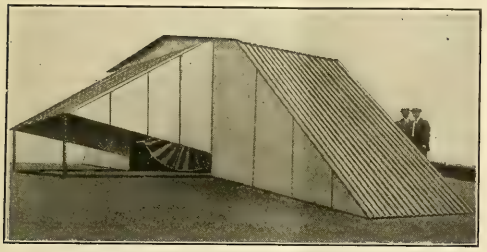
down through a chute discharging through the ceiling in front of proscenium arch.

The Typhoon system was tried out in the Duffield Theater during the hot weather, and the results proved far beyond the expectations of the owners.

Although smoking is allowed in the theater, not the slightest sign of smoke could be detected. The theater is kept cool in the hottest weather, in fact, the apparatus cannot be run except at reduced speed during the cooler days.

The principle of the Typhoon System is entirely

new, inasmuch as it blows the air in through the roof thereby causing the current of air to face the audience. A tremendous volume of air forced through the roof and the air motion can be felt throughout the audi-



torium. The air is allowed to escape through the transoms above the front doors and through the windows in rear of the gallery. In cold weather the apparatus is reversed and running at a low speed exhausts the air through the ceiling.

"PEACEFUL RAFFERTY'S" CREATOR TALKS ABOUT THE FILM'S SUCCESS

"Success like everything else must be fought for," said Charles C. O'Hara recently in an interview with the writer, "and you can believe me when I say that it is hard to attain it, and no one knows better than I do for I had my rocky road to travel.

"When first my character, Peaceful Rafferty, was shown to a few people supposed to be very good judges of stories in the film line, they informed me there was nothing to it and that I had better drop the idea, for my chance of making it a success via the picture route was hopeless, but the same people come to me today and slap me on the back, you see you can't always tell.

"One thing that I was sure of and that was I could sell the idea or the scenarios if I cared to, for numerous big companies having heard of the series made me tempting salary offers to join their staffs and write the scripts, but I figured that if they were worth that much to them why they'd naturally be worth double the amount to me and so you know the rest."

Others in the company that are working in cooperation with its ever hustling president are Gene Techenor, the general manager; Harry Schlatter, vice-president and treasurer; and J. A. Fitzgerald, the youthful and capable director who has been in the company since its inception. Joe Sullivan and pretty Peggy Shannon, two names that have become famous overnight, portray the principal roles in the Rafferty series with such prominent players as Tammany Young, former Mutual star, Billy Bowers and Charlie A. Mason and others.

"A few weeks ago I made an extended trip around the East here in an effort to find out just how my company's product was going, and really I was surprised for nearly every exhibitor that I visited spoke very highly of the pictures and felt sorry that he could not get them every day.

"It goes to prove that first class comedy pictures are in demand, more in demand in fact than feature subjects, for the public does not want to look at long pictures all the time, they like something different, and the comedy film sends them home with a smile on their face. This is what an exhibitor wants and it is that want that the Peaceful Rafferty series is filling for they are high class, refined, and do not at any time descend to scenes of vulgarity."

METRO'S POSTER DEPARTMENT; HIGH ART TO BE ITS AIM

The Metro Pictures Corporation has established a separate poster department under the direction of Robert E. Irwin, who has had much experience in the designing and printing of artistic and attractive poster advertising. In this new department he will make it his chief endeavor to give exhibitors paper which will be distinctly in advance in quality and design of anything seen heretofore in the line.

A large staff of artists and illustrators of the better class are already under contract to the Metro, to produce poster designs exclusively for this company. Metro's poster department will be conducted along the same lines as are the art departments of the better class of magazines. Among those who have already made posters or are making them for Metro, may be mentioned C. B. Falls, the well known illustrator; Robert J. Wildhack, probably the best poster artist in this country; Ernest Haskell, whose poster portraits of Mrs. Fiske and Mrs. Carter were the first really art posters produced in this country; Edward Penfield, F. G. Cooper, whose Edison posters have attracted the attention of the world; Rae Irvin, of Life; D. Cory Kilvert, Sewell Collins and others.

THE CASTLES HAVE BEGUN WORK WITH CORT FILM CORPORATION

The Castles, as Mr. and Mrs. Vernon are known in New York, and wherever the modern dance has taken hold, began their first week's work this week in the polite melodrama in which they are appearing for the Cort Film Corporation. They appeared in several big scenes which were taken at their summer home, Castles by the Sea, on the south shore of Long Island. Several society folk, friends of the dancers, appeared as extras in the scenes and enjoyed it as they might have enjoyed an outing. Oliver D. Bailey, who is directing the picture for Mr. Cort, said that he would like to have such intelligence shown on the part of all the extra people with whom he has to deal in "mob" scenes. The burden of the poor producer would be lightened considerable, if such were the case.

PATHE EXCHANGE MANAGERS HOLD THREE DAY MEETING

Pathe held a three-day convention in New York, beginning Monday, July 12, to be attended by all the managers of Pathe exchanges east of the Rocky Mountains, as well as by the officials of the concern.

The first day was devoted to the new Gold Rooster features and "Neal of the Navy," the coming big serial, followed by a motor car excursion to Brighton Beach in the evening. On Tuesday morning the Pathe program was the subject and the afternoon was devoted to visits to the Pathe studio in Jersey City and the factory at Bound Brook. An informal dinner in New York followed in the evening, after which the six-reel production of "The Beloved Vagabond," was shown together with "Via Wireless," "The Galloper,"

"Simon the Jester," and "The Spender," the first of the Gold Rooster plays.

On Wednesday the Pathe advertising in all its phases of trade papers, the new posters, the new bulletin, came in for some good words and in the afternoon agency accounting was the subject. Wednesday night was the big wind up with a banquet at Rectors to celebrate the attaining of $1,000,000 in business on the great Pathe serial "Elaine." The gratification of the Pathe officials is all the more increased at this wonderful showing of "Elaine" since they remember that "The Perils of Pauline" did its biggest business after the release of the last episode and "Elaine" has still some weeks to run before the last episode will be shown.

Vice-president Charles Dupuis and General Manager Louis Gasnier presided at the banquet which was also attended by the various department heads of the home office.

MIKE DONLIN SIGNS WITH ARROW FILM CORPORATION

The Arrow Film Corporation, of 71 West 23rd street, New York City, has completed arrangements with Mike Donlin, probably the best-known ball player in the world, whereby the famous son of Swat will be featured in a five part photoplay entitled "Right Off the Bat." The scenario, which is by Albert S. LeVino, follows closely the big moments in Donlin's life, from the days when he was a small town lad, crazy about baseball, to the time when he achieved his ambition and became a Giant.



The producers have provided an all-star cast to support Donlin in "Right Off the Bat." Among his associate players are the Misses Claire Mersereau, Fay Bourke, Rita Ross Donlin, Beatrice Dauncourt, Doris Grey, and Mabel Wright, and Messrs. Charles Mather, George Henry, J. Arthur O'Brien and Frank Crane, jr.

"Right Off the Bat," which has been in course of production about ten days, is being directed by Hugh Ketteker, one of the younger school of photoplay directors who, experienced by years on the speaking stage, is employing his keen imagination in the newer art of screen production.

Most of the scenes are exteriors, taken in a beautiful city in the Berkshires. More than forty well-known ballplayers have been engaged to take part in the play, which is a comedy drama that deals with baseball but is not devoted solely to the national game. Exclusive of Donlin's salary the production will cost in the neighborhood of $20,000. "Right Off the Bat" will be released late in August and will be seen for its premier in a leading Broadway theater.

FILM AND STAGE DRAMA FROM SAME SCRIPT, METRO SCHEME

What, without a doubt, will prove the most novel and far reaching innovation instituted in the history of amusements, is the plan of General Manager Richard A. Rowland of the Metro Pictures Corporation, announced for consummation early in the coming fall.

The plan is nothing less than the simultaneous production of a feature film and spoken drama from the same script, both to be produced with the same cast of artists and both to be presented upon an elaborate scale in houses so close together that the general scheme can be successfully carried out. The production to be thus treated will be B. A. Rolfe's play, "When a Woman Loves," in which Emmy Whelen, the Viennese actress, is now preparing to work.

"When a Woman Loves" is an original concoction from the pen of Charles Horan, and which is said to possess admirable material for dialogic situations as well as pantomimic. Mr. Horan will conduct the staging of the pictorial production and will undoubtedly have an important interest in the stage production. Mr. Rowland promises definite details as to the theaters and cast and date within a few weeks.

"The scheme is so great and the prospects so promising," said Mr. Rowland, "that we will require considerable time to complete them, but we are concrete in our determination to offer a great many novel innovations during the last half of the Metro year. So we expect to put Mr. Horan and Mr. Maddock, of the Rolfe company, in charge of the dual production.

HEINIE AND LOUIE TO APPEAR IN STANDARD PROGRAM COMEDY

James Aubrey and Walter Kendig, who have made an enviable reputation as motion picture comedians in the roles of Heinie and Louie, will be seen regularly in their now well-known characters on the Standard Program. The Mittenthal Brothers studio force in Yonkers, New York, where the Heinie and Louie comedies are produced, has been busily engaged for the past month in preparing new single-reel comedies under the able direction of Chester De Vond, and Aubrey, and Harry Mittenthal, who are delighted with the class of film that is now ready for projection.

EXHIBITION SPECIALIST BOSNER RUNNING BOSTON PARK THEATER

As W. Fred Bosner, P. P. D. he should sign himself. P. P. D. stands for Paramount Theater Doctor.

As a successful exhibitor of Paramount pictures he has recently come to take charge of the Park theater in Boston. He is an exhibition specialist, that is to say, his expertness concerns chiefly the proper presentation of films. Good films may be hurt by poor presentation. Mr. Bosner is bent upon excluding poor presentation from the vast chain of theaters showing the Paramount Program. He is a typical film expert, young, observant, energetic, intensely eager to provide ideal conditions for the pleasure of the public, equally intense in his enthusiasm over the accomplishments and prospects of the photoplay, and particularly of what he sincerely believes to be the best pictures produced today. He is a native of Pennsylvania, who took Greeley's advice literally and trekked west, after

some experience as telegraph operator and train dispatcher on the N. Y., N. H. & H. For a time he worked on the Salt Lake Herald, and it was in Boise, Idaho, that he hitched his wagon to the moving picture star nine years ago.

Upon arriving in Boston, Mr. Bosner found that the long film play had a host of friends, as indeed it has everywhere throughout the country.

HARRY BEAUMONT AND CARLTON KING EDISON'S NEW DIRECTORS

Harry Beaumont, who will be remembered as an actor in most of the many successful Edison productions, was made an Edison director after the showing of his production "For His Mother" and of his own play "The Bedouin's Sacrifice." Mr. Beaumont at an early age joined a repertoire company and after a season went into vaudeville in what was then Proctor's Theater at 28th street, New York; he then played in "Under Southern Skies," "The Country Chairman" and in stock in Hamilton, Ont., Brooklyn, and Atlanta, Ga. Mr. Beaumont played his first role in motion pictures with the Vitagraph Company, staying but one month and after another vaudeville appearance he permanently joined the Edison Company where he has been for about four years, playing juveniles and heavies, notably the heavy in "The Stoning."

With the directorship of Mr. Beaumont were also that of Carlton King, who is now producing one of Mary Pider's stories in which Mariam Nesbitt has been featured and Edward C. Taylor from stagemanagership. Mr. King is one of the most versatile actors on the screen, for though he earned his reputation on the stage as a featured singing comedian, he has been uncommonly successful in playing serious and eccentric character roles. Mr. Taylor, though but a short time at stagemanagership, made a distinct impression in designing unique, accurate and architecturally beautiful sets and effects.

To be at the age of twenty three years spoken of by a leading critic as "an exponent and pioneer of what the best in the future of the motion picture holds" and never to have been an actor on stage or screen is of itself significant of the record and ability of a director. Such is the unique record of John H. Collins, Edison director, who has to his credit the direction of many of the most successful pictures produced by that company. His first production was "Jim's Vindication" and it easily vindicated his selection for the directorship. Since then he has left an impression upon the screen in such plays as "On the Stroke of Twelve," "The Phantom Thief" and "Greater Than Art." Perhaps one of the most distinctive feature of this director's work is his ingenuity of lighting effects which always serve to strengthen the scene.

Another advancement in the Edison Company is that of Bernard Durning from assistant stage manager to stagemanager-ship, recently an assistant director to Director John Collins.

TOM MIX AND HIS SELIGITES ENTER LAS VEGAS IN TRIUMPH

It now "Tom Mix of Las Vegas."

The New Mexico city received Selig's doughty son of the range like a returned native son. It is doubtful if ever a motion picture company, or any other kind of a company, received the welcome the Selig cowboy actor and his company did when they arrived at Las Vegas. He told the Las Vegans that he and his company were "just plain home folk and wanted to be treated as such." The parade through the streets was one triumphal reception. Tom Mix has been in Las Vegas less than a week and already there is hardly a man he has met but what he is calling them by their first names and they he. The studio of the Selig Company is situated in an attractive part of the city. The company has taken over a large three story stone residence where are located the makeup rooms, dark room, office etc. There is an outdoor stage 40x40, and property room covering a space 14x70. Ample table and corrall[illegible] have also been built.

Follows a roster of the Las Vegas company. Tom Mix, manager, director and lead, Victoria Ford, for



Harry Beaumont. Carlton King. [illegible]

Edison directors and stage managers.

merly of the Universal Film Company, leads, Howard Farrell, secretary and assistant, Leo D. Maloney, formerly of Kalem's Hazards of Helen Company, Sid Jordan, Lews Ostland, cameraman, Hazel Page, characters, Pat Fields, Pat Chrisman, Joseph Simpkins, Dick Hunter and Bob Anderson.

VALENTINE GRANT

The series of Made-in-Ireland pictures which are to be released soon under the Lubin banner again bring to the fore Miss Valentine Grant, the Seattle girl who created much favorable impression by her work as leading woman with Walker Whiteside in the Cort Film Corporation's screen production of "The Melting Pot." Miss Grant is featured as the star in these Irish pictures, which were made in Ireland by Sidney Olcott on the occasion of his last trip abroad, a tour, by the way, which was halted by the outbreak of the European war.



Valentine Grant.

Miss Grant has played many parts in her time, her last one, that of the daughter of a Russian baron, being by no means the least in merit, but she has never had a more congenial role than that which fell to her lot in the Irish pictures. She is the Irish colleen so thoroughly that several London critics who saw the pictures before they were brought to this country counted her the best woman portraying such characters on the screen today.

It is a noteworthy fact that Miss Grant has never played any part on the screen in which she has not appeared as the leading player of the piece save in "The Melting Pot," in which her opportunities were quite as numerous as those for the star, Mr. Whiteside. Miss Grant was starred in her first picture, "A Mother of Men," and these, her latest releases, show her as the bright and shining luminary of each subject. The Irish pictures are each written around some incident of Irish history and her struggle for freedom.

IRWIN OF V-L-S-E PRAISES "THE BLINDNESS OF VIRTUE"

Walter W. Irwin, general manager of the V-L-S-E, in speaking of "The Blindness of Virtue" says, "The beautiful and chaste manner in which this production handles the question so important to the morals of our country; a subject in which all mothers and fathers are at once so deeply interested in, and at variance on the advisability of enlightening their children, stamps this Big Four production as a most exceptional achievement in the silent dramatic art.

"Dr. Eliot and other great educators consider the subject of sex hygiene so important, that they have advocated its being taught in all the schools and colleges. Strong objection has been made to this, mainly on the ground that competent instructors were not available, and in this connection, I believe the motion picture steps in as the sought-for instructor.

"With 'The Blindness of Virtue,' the silent dramatic art has qualified itself as the greatest of all educational forces, competent to handle the most delicate of subjects, without giving the slightest offense to the most sensitive person."

CHICAGO DEFEATS "NON-FLAM" ORDINANCE FOR EDUCATIONALS

Last week an ordinance said to be worth thousands of dollars to motion picture interests was defeated in Chicago. A committee referred the measure to a subcommittee for further investigation of charges that it discriminated in favor of certain manufacturers. The effect of the ordinance will be to create a new field for the exhibition of motion pictures. Hitherto the restrictions on the display of films in schools, churches, halls, department stores and the like has been prohibited. The new ordinance was drafted to permit the use of noninflammable educational pictures in places that do not comply with the requirements.

It was on the recommendation of Professor Frederick Starr of the University of Chicago that the ordinance was first framed. As the ordinance stands Victor H. Tousley, chief engineer for the electrical department, asserts that it plays in the hands of the manufacturers of the Pathoscope, Portoscope and Edison machine.

BELASCO'S "FIGHTING HOPE" STARS LAURA HOPE CREWS

Laura Hope Crews, one of the most distinguished American dramatic stars, makes her debut as a photodrama artist on July 19, under the joint management of Jesse L. Lasky and David Belasco in the elaborate picturization of Mr. Belasco's famous dramatic hit, "The Fighting Hope," by William J. Hurlbut. In addition to Miss Crews herself, the cast of this notable offering will include George Gebhardt, Gerald Ward, Thomas Meighan, Richard Morris, Florence Smythe,



Laura Hope Crews in a scene from Lasky's "The Fighting Hope."

Theodore Roberts, Cleo Ridgley, Tom Forman and Billy Elmer.

"The Fighting Hope" tells of the struggle of a good woman to believe in the innocence of her husband, a bank official who has been condemned to prison, and to remain true to him despite the fact that she falls in love with another man.

Miss Crews made her first stage appearance in San Francisco when only four years old and has devoted her entire life to dramatic art. Among the leading productions in which she has played important roles are "Ranson's Folly," "The Great Divide," "The Faith Healer," "The Havoc," and more recently "The Rainbow" and "Blackbirds." She has appeared also with success in London.

LOUISE GUNNING, AMERICAN PRIMA DONNA, WANTED IN FILMS

Since the announcement in the dramatic and musical papers that Miss Louise Gunning, the American prima donna, was now under the management of Philip Mindil, her new manager has received several tempting offers for this well-known singer to become a moving picture star. While Miss Gunning's popularity, beauty and acting ability fit her eminently for the screen, it is not probable that she will listen to the tempter's voice for more than one or two pictures at the most, as her superiority in stellar operatic roles has placed her in a position where she is in great demand. However, Mr. Mindil regarded the offers from filmdom as of sufficient importance to wire his star, asking her to come on as soon as possible from her western ranch, where she has been resting, for the purpose of considering them. He stated that he expected her at an early date, when she would also decide which one of the several musical starring offers to accept for the coming season.

CHARLES FROHMAN'S MEMORY PERPETUATED BY BIG COMPANY

The administrators of the late Charles F. Frohman's estate are now organizing a company to perpetuate his name. The company will have a paid-up capital of $900,000, and will take over and manage all of Charles Frohman's stars and theaters.

This splendid monument to the great impresario is a particularly fitting tribute not only to the man, but to his works. Only the great constructive ability which Frohman so thoroughly demonstrated could carry its post mortem influence to the organization of a corporation to carry on the labors from whose completion he was so unfortunately cut off. The commercializing of his ideas is but evidence that his plans will go on to help the world.

POWER CAMERAGRAPH WINS EXPOSITION GRAND PRIZE

The connection of motion pictures with that largest and most impressive of World's Fairs, the Panama-Pacific International Exposition, is interesting to note. One can enter comparatively few of the very beautiful buildings without finding the omni-present motion picture screen with the machine busily grinding out what the exposition exhibitor most desires to present to the public.

It would take many pages to mention the applications of motion pictures in detail and the methods by which all this is accomplished deserves the greatest consideration. There is shown in a very interesting exhibit the means by which animated photographs is presented in its highest possible development, viz., the motion picture projecting machine at the Nicholas Power Company's exhibit. Showing their interest in the efforts of the "man behind the machine" a collaborative medal was awarded to one of the many unheralded projection experts using a Power's cameragraph No. 6A for the most perfect operation of a projection machine. Also the highest possible honor ever given a motion picture projection machine, the grand prize, was given to the Power's Cameragraph.

WILLIAM DUNCAN

William Duncan, whose greatest part in moving pictures is William Newbold, in the picturization of Rev. Cyrus Townsend Brady's remarkable story of life, "The Chalice of Courage," is a member of the western Vitagraph company, with studios at Santa Monica, Cal. Mr. Duncan was born near Dundee, Scotland, although the greater part of his life has been spent in the United States. During his early youth, he indulged in athletic sports of every sort, his scholastic records being so excellent as to induce him to become a professional. He is the possessor of many trophies as the result of his prowess in competitive sports. Mr. Duncan has distinguished himself as a writer on the staff of the *Physical Culture Magazine* and was associated with the famous McFadden Physical Culture Health Home as physical director. Later, he opened a studio in Philadelphia, where he taught members of the Quaker City's foremost society.



William Duncan.

During all the years which Mr. Duncan devoted to athletics and the physical culture propaganda, a desire to make a name as an actor kept forcing itself to the fore until finally, enabled to combat this longing, he became a member of the Forepaugh stock company in Philadelphia. Later Mr. Duncan "cut" into the pictures and joined a Chicago film producing company in the capacity of leading man, scenario writer, director, and, later, combined that of manager with his other duties. Mr. Duncan has written, produced and played the leads in over a hundred of his own scenarios. His characterizations ranging from leads in society drama to the roughest of western pictures, in which he was compelled to ride bucking broncos and become proficient in all manner of western sports; characters from very young men to very old ones, from the most intense of dramatic parts to those of low comedy.

Mutual Film Corporation's Offices



J. R. Freuler, President.



Reception room.



The accounting department.



Reel Life department.



Director's room.



President's reception room.

Recent Patents in Motography

REVIEWED BY DAVID S. HULFISH

NO. 1,129,327. Shutter. Issued to G. W. Bingham, Brooklyn, N. Y. The shutter comprises two oscillating shutter blades mounted upon one axis. A knurled screw behind the shutter permits the blades to be adjusted while they are in operation.

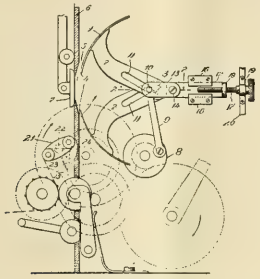


Fig. 1,129,327.

No. 1,129,328. Framing Apparatus. Issued to G. W. Bingham, Brooklyn, N. Y. In a friction feed roller without sprocket teeth, the framing is accomplished by changing the diameter of the feed roller. The feed roller is in segments with interior wedges for spreading them.

No. 1,129,121. Intermittent Mechanism. Issued to Nicholas Power, assignor to Nicholas Power Co., New York, N. Y. (Application filed Oct. 4, 1910.) A patent upon the Power

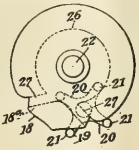


Fig. 1,129,121.

intermittent movement having the intermittent wheel of four pins and the operating wheel of the ring and diamond. The ring locks the pin wheel by passing between the pins, while the diamond at every revolution turns the pin wheel one-quarter revolution. The claims of the patent are broad in their terms.

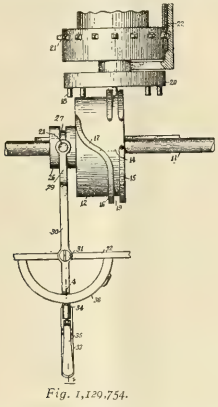


Fig. 1,129,754.

No. 1,129,754. Framing Device. Issued to Charles A. Storey, Fort Robinson, Neb. In the illustration, one end of the intermittent sprocket is shown at the top of the figure, the figure being drawn as though looking down upon the sprocket and driving mechanism. Below this is the face of the pin wheel with several pins projecting toward the "drunken thread" of the cam drum. The handle shown at the bottom of the figure can shift the cam drum upon its shaft, thus bringing the parallel threads of the drum to a new position and thus moving the sprocket slightly to frame the picture without modifying the control of the drunken thread upon the sprocket shaft.

No. 1,130,079. Fire Protection Device. Issued to E. W. Fox, Vancouver, British Columbia. This patent is for a detail applicable to protection systems in which the current supply is cut from the machine auto-

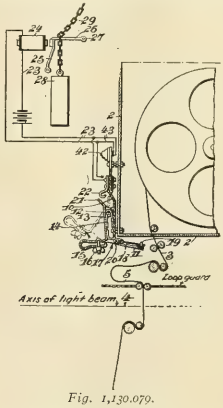


Fig. 1,130,079.

matically in case the film catches fire, and this patent provides a novel means for closing the emergency electrical circuit for operating the safety switch. An electrical emergency circuit is held open by a switch just above the film gate, the switch being held open by a bit of fusible wire which will melt at a low temperature. The burning of the film would melt the fusible wire, releasing the switch to close the emergency circuit which in turn would cut the power mains of the motor and of the projecting lamp.

No. 1,130,126. Reel Clip. Issued to E. M. Wooden, New York, N. Y., assignor of part to A. B. Cavanagh, New York, N. Y. The object of the patent is to render more convenient the act of attaching the end of the film to the hub of the

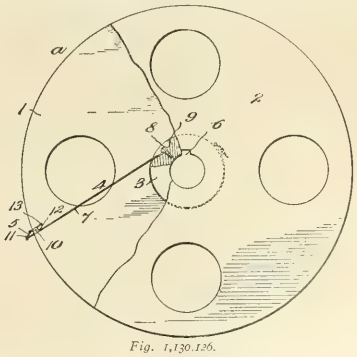


Fig. 1,130,126.

reel upon which it is to be wound. To facilitate this act, a slender spring is attached to the hub at such an angle that its end projects to the outer edge of the sides of the reel; at the outer end of the spring is attached a clip to grip the film, the slender spring then winding upon the hub in advance of the film strip.

No. 1,130,221. Method of Color Projection. Issued to L. C. VanRiper, New York. N. Y. The method of producing motion pictures in colors, which consists in projecting images successively in different colors, the images having the

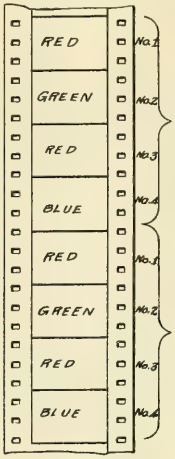


Fig. 1,130,221.

color of lower persistency value being projected more frequently than others; that is, with images colored red, green and blue, there would be more red ones than either green or blue. There are shown also images which are colored in bands across the image, the bands being of different colors.

No. 1,130,460. Projecting Lamp. Issued to Armando Zanotta, Milan, Italy. The lamp has three carbons and the

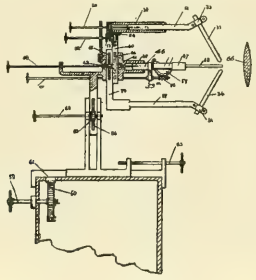


Fig. 1,130,460.

upper and lower carbons operate to cause a crater in the end of the middle carbon.

No. 1,133,869. Dissolving Attachment. Issued to S. McAuley, Atlanta, Ga. In the drawing, the mirror *10* is pivoted at *11* and the mirror *9* is pivoted at *11*, there being two pivot

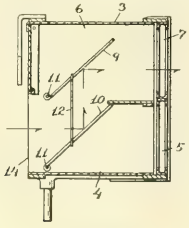


Fig. 1,133,869.

points marked *11*. A bar *12* connects the two mirrors so that they may swing at the same time and always remain parallel. The arrows show the light entering from the left, being reflected by the two mirrors, and passing through an image at *7*. When the mirrors are swung slowly, one mirror cuts off the light from the edge of the image at *7* and at the same time the other mirror permits light to pass directly and unreflected to the edge of the image at *5*. Thus the light is taken gradually from one image and admitted gradually to the other image, the transition progressing across the picture screen.

No. 1,132,423. Time Indicating Lantern Slide. Issued to F. A. Apfelbaum, New York, N. Y. The lantern slide picture is that of a clock without hands. The cover glass is drilled and two hands are arranged upon it over the clock face, the hands being outside of the cover glass. The hands may be pushed to place to indicate the proper time, and the slide then projected.

No. 1,132,766. Adjustable Reel. Issued to M. G. Delaney, Assignor to The Northern Sales Co., Toledo, Ohio.

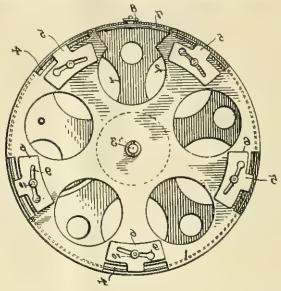


Fig. 1,132,766.

The reel has side plates and an adjustable rim in sections which may be closed down to fit closely upon the contained film.

No. 1,133,385. Composition for Non-Inflammable Cellulose. Issued to W. G. Lindsay, New York, N. Y., assignor to The Celluloid Co. (Application filed May 5, 1909.) A product comprising an organic ester of cellulose and triphenylphosphate obtained by dissolving them in a solvent common to both, and then permitting the solution to dry and harden by evaporation.

No. 1,133,412. Colored Light Attachment. Issued to A. J. Stone, Albany, N. Y., assignor of part to Samuel Suckno, Al-

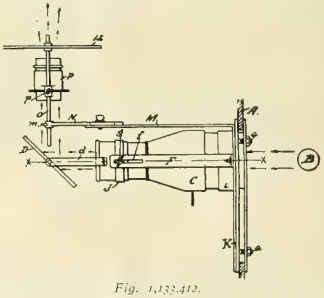


Fig. 1,133,412.

bany, N. Y. A combination of mirror and lenses mounted upon the side of the lantern utilizes some of the side light of the arc to tint the screen.

No. 1,130,702. Film. Issued to Rasmus Bjerregaard, Copenhagen, Denmark. The film is for projecting pictures in natural colors, and contains pictures of which pairs or triplets are projected simultaneously through color screens of different colors. Each of the pictures is bordered with a heavy black border. The inventor explains that without the black borders the colored picture projected would not have distinct outlines (probably because the colors would not match accurately at the edges) and he explains further that the black frames of the print must be made during the copying or printing of the film by means of a templet and extra illumination, as otherwise the frames would not be sufficiently black.

No. 1,132,369. Reel. Issued to E. Lytton, London, England. In a reel for feeding film from the center of an open coil, the feed reel has adjustable and movable arms to hold the open coil by both its inner and outer surfaces and to feed the film from the inner surface to the projector.

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Volume XIV **CHICAGO, JULY 24, 1915** **Number 4**

Broken Threads of Plot

DRAMATIZATION of written works not originally intended for the stage is as old as authorship. The novelist prepares a story, with the sole aspiration that it may find a friendly editor and so get into print—with, of course, a just and proper remuneration for the writer. It strikes pleasantly on popular fancy. A dramatist looks it over, realizes its adaptability, and, having made arrangements with the author, sets to work on the stage arrangement of the story.

Now, a staged story is not entirely unlike a written story. The dialogue is still there—altered, of course, but essentially serving the same purpose. And the stage settings and business take the place of the typed descriptions.

When we think of the dependence of staged drama upon dialogue for its comprehensibility, we marvel that the motion picture, the silent drama, has been able actually to outclass it as an entertainer without any means of registering dialogue or conversation. We are all familiar with the audible soliloquy by the sole occupant of a stage scene, which explains so many points otherwise obscure to the audience. The motion picture can present no soliloquy unless it be in the nature of sub-title or leader. The action must do its own explaining.

All this is very trite, and supposed to be one of the first principles of film directing. But the fact that more than one producer has recently shown symptoms of forgetting the difference between written stories and picture stories draws forth this comment. The writer has a hundred ways of mending broken threads of plot. The picture producer has very few; and those few all demand the best resources of his art.

There are occasions when it is quite necessary to skip an interval of time in the action. Many of these occasions are more artistic if left without explanation other than the familiar chapter heading, or sub-title, "Two Years Later." It is up to the reader of the novel and the observer of the film to supply the intervening action in his imagination. The reader has plenty of opportunity to do this. If his imagination operates slowly he can close the book, if need be, and indulge in a reverie. But the picture on the screen does not stop. The sub-title whirrs past with just time enough to grasp it, and the future becomes the present instantly. If imagination works at all, it must operate subconsciously while the conscious mind is absorbing the action before the eye. That is too much of a task to impose uninvited upon the mental equipment of the picture fan.

It should be unnecessary to point out that if the plot threads of a film story are broken by design or by the exigencies of the story, at least the broken ends should be pointed toward each other so that the mind of the spectator may essay to leap the gap.

The particular examples of this wide open construction which prompted this note will go unnamed here, because their producers are not nearly so apt to make the mistake again as are those who have yet to make it once. The simple moral is that in the increasing complexity, refinement and artistry of the trade of producing, it is very easy, but quite demoralizing, to lose sight of the simplest fundamentals.

Remember the Country Exhibitor

HE is a man of some importance, is the typical country exhibitor—the fellow who runs a lone three-hundred seat house in a small town. Among the neighbors he is believed to be "making money." His wife sells tickets, he tends door and his boy turns the crank. Thus he keeps the income of the house from leaving the family—except what he pays for service and juice. And the service is not the biggest item of his expenses, either, for he uses the stuff that every one else is through with; the films that are so old they have ceased to keep track of their number of runs.

The country exhibitor is not a very big part of the film manufacturer's scheme. The manufacturer, indeed, doesn't know or care much about him—and he doesn't know or care much about the manufacturer. He does know brands, of course, and he has his choice. But the choice is only mental; practically he is not allowed to take it, except by accident. What he gets is selected by his exchange, or else not selected by anybody—just tied up in a bundle and shipped. When

the manufacturer advertises seven startling spectacular successes to be released next week, he is not thinking of the country exhibitor. In fact, the exchange has bought all seven of them and got its money back in rentals before the country exhibitor enters into the problem at all. He reads the advertisements in the trade papers—for he is a subscriber—and knows that he will get some of the seven some day, probably. But before he does get any of them he will have run anywhere up to a hundred and fifty others of previous date. He is farther ahead of the game (chronologically) than anyone else; for he reads today about the subjects he will be running next fall and winter.

To the trade at large the country exhibitor represents merely a name on a list of fifteen to twenty thousand. Maybe he isn't even a name, but just the line "Motion picture theater, Main street, Smith's Corners." He doesn't really need a name for his house, because he runs the only house in town anyway, and everybody knows where it is. The question of having a definite address for the convenience of foreign parties who wish to send him mail never occurs to him.

So some folks in the city may regard the country exhibitor as a commercial nonentity, useful only in bulking up the lists so the newspapers can say "twenty thousand jitney theaters in U. S.," with an exclamation point after it. But the fact is that the exchange—the film distributing middleman that nobody thinks about when compiling trade statistics—has a very high regard for its country customer. The regard may be unconscious; the exchange may not act as if it had any whatever. The big first run customer in the city is absolutely necessary to its scheme. For him the exchange buys all the releases. But nevertheless, the country exhibitor is the velvet. When his check on the county bank comes in it establishes the exchange as a successful and profitable institution. On first and second and third run customers alone, an exchange would lose money fast enough to scare an inebriated sailor.

So much for his business status. Ethically, the country exhibitor is the salt of the earth's social scheme. He gives the agricultural community the only regular and permanent amusement it ever had. Of an evening after chores the farmers drive their fords over miles of natural paving to treat the family to fifteen cents' worth of his good entertainment. The cross roads saloon has lost half its loafers since he came—and they're not loafers any more, either. He has given the country sport a chance to show the girls his right to the title. And best of all, he has brought a taste of pleasure and of the zest of life into the gray existence of the farmer's wife and the middle-aged woman of the small town. Maybe it is a poor, second-hand, commercial-run sort of zest, to our sophisticated and blasé thinking; but it is the best they ever had, and they are thankful for it.

The country exhibitor, though rainy his films may be and dingy his painted front, has brought to the little neglected cluster of shelters called by courtesy a town, a reflection of the gay white lights. With a little of that imagination whose very birthplace is the country, he is made to represent the joyousness of life in the big city. He contributes a touch of sporting life without any morning-after flavor, and supplies romance without any heart breaks. Altogether he has added tremendously to the world's contentment with its lot. More power to him!

Just A Moment Please

NOTHING TO DO 'TIL TOMORROW

The poor luxury-loving operator, who, up to the present time, has nothing to do besides lugging the films out to the "house," inspecting them, getting his machine oiled up for the daily run, running the advertising slides, projecting the evening's show, locking up the house and delivering the "show" to the exchange, is now going to have less of a "snap." A geek down in Ohio has invented an electric piano player with music of all kinds on tap, and in the future the operator, besides adjusting his carbons, keeping his picture in frame and running the film and the advertising slides is to direct the music by pressing a row of buttons which will turn on the Indian music, the "sob stuff," the march tunes, etc. Oh it's a gay life.

—

SEVEN SUFFERING SISTERS

The World's Greatest Yarn.

By U. N. Derwood,

The World's Greatest Writer

Episode Ten—"The Mystery's Solution."

(PART TWO)



S. C. Nario, the villain.

"Hurry up and let's hear what happened to you and the scripts," urged Ed Itor, who found it impossible to restrain his patience long enough for P. I. Inkerton to catch his breath. "You're here of course, but where oh where are those scripts?" "They're coming," gasped Inkerton, "S. C. Nario, the guy as stole 'em, will be here any minute. He was right behind me when I started out, but I hurried along in order to relieve your anxiety as to my whereabouts and I guess I went too fast for him." "Here he comes now," remarked "Di" Rector, as a pudgy figure entered the studio pushing the precious manuscripts in a wheelbarrow before him. "Well you seem to have a lot of nerve at any rate," stated M. A. Gnate, the millionaire president of the Jumbo Film Corporation. With a labored smile the newcomer dropped his hold on the wheelbarrow. "There they are," began the self admitted thief as he turned toward M. A. Gnate. "I had to bring 'em back because they were so punk." "But why did you take them in the first place?" queried Ed Itor. "I thought the watchman told you all about that when he got back, but if not I'll begin at the beginning and reveal the whole sad story to you." "Go ahead," chirped Sue Brette, "we're all dying to hear about it." "Well, then," slowly stated the thief. "To begin at the very start, my name is S. C. Nario and I'm the founder and sole originator of the S. C. Nario Script School, which claims to teach working girls how to become millionaires by writing photoplays. I got along all right for awhile until the pupils got to the point where they insisted upon having a sample script to act as a guide for their own feeble efforts. That had me stumped completely, for by that time I had in the neighborhood of 9,678,542,894,784 pupils, and all but three of them were asking for sample scripts. Just as I saw myself forced to quit business on account of the physical impossibility of furnishing so many samples, the idea struck me that here, within less than a mile of the School I operate, was the Jumbo Film Corporation, which must have thousands of scripts ready for use in its scenario department. Accordingly that very night I broke into your studio, stole the scripts and kidnaped the watchman when he became too obstreperous. I thought my problem was solved and that I had sample scripts enough to last me for six months. After reading over the first hundred, however, I changed my mind, for it became clearly evident that the very poorest of my pupils could write a better script than that with one hand tied behind his back. Right then I decided to return the scripts to you, and here they are." "It's truly amazing," gasped M. A. Gnate, who refused to take offense at the remark on the quality of his scripts. "Well, let's get to work," suggested "Di" Rector, who had been idle so long that he really felt like taking a few scenes. Ed Itor grabbed the first script in sight, a ten reeler, and giving it his official "O. K.," passed it along to "Di" Rector with instructions to start work without delay

FINIS.

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That really ends our serial and we know our readers must be almost as thankful as we are.

—

It also ends not alone the serial.

—

But also the column.

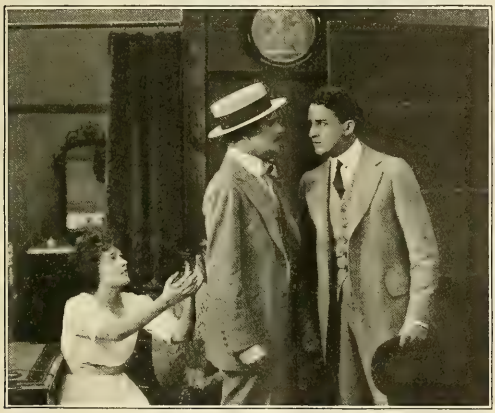
N. G. C.

Some Current Releases Reviewed

"The Blindness of Virtue"

Reviewed by John C. Garrett

"THE Blindness of Virtue" splendidly photographed is the six-reel Essanay picture, to be released on the V. L. S. E. program, July 19. The story is taken from the recent stage success of the same name by Cosmo Hamilton.



Archie tells Winstanley he must marry the girl.

It is one which is well adaptable for screen use and after seeing the picture you wonder why more of the same kind are not produced often.

There is a lesson to be learned from this picture and it is the idea of the producer that those who see the production will not alone get much enjoyment from it, but will profit by the lesson in it. Mothers are sure to realize the folly of letting their young daughters go out into the world absolutely innocent of the secrets of life.

Edna Mayo portrays the part of Effie Pemberton, the young daughter of an English rector, who has not been taught the meaning of life. Bryant Washburn takes the part of Archibald Graham, a somewhat reckless youth, who is misunderstood by his father, and with Thomas McLarnie



The Rev. Pemberton finds Effie in Archie's arms.

as the Rev. Pemberton, these three are ably supported by a cast which has been carefully selected, as shown by the good work they do.

The Hon. Archibald Graham is expelled from college and upon his arrival home is upbraided by his father, who misunderstands him. That same evening Winstanley, a friend of Archie's, who is a dissipated youth, comes to see him and persuades the boy to go out with a couple of chorus girls and make a night of it. Archie finally consents, but early in the evening becoming disgusted at the actions of the party leaves for home. Next morning Archie's father tells him that he has arranged for him to go out into the country and live at an old English vicarage, where the rector, who has previously studied law, will tutor him.

Arrived at the vicarage the boy is warmly welcomed by the old gardener and the rector's wife, Mrs. Pemberton, makes the boy at home, as does Rector Pemberton, who tells him that they are going to be pals. Archie later meets Effie Pemberton, the young daughter, who had not been told of the fundamental principles of life, and soon his existence at the rector's is a very happy one. Winstanley calls upon Archie and meets Mary Ann, a beautiful girl, daughter of a washerwoman in the village, who like Effie is innocent of life. The girl longs for beautiful clothes and is finally persuaded by Winstanley to elope to London with him. Archie learns that the girl has gone with Winstanley and follows them to London, where they are found in a disreputable hotel. Winstanley cannot marry Mary Ann, as he has already been married, so Archie sends her back to her mother.

Mary Ann's mother comes to the rector's and tells him of the disgrace which has befallen her daughter and he realizing that his daughter because of her innocence might fall a victim of temptation, tells her mother that she must explain life and all of its mysteries to the girl at once.

Archie returns from the city early in the morning and Effie rushes into his room clad in her kimona to tell him how glad she is that he has returned. He tries to impress upon her that she must leave the room, but she misunderstands him and tells him that he says he loves her, but acts so strangely and wants to get rid of her. The girl begins to weep and Archie takes her in his arms.

At this moment Effie's father comes into the room and is horrified. He orders the girl to leave the room at once and turning denounces Archie, who swears his innocence of any dishonorable act, and tells the minister that his daughter's eyes should have been opened by some wholesome truths.

Archie heartbroken proposes to leave the house and is intent on committing suicide, but Effie tells of the happenings in his room, clears the boy's name and after she has been told the great truths of life by her mother, the Rev. Pemberton tells Archie that he can marry Effie.

"The Rug Maker's Daughter"

Reviewed by C. S. Walters

MAUD ALLAN, appearing in "The Rug Maker's Daughter," the latest release of the Oliver-Morosco Photoplay Company associated with Bosworth, Inc., is best known as an exponent of classical dances, but she here proves to be a screen star of no little ability. In this picture she is seen as the daughter of a Turkish rug maker, and while she indulges in only a little dancing, it is sufficient to bring out her graceful qualities in that art. Her acting is par excellence, and supported by Forrest Stanley in the leading male role Miss Allan lends a brilliant and distinct charm to a most likeable story.

The artistic staging of the play bespeaks the work of a director, who not only knows how to bring out the strong points of interest in a plot, but is adept at wrapping them up in an environment which carries one into the spirit of the story. Besides Miss Allan as Demetra and Forrest Stanley as Robert Van Buren, Herbert Standing as Halib Bey, Howard Davies as Osman, a rug merchant, Laura Woods Cushing as Barah, duenna to Demetra, Jane Darwell as Robert's mother, and Harrington Gibbs as John Marshall are also prominent in the cast.

The opening scene is in Halib Bey's rug shop. Demetra, the man's daughter, takes a great liking to a certain rug. This is given to her as a dowry, but later Halib Bey, unable to resist Osman's tempting offer, sells it to him. Meanwhile Barah tells Demetra that the rug is missing. She questions her father, only to learn that it has been sold. Demetra visits a fortune teller and is given a card advising

her to marry the possessor of the dower rug so as to insure happiness.

On their way home they are held up by thieves, but the timely arrival of two Americans prevents further trouble. Demetra allows Robert Van Buren to accompany her. Halib Bey orders Robert from the house, but this does not intimidate the American in the least. Ignoring Turkish customs, he calls again to see Demetra and receives the same treatment. But love finds a way which enables Robert and Demetra to meet secretly in the rose garden. Meanwhile, Osman asks to marry Demetra, but she objects because of the loss of the dower rug.

Demetra and Robert progress nicely in their love making until Osman learns of their clandestine meetings and informs Halib Bey. Demetra is brought before her father. Halib Bey then, in the presence of Osman, sets the day of the marriage. The following evening Robert climbs the balcony and meets Demetra, and on leaving he is overpowered by Osman's hirelings. The next morning on regaining consciousness he finds himself a prisoner in Osman's house.

Demetra cannot understand what has become of Robert, but on the night of the wedding she and Barah make their escape and embark to America. Her cousin in New York introduces her to Mrs. Van Buren, who takes her to her home. Osman follows and learns her whereabouts. He calls on her and steals the dower rug which Mrs. Van Buren had purchased. On finding the rug Robert escapes and



The brigand covets Demetra's jewels.

sails for home on being told by Halib Bey that Demetra has become married. Demetra anxious to get the rug receives a note telling where it can be found. She falls into Osman's trap. Van Buren in a passing car recognizes her and starts in pursuit.

Robert and his chauffeur then locate Osman's headquarters, break in the door and rescue Demetra.

"The Fox Woman"

Reviewed by John C. Garrett

THE Mutual Master-Picture, "The Fox Woman," to be released July 15, and featuring Teddy Sampson, Signe Auen and Elmer Clifton, is a very good picture and well presented. The wealth of beautiful scenery which was taken in a famous California Japanese garden, lends much to the atmosphere of the picture, which is splendidly photographed.

Usually the vampires are pictured as brunettes with raving black hair, sensuous red lips and sparkling eyes. The part of "The Fox Woman," the vampire, is taken by Signe Auen, and she portrays the character splendidly. The idea of a blonde leading men on and taking their souls is a new one, but welcome. Little Teddy Sampson, as Jewel, the Japanese wife, is one of the most appealing little actresses on the screen and her characterization of this part is excellent. Elmer Clifton, as Marashida, the deformed artist, has a very difficult role to fill, and to say that he fills it, is saying little for the very good work he does.

Yasakuji, the jinricksha man, gives his only daughter, Jewel, in marriage to Marashida, the crooked Japanese painter. They are very happy together and because the husband has risen above his physical deformity no one ever thinks of him but as gentle and noble of spirit.

At the house of the missionaries, Alice Carroway, called Ali-San lives with her uncle and dabbles in Japanese sculpture. On one of her jinricksha jaunts, she picks up a grotesque image of the Ni-O. She tries to copy it, but is unable to, and asks one of the Japanese converts to find



Jewel is happy with her husband.

her a model. He suggests Marashida, and she is taken to the artist's home.

From the moment Ali-San crosses Marashida's threshold the soul of the deformed artist changes and he becomes like his body, ill-shapen and ugly. Poor little Jewel notices the difference in her husband and pleads with him to love her.

Yasakuji comes to his daughter's home and here sees Marashida posing for the American girl. The old man recognizes in her, instantly, the traits of "The Fox Woman," whose story is known to the Japanese, of how she wrought evil upon men, turning brave warriors into insane beasts and always laughing at her victims. He tells the artist of this, who scoffs at him and continues to pose for Ali-San and more and more becomes like the image of the Ni-O.

One day Ali-San sees Jewel and demands her as a playmate. The little Japanese woman is given to the American girl, who soon tires of her and makes her the servant of everyone in the house.

Yasakuji returns from a trip and goes to see his daughter. Upon his arrival at her home he finds Marashida, who has become a hideous being posing for Ali-San, but Jewel is nowhere to be found. He afterwards learns of her whereabouts and goes to the mission house to see her, but Ali-San only laughs at him and he is put out of the house. Later Yasakuji clambers up the balcony leading into Ali-San's boudoir and here the girl sees his face staring at her over her shoulder in the mirror. Frightened, she rushes out onto the balcony and falls to the ground where she is killed. In his cottage Marashida comes to himself.

Little Jewel puts on her bridal dress and determines



Ali-San asks Marashida to pose for her.

to become the bride of death. She goes to the shrine of her ancestors and is tremblingly holding aloft a dagger, when Marashida rushes up, plucks the blade from her fingers, and she realizes she has come back into his heart.

Lubin's "Road O' Strife"

Reviewed by Florence Enk

"THE Coming of the Kingdom" is the fifteenth and last chapter of Lubin's the "Road O' Strife." This chapter is exceedingly interesting all the way through and one of the tense moments is when Alene is deciding whether she will be a queen or whether she will marry Robert Dane.



Alene and Mrs. Madison.

Gershom, in trying to make Alene decide to marry the ambassador, because he thinks it will make her happy, draws a very pretty picture and we see Alene crowned Queen of Urania, but it is merely a picture and does not appeal to Alene since it does not contemplate Robert Dane in any of its many scenes.

Robert Dane, now sufficiently strong enough to leave the hospital, is tried for the stealing of the silver cup from the court records and confesses. He is fined one thousand dollars or sentenced to six months in the penitentiary. Having no money he needs must serve his term in the penitentiary.

Alene, reading of the decision in the papers and realizing what Dane has done to save her from the gallows, is happy in the thought that soon she will be rich and able to pay the fine. When she informs Madison, the lawyer, of her plans, he sadly informs her that her fortune has been invested in worthless stocks. The only thing of value which she possesses is a large gem and she instructs Madison to dispose of this and with the money obtained through the sale he is to pay the fine and free Dane. Madison, loathe to follow her bidding, sells the gem and Robert Dane, freed, visits the Madison mansion.



Alene makes her decision as to her future.

At about the same time Dane reaches the Madison mansion, Gershom in company with the Hervo-Alesian ambassador arrives. The ambassador seeks an interview with Alene. The ambassador requests that Alene's friends leave the room, but Alene replies that if he cannot speak before her friends he need not speak at all.

His message is from the emperor and is to the effect that if Alene will marry a Hervo-Alesian prince, he, the emperor will make her queen of Urania. And it is here that Gershom visualizes his wonderful story and at the same time breaks the heart of Robert Dane as he realizes the wide gulf forming between him and Alene.

Thinking it is for Alene's happiness, when she asks him, "Robert Dane, do you love me," his reply is "No, I do not love you," and at the same time his heart is breaking. Gershom is very happy at Dane's reply because he is sure that now that Robert does not love Alene, the girl will consent to become the wife of some Hervo-Alesian prince.

Imagine then, his disappointment when Alene, after looking long at Dane, turns to the waiting ambassador and replies, "Your emperor's aid is not needed, for I have already come into my kingdom." Slowly, all those present, except Dane, leave the room and when they are alone Alene slowly and shyly turns to Dane, love for whom has made her sacrifice a throne.

At first Dane is dazed as he cannot believe he hears aright, but when Alene whispers that now she is only a girl a great light comes into his face and he presses her close to his heart and thus ends the "Road O' Strife."

"A Texas Steer"

Reviewed by Florence Enk

"A TEXAS STEER," Selig's next V. L. S. E. offering, will be released July 26. It is a comedy of the highest order directed by Giles R. Warren, who deserves credit for the splendid results obtained.

Tyrone Power as the "Texas steer" is all that could be



Bossy preparing to leave for Washington.

desired and his unconsciously funny ways just make you laugh. When they take him up in an elevator in a Washington hotel he immediately suspects the men of trying to trap him and at the point of a revolver he is let out and it is pretty hard for the hotel clerk to keep a straight face when the "Texas steer" accuses the men of trying to trap him. Grace Darmond as Bossy Brander, daughter of the "Texas steer," or Maverick Brander, as he is known adds a charming daintiness to this high class comedy. Capt. Bright, played by John Charles, is Bossy's sweetheart. Much credit is due Mr. Charles for making this comedy the success it is. Mrs. Tyrone Power as Mrs. Campbell, Bright's sister, Francis Bayless as Mrs. Brander, as well as the rest of the cast deserve mention for their excellent work.

We find Bossy Brander taking leave of her sweetheart, Capt. Bright, who has been ordered to Washington. It is hard for Bossy to part with the man she loves and she tries to persuade her parents to move to Washington, but it is to no avail.

Just about this time the election for a congressman from Texas county comes up. Bright hearing of it suggests Maverick Brander as the right man, being honest and wealthy, hoping that by his election the Branders will move to Washington and he can continue to meet Bossy.

When the plan is broached to Brander he refuses and goes to his mines in Mexico. After his departure his daugh-

ter carries on the campaign. The day of election Brander returns, forgetting it is election day. Before he reaches him he has a breakdown and meeting a man asks him to go to the ranch and secure a horse for him. Instead the entire town turns out and they carry him home on their backs. He has been elected congressman.

They move to Washington and on their first evening both Mrs. Brander and Bossy "dress up," expecting Capt. Bright to take them to dinner, but Capt. Bright, on seeing them, pleads business, and they have to go to dinner alone. And it is no wonder Bright feels ashamed. Bossy comes to the conclusion that her lover is ashamed of them, and after that refuses to see him.

Back in Texas the people hear that Brander favors the railroads, and an investigating committee starts out to see if the rumor is true. Arrived in Washington they cause much confusion and mirth, and Brander, who is having a dinner party, tries to get rid of them. His secretary is given money to get them drunk and this he does. However, when the money is spent they all return to the banquet room and with much yelling and shooting cheer Texas.

Now, it so happens that upstairs sits a man busy with his speech, and unfortunately one of the bullets hits him. Next morning he reports his mishap to the "Texas steer," but not receiving any satisfaction notifies the police, who immediately start out after the Texans. Luckily the Texans have been tipped off to what will become of them and they hastily make their departure via the fire escape. Due to their debauch of the night before they find it necessary to carry large pitchers of water with them, not to mention the iced cloths on their heads.

When Bossy sees the actions of the Texans she appreciates Bright's feelings when they first came to Washington, and asks his forgiveness. Bright is very willing to forgive her and once again Bossy is happy.

"The Honor of the District Attorney"

Reviewed by John C. Garrett

THE two-reel American production to be released July 19 and featuring Vivian Rich, Harry Von Meter and Walter Spencer is full of intensely dramatic happenings. The picture begins with a saloon brawl in which a hanger-on is killed by Ben Morgan, a political boss, and the action keeps up throughout the picture.

The production is splendidly photographed, full of artistic interior settings and has a wealth of outdoor scenes, which cannot be surpassed. The cast is well balanced and all of the players put forth the efforts which are required of them to make this picture a success, as it will be.

On the day John Mortimer takes the office of district attorney, his daughter says to him, "Daddy, I know you will always do right, whatever the cost." A few days later Ben Morgan, a political boss, who has killed a man in a saloon brawl, calls upon Mortimer and tells him that he must get him out of the scrape. The district attorney turns to the telephone, calls police headquarters and upon the arrival of an officer, who is warmly greeted by Morgan, tells him to arrest the man for murder.



The murder in the saloon.

One evening some time later, after seeing his wife and daughter on the train bound for "Granny's" in the mountains, Mortimer sees a young man with a knife in his hand, bending over a prostrate form. He grapples with the supposed murderer, but is knocked down and the fellow escapes.

Up in the mountains there are some engineers, who



The arrest of the district attorney's son-in-law.

after setting a blast, run for safety. Phillip Storey, one of the young engineers, sees a horse running away and its rider, a girl, wildly clinging to the reins. He rushes to the scene in time to save the girl and just as they are leaving the place, which is to be dynamited, the explosion occurs and they are miraculously saved.

After this incident the young fellow becomes a great friend of the girl's and their friendship ripens into love. Storey receives word that he must leave soon and asks Mrs. Mortimer if he and Dora can be married right away. She consents, after wiring Mr. Mortimer, who approves of the marriage, and plans to arrive at the home in the mountains on the day of the wedding.

The wedding day comes and Mr. Mortimer has not arrived and after waiting some time the couple are married and are receiving congratulations from their friends when the bride's father arrives. After congratulating his daughter, he is introduced to his son-in-law and is astounded when he recognizes in him the young man whom he had seen leaning over the prostrate form the day of the murder.

Morgan and his wife leave for home and after wrestling with love for his daughter and his duty, duty finally triumphs and he sends for his son-in-law to come at once.

Upon their arrival Dora's husband is arrested and charged with the murder of one Jean Baptiste. He is dumfounded, but tells his story of how years before Baptiste has stolen a claim that he had staked. Phillip had followed the thief, but to no avail. He had not seen him since until the fatal night when he had come across him in the throes of death. As memory of the theft flashed through his mind he leaned down to search the pockets of the dead man for his papers and then was when Mortimer came upon him.

The district attorney shakes his head in doubt, for no jury would believe the story. Just as the young man is being led away a telegram arrives telling of the execution of the man, who had confessed to the murder of Baptiste. Phillip's innocence is proven and he and Dora fly into each other's arms.

"All for Old Ireland"

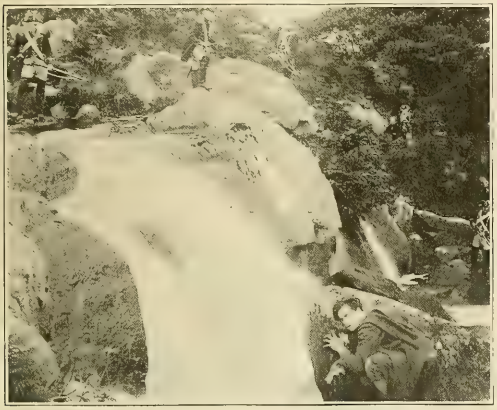
Reviewed by Hugh Hoffman

THIS is a rather belated appearance of a production that was made a year ago. At that time Sidney Olcott, the well-known globe-trotting director, was in the western part of Ireland directing his own company of players. He had not finished this picture, which was his first Irish production, for the 1914 season, before the war broke out. The company got home the best way it could, which was in the steerage of a homeward bound vessel. The few remaining scenes were completed in America.

In the production the scenic beauties and fine photographic quality far outweigh the acting and the story. The latter is somewhat along the lines of the conventional Irish drama. It is a story of patriotism having to do with the revolt of Irish patriots against the oppressor. Aside from the principal parts the characters are all portrayed by real Irish

peasants who had never appeared in pictures or on the stage before. Their work is natural and pleasing.

There is one scene in a public house where a genuine Irish reel is introduced. It is danced by a professional



Pat O'Malley as Myles Murphy, the refugee.

dancer who knows how to dance in the real Irish way. This will give the Irish people who see the picture a few moments of pleasing surprise. Miss Valentine Grant, who plays the lead, joins in the reel and does a very neat bit of dancing. Miss Grant is featured in the production and is very charming and pretty as the heroine.

Photographically this production is exquisite. At first it looked as though it were hardly necessary to send a company to Ireland, because some of the scenes could just as well have been done in America. But as the picture went on the scenes became more charming, so that by the time the second reel was reached there was a good deal of murmuring among the spectators in approbation of the natural beauty in the picture. Even though the story were not exceptionally striking these beautiful Irish scenes would pull it up over the hill. The story is not poor; it is strong but, as stated before, conventional. For the sake of the scenes alone, however, the picture is well worth seeing.

In the acting department Robert Rivers as Fagin, the traitor, is unusually fine. His work is strong enough to stand out above all others in the cast, excepting perhaps Miss Grant,



The informer leads the soldiery to Alene's home.

who in her style of work could not be properly compared to Mr. Rivers.

By way of summary it can be said that Mr. Olcott has made Irish pictures with more dramatic force than this one, but surely none with any greater beauty.

Metro's "The Right of Way"

Reviewed by Thomas C. Kennedy

THE quality and general excellence of "The Right of Way," which was the feature at the Strand theater last week, starring William Faversham, is of a character which makes for an overpowering and lasting appeal. The picture is a five-part adaptation of the book by Sir Gilbert Parker, and was produced for the Metro Program by the B. A. Rolfe Company under the direction of John N. Noble. Although William Faversham is undeniably a great asset to the success of the picture, the story in itself is unusually attractive and accountable for a good deal of the praise due the finished production.

Mr. Faversham's part as the brilliant criminal lawyer who loses his memory and drifts into a small Canadian village where he is shunned as a heretic, affords him a wide scope for the interpretative ability which has made him famous on the legitimate stage. A strong story of general interest and a capable cast form a combination above adverse criticism. "The Right of Way," can without hesitation be lauded as one of the best features of recent releases.

The night scenes, which were actually photographed at night, give a pleasing impression of realism and are far superior in effect to those obtained by the usual method of tinting the film. The atmosphere of a pioneer settlement in the Canadian woods is well suggested and is borne out by the types of the townspeople and the interior furnishings of their homes. Jane Grey, who plays opposite Mr. Faversham, makes Rosalie a charming, demure miss. Ed-



William Faversham as Charlie Steele in "The Fighting Way."

ward Brennan's performance as Joe Portugaise leaves nothing to be desired. Henry Bergman as Trudel, and Harold DeBecker as Billie Wantage are both splendid in rather difficult parts.

Charles Steele's ability as a criminal lawyer commands the respect of his acquaintances, who dislike him because of his foppish, disdainful manner. After securing an acquittal for Joe Portugaise, whom he believes guilty of the murder, Steele orders the woodsman to leave the city. In his characteristic offhand manner, Steele asks Kathleen Wantage to marry him. She accepts.

Five years pass. The lawyer's heavy drinking causes an estrangement between him and his wife. In a brawl in a nearby saloon, Steele is knocked unconscious and thrown into the river, where he is found by Portugaise, who carries the unconscious man to his hut. Steele's mind is a blank as to the past, and he does not regain his memory until a year later. Then he decides to live in the little village under an assumed name, and accepts employment in a tailor's shop. The newcomer to the town is not trusted by the people because he does not attend church.

Steele's friendship for Rosalie, the girl who nursed him when he was ill, changes to love. Rosalie and the priest strive to convert Steele, but their efforts meet with no apparent success. The hatred of the townspeople for the unbeliever becomes serious. The church catches fire. Steele enters the burning building and saves the sacred vessels. This act endears the unbeliever to the people, and they

heartily agree to his proposal that each man give a certain portion of his possessions for the purpose of erecting a new church.

The people give willingly and generously, and to show



Steele's stirring appeal for Joe, his client.

their faith in Steele they entrust the funds to him for safekeeping. A gang of whisky-sellers who have been working in the town learn that Steele has charge of the church funds and attempt to rob him. In a fight with the thieves Steele is mortally wounded. The dying man accepts the teachings of the church, and is baptized by the curé.

"The Diamond From the Sky"

Reviewed by Florence Enk

THE thirteenth episode of the North American serial, "The Diamond from the Sky," "The Man in the Mask," makes the mystery of the diamond even deeper. We now find it at the bottom of the sea in the possession of a huge octopus. Credit must be given the director for the excellent photography and one scene in particular, taken at night, showing the police in search of Luke Lovell, is well worth mentioning.

The episode opens with Luke Lovell on the beach just regaining consciousness. He manages to escape the police, however, and we later find him busy at a forge, endeavoring to forget the awful incident on the water and its fatal result.

Esther and Quabba, together with a street piano, cart, pony and monkey, start out on their search for Arthur Stanley, now known as John Powell, the "Golden Man." Before starting Esther visits Hagar and while she is there Mrs. Ranholph and Blair call on Hagar and Mrs. Randolph asks Esther to make her home with her again and Esther consents.

A bootblack makes himself busy between the sanitarium, the Randolph mansion and Blake's office. When Blake learns that Esther and Blair are in town he sends $1,000



Quabba is run down by a street car.

to her via the bootblack and Esther is happy because she knows this will assist Quabba in his search for Arthur.

At a signal from the young mistress Quabba sends Clarence, the monkey, up the wistaria to the window of Esther. When the monkey again lights on the ground he has a note from Esther enclosing half of the money and giving Quabba instructions to go to Los Angeles to find Arthur.

On his way to his lodgings, Quabba is hurt by a trolley car and Blair having followed him and believing that through him he might set a trap to search Esther and find out if she is in possession of the documents, listens very carefully when Quabba gives the taxi driver the address of his lodgings and Blair then scribbles a note, purporting to be written at the request of Quabba, asking that Esther come to Quabba's lodgings as he had been hurt.

Blair, seeking a messenger, sees the bootblack and gives him the message, asking him to deliver it to Esther. The bootblack very obediently takes it to Blake first. Blake, suspicious, disguises himself as a bootblack, delivers the message to Esther himself and then follows her.

Meanwhile Blair has gone to Quabba's lodgings and by bribing the landlady gains entrance to the room where Quabba lies weak from his accident. Blair, masked, gags and binds Quabba and then starts a search for the papers. In the midst of his search he hears Esther's footsteps and admits her.

Blair then tries to search Esther, but before he can overpower his victim a big bootblack who is none other than Tom Blake, enters, and then he and Blair have a hard hand to hand battle and with the assistance of Quabba,



Detective Blake delivers the note to Esther.

whom Esther has released, Blair is thrown over a bannister, taking a good part of it with him. By the time the struggle is over the house is very much minus plaster and railings on the stairway.

Esther, Quabba and Blake escape without Blake's deception being discovered, and the "Diamond from the Sky" lies at the bottom of the sea, entangled in the tentacles of an octopus.

Pathe's "The Conspirators"

Reviewed by Neil G. Caward

ACTION of an exciting kind, thrills that will really make an audience sit up and take notice and unusual situations that are far from the beaten track of film thrillers all tend to make the fifth episode in Pathe's exciting serial "The Romance of Elaine" one of the most interesting of the entire series.

In addition to the thrill and mystery element, episode five also contains a return of the society atmosphere, since one of the striking events in the first reel of this episode is a lawn fete given by Elaine Dodge at her country home and which gives lavish opportunities for scenes of social grandeur.

As the story opens Lieutenant Woodward, stationed at Fort Dale along the Atlantic Coast, meets with Professor Arnold, a former acquaintance, and soon afterwards receives an invitation from Elaine Dodge to visit her country home where a lawn fete is to be staged the same afternoon. He hastily writes a note accepting the invitation and promising to bring with him his friend, Professor Arnold.

Del Mar, the foreign agent, is another of the invited guests and his actions are so suspicious during the social affair that Professor Arnold resolves to watch him closely. While at the lawn party, Del Mar receives from one of the servants a folded note, which after reading it is tossed aside

and later is picked up by Elaine's Aunt Josephine, who finds it bears a drawing showing the sea with the sun rising on the horizon. Much mystified, Aunt Josephine gives the paper to Elaine, who after studying it carefully decides that something important is to happen along the sea-coast at sunrise the next morning.

During the night, Professor Arnold, who is much concerned over Del Mar's queer actions, invades the apartment of the latter and is there surprised by Del Mar, who suddenly emerges from a secret panel in the wall and fires his revolver at the intruder. Arnold, however, escapes uninjured.

The next morning Elaine arises at an early hour to see what may transpire, and upon visiting the seashore climbs aboard a vessel alongside the dock, and later is taken captive by the men aboard the boat, who are in Del Mar's employ, and imprisoned in one of the cabins.

Jameson, who had gone fishing that morning, hears Elaine's cries for help, and at once communicates with an aviator friend of his stationed at the United States fort in that vicinity and begs his assistance in rescuing Elaine from the ship. After the vessel has proceeded to sea, Del Mar and his associates attempt to grapple the Atlantic cable and to cut it, but their operations are discovered by Professor Arnold and Lieutenant Woodward who are riding along the lofty promontory that forms the coast at this point, and at Woodward's command the two field guns are wheeled into action and a shot is fired at the vessel which demolishes the cabin in which Elaine is imprisoned.

Thoroughly frightened, Del Mar drops the cable overboard without cutting it, and hastens to shelter himself. Elaine escapes from the battered doorway of the stateroom, leaps overboard and is later picked up by Jameson and his friend, who have lighted on the surface of the sea in their hydroaeroplane, and as the film closes she is about to be returned to shore as a passenger in the airship.

"On Dangerous Paths"

Reviewed by Thomas C. Kennedy

A PART which is admirably suited to the engaging unaffectedness of Viola Dana is afforded her in "On Dangerous Paths," the four-reel Edison release of July 23. Miss Dana's pleasing impersonation of Eleanor Thurston, the simple though self-willed little country girl, goes far toward making the picture thoroughly entertaining and pleasing.

The theme is that of the carefully reared country girl whose conscientious desire to earn her own living takes her to the city, where in her inocence she is brought dangerously close to one of its many pitfalls. Her country sweetheart makes his appearance in time to rescue her.



A scene from Edison's "On Dangerous Paths."

Entirely satisfactory work is done by Robert Conness as Dr. Sinclair, and Pat O'Malley as Roger Sterret, who are in main support of the lead. Others in the cast are Margaret Prussing as Joan Thurston; Helen Strickland as Mrs. Thurston; William West as Reverend Mr. Thurston, and Johnny Walker as Harry Mills. John H. Collins directed the production.

Roger Sterret asks Eleanor Thurston, a minister's daughter, to marry him, but the girl refuses because she feels that she is too young to marry. Her father's income being insufficient to support his family, Eleanor pleads with



The girl learns the true character of the interne.

him to allow her to go to the city and earn her own living. The Reverend Mr. Thurston finally consents, and greatly against Roger's wishes, Eleanor leaves for the city.

Through the influence of her uncle the girl enters a hospital to become a trained nurse. Dr. Sinclair, a handsome young interne at the hospital, and the hero of many conquests, wins Eleanor's confidence and makes love to her. The girl believes Sinclair's intentions to be good, and does not attempt to discourage his well-mannered advances.

Roger, realizing the many pitfalls of the city, persuades his father to transfer him to the New York office so that he may be near his sweetheart. He spends his first night in the city in celebration, and the next morning Sinclair finds him on a doorstep in a rather hilarious condition. To save him from arrest the doctor takes him to the hospital, where he wakes up to find Eleanor peering down at him. Later Roger returns and repeats his proposal to the girl, but she again refuses him.

Returning from the hospital to his hotel he meets a woman of the streets and accompanies her to a cafe. While there he sees Eleanor enter with Sinclair, who requests a private dining room. Roger sends the waiter in with a note requesting the doctor to see him for a moment. The note's clever wording fools Sinclair and he leaves Eleanor to speak with its sender. The honesty of Roger's appeal brings the doctor's consent to leave the hotel, and he leaves without speaking to the girl.

Eleanor, reluctant to believe Roger's assertion that Sinclair's attentions to her were not sincere, is convinced when she sees him leaving the cafe with the "woman." She then willingly consents to marry Roger and return to Sterrettstown.

Vitagraph's "The Goddess"

Reviewed by Charles R. Condon

AS "The Goddess," Vitagraph's continued photoplay in chapters, advances, the humorous element of the story, which, until now, has been strongly emphasized, gradually yields its position of prominence to stirring drama. The plot at first resembled a narrative based only upon Celestia's experiences, but it has now developed to the point of embracing three or four different issues all of which are of vital interest.

In bringing about this result Gouverneur Morris and his collaborator, Charles W. Goddard, have cleverly avoided spreading the story to the detriment of its unity. One's interest, while not absorbed in any one thread of the story, is influenced by the consistent action and thrilling realism of the scenes to feel the seriousness of the object towards which the several factors of the plot are gradually working. Direction, patient, comprehensive, and masterful, is evident in every scene. And for this Ralph W. Ince is to be credited.

The principals of the cast, Anita Stewart as Celestia, Earle Williams as Tommy Barclay, and Paul Scardon as Stilleter,

remain the same. Frank Currier as Gordon Barclay and Thomas Brooke as Senator Amos Blackstone have played important, though sometimes absent, parts since the beginning of the serial, and Mary Anderson and William Dangman stepped into early prominence as Nellie and Freddy the Ferret. The last few chapters have afforded Ned Finley as Gunsdorf and Eulalie Jensen as his wife some excellent opportunities for distinctive work, and they have not overlooked them. Chapters eight and nine were marked by Edward Elkas' splendid impersonation of the miserly coal baron, Silas Kehr, but chapter ten transpires without his villainous presence.

Chapter nine opens with Celestia's and Freddy's entrance into the ballroom of the Blackstone mansion. Mary invited the goddess to the gathering in a spirit of jealous revenge, but this is further aroused rather than gratified by the cordial manner in which Celestia is received by the men. She soothes her anger by telling herself that the men's admiration is due to the other girl's style of dress, but reversing the circumstances fails to bring about any change. Evening dress seems as becoming on Celestia as do her angelic garments.

Meanwhile, the striking miners at Bitumen, agitated by Gunsdorf and others, decide to charge their non-union successors. Silas Kehr, the coal baron, notified of the decision by one of his spies, is highly elated, as a lawless attack is exactly the opportunity for firing upon the men that he wishes. But the slaughter, for it would amount to that, is prevented by Tommy Barclay, who points out the danger of such a procedure, and begs the men to wait and let events shape themselves for a time.

The beginning of the tenth chapter reveals Mrs. Gunsdorf's infatuation for Tommy. The latter receives a telegram from his father, requesting him to return home. The miner's wife's advances decide Tommy's course for him, and he prepares to leave. Mrs. Gunsdorf locks the door and, in his struggle with her to recover the key, Tommy is surprised by the woman's husband accompanied by two of his fellow-strikers. Mrs. Gunsdorf openly accuses Tommy of attacking her, and points to the telegram as conclusive evidence that he is a spy. The young man is taken out in the street, where a mob gathers quickly.

Professor Stilleter confides to Blackstone and Barclay that he wishes to marry Celestia, but they warn him to give up the idea, and instruct him to take the goddess to Bitumen to quiet the unrest among the miners. They arrive just in time to interfere in Tommy's behalf. Celestia confronts Mrs. Gunsdorf and asks her to repeat her accusation. But instead the woman breaks down and confesses. Tommy begins to thank Celestia when Stilleter, who still has the girl under his hypnotic influence, interrupts and leads her away.

World's "The Cub"

Reviewed by Thomas C. Kennedy

WILLIAM A. BRADY'S former stage success, "The Cub," a comedy-drama written by Thompson Buchanan, has been picturized by the World Film Company in five parts, and features Martha Hedman. Quick, purposeful action marks the story which combines many unusual and thoroughly enjoyable comedy situations with strong dramatic moments. The plot is laid in the Kentucky mountains, and concerns a cub reporter who is sent by his newspaper to report the feud between the Renlows and the Whites.

Martha Hedman is seen as Alice Renlow, the pretty mountain girl with whom the Cub falls in love, and she invests the part with the personality which characterized her appearances on the legitimate stage. John Hines is ever active and always interesting as Steve Oldham, the title role which was created by Douglas Fairbanks in the stage production. The efficient supporting cast consists of Robert Cummings as Captain White; Dorothy Farnum as Peggy White; Jessie Lewis as Becky King; and Bert Starkey as Stark White.

The production is excellently handled, the out-door locations are beautiful, and the atmosphere of the mountains in which law is an unknown factor is suggested by the types and action as well as the rugged scenery. The scene showing the complete demolition of the house in the efforts of the Whites to capture the reporter instils in one a deep respect for the mountaineers' determination.

A trifling incident starts a feud between the Whites and the Renlows. News of this trouble reaches the city, and the editor of the *Gazette* sends Steve Oldham to the mountains to cover the feud for the paper. The first question put to Oldham when he arrives at the hotel is, "Are you a White or a Renlow?" to which the cub replies that he is neutral. Oldham and Alice Renlow are attracted to each other and soon become friends.

The feudists agree to bury the hatchet for the evening on which a dance is held. At the dance Oldham enters the good graces of the Renlows when he subscribes twenty dollars to the benefit fund. As a reward for this burst of generosity, he is shown the refreshments, which consist



Steve arrives at the mountaineer's home.

of two pails of punch, one for the boys and one for the girls. After partaking of a few draughts of the punch, Oldham, in a moment of gaiety, kisses Peggy White, who thereupon believes herself betrothed to the reporter.

When the cub learns that the Whites expect him to marry Peggy he takes to his heels. But the Whites are in dead earnest, and pursue and capture the fugitive. He is held a prisoner in an old house, and sentenced to be shot at sunrise. Alice Renlow pleads with Tilden, who is in love with her, to allow Oldham to escape, and he consents to grant her request on one condition—that the reporter leave the country immediately, and alone.

Alice explains to her friend the conditions under which he may escape, but Oldham refuses to leave without her, and, when she confesses that she loves him, he determines to fight



A meeting between the Whites and the Renlows.

to the finish. Aided by Alice's father, Oldham succeeds in holding his ground until the house is torn down. The arrival of a troop of cavalry saves the cub and the Renlows. Oldham and Alice, now free, prepare for their marriage.

"The Garden of Lies"

Reviewed by John C. Garrett

"THE Garden of Lies," the second Broadway Universal feature production, in five reels, featuring Jane Cowl and William Russell, supported by an all-star cast, is to be released on July 17.

This story scenarioized from the novel by Justus Miles Forman of the same name is one with which many of us are familiar. The photography is very good and many beau-

tiful scenes are shown throughout the production. Jane Cowl, who is a well known star of the legitimate stage, takes the part of Princess Eleanor, a beautiful young woman, who on the day of her marriage is injured in an accident and



Mallory struggles with the intruder.

loses her memory. The part calls for some very thorough acting and Miss Cowl portrays the character splendidly. William Russell as one Dennis Mallory, who is in love with the princess and in order to restore her mind poses as her husband, plays his part exceptionally well.

As the story opens we see Princess Eleanor Novodna wandering about the beautiful gardens of her cousin, Jessica Mannering. The princess had but recently been married and on her wedding day she and her husband had met with an automobile accident, which left the American girl out of her mind. Her husband is gone and she does not even remember what he looks like, but continually calls for him.

Baron Von Alderz and Dr. MacKenzie are trying to find some way to cure the girl. Dr. MacKenzie decides that there is but one way to restore her reason and that is to have a man play the part of her husband. He and Von Alderz search for someone to enact this role and they meet Dennis Mallory, a lover of adventure. They tell him how just after the accident Baron Von Steinbeck, prime minister of Novodna, had come upon the scene and ordered the prince to return to his country at once. The prince had left his wife and had not been heard from since. Mallory consents to play the part of the prince and upon being presented to Princess Eleanor he falls in love with her immediately and she returns his love, telling him that he is so American like and that she is happy to have him for a husband.

The real prince returns unexpectedly and finds his wife



Jane Cowl in "The Garden of Lies."

in the arms of Mallory. He fights a duel with the American in which Mallory bests the prince. The prince then goes to his wife, who has regained her reason, and tells her that he is her true husband and that Mallory is but an impostor. At the same time he shows her an order from Baron Von Steinbeck which orders him to either leave his morganatic wife or give up being ruler of Novodna.

Eleanor is heartbroken over Mallory's deceiving her and even when Dr. MacKenzie explains to the princess that the American had consented to play the role only to bring back her memory she refuses to be reconciled to him and sends him away when he calls.

Baron Von Steinbeck abducts the princess and Mallory seeing the abduction follows them to an old castle where after breaking in he is confronted by an armed guard and sees Eleanor locked behind iron bars. There is a pistol battle during which Von Steinbeck kills the prince, who came upon the scene just after Mallory had entered and also injures the American.

The princess is freed and sometime later she goes to see Mallory, who is hovering between life and death, and as the princess kneels beside the American's bedside and calls his name he smiles in response and the picture fades out with the couple in each other's arms.

MARION FAIRFAX WILL WRITE LASKY FEATURES SCENARIOS

In keeping with the policy of building up its photodramatic scenario department to the highest possible grade of efficiency, the Lasky Feature Play Company has entered into a contract with Miss Marion Fairfax, the famous New York dramatist who will leave for the studios in Hollywood this week.

The scenario department of the Lasky Feature Play Company is completely in charge of William C. De Mille, known to fame as the author of such successful plays as "The Warrens of Virginia" and "The Woman," who is now making even a greater reputation as an expert in the preparation of photodramatic themes for production. Mr. De Mille already has the assistance of Miss Margaret Turnbull, who is widely known both as a dramatist of success and Hector Turnbull, until recently dramatic editor of the New York *Tribune*.

Marion Fairfax, who now joins the Lasky scenario staff, began her career as an actress and attained considerable note on the stage. Within recent years she has written a couple of successful plays and also narratives of importance. Her first play "The Builders," was produced at the Astor theater in New York in 1907. This was followed by "The Chaperone," in which Maxine Elliott starred at the theater which bears her name. In 1912 Miss Fairfax's play, "The Talker," had a highly successful run in New York at the Harris theater.

PATHE RELEASES SARDOU'S "PRO PATRIA" IN SIX PARTS

Pathe will release in the week of July 26 a superb six-part colored feature, "Pro Patria," written by Victorian Sardou, and based upon the famous "Patrie" of that great French dramatist. This great picture features Henri Kraus, who played Jean Valjean in "Les Miserables," the most eminent actor of France, and is especially timely, dealing as it does with that time in the sixteenth century when Flanders, the modern Belgium, was overrun with Spanish armies of conquest, and when superhuman efforts were made by the despairing Flemish to rid themselves of their oppressors.

"Pro Patria" is magnificently put on and was staged in Louvain, since to meet with such a tragic fate. The old world buildings, now marred and ruined beyond redemption by German shells, are used as backgrounds. The acting is truly great, and the whole picture grips from start to finish.

FLORENCE CRAWFORD

Suppose you had been playing leading parts in western plays where you were called upon to do trick riding, clever swimming stunts and all those different essentials in the career of the motion picture heroine of the Far West. Suddenly, with almost no notice, you were whisked into another atmosphere and called upon to play society parts with up-to-the-minute gowns instead of divided skirt riding habits? What would you do? This is what happened recently to Florence Crawford, who was leading lady with the Majestic-Reliance Company on the coast. Playing opposite Arthur Mackley, she was sometimes his brave daughter, or his young wife, or the girl in whom he was most interested. Horseback riding seemed the most natural thing in the world. One day, in an idle moment (and there are not many in picture work!) she wished for society parts! An opportunity to come East with the Imp-Universal presented itself at almost the same time and the two have worked out into society parts with a vengeance. What did she do? Hunted up the best shops as soon as she arrived and "blew in" a lot of money for the latest things in clothes. In "Copper," her first Universal picture (released July 9) she played her first "real lady" in more than two years. Yes; they have real ladies in western dramas but not "up-to-the-minute" dresses—they are not essential. Miss Crawford is petite and dark with deep expressive eyes.



Florence Crawford.

LUBIN'S ENORMOUS NEW STUDIO READY TO PRODUCE FEATURES

The enormous new Lubin studio at 17th street and Glenwood avenue, Philadelphia, is practically ready for occupancy, and forms the third in a link of studio buildings unequalled in the motion picture world. The new studio is within a short distance of the main Lubin headquarters at 20th street and Indiana avenue, and is a model of its kind. The building, which is 75 feet wide and 300 feet long, has four floors, with an area of 50 thousand square feet. There are four complete studios, any one of which is capable of staging the largest indoor production; the top floor has a huge glass dome, needing no artificial light.

The Lubin producing equipment now consists of two immense plants in Philadelphia and an even larger one at Betzwood, Pa., with additional studios at Los Angeles, Cal., Phoenix, Ariz., Jacksonville, Fla., Brooklyn, N. Y., Atlantic City, N. J., and Newport, R. I. The new studio will be used exclusively for the feature photoplays, of which the Lubin Company will make a specialty.

LENORE ULRICH IN "KILMENY," THE NEXT MOROSCO RELEASE

In its next release, the Oliver Morosco Photoplay Company presents for the first time in motion pictures, Lenore Ulrich, the popular Morosco star, whose success in the title role of "The Bird of Paradise" for the past two years has made her a big favorite among patrons of the theatrical stage.

Miss Ulrich, although one of the youngest stars in the profession, has had a remarkable success since the inception of her career, and, as in the case of Peggy O'Neill, is one of Oliver Morosco's "finds." Her rise to leading lady was rapid, and in two years she appeared in eighty-six roles, playing important parts in such productions as "Twelfth Night," "The Virginians," "The Deep Purple," "Get Rich Quick Wallingford," "The Chorus Lady" and many other big successes.

The initial motion picture subject selected for Miss Ulrich is "Kilmeny," a charming comedy drama founded on one of the great kidnapping mysteries of fashionable England. The title role of this production is particularly adapted to the particular style of this clever actress and shows her off to best advantage in a character that allows her versatility wide play. The many admirers of Miss Ulrich will immediately recognize with what foresight the producers have selected her first motion picture vehicle, and, according to reports from the Coast, the splendid screen qualities of this pretty star, as evidenced in "Kilmeny," will soon place her among the foremost motion picture favorites in this country.

LUBIN BANISHES "SCENARIO"

In recognition of the development of the motion picture manuscript from a brief and sketchy suggestion into an elaborate and carefully constructed dramatic composition which, as far as the work of the Lubin staff writers is concerned, is far more comprehensive and specific than the usual speaking-stage manuscript, the Lubin Company has formally banished the derogatory term "scenario," the proper definition of which is merely "a brief dramatic outline," and established in its stead the expressive and now generally accepted word "photoplay."

Henceforth Mr. Lawrence S. McCloskey is "Editor of Photoplays" and the members of his department are "photoplaywrights" by designation and in fact.

LOCATIONS A GREAT ASSET

George DeCarlton who assisted Edgar Lewis in practically all his wonderfully successful productions of "Captain Swift," "The Thief," "Samson," "The Gilded Fool" and "The Plunderer," is said by Mr. Lewis to be one of the best men in the country on finding the proper locations for picture purposes and a great deal of credit must be given him for the remarkable scenes he has discovered and especially in regard to "The Plunderer," where the locations were such as to cause considerable favorable comment from the newspaper critics.

THE "MOVIE INN"

The "Movie Inn" restaurant and cafe at 17 North Wabash avenue, Chicago, had its formal opening on Wednesday, July 14. Its patrons say that this is a real place for a "reel" good time. Abe J. Balaban, well known in Chicago, is director of the new cafe.

CINEMATOGRAPHIC QUERIES

I come to you because it seems
Confusion does obtain
On certain points, that will, perhaps,
Come under your domain.

Now if—for instance—all the film
Is finished up as planned,
Why is it though the picture's good
The film is always *canned?*

I spoke to a photographer
And made a straight appeal,
He couldn't tell—said he, "My brain
Is always in a *reel.*"

And then I asked a printer
Thinking he might hit the mark,
Said he "Don't worry, for these things
Develop in the dark."

Another point—Directors say "I think
I'll shoot from here."
(For many such disastrous things
Occur when you're not near.)

And as result the light it *killed*
Exactly as you feared,
Now if it comes to court, will you
Just see the stage is *cleared?*

Or would you if the film were blamed
(For troubles never cease)
Just hand the other over and
Secure the film's *release?*

These things have puzzled me—Why do
Photographers in haste
Get so upset at me and say
They'll *cut me at the waist?*

And when you're asked if you will raise
A salary or so,
Does your answer in the *negative*
Mean *positively* "no"?

—Jeanie MacPherson, *literary staff Jesse L. Lasky Feature Play Company.*

METRO PROGRAM FOR CHICAGO'S BEAUTIFUL STUDEBAKER THEATER

After an exhaustive search and a thorough investigation of the possibilities of various producing companies and programs, Messrs. Jones, Linick and Schaeffer of Chicago, Ill., controlling a large chain of theaters throughout the West contracted this week with the Metro Pictures Corporation through the Chicago exchange for the entire Metro output for all their houses in the loop district.

The magnificent Studebaker Theater, the foremost house in the windy city playing motion pictures, will begin Metro Program with the production of "The Right of Way," July 19, and will play each release an entire week at admission prices ranging from fifteen to fifty cents.

"GET-RICH-QUICK WALLINGFORD" IN COMING PATHE SERIES

L. D. & T. W. Wharton, the Pathe producers, make an announcement of unusual interest. They will put into pictures for Pathe the "Get-Rich-Quick-Wallingford" stories of George Randolph Chester, which are now running in the *Cosmopolitan Magazine,* and have been a big feature in the success of that enterprising magazine. The creation of "Get-Rich-Quick-Wallingford" made the fame of Mr. Chester. The big promoter of shady financial schemes is so peculiarly American, his character is so well drawn and his adventures so startlingly original and humorous, that the serial should make wonderfully attractive pictures. The rights to produce them were obtained from William Randolph Hearst, himself.

The Whartons have engaged for their cast several of the best known players of the stage today. Max Figman will do "Black Daw," Frederi de Belleville will play "Wallingford," and Lolita Robertson will have the feminine lead.

MARIE TEMPEST WELL SUPPORTED IN "MRS. PLUM'S PUDDING"

Marie Tempest, supported by Lee Moran, Eddie Lyons, W. Graham Brown and Billie Rhodes, featured in the production of a four-reel comedy, "Mrs. Plum's Pudding," written and directed by Al. E. Christie, of Nestor comedy fame. Let some one with a wild, untamed imagination name a cast of characters which he thinks might excel, or even equal, the above. That the picture will be a success goes without saying, for Marie Tempest has made a success of everything in the way of comedy she has ever taken hold of. First it was the opera comique. Then it was spoken comedy. Now it is the comedy of the pantomime variety put over without words before the eye of the camera. Success has always dogged her footsteps and it is from past performances that we have to make prophecies.

DONALD BRAIN WITH LASKY

Noted as one of the leading romantic players on the American stage, Donald Brian has left New York to join the coterie of noted stars at Hollywood, California, and to appear before the cameras in the Jesse L. Lasky Feature Play Company's studio. Mr. Brian is one of the musical comedy stars of the Frohman office. He was the original Prince Donilo in "The Merry Widow." On the completion of the picturization of Harold MacGrath's novel, "The Voice in the Fog," he will return to New York to resume in the Knickerbocker theater his second season as the star with Miss Julia Sanderson and Joseph Cawthorne in "The Girl from Utah."

RELEASE CHANGED BY V. L. S. E.

The Selig Company announce through the V-L-S-E that they have withdrawn their forthcoming five-part feature "Whom the Gods Would Destroy," and have substituted Charles Hoyt's "A Black Sheep," featuring Otis Harlan, Grace Darmond and Rita Gould, for release October 18th. This action was taken to avoid any possible confusion that might result through the fact that the Lubin Company have released a three-part feature entitled "Whom the Gods Would Destroy."

KO-KO FILM COMPANY'S FIRST

The Ko-Ko Film Company of New York City has released its first production. The scenario was written by Paul Arlington and features Pincus Rainbow, a very promising young comedian. The name of the picture is "The Bogus Earl," and others in the cast besides Pincus Rainbow are George P. Murphy, James T. Duffy and Mercedes Lorenz. Joe Emerson and Marie Richmond, former leading woman with Sam Bernard.

News of the Week as Shown in Films



Liberty Bell starts for the Panama Fair. Copyright, 1915, by the Hearst-Selig News Pictorial.



U. S. S. Wyoming passing under Brooklyn Bridge. Copyright, 1915, by Universal Animated Weekly.



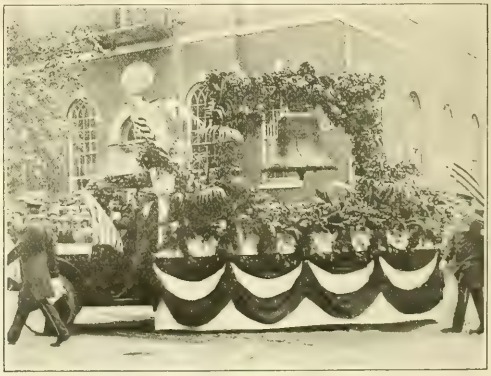
Cornell beats Leland Standford University in rowing championship race. Copyright, 1915, Universal Animated Weekly.



Firearms taken from prisoners in Chicago police stations thrown into the lake. Copyright, 1915, by the Hearst-Selig News Pictorial.



Heavy storm leaves toll of death in Cincinnati. Copyright, 1915, Hearst-Selig News Pictorial.



Observation train at Cornell race, Copyright, 1915, Universal Animated Weekly.

Brevities of the Business

Sam Spedon, arrayed in all the splendor of Broadway's newest conception of what one should wear who travels beyond the Hudson river, blew into MOTOGRAPHY'S sanctum last week and was made the victim of inquisition. From him we learned that those of us who are familiar with the progress of the motion picture industry will readily see that the growth of the advertising end of the business has not advanced or kept pace with it. There are many reasons why it has not. Primarily, producers were so interested in getting into shape the many essentials which go to make up pictures and reach the highest art that they overlooked a great many factors. The varying tastes of the public and the critical demands of the motion picture admirers kept them so busy that they had little time to give full attention to all its branches. They did not give the attention to what is now one of the most important parts of the industry. Advertising was not taken seriously. The producers were not advertising men; did not have time to understand it. It was thought that if a youngster could write a little he would make good and he was called a publicity man. But all this is now a thing of the past.



Publicity men, so-called, were looked upon as necessary evils, and what little they could do was done in a perfunctory or desultory manner. During their spare time they were often obliged or called upon to do a great many things to hold their positions and make themselves useful. Naturally they lost their identity and at the same time their cunning. Almost any kind of a picture was acceptable in the beginning and it was not necessary to advertise. At that time advertising was not associated with motion pictures. Mr. Spedon called it popularizing and that word struck home. But necessarily when one does not exercise a function and becomes interested in a multiplicity of duties he lost his skill and became dormant. Today it is different. New manufacturers have come into the field with a well formulated advertising campaign. This was evident two years ago.

Advertising is comparatively new to the motion picture industry, but not to the commercial world. Men with money and brains are lying awake nights trying to put something over on their competitors. In the midst of all the progress and activities we must not forget that the publicity man has done his best to keep things going and with very little encouragement.

To get more directly at what we want to say, let us call attention to the Vitagraph Company of America. Six years ago and for four and one-half years every bit of publicity was done by one man and a stenographer, and it was not so "worse." if the privilege be allowed to throw a bouquet at the publicity man. When you enter this particular publicity department you will find a thoroughly organized and well equipped department where you can place your hands upon anything necessary to carry out your ideas and put them into effect. To repeat, up to a few years ago the publicity man was a regular pooh-bah and did not recognize his distinctive position or his own identity. He was confined within a cocoon of restriction and reincarnated, he now has a chance to burst forth a free agent to spread his wings and show his colors. The publicity man built up and systematized a department that others enjoy the fruits thereof.

Publicity is now looked upon as a part of the business. The press agent and even the newspaper man is considered a part of it; the ad-writer is a specialist and he too is taken into account. A real publicity man like S. M. Spedon is a power; he is an organizer and manager and can jump into any position in the department and fill up the gap and keep things going. He has confidence in himself and others. He has a broad and comprehensive grasp of the business as a whole and knows what he is doing. In the survival of the fittest he alone remains of all the pioneer advertising men in the business. He is still one of the boys, and never grows old. He always comes back with his ready retort, "You will never live to be as young a man as I."

COAST NEWS

BY "CAPTAIN" JACK POLAND

With the big exhibitors' convention making ready in San Francisco, which will be attended by many notables in the film life of the west, including manufacturers, directors, stars and newspaper men affiliated with the industry; the Grand Lodge convention of Elks, and several minor meetings of note, the people of the motion picture industry are very busy indeed.

At the Universal West Coast studios President Carl Laemmle and his official aides are preparing a number of special features of entertainment for the next two weeks. One day has been set aside as Elks' day. On this occasion delegates and their ladies will be pictured in Universal films with several representative companies. The following week the Universal will give a big barbecue lunch to the visiting exhibitors, Mr. Laemmle going personally to San Francisco to extend an invitation to the visitors to come to the new $1,000,000 film city.

W. N. Selig will have a big Elk day at the Selig Zoo, during which he will present a baby elk to the organization on condition that it be kept at the zoo free of cost until it reaches maturity. A special celebration is planned for the event. In the evening there will be dancing and the zoo will be resplendent in Elk colors and raiments.

Los Angeles will be turned over to the exhibitors, they will be wined and dined, feted and automobile ridden, and shown how the moving pictures are made to their hearts' content. They will meet personally many of the screen players they know so well on the leading programs and will get a better idea as the most profitable class of pictures for their own local use.

The exhibitors will have a novel stunt pulled off for them at Inceville. Thomas H. Ince has secured the keys to the nearby beach cities, Santa Monica and Ocean Park, two of the most notable and picturesque resorts of the coast, and he plans to give the theater men a night and day at Inceville and the beaches, and will head a special delegation who leave for San Francisco to attend the convention, and in the names of the mayors of the two cities invite the exhibitors to take over the cities for the occasion.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
Biograph Co	52	62
General Film Corp. *pref.*	44	49
Majestic Film Mfg. Co.	140	168
Mutual Film Corp. *pref.*	52	57
Mutual Film Corp. *com.*	58	63
North American Film Corp. *pref.*	50	60
North American Film Corp. *com.*	50	57
New York Motion Picture Corp.	75	81
Reliance Motion Picture Corp. *com.*	...	29
Thanhouser Film Corp.	1½	3⅝
Universal Film Manfg. Co.	135	....
World Film Corp.	3⅞	4⅛

Mutual Film Corporation—The market was decidedly stronger during the past week and it would appear as if the pendulum had swung to its limit in one direction. Stock advanced sharply from 55 bid to 58, and offerings are very scarce even at 63.

Thanhouser Film Corporation—As the old bid price—on a capitalization of $400,000—was about $80.00 per share, or $320,000 for the entire capital stock, and no additional property value was added when the capitalization was increased to $1,000,000 and the par value of the shares reduced to $5.00—using the same value of the entire capital ($320,000) and as there are 200,000 shares, an equivalent of the old bid price would be exactly $1.60. In other words—if the actual value of the old capitalization represented at $80.00 per share equalled $320,000, since no new asset values have been added and the amount of issued capital stock has been multiplied by 2½, the present stockholders by selling at $1.60 per share would get as much as was bid for shares several months ago.

For the motion picture exhibitors Mr. Selig plans even more elaborate entertainment features, the program for which will be entirely new and original and of such a nature as to attract and interest the most exacting exhibitor.

David W. Griffith of the Griffith-Reliance-Majestic studios, Fred J. Balshofer of the Quality-Metro studios, Jesse L. Lasky of the Lasky organization, Los Angeles, and S. S. Hutchinson of the American Films, Santa Barbara, will participate in the big exhibitors' convention events at San Francisco and will be active factors in the Los Angeles entertainment features. Mr. Hutchinson plans to have a Santa Barbara day and invite the visitors to see the millionaire's city and the American studios.

The citizens and commercial bodies of Los Angeles are planning to entertain the exhibitors in royal style, special committees have been formed, all headed by motion picture men and representatives of the trade journals covering this field, representatives of chambers of commerce, railroads and others, and nothing will be overlooked that might add to the pleasure, enjoyment and information of the many exhibitors expected.

Such conventions and personal meetings between exhibitors, actors, producers and manufacturers are most valuable. They learn to know each other, feelings of confidence are established and better relations result. The men who make, produce and show the pictures really get together on more intimate footings.

Extensive preparations are being made at the Universal studios for the filmization of the big play "Business Is Business," by that notable director Otis Turner, who is to feature Nat C. Goodwin, the first time this famous comedian has ever appeared in motion pictures. But Nat C. is like many other former stars of the legitimate stage. With them money talks, and is only a question of time when the few remaining members of the so-called legitimate stage will be just as prominent as motion picture stars. Strange to relate the appearance of the big leaders, both men and women, on the screens in the smaller and larger theaters of the world, does not seem to depreciate their money producing value as actors and players. But seems to be having the effect of making them ever more notable and popular than before.

MIDDLE WEST NEWS

BY GEO. BARKER

OMAHA

The new Hamilton Theater, located at 40th and Hamilton streets, opens July 11, with the Universal program. This theater is built with the operating-booth and heating plant in separate buildings. The booth is equipped with twin Simplex moving picture machines. The seating capacity is 600 seats. E. B. Winn is the builder and owner and will manage the theater with the greatest of care.

"Our Garden" is the new addition to Omaha's airdomes. It has a capacity of 200, although they have only placed 100 seats. It is located at 85th street and Farnam and extends through to Harney street. It is to be operated as a soft drink cafe, opening at 7:30 p. m. with a concert. Pictures start at 9:00 p. m., with Universal program. Senator Stoecker is manager and owner. The senator was the first man to show a motion picture for compensation in the state of Nebraska.

Another fight on the Kansas state censorship law by the film companies is expected to break before fall. The law was tied up in the courts for two years after its passage, until finally the United States supreme court held it constitutional as a police power of the state.

The next fight, it is understood, will be against the amount of the fee charged. The companies, as a rule, rather like to be able to have the "Approved by the state board" tacked onto their films. It generally is admitted that the two censors appointed by Superintendent W. D. Ross have been very reasonable.

The picture men are pointing out that the state is collecting about fifty dollars a day from the film companies, and spending considerably less than ten dollars a day for inspection.

The two inspectors draw three dollars a day each, inspecting from twenty to twenty-four films a day, at two dollars a reel—from $40 to $48 a day. Since the censorship was begun the state has collected $3,800 in fees from the inspection, and spent less than $800, a clear profit of $3,000. When the lid is clamped down tight, about August 1, the revenues will increase, while expenses will not grow noticeably. From the present outlook the state is going to clean up about $1,200 a month from the work of the inspectors.

CHICAGO GOSSIP

Now that Felix Feist has gone to New York, Mr. J. L. Friedman is holding down the desk. Mr. Friedman is a very capable exchange man, and he states that business is holding up during the hot weather in extremely fine shape.

I. Von Runkel, the genial manager of the V. L. S. E. Chicago office, was quite pleased last week over the number of country orders that were coming in—the week's mail having broken all office records. The exhibitors seem to be pretty equally divided regarding the merit of the "Juggernaut" and the "Slim Princess," these two films being the best bookers in the Chicago office. Mr. Von Runkel has a telegram from Price, the San Francisco V. L. S. E. office manager, asking him to notify exhibitors that the San Francisco office should be considered their headquarters while in the exposition city.

At the Peerless Film Exchange, Paul Bush was busily engaged in booking "Uncle Sam at Work" with both hands. Bush says that nothing in his long experience has ever equalled this film as a money getter. The film has had so much advertising and such a long run at the Auditorium in Chicago that the people are very well acquainted with it and do not hesitate in certifying to this at the box office with actual cash.

F. O. Nielson, who has made such a splendid success with "The Spoilers" and "Guarding Old Glory," has just purchased two more winners in New York city, one being the Bosworth production by Charles H. Van Loan entitled "Little Sunset," the other being the Frohman production by George Ade, entitled "Just Out of College." The Nielson forces are quite elated over the securing of these two splendid films, and Chicago exhibitors are looking forward to an advance showing in the very near future.

Aaron Gollos in a letter compliments Motography on the splendid results he received through his advertising of the Speedway races, Mr. Gollos stating that twenty-three copies of the film were sold on a state rights basis and over 100 bookings have already been shown or contracted for. The film is a splendid one and has an added interest now owing to the fact that one of the drivers in this picture, "Bill Carlson," was killed at the races at Omaha a few days later. Carlson is shown on both a close up and a racing view in this speedway picture.

Harry Weiss, of the Metro office in the Mallers Building, is capitalizing his tremendous popularity among the exhibitors and says that the Chicago office will soon be one of the leaders as regards gross bookings.

V. H. Hodupp, of the Pathe Exchange in the Mallers Building, is proving to be one of the most popular exchange men that has come to Chicago in recent years. Even angry exhibitors, who think they got the worst of a booking arrangement, go away pleased after a conversation with Mr. Hodupp, which speaks well for the remarkable magnetism of this young man. The shortage of Bray comedies is one of Mr. Hodupp's chief complaints, as these films book very well throughout the central states.

Harry Steck, who is personally looking after the bookings for his new theater, the Parkway, writes in to say that business is holding up very well. The Parkway is a very good hot-weather house anyhow, as its ventilation and cooling systems are of the best in the city.

It is rumored on the street that the backers of Chicago's Strand Theater are negotiating for a very much larger house to be run in conjunction with the Strand.

H. C. Hoagland, of the Selig forces, was so busy seeing that everybody got aboard the Selig train with all their wraps, bundles and baggage that he forgot his own. We suggest that Frank R. E. Woodward, the United publicity man, sends him one of those Chinese laundry checks which he issues as posters, as with a laundry check of this size Hoagland should be able to get enough shirts to supply the whole train.

J. A. Berst, vice-president of the Selig Company, left Friday for a trip to New York.

George K. Spoor left on Friday for the Pacific Coast to be gone a short while.

Victor Eubanks, Essanay publicity man, is looking them over on the Pacific Coast and will probably be back in a couple of weeks.

Ruth Stonehouse has traded in her roller skate and is purchasing an Imperial. (Automobile sales agents please note.) Joe Roach was so impressed with Resta's Peugeot machine that he has made arrangements to buy a Peugeot engine and will install it on an American chassis.

Ed Gaylor, the lithographing shark, is contemplating a trip to his farm in Montana the end of this month, and says

that Indians have no terror for him after selling lithographs in the film business. Ring Lardner certainly called the turn when he said, "You lucky left handed stiff."

Aaron Gollos is closing the Jefferson at Fifty-fifth and Lake Park avenue and will rebuild this house to a seating capacity of 1,250, expending in the building over $40,000.

Harvey Bryant, of the Des Moines office of the Peerless Film Company, who signs himself E. H. on his correspondence, writes that he is going to Omaha next week? Why does anybody go to Omaha?

Charley Worthington, of the Fox Exchange, is conventioning in New York for a few days.

Joe Howard, the popular playwright, is concluding arrangements to film one of his popular successes, "The District Leader." George L. Cox will direct the picture. Mr. Howard also has a number of films especially adapted for children's shows.

NOTES FROM ALL OVER

Maud Allan, who is to be presented for the first time in moving pictures by Bosworth, Incorporated, in "The Rug Maker's Daughter," reigns jointly with her friend, Pavlowa, over all other dancers in the world. Her debut in Vienna in 1903 made her famous in a night, and was sponsored by such hierarchs as Johannes Brahms, Joseph Joachim, Eugene Ysaye and Marcel Remy. In "The Rug Maker's Daughter" Maud Allan presents three of her most beautiful dances.

Last Thursday the city of Las Vegas, N. M., held a grand reunion in honor of the arrival of Tom Mix, the Selig cowboy star, and his company of players. The Selig company came to Las Vegas from Los Angeles and will locate in the New Mexico metropolis.

For the role of Juliet in the screen production, "Romeo and Juliet," which the Headline Amusement Company will produce early in September, Miss Violet Howard has been engaged, to play opposite Little Will Archie, as Romeo.

Pathe has added to the long list of novels and plays by famous men already acquired, "Hugo," by Arnold Bennett, the celebrated English author.

In the space left vacant by moving forward "The District Attorney," the V.-L.-S.-E. has decided to release the five-reel Lubin feature, "The Climbers," on August 2nd.



Mary Fuller and company starting for Savannah, Ga.

Roy Clark, the Selig boy actor, is to appear prominently in "The Quest," a one-reel picture directed by L. W. Chaudet. Ann Drew is cast as the woman.

Alan Campbell, son of Mrs. Patrick Campbell, the celebrated English actress and author of one of the Vitgraph Company's biggest pictures, "The Dust of Egypt," is now at the Dardenelles as First Lieutenant, fighting with "The Ansons," a crack London regiment.

Colonel William N. Selig has returned to Chicago, Ill., after a long business sojourn on the Pacific Coast. While in Los Angeles he was present at the formal opening of the Selig Jungle-Zoo.

Jesse L. Lasky is persuading Miss Geraldine Farrar, who is at Hollywood, California, acting daily before the motion picture camera in noted productions of the Lasky Company, to drop her work long enough to make the trip by special car to San Francisco during the week of July 12, when the annual Motion Picture Convention will be the feature of the week at the Panama-Pacific Exposition.

Harry Mestayer, the stage star who was signed by the Selig Polyscope Company for features, has arrived in Los Angeles after doing two big productions at the Chicago studio. He soon will begin work at the Selig Jungle-Zoo.

Bosworth, Inc., has arranged special music to be used in conjunction with the showing of its latest release, "The Rug Maker's Daughter," in which Maud Allan, the internationally famous dancer, makes her first motion picture appearance.

Earl Fox, after a trip from New York to the Pacific Coast in Al Jolson's "Dancing Around" company, got too near the Selig-Zoo studio and the bug bit him again. As a result the dashing leading man of former Selig pictures again will be seen in those releases.

Pedro de Cordoba, leading romantic player of Broadway, formerly a member of the New Theater Company and more recently one of the principals is Margaret Anglin's company at the Lyceum Theater, New York, is appearing in leads in support of Miss Farrar in the several photodramas she is making this summer at the Lasky Feature Play Company's studio at Hollywood, Cal., under the direction of Cecil B. DeMille, director general. Wallace Reid is a member of Miss Farrar's acting organization.

Harry Mestayer, the well-known star, has started work as the lead in the feature production, "I Didn't Raise My Boy to Be a Soldier," to be released by the Selig Polyscope Company. Everybody has been whistling or singing the song of the same name. Gilson Willets, the well-known photoplay author, wrote the film story.

Al Lichtman's sudden trip to Philadelphia before his subsequent jump to Chicago with Abe Warner and some sixty reels of new Standard Program releases, brought to light the fact that Harry Schwalbe, of the Electric Theater Film and Supply Company, has signed a contract whereby he will control the Standard Program in his territory for a period of five years.

Harry L. Reichenbach, general advertising manager and press representative of the Metro Pictures Corporation, left New York Wednesday for San Francisco to look after the interests of the Metro concern during the Exhibitors' Convention and to handle Metro Day at the Panama-Pacific Exposition, which is officially designated by the directors as July the 15.

Victoria Forde, the popular actress, has been signed by the Selig Polyscope Company and will play opposite Tom Mix, when that daring actor gets in action at the new Selig studio at Las Vegas, N. M.

Arrangements were completed last week by which Samuel Goldfish, treasurer and general manager of the Lasky Feature Play Company, has obtained the exclusive photodramatic rights to two famous American plays, "Heir to the Hoorah," Paul Armstrong's dramatization of the play, and by arrangement with the Kirk La Shelle Company, and "Blackbirds," by Harry James Smith.

C. A. Clegg has recently been made special representative for the University Film & Supply Company, at Denver, Colo.

John Thorn has recently made his appearance in photoplays with the Essanay Company. He was well known on the stage in "The Little Shepherd of the Hills," and "Maggie Pepper" and other plays in which he took prominent parts. His first photoplay was "The White Sister," in which Viola Allen is featured.

A net weight of 834 pounds distinguishes the newly formed Vitagraph Big Comedy Four, which includes in its personnel, Hughie Mack, who tips the scales at 344 pounds, Kate Price, who acknowledges 227 pounds of the amount, William Shea, who say 163 pounds is his limit, and Flora Finch, the lightweight of the quartette, who refuses to weigh more than 110 pounds.

The Standard Photoplay Distributors, Inc., announce a magazine in Motion Pictures to be released on the Standard Program under the name of the *Standard Review*.

Will M. Ritchey, former Los Angeles newspaper writer, has been appointed chief scenario editor of the Balboa company at Long Beach.

Mack Sennett, managing director of the Keystone Film Company, gave what turned out to be the biggest celebration ever known among Southern California studios on July

Fourth, the anniversary of the organization of the company. Just three years ago Mr. Sennett took into his keeping the Keystone brand—that was all, just a brand, a name—and in those three years he has built the greatest comedy film producing company in the world.

As part of the entertainment for the visiting Elks, the Pageant of the Photoplay, showing how a motion picture is made from the first rehearsal to the final projection on the screen, was staked at the Stadium, in Los Angeles.

Robert C. Newman, inspector of motion picture theaters for the Province of Ontario, and a party of members of the Grand Lodge of Theatrical Mechanical Association, who were en route to San Francisco, where they hold their convention, July 16, were entertained at the Universal City recently.

Fred Mace, one of the original members of the Keystone Film Company, who recently returned to the management of Mack Sennett, started working on the day that he arrived at the studio in Edendale, Calif., and will soon be seen in a two-reel feature.

Rex de Roselli is to direct the Bison-101 Co., in place of Henry McRae, who goes to the main office as director in chief. H. P. Caulfield will continue as general manager.

Dorothy Webb, contestant from Calgary, Canada, in the recently inaugurated Universal Beauty contest, this week returned to Universal City where she is soon to start to work with Otis Turner in the production of Universal films.



One corner of the forty tables at the Mac. Senneth barbecue and celebration given by him to members and friends of the Keystone Film Company on July Fourth—the third anniversary of the company.

Nicholas Power, president of the Nicholas Power Company, was a prominent figure in the parade of the Shriners of Kismet Temple, Brooklyn, recently. Two thousand Shriners, fantastically garbed, paraded through the streets, starting at 4 p. m., and ended two hours later.

D. W. Griffith's spectacle, "The Birth of a Nation," has started in on the fifth month of the run at the Liberty Theater. Summer weather has not interfered with its popularity as the theater is kept at an even temperature by special mechanical arrangements which do not mar the presentation of the wonderful film story in any degree.

Mina Films recently made arrangements for the exclusive right to use David Horsley's latest invention, the Horsley double exposure camera, in their productions, and in the new series of Mina Films lately begun, this "wonder-box," as it has been called, is put to use for the first time in regularly released pictures. Those who have seen these releases say that the effect procured make them most interesting photographic novelties.

The "Buffalo Bill" Indian Wars Refought six-reel Essanay production was presented recently as a medium of instruction to the students of the Culver Military Academy, Lake Maxinkuckee, Culver, Ind. Arrangements for the showing were made by Capt. H. F. Noble with the W. H. Bell Feature Film Corporation, Chicago, exclusive distributors of the feature.

The Englewood Theater at Englewood, N. J., was given over to an "Edison Night" recently when Edward Earle and Gladys Hulette appeared and was introduced from the stage by Director Ashley Miller whose recent productions were being featured.

The Vitagraph Company has begun production on the dramatic satire, "The Patriot," by William Hurlburt, picturized from the original story by Marguerite Bertsch. Theodore Marston is the producing director. "The Patriot," when completed will be in six parts and released as a Blue Ribbon Feature.

John B. Clymer, widely known as a free-lance press-agent and scenario writer, will seek to carry the names of his publicity clients into the best periodicals. In the current issue of *The Strand Magazine* he has an eleven-page article entitled "A City Built for the Movies," which describes the wonders of Universal City, California.

Captain Wilbert Melville, of the Western Lubin Company, has been spending several days in San Diego, where he is arranging for the staging of several feature productions which he intends to put on in the near future.

Director Reaves Eason is now in charge of the first "Flying A" company at the American studios in Santa Barbara.

Macklyn Arbuckle, the popular star of the legitimate stage whose success in the Bosworth, Inc., production, "It's No Laughing Matter," has made him a big favorite among motion picture patrons, is soon to be seen in "Home and Politics," a screen adaptation of his well-known vaudeville success, "The Reform Candidate," written by himself in collaboration with Edgar A. Guest.

"The Reform Candidate" was first produced in vaudeville by Mr. Arbuckle at Washington, D. C., on Christmas Day, 1912. The premier was an instantaneous success and was booked for two seasons in all the largest vaudeville theaters in the East and South.

Pathe has contracted with Fred Jackson, author of the New York dramatic success "A Full House," to write a series of twelve stories called "The Younger Sons," which will be put into feature films of four or five reels each.

On Thursday, July 24, forty members of the Illinois Legislature, together with their relatives and friends, were entertained at the Chicago studios of the Selig Polyscope Company. The legislators participated in several motion picture scenes and enjoyed the sights of Filmland in every detail.

Emmy Wehlen, the vivacious Viennese actress, who created so favorable an impression on her first visit to this country in Liebler and Company's production of "Marriage a la Carte," which ran an entire season at the New York Casino, is the latest recruit for motion pictures. Miss Wehlen is now a memder of the happy family of Metro stars and she will appear under the banner of the B. A. Rolfe Producing Company.

Chas. M. Peck, who was vice-president and assistant general manager of the Balboa Amusement Producing Company, has resigned his position with this company.

Harry J. Cohen, of the Metro home office, no sooner returned to New York from his mission to Denver, where he opened Metro's Denver office, the last exchange necessary to complete the circuit of the United States for the distribution of Metro pictures, than he was dispatched to England by the board of directors. Mr. Cohen sailed on the St. Louis last Saturday. His mission is to close up a big contract that has been pending for the distribution in Europe of all of Metro's output.

Gene Derue, who has been doing character work for the past year at the Universal's Pacific Coast studios, has been made assistant to Norman MacDonald in the production of Universal dramas.

Francis Grandon has returned from his vacation trip to New York, and is preparing for the filming of a multiple reel subject at the Reliance and Majestic studio.

An important interior scene for "Sealed Valley," a coming Metro De Luxe release, was taken in the Red Room of the Imperial Hotel, New York, last Monday. Lawrence B. McGill directed, with W. C. Thompson at the camera.

Henry Kolker, last seen on the dramatic stage in "Her Great Name," under the management of Henry W. Savage, will make his first appearance in the Rolfe-Metro release "The Bridge." This play was acted with success by Arnold Daly.

The American Correspondent Film Company, of 30 East Forty-second street, is a new concern which is importing war pictures.

On July 26, the Quality Pictures Corporation, the most recent of the Metro producing companies, will release

its first picture showing Francis X. Bushman, the most popular star today in moving pictures, in the role of Lieutenant Anstruther, of the British Army, in Charles Frohman's former stage triumph, "The Second in Command."

With the turning of next week, D. W. Griffith's spectacle, "The Birth of a Nation," will register its 300th consecutive performance at the Liberty Theater, New York.

Fritzi Brunette's first appearance as a Selig star will occur in "Neath Calvary's Shadow," a powerful Selig Diamond Special in three reels.

FILM FOLK FLASHES.

Miss Venice Hayes Kemp, daughter of Frank Hayes of the Keystone forces, was married last week to Edward Chase.

In appreciation of the generous assistance of the Keystone players in connection with the benefit baseball game recently played in the Los Angeles home grounds to raise funds for the widow of "Hap" Hogan, popular Pacific Coast baseball idol, who passed away a few weeks ago. Eddie Maier, owner of the Venice, Cal., team, gave a beefsteak dinner one night last week at the Maier brewery.

World Film's star, Clara Kimball Young, and her husband, James Young, the director, have this week entertained the latter's father, former State Senator Young, and his wife from Guilford, Md., in New York.

World Film is keeping up its record for rapidity of promotion among its sales staff. In October last J. O. Kent was in charge of the shipping department of World Film's Detroit branch. He was appointed salesman and was so successful that he was advanced to assistant manager. Again he made good, with the result that a month ago he became manager of the branch.

L. C. Shumway, the leading man of the western Lubin studio, has been spending several days of this week in bed at his summer home at Santa Monica at the earnest request of his physician.

Pat O'Malley, the good looking juvenile lead of the Edison Company, slipped away from the studio last Thursday and quietly slipped into matrimony with motion picture despatch. The girl is Lillian Wilks, well known in vaudeville and in stock, and the place was Williamsburg. MOTOGRAPHY joins with O'Malley's friends in wishing the couple a long, happy and prosperous married life.

ROLL OF STATES.

ARKANSAS.

The New theater at Hartford, owned by H. H. Jackson, was recently destroyed by fire. The theater was filled when the fire was discovered, but the audience escaped without injury. The loss is estimated at $8,000.

FLORIDA.

The new Republic theater on Forsyth street, Jacksonville, is now under the management of A. R. Harker, who took possession of the theater on July 1. Mr. Harker is planning on changing the policy of the house for the summer months, at least.

GEORGIA.

Chickamauga is to have a motion picture theater. The building, which has been in the course of construction for some time, has been completed and the theater will be opened to the public within the near future.

IDAHO.

The Star Amusement Company recently opened the Star theater at Seventh and Main streets, Lewiston. J. Herbert Miller will manage the theater.

ILLINOIS.

Nathan Ascher of Ascher Brothers has purchased the vacant land in South Ashland avenue, 100x125 feet, east front, 125 feet north of Sixty-third street, Chicago, for a reported price of $60,000. He will construct a theater, store and office building to cost, it is said, $75,000 to $80,000.

Messrs. Hoffman and Phillips are remodeling a building at Delevan, which, when completed, will be opened as a first class motion picture theater.

IOWA.

The Park Airdome Motion Picture theater at Davenport was recently opened to public patronage with C. A. Vogt as manager.

KANSAS.

Plans are under way for the erection of a motion picture theater at Ellsworth, to cost $15,000.

KENTUCKY.

John S. Purnett has leased the Hartford building at Shelbyville and will remodel same, after which a motion picture theater will be opened in the building. The theater will be known as the Green Dragon, and will be strictly fireproof and modern in every respect.

MICHIGAN.

Dreamland, a new motion theater at Reading, was recently opened to the public.

Arrangements were concluded recently whereby the Bijou Amusement Company will take over the Franklin theater at Saginaw, costing $120,000, on a long term lease. The Jeffers theater, operated by the Bijou Company, will be made into a picture house.

W. S. Butterfield of Battle Creek announces a change in the Bijou theater at Flint. The Bijou will be transformed into a first class photoplay theater and minor changes will be made, including the installing of a new screen and motion picture machine.

The new Maxine theater at the corner of Military and Pine streets, Port Huron, was opened to the public on July 2. The theater has attracted much attention owing to its handsome appearance, and Mr. Goseline, the manager, states that he will show some of the finest pictures ever shown in the city.

A new motion picture theater is to be built on Grand River avenue, just south of West Grand boulevard, Detroit. It will be known as the Ferry Field theater, and will have a seating capacity of 1,200. The stage will be 19x50 feet, large enough for theatrical productions. The Ferry Field Theater Company has bought the site, and will own the building. The structure will be built of steel and concrete, with terra cotta facing. Three or four stores will be included, and flats will occupy the upper stories. The company's policy will be to show only good, clean pictures produced by the foremost film companies. The incorporators are Theodore L. Smith, Frederick Riddell and Robert M. Drysdale, all of Detroit.



A scene from Vitagraph's "Sins of the Mothers."

A theater to cost $100,000 and to have seating capacity for 2,400 is planned by August Kleist and his son, A. J. Kleist, proprietors of the Howland and Eagle theaters at Pontiac. Detroit and Cleveland capitalists are said to be interested in the project.

MINNESOTA.

S. K. Leen recently purchased the two motion picture theaters in New Ulm, each with a seating capacity of 500 persons.

Work has been started on the erection of a moving picture theater at Bloomington Prairie.

MONTANA.

On July 1, Pantages theater in the Rocky Mountain Fire Insurance building at Great Falls, was opened to the public. The theater will show the very best pictures obtainable and will be under the management of A. A. Sandahl.

John Eger recently purchased the Princess theater at Helena and has taken possession of the picture house.

NEBRASKA.

Mrs. L. Cross has purchased the Pastime theater at Gering.

The Lyric theater at Beatrice has been leased by Ben Johnson, who took immediate possession of the theater.

NEW YORK.

Scandinavian Film Corporation, theaters, vaudeville, moving

pictures, $10,000; C. B. Small, W. B. Yeomans, C. G. Voigh, 13 Park Row.

Plans are under way for the erection of a motion picture theater at the corner of South Fourth and Hooper streets, Brooklyn. The structure will cost $10,000.

The E. M. P. Producing Corporation, photography, motion picture theaters, $25,000; Feliz F. Feist, A. B. Brenner, R. W. Lynn, 25 Broad street, New York.

The Brookside Amusement Corporation, moving picture theaters, $10,000; Harry Harris, Henry G. Wiley, Ralph A. Kohn, 31 Nassau street.

OHIO.

Plans are under way by the Lincoln Theater Company, recently incorporated with a capital stock of $25,000, for the erection of a handsome motion picture theater at Massillon.

Preparations are being made by Harry S. French for the erection of a motion picture theater at St. Clair avenue, N. E. and E. One Hundred and Third street, Cleveland. The theater will have a seating capacity of 1,200 persons and will cost about $30,000.

G. W. Grant has taken over the management of the Majestic theater at Bucyrus and promises the public some first class attractions.

The Pyramid Theaters Company, Cleveland; capital, $20,000. Incorporators, O. G. Lubahn, E. Carroll, E. E. Gresham, C. L. Gresham and C. W. Lubahn.

OKLAHOMA.

The Lyric theater at Sapulpa was totally destroyed by fire on July 1. The loss is estimated at $25,000.

L. W. Brophy, of Muskogee, proprietor of the Yale chain of theaters, was elected as delegate from the Oklahoma branch of the Motion Picture Exhibitors' League of America to the National Convention of Exhibitors at San Francisco, July 13-16.

OREGON.

Messrs. Guy Harvey and Clark Morey recently opened a motion picture theater at Grants Pass.

H. J. Cummings recently assumed the management of the Sunset theater at Astoria.

Extensive improvements are being made in the Folly theater at Eugene. The theater is being enlarged and a New Powers 6 "A" machine has been added to the equipment.

TEXAS.

A. C. Williams, assistant secretary of the Texas Cattle Raisers' Association, was recently appointed a member of the city board of moving picture censors at Fort Worth.

The Electra theater at Victoria was recently damaged by fire.

UTAH.

A deal was closed recently whereby William H. Swanson became the owner of the American and Liberty motion picture theaters at Salt Lake City. The consideration is understood to have been $210,000.

VIRGINIA.

On July 1, the Ghent theater on Colley avenue, Norfolk, was opened to the public. The theater is of pressed brick with a white terra cotta finishing and presents a very attractive appearance. The interior of the theater is tastefully decorated, the colors being green and buff. The theater has a seating capacity of 500 persons and under the management of H. C. Haggard, Jr., the public is promised the best attractions available.

Prudential Film Corporation, Richmond, motion pictures, $1,750,000; Harry M. Koster, 110 West Fortieth street, Manhattan.

Amendment to the charter of the World Film Corporation, Richmond, increasing maximum capital stock from $2,000 to

Fire, which started from the firing of a film in the motion picture theater operated by C. C. Craft, at Damascus, destroyed the theater, which had been open only a short time. The loss is estimated at $6,000.

Prudential Film Corporation, Richmond. Capital, maximum, $1,750,000; minimum, $3. Moving picture business. Obic Archer, president, of 1600 Broadway, New York; Harry M. Foster, treasurer, of 225 West Eighth street, New York; Robert D. McLeod, secretary, of 2749 Eighth avenue, New York.

WEST VIRGINIA.

Work will be started in the near future on a motion picture theater at Moundsville. The building will be erected on the Koontz property, on the west side of Jefferson avenue, just south of Second street, will be two stories high and will have a seating capacity of 640 persons. Mr. Koontz will be the manager.

A new 6 "A" Powers motion picture machine has been installed in the photoplay house at St. Clairsville.

The picture theater in the Weidman building on Sixth street, McMechen, changed hands recently, J. P. Finnegan buying out W. C. Francis, who has conducted the playhouse for the past three or four years. Mr. Finnegan took immediate possession.

The Fenray Photo Play Company, Martins Ferry, $50,000; A. W. Eick.

WISCONSIN.

H. C. Luedtke recently purchased the Columbia theater at 918 Elizabeth street, Kenosha, for a consideration of $16,500. Special features are to be plentiful in the future and some of the best screen productions of several of the large producing companies will be shown exclusively at the Columbia.

WASHINGTON.

Work will be commenced shortly on the construction of the Coliseum, having a seating capacity of 2,500 and representing an investment of nearly $500,000, as the latest addition to Seattle's motion picture playhouses. It will occupy the northeast corner of Fifth avenue and Pike street. The Coliseum Company, which will own and operate the playhouse, is composed of J. L. and Josph Gottstein and Albert Schubach.

WISCONSIN.

A moving picture theater, office and photo studio building will be erected on Downer avenue, Milwaukee, in the near future. According to the plans made by Architect F. W. Andree the building will be of brick, steel, hollow tile and terra cotta construction, two stories and basement, and 90x122 feet.

Excavations have been almost completed for the new $100,000 theater building at Second street and Grand avenue, Milwaukee. The building is located in the rear of the Merrill block.

Ed. Weikenburg of Turtle Lake has sold his moving picture outfit to Mr. Phillips of Barron, who will open a motion picture theater in Almena in the near future.

Motion pictures in Beloit will hereafter be under municipal censorship.

The Girard syndicate, which operates theaters in many large cities, has purchased a 60x120-foot lot on Milwaukee avenue in South Milwaukee, and will build a theater for moving pictures and vaudeville.

The Majestic theater in the Corning House block, Portage, is now owned by John Helmann and Joel Jonda. Edward Knaak, who has been operating the theater, will continue as manager.

Thomas Heaney has retired from the management of the Atlas theater at Cheyenne and the theater has been leased to the Swanson Film Company of Denver, who will run first-class motion pictures.

The Jacob Film Company of Milwaukee has purchased the Mer Mac theater at Appleton.

Plans have been completed for the establishment of an up-to-date moving picture theater at Edgerton by Mr. Houle, same to be ready for occupancy about August 1.

H. C. Zander recently leased the Majestic theater at Shawano at a cost of $15,000. The Crescent theater is one of the most modern theaters in northeastern Wisconsin and the new management has promised its patrons the showing of the very best attractions available.

Ernst V. Leschinger recently purchased the interest of Albert Fuermann in the Orpheum theater at Watertown and is now manager of the same.

Work will be started very shortly on a new moving picture theater on Downer avenue between Park and Bellevue places, Milwaukee. The building will be constructed of brick and hollow tile with a terra cotta front, will be two stories high and will seat 780 persons.

BEGINNING *with this number, Motography will be promptly discontinued on the date of expiration of each subscription.*

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	7-12	As It Happened	Biograph	1,000
D	7-12	The Reverend Salamander	Essanay	1,000
D	7-12	Midnight at Maxims	Kalem	4,000
D	7-12	The Coming of the Kingdom	Lubin	2,000
D	7-12	The Smoldering	Selig	2,000
T	7-12	Hearst-Selig News Pictorial No. 55	Selig	1,000
C	7-12	Mr. Jarr and Gertrude's Beaux	Vitagraph	1,000

Tuesday.

D	7-13	Coincidence	Biograph	2,000
D	7-13	Temper	Essanay	3,000
C	7-13	A Flashlight Fliver	Kalem	1,000
C	7-13	What a Cinch	Lubin	500
C	7-13	Studies in Clay	Lubin	500
D	7-13	The Parson Who Fled West	Selig	1,000
C	7-13	A Natural Man	Vitagraph	2,000

Wednesday.

C	7-14	Cartoons in a Laundry	Edison	1,000
C	7-14	The Fable of "The Scoffer Who Fell Hard"	Essanay	1,000
D	7-14	The Straight and Narrow Path	Kalem	2,000
D	7-14	All for Old Ireland	Lubin	3,000
D	7-14	Pup the Peacemaker	Selig	1,000
C	7-14	The Honeymoon Baby	Vitagraph	1,000

Thursday.

D	7-15	The One Forgotten	Biograph	1,000
C	7-15	The Pipe Dream	Essanay	1,000
D	7-15	A House of Cards	Lubin	2,000
C	7-15	The Fighting Kid	Mina	1,000
D	7-15	The Octopus	Selig	3,000
T	7-15	Hearst-Selig News Pictorial No. 56	Selig	1,000
C	7-15	Billy the Bear Tamer	Vitagraph	1,000

Friday.

D	7-16	Broken Ways	Biograph	1,000
D	7-16	Her Vocation	Edison	3,000
D	7-16	The Bachelor's Baby	Essanay	3,000
D	7-16	For Her Brother's Sake	Kalem	1,000
D	7-16	An Hour of Freedom	Lubin	1,000
C	7-16	Welcome to Bohemia	Vitagraph	1,000

Saturday.

C	7-17	The Little Runaways	Biograph	1,000
D	7-17	For His Mother	Edison	1,000
D	7-17	Jane of the Soil	Essanay	2,000
D	7-17	A Deed of Daring	Kalem	1,000
C	7-17	Wife's Ma Comes Back	Lubin	1,000
D	7-17	Lives of the Jungle	Selig	1,000
D	7-17	The Confession of Madame Barastoff	Vitagraph	3,000

Monday.

D	7-19	The Chadford Diamonds	Biograph	1,000
D	7-19	A Bag of Gold	Essanay	1,000
D	7-19	The Crooked Path	Kalem	3,000
D	7-19	The Discontented Man	Lubin	1,000
D	7-19	The Shadow and the Shade	Selig	2,000
T	7-19	Hearst-Selig News Pictorial No. 57	Selig	1,000
C	7-19	The Highwayman	Vitagraph	1,000

Tuesday.

D	7-20	A Daughter of Earth	Biograph	2,000
D	7-20	Jabez's Conquest	Essanay	2,000
C	7-20	The Spook Raisers	Kalem	1,000
C	7-20	A New Way to Win	Lubin	500
C	7-20	A Barn Yard Mix-Up	Lubin	500
D	7-20	The Foreman of Bar Z Ranch	Selig	1,000
D	7-20	The Lorelei Madonna	Vitagraph	3,000

Wednesday.

D	7-21	Under Two Flags	Biograph	3,000
C	7-21	A Change for the Better	Edison	1,000
C	7-21	The Fable of "The Home Treatment and the Sure Cure"	Essanay	1,000
D	7-21	The Strangler's Cord	Kalem	2,000
D	7-21	The Cup of Chance	Knickerbocker	3,000
D	7-21	When the Light Came In	Lubin	2,000
D	7-21	Jimmy	Selig	1,000
C	7-21	Following the Scent	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday.

C	7-22	His Singular Lesson	Biograph	1,000
C	7-22	Others Started It, But Sophie Finished	Essanay	1,000
D	7-22	Destiny's Skein	Lubin	3,000
C	7-22	On the Job	Mina	1,000
D	7-22	Motherhood	Selig	3,000
T	7-22	Hearst-Selig News Pictorial No. 58	Selig	1,000
C	7-22	All on Account of Towser	Vitagraph	1,000

Friday.

D	7-23	Man's Genesis	Biograph	1,000
D	7-23	On Dangerous Paths	Edison	4,000
D	7-23	Broncho Billy and the Pose	Essanay	1,000
C	7-23	In Double Harness	Kalem	2,000
D	7-23	Her Idol	Lubin	1,000
C	7-23	Mr. Bixbie's Dilemma	Vitagraph	1,000

Saturday.

C	7-24	His Criminal Career	Biograph	1,000
D	7-24	The Secret of the Cellar	Edison	1,000
D	7-24	The Sky Hunters	Essanay	3,000
D	7-24	The Girl on the Engine	Kalem	1,000
C	7-24	When Wife Sleeps	Lubin	1,000
C	7-24	A Pair of Queens	Vitagraph	2,000

V. L. S. E. Program

	4-26	Graustark	Essanay	6,000
	5-3	The Carpet from Bagdad	Selig	5,000
	5-10	The College Widow	Lubin	5,000
	5-17	Island of Regeneration	Vitagraph	6,000
	5-24	The Slim Princess	Essanay	4,000
	5-31	The Millionaire Baby	Selig	6,000
	6-5	The Sporting Duchess	Lubin	5,000
	6-14	Sins of the Mothers	Vitagraph	5,000
	6-21	The White Sister	Essanay	5,000
	6-21	The Rosary	Selig	7,000
	7-5	The District Attorney	Lubin	5,000
	7-12	Crooky Scruggs	Vitagraph	5,000
		Hearts and the Highway	Vitagraph	5,000
	7-19	The Blindness of Virtue	Essanay	5,000

Mutual Program

Monday.

D	7-12	Zaca Lake Mystery	American	2,000
D	7-12	The Arrow Maiden	Reliance	1,000
C	7-12	When Ambrose Met Walrus	Keystone	2,000

Tuesday.

D	7-13	Mercy on a Crutch	Thanhouser	2,000
C	7-13	A Ten Cent Adventure	Majestic	1,000
C	7-13	Applied Romance	Beauty	1,000

Wednesday.

D	7-14	The Ruse	Broncho	2,000
D	7-14	To Melody a Soul Responds	American	1,000
D	7-14	A Breath of Summer	Reliance	1,000

Thursday.

D	7-15	The Burglar's Baby	Domino	2,000
C	7-15	Title not reported	Keystone	
T	7-15	Mutual Weekly No. 28	Mutual	1,000

Friday.

D	7-16	The Tide of Fortune	Kay Bee	2,000
C	7-16	Dot on the Dayline Boat	Falstaff	1,000
D	7-16	His I. O. U.	Thauhouser	1,000

Saturday.

D	7-17	The Americano	Reliance	2,000
C	7-17	Title not reported	Keystone	
C	7-17	Your Half and My Half	Royal	1,000

Sunday.

D	7-18	The Mystic Jewel	Majestic	2,000
C	7-18	A Chase by Moonlight	Komic	1,000
D	7-18	Old Jane of the Gaiety	Thanhouser	1,000

Monday.

D	7-19	The Honor of the District Attorney	American	2,000
D	7-19	The Lie	Reliance	1,000
C	7-19	Title not reported	Keystone	

Tuesday.

D	7-20	The Picture of Dorian Gray	Thanhouser	2,000
C	7-20	The Runaways	Majestic	1,000
C	7-20	His College Wife	Beauty	1,000

Wednesday.

D	7-21	Cash Parrish's Pal	Broncho	2,000
D	7-21	Wait and See	American	1,000
D	7-21	Old Mother Grey	Reliance	1,000

Thursday.

D	7-22	The Man Who Went Out	Domino	2,000
C	7-22	Title not reported	Keystone	
T	7-22	Mutual Weekly No. 29	Mutual	1,000

Friday.

D	7-23	The Play of the Season	Kay Bee	2,000
C	7-23	P. Henry Jenkins and Mars	Falstaff	1,000
D	7-23	The Little Catamount	Majestic	1,000

Saturday.

D	7-24	The Pretender	Reliance	2,000
C	7-24	Title not reported	Keystone	
C	7-24	Making Over Grandpa	Royal	1,000

Sunday.

D	7-25	Tangled Paths	Majestic	2,000
C	7-25	Safety First	Komic	1,000
D	7-25	His Two Patients	Thanhouser	1,000

Universal Program

Monday.

D	7-12	Scandal	Universal	5,000
C	7-12	When Father Had the Gout	Nestor	1,000

Tuesday.

D	7-13	People of the Pit	Gold Seal	2,000
D	7-13	When Hearts are Trumps	Rex	1,000
C	7-13	His New Automobile	Imp	1,000

Wednesday.

D	7-14	The Prize Story	Victor	3,000
	7-14	No release this week	L-Ko	
T	7-14	Animated Weekly No. 175	Universal	1,000

Thursday.

D	7-15	Dear Little Old Time Girl	Laemmle	1,000
D	7-15	The Opening Night	Big-U	2,000
T	7-15	Capt. Kent's Seals (Vaudeville Act)	Powers	600
E	7-15	Friends of the Animal Wizard	Powers	400

Friday.

D	7-16	The Eleventh Dimension	Imp	2,000
D	7-16	The Trust	Victor	1,000
C	7-16	Her Rustic Hero	Nestor	1,000

Saturday.

D	7-17	The Toll of the Sea	Bison	2,000
D	7-17	The Stranger	Powers	1,000
C	7-17	Freaks	Joker	1,000

Sunday.

	7-18	No release this week	Rex	
D	7-18	For His Superior's Honor	Laemmle	1,000
D	7-18	A Doomed Hero	L-Ko	2,000

Monday.

D	7-19	Scandal	Universal	5,000
C	7-19	There's Many a Slip	Nestor	1,000

Tuesday.

D	7-20	Homage	Gold Seal	2,000
C	7-20	A Happy Pair	Rex	1,000
D	7-20	What Might Have Been	Imp	1,000

Wednesday.

D	7-21	The Weird Nemesis	Victor	2,000
C	7-21	The Curse of a Name	L-Ko	1,000
T	7-21	Animated Weekly No. 176	Universal	1,000

Thursday.

D	7-22	Thou Shalt Not Lie	Imp	2,000
D	7-22	The Burden Bearer	Big-U	1,000
C	7-22	The Signal of the Three Socks	Powers	1,000

Friday.

	7-23	No release this week	Imp	
D	7-23	Jeanne of the Woods	Victor	1,000
C	7-23	Behind the Screen	Nestor	2,000

Saturday.

D	7-24	The Mad Maid of the Forest	Bison	2,000
D	7-24	The Honor of Kenneth McGrath	Powers	1,000
C	7-24	A Duel at Dawn	Joker	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Falstaff.
SATURDAY: Reliance, Keystone, Royal.
SUNDAY: Majestic, Thanhouser, Komic.

Sunday.

D	7-25	Bound on the Wheel	Rex	3,000
D	7-25	According to Value	Laemmle	1,000
	7-25	No release this week	L-Ko	

United Film Program

Monday.

D	6-28	The Unpardonable Sin	Ideal	2,000

Tuesday.

C	6-29	Bumped for Fair	Superba	1,000

Wednesday.

D	6-30	In Leash	Empress	2,000

Thursday.

C	7-1	When Quality Meets	Luna	1,000
C	7-1	They're In Again	Starlight	1,000

Friday.

D	7-2	The Gambler's Daughter	Premier	2,000

Saturday.

D	7-3	Montana Blunt	Lariat	2,000

Miscellaneous Features

The Battle of Przemysl	American Correspondent	4,000
The Heart of Lady Alaine	Great Northern	4,000
The Devil's Daughter	Fox	5,000
Liberty Hall	Cosmofotofilm	4,000
International Automobile Derby	Photoplay Releasing Company	2,000
Silver Threads Among the Gold	K. & R. Film Company	4,000
The Pursuing Shadow	Picture Playhouse	4,000

World Features.

Released Week of

July 19	The Cub	Brady	5,000
July 26	Marrying Money	Shubert	5,000
July 19	Pokes and Jabs in One Busy Day	World Comedy	1,000
July 26	Pokes and Jabs in a Quiet Game	World Comedy	1,000

Paramount Features.

Released Week of

July 19	The Fighting Hope	Lasky	5,000
July 22	Kilmeny	Morosco	5,000

Mutual Masterpieces.

Released Week of

July 1	The Flying Twins	Thanhouser Master Picture	4,000
July 8	The Secretary of Frivolous Affairs	American Master Picture	4,000

Metro Features.

Released Week of

June 28	The Flaming Sword	Rolfe	5,000
July 5	Greater Love Hath No Man	Popular Plays and Players	5,000

Pathe.

Released Week of

July 12	Pathe News No. 55	Pathe	1,000
July 12	Pathe News No. 56	Pathe	1,000
July 12	Romance of Elaine No. 29	Pathe	2,000
July 12	In Humble Guise	Balboa	2,000
July 12	The Mesh of the Net	Balboa	3,000
July 12	Lourdes, Picturesque France	Globe	333
July 12	Traitors to Their King	Pathecolor	4,000
July 12	Rural Andalusia	Photocolor	333
July 12	Benares, the Religious	Photocolor	333
July 12	Once Every Ten Minutes	Phunphilms	1,000
July 19	Pathe News No. 57	Pathe	1,000
July 19	Pathe News No. 58	Pathe	1,000
July 19	Romance of Elaine No. 30	Pathe	2,000
July 19	Where the Trail Led	Jumbo	2,000
July 19	Police Dog Gets Piffles in Bad	Pathe	600
July 19	An Intimate Study of Birds. Part 3	Globe	400
July 19	Moorish Granada (Picturesque Spain)	Globe	333
July 19	On the Banks of the Creuse	Photocolor	333
July 19	The Mongoose	Photocolor	333
July 19	The Isolated House	Victory	3,000
July 19	Safety First	Starlight	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Universal-Nestor.
TUESDAY: Gold Seal, Imp, Rex.
WEDNESDAY: Animated Weekly, Victor, L-Ko.
THURSDAY: Big U, Imp, Powers.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: Rex, Laemmle.

Brief Stories of the Week's Film Releases

General Program

A Woman—(TWO REELS)—ESSANAY—Charlie Chaplin featured in this comedy wherein he takes a stroll in the park and meets the wife and daughter of a man, who has upon seeing a pretty girl passing followed her. Chaplin sees the man who has been blindfolded by the girl and instead of leading him back to his wife pushes him into the sea. He then introduces himself to the wife and daughter and is taken home with them. The husband arrives and is introduced to Chaplin, who in a fight loses part of his wearing apparel. He escapes upstairs and presently appears sans moustache, dressed in the daughter's clothing. The flirtatious husband tries to make up with Chaplin and finally upon discovering that Chaplin is not a woman, he consents to Chaplin's marriage with his daughter.



Hearst-Selig News Pictorial No. 55—SELIG—July 12.—Largest flag in the world unfurled on Broadway on July 4th; children of Evanston, Ill., celebrate sane 4th of July; "White Sox," famous California mare, wins pacing stake at Panama Pacific Exposition; old time fiddlers hold convention in Washington; Frank Holt who attempted life of J. P. Morgan taken before court for preliminary hearing; latest fashions by Lucile, Lady Duff Gordon; Zeppelins drop bombs on sections of London, England; showing effects of heavy guns of the Germans in Belgian village captured by force; Lieut. Warneford, who wrecked German Zeppelin in sky duel, and who was later killed, is honored by thousands in London when his body is brought home; Liberty Bell starts from Philadelphia on its long journey to San Francisco.

The Coming of the Kingdom—(Chapter Fifteen of the "Road O'Strife")—LUBIN—JULY 12.—Robert Dane confesses stealing the silver cup from the court records and is sentenced to penitentiary for six months because he has no funds with which to pay the fine. Alene, by selling a valuable gem, all that is left of her fortune, buys Dane's freedom. Because Alene loves Robert Dane she refuses the throne of Urania. For further review see page 159, this issue. F. E.

Midnight at Maxim's—(FOUR REELS)—KALEM—JULY 12.—Shye is not so wrapped up in his studies to fail to notice Tottie as she stoops to tie her shoe lace. He returns home and suggests to his friends that they make a trip to Maxim's that evening. The first part of the performance over, Shye endeavors to enter Tottie's dressing room, but he has to grease the palm of the man, who guards the door, before he can gain admittance, and Tottie promises to have supper with him. Shye's friends are also smitten with the little blonde lady, and all get Tottie's promise to have supper with them. The men hasten to the stage door and the sight of the others waiting for the same girl fills them with ire. A fight is about to take place, when out comes Tottie clinging to the arm of the individual whom all had to bribe before they could see her, and she introduces him to the love-stricken youths as her husband.

Hearst-Selig News Pictorial No. 56—SELIG—JULY 15.—Great cyclone sweeps through middle west doing heavy damage in several towns in Missouri; storm razes building bringing heavy toll of death in Cincinnati; six thousand foreigners march to Belle Isle Park where they are naturalized and salute the stars and stripes; latest fashions by Lucile, Lady Duff Gordon; New York newsboys arrive at summer camp, Woodland Beach, S. I.; girls entertain wounded heroes, East Moseley, England; thousands crowd before Quirinal where queen and heir apparent appear on balcony, Rome, Italy; wounded soldiers seek refuge in Nish, Serbia.

The Chadford Diamonds—BIOGRAPH—JULY 19.—Walter Kenyon has purchased abroad the famous Chadford diamond necklace, and with his daughter, is staying at the Hotel Palms. Dick Willard, a society crook, and Helen, his wife, read the announcement of the purchase and determine to secure the necklace. Helen becomes acquainted with Kenyon and he invites her to spend a week at their home. She communicates with Dick and admits him to the home late at night and the two make their escape after burglarizing the safe where the diamonds are kept. Kenyon discovers the loss of the jewels but just at this time his daughter, and her sweetheart, his secretary, enter and astonish him by producing the jewels from a hiding place. They had suspected Helen and had removed the diamonds from the case.

A Bag of Gold—ESSANAY—July 19.—Featuring Beverly Bayne and Sydney Ainsworth. John Elliot steals 200 lbs. sterling from a bank and perfects his invention. He becomes very rich, but the crime preys on him. The cashier, who has served a lengthy term, goes to work in Elliott's engineering department and believing the cashier to be a labor agitator Elliot determines to crush him and pays his note for 200 lbs. sterling. Elliot's son loves the cashier's daughter. Elliot learns the cashier is the man his theft sent to jail and he offers assistance to the cashier.

The Crooked Path—(THREE REELS)—KALEM—JULY 19.—Lynn hides his love for Mary, because he deems it his duty to support his mother and she, piqued marries Alan. Both boys work in the village bank and Alan steals a large sum of money and falsifies Lynn's book so as to make it appear that the latter committed the crime. He is arrested and sent to prison for two years. Dade, an ex-convict, comes into town and Alan sees an opportunity to abscond with a large sum of money. Dade sees him place the money in a traveling bag and determines to secure it. As Alan is leaving his home Dade blocks his path and while the two are struggling Mary summons Lynn, who has been released, and upon their arrival upon the scene they discover Dade and Alan dead.

The Discontented Man—LUBIN—July 19.—Rodney Blake, a young author, believing that his sweetheart, Miriam, is faithless, leaves for the openness of God's country. Arrived here he discovers that he cannot write stories and lacks the "elusive something." The next day he secures work in a mine and while going to the assistance of one of the miners steps on some matches and there is an explosion. Rodney and Jim, a miner, are brought up and it is discovered that Jim, whose strength, his greatest asset, gone, will be a cripple, while Pete escapes uninjured. A girl of the mountains spurns Jim and now turns to Pete. Rodney sees this and uses it for an inspiration. He writes one of his greatest works and then he is made supremely happy by the coming of Miriam, who read of the accident and experienced remorse for her actions.

The Shadow and the Shade — (TWO REELS)—SELIG—July 19.—Robert Foster goes to see Hillman, whose wife he had once been in love with, and tries to compromise with him on a business deal. Hillman refuses to compromise and soon Foster decides he will plead with the man's wife. He causes a note to be written by Mrs. Hillman signing her husband's physician's name asking her to consult with her privately. Hillman's man servant conspiring with Foster manages to raise the curtain in Hillman's room, and the man gazes upon what he thinks is his wife in the arms of Foster and falls to the floor unconscious. Later it is discovered that Foster had a profile of Anne Hillman fastened to the window shade and a light placed behind it, which made it appear as if Anne were in Foster's room.

The Highwayman — VITAGRAPH—JULY 19.—Farmer Hawkins prefers John, a big husky farmhand, to Billy, who is little, for a son-in-law. Lucy, the farmer's daughter, and Billy plan to elope, but they are overheard by Lucy's father, who locks her in her room, but Billy helps her escape and they make their getaway on two draught horses. They are held up by a tramp, but Billy succeeds in overpowering him and binds him to a tree. Billy disguised, holds up Pa and John and forces John to tie Pa to a tree and then Billy ties John alongside him. Lucy and Billy then proceed to town and are married. On their way home they discover Pa and John, who are nearly exhausted, and Billy remarks "John's a big husky fellow, why didn't he break the ruffian's neck?" and starts out to get the scoundrel himself.

A Daughter of Earth—(Two Reels)—Biograph—July 20.—Grown to womanhood, she has never known any other life than that of the farm. She is loved by the country doctor and consents to become his wife. A city broker comes to the town and hearing her sing tells her that she will gain fame if she will go before the public. She leaves her home and the broker finds apartments for her and arranges her debut. Her father dies of grief and upon her arrival home she is received coldly by her brother and lover. She returns to the city and learns the real purpose of the broker, who pretends to be her friend. She returns to the farm and implores her brother and lover to forgive her, but they find it hard to believe that she is really penitent. Her lover is the first to be won over, and he pleads with her brother and induces him to forgive her.

Jabez's Conquest—Essanay—July 20. —Featuring Nell Craig and Sheldon Lewis. Jabez Slocum, an American farmer, with his half million fortune, starts for Europe. Braga, an international crook, and his assistant, Dominica, hearing of this, scheme to get the half-million and nearly succeed until a third accomplice foils their plot by privately trying to take a hand in the affair. Slocum has delivered a draft for $30,000 to Dominica and while returning to town he is attacked by the accomplice. Slocum becomes suspicious and goes to the girl's apartment, where she returns the draft.

The Spook Raisers—Kalem—July 20. —Chased by Patrolman Doolittle Ham and Bud take refuge in the home of Madame de Shivers, a spiritualist, where Mrs. Doolittle, a seance fan, is present. They discover the nature of the fake and how easily Madame De Shivers gathers in the cash and resolve to get into the game. Patrolman Doolittle finds a note left by his wife to the effect that she is going to attend Professor Ham's ghost emporium. He departs to bring his wife home and unable to gain entrance via the front door tries the kitchen door. He gets into the room where Ham and Bud keep their spiritualistic paraphernalia and realizing the manner in which his wife is duped breaks up the seance.

A Barnyard Mix-Up—Lubin—July 20. —A cartoon comedy. Rastus is discovered stealing chickens, and is chased by the farmer. He has several encounters, but his peculiarly elastic legs and a strangely bullet-proof body save him. The farmer's shots roll off his back, but finally an axe lays him low. He is buried, but resurrected by an explosion of dynamite. On the same reel:

A New Way to Win—Lubin—July 20. —John Black decides that mother-in-law is running things and so she is sent to visit friends. After having badly cooked food and no dishes washed on account of mother being absent, John finally goes for her and she returns and John, his wife and mother-in-law decide to start life anew.

The Foreman of the Bar Z Ranch—Selig—July 20.—Tom Wallace lives with his uncle John Higgins. Tom is in love with Fern Watkins, the daughter of Higgins' life-long enemy. Higgins threatens to disinherit Tom and one day Miguel Garcia wanting some money robs Higgins and shoots and kills him and escapes. Some cowboys find the dead man's body and Tom is accused of the murder, but the party come upon the dead body of Miguel, who had fallen off a cliff and find the money he had stolen from Higgins. Fern pleads her love for Tom and her father relents.

The Lorelei Madonna—(Three Reels) — Vitagraph — July 20.— Malcolm, brought in a convent, has one great ambition and that is to paint a Madonna worthy to be placed in the Mission Chapel. Morrison, his uncle, introduces him into the life of the world and in Tahiti they visit Vesey's Palace, a notorious dive, where Alma, or better known as "The Lorelei," a beautiful girl, is the premiere danseuse. Malcolm becomes fascinated with the dancer, and when she poses as the Madonna to add variety to the entertainment, this impersonation sets his artistic soul ablaze. She learns to love Malcolm and he, knowing nothing of her mode of life, learns to love her also, but when he finds her dancing for La Farge's edification he turns against her. But she has been the necessary inspiration of his painting and he is led to believe that the woman's reformation is complete and that she really loves him. He is about to take her in his arms when La Farge shoots at Malcolm, but instead he kills Alma. Later Malcolm returns to the little Mission Town and finds happiness with Alice, the companion of convent days, as his wife.

Under Two Flags—(Three Reels)—Biograph — July 21. — Bertie Cecil's brother forges his name to a note and when the note falls due, Bertie to shield his brother, takes the blame, and flees from the country. He goes to Africa and joins the French chasseurs, who are fighting the Arabs. Here he meets Cigarette, a strange girl, and she falls in love with him. He incurs the enmity of his chief by interfering when the officer would have insulted the wife of the Arab chieftain. For striking his officer he is sentenced to be shot. Cigarette rides through the night with a reprieve and arriving too late, flings herself upon him as a shield as the rifles spoke. His honor vindicated, he returns home.

A Change for the Better—Edison—July 21.—Two tramps, in their aimless wanderings, come upon two moving vans standing in the street. They think it a good idea to transfer the ownership of the outfits by changing the horses. Eventually, it does work out all right, but only after much confusion. Five marriages in the final scene testify to the unexpected success of the scheme.

The Fable of the Home Treatment and the Sure Cure—Essanay—July 21.—Featuring an all-star cast. Bernice is the daughter of a rich citizen. One day she met Kenneth and brought him to her father, who said he would not stand for any Puss Willow being grafted on the Family Tree, and plans to give her an overdose of Kenneth. After dinner the couple are left alone and given an opportunity for cooing. After a few days in which he lives at the house Bernice locks up her hope box and is open for other engagements. Moral: Don't get acquainted too soon.

The Strangler's Cord—(Two Reels)—Kalem—July 21.—A series of remarkable attempts are made upon the life of Don Louis who is stopping at the Grand Hotel. The Spaniard begs Hilton, the house detective, to spend the night with him. A few hours later Hilton is found bound and gagged. Reenee, the daughter of Valdez, the cigarmaker, who supplies the hotel with his wares, informs Hilton that her father has disappeared. He accompanies the girl home and the two hear strange noises in the curing room back of the cottage. He investigates and discovers Reenee's father and Don Louis; the latter is buried neck deep in the ground. Valdez tells his story, of how Don Louis had him kidnaped and then stole his wife, who died of want sometime later. From the hour he learned the truth, the wronged man lived only for revenge.

When the Light Came In — (Two Reels)—Lubin—July 21.—Ethel Clayton and Joseph Kaufman featured. Tom and Julia are soon to be married, but the girl's mother dies and so she puts the wedding off for a year. She is filled with sadness and she is a contrast to the girlish gayety of May, her friend. Once more the wedding of Tom and Julia approaches, but Tom realizes he loves May and is embracing her when Julia enters. Tom and May marry and from her home across the street Julia, who has shut all the blinds, gives in to morbid grieving. Tom dies and day by day May droops. One day her little son tries to wake its mother, but cannot. He goes across the street, grasps Julia's hand and asks her to come to his mother. The little child stays at Julia's home over night and next morning he opens the shutters wide and sunlight floods the room. "It was too dark" he says and Julia realizes that a change has taken place within decides to keep the child and have the shutters always open.

When Wifie Sleeps—Lubin—July 21. —Featuring Billie Reeves, who as Bill pays a visit to the shore with his wife and sneaks away and interrupts a tete-a-tete. Wifie falls asleep, he flirts with the girls, who he follows to a place of amusement, where his adventures and misadventures are numerous. He is thrown out on the board walk and here encounters his wife, who is still asleep, takes the charge of the chair and wends his way down the board walk a sadder, but wiser Billie.

At the Flood Tide—Selig—July 21.—Mary Allen and half-witted Paul Grant are menders of nets. Mary loves Tom Grant, but later marries Leeds and soon learns what neglect and cruelty mean. Paul learns of the cruelty to Mary and creeps off to Leeds' home and enters the bed-room with a knife in his hand. Later Mary finds Leeds lying dead across the bed and tells the villagers that she killed him because he ill-treated her and later a note is found in which Paul says that he did it because Leeds had beaten Mary and therefore he killed him.

Following the Scent—Vitagraph—July 21.—Mr. and Mrs. Sidney Drew featured. Mrs. Astorbilt, who cares nothing for society, is neglected by her husband, who is infatuated with Widow Stuyvesant, a society matron. Mrs. Astorbilt goes into society and by her charming personality becomes the center of attraction and Mr. Astorbilt gets quite a bump of jealousy and endeavors to get back into his wife's good graces, but she determines on a plan to teach him a lesson. After letting

him smell her latest perfume she tells him that when he finds one who uses that perfume by her leave he will know the only man she loves. He goes on a wild goose chase in an endeavor to find the man, but his efforts prove fruitless. Finally one evening when Astorbilt goes toward the closet door she tries to stop him and he, smelling the scent of the perfume, opens the door and out comes his little son. And he realizes that this is the other man she loves.

His Singular Lesson—Biograph—July 22.—After his honeymoon Smith takes to going out nights. Returning from the club one evening he sees a man apparently leaving his home and unaware that the stranger had merely mistaken the house, indulges in suspicions. He finds a half-smoked cigar on the mantel left by his wife's father and accuses her. She denies his charge and the following night he resolves to watch. He sees a man approaching the house and enter by way of a French window. He rushes in and finds his wife alone. He begins to search for the man and suddenly there comes a sound from the closet. Upon opening the door he finds the man, who is a gentleman burglar, and Smith was convinced that he had found his wife's lover, but subsequent developments of a highly amusing character revealed the truth.

Others Started But Sophie Finished—Essanay—July 22.—Victor Potel and Margaret Joslin featured. When his wife dares to buy a new hat the husband beats her. The wife receives a letter stating that her mother-in-law will arrive to look over the new house. Mustang Pete dressed like the mother-in-law and after beating the husband, takes him out to the edge of a cliff and throws him over with a rope around his waist. The husband falls to the ground and returning home is beaten again by his real mother-in-law, who has arrived. He attempts to kill himself but is saved by his wife and mother-in-law.

Destiny's Skein — (Three Reels) — Lubin — July 22. — Earl Metcalfe and Ormi Hawley featured. Earl Fortier leaves his home and goes his own way under another name, that of Earl Calmet. Later Fortier employs Tom Green, who lives with his sister Ormi and is in love with Bertha Hubbard, his bookkeeper. Tom is not well mentally and robs his employer, who has Tom arrested. Ormi makes a public threat to some day "get" Fortier and sometime later Tom makes his escape and is hidden under the house by his sister. About this time Earl Calmet, now a doctor, goes south for his health and meets Omri and they fall in love with each other. She agrees to marry Earl and Tom under another spell meets Fortier and in the struggle the man is killed and a sash of Ormi's is found beside the body. Earl thinking the girl had murdered his father and had married him for revenge returns to her home and there encounters Tom. Bertha appears in the room and is forced to tell all she knows and later Earl is able to cure Tom and both brother and sister are cleared and a happy future opens for all four.

On the Job—Mina—July 22.—Jerry overhears two highwaymen plotting to hold up a passing automobile by pointing guns without cartridges. He follows the plotters and as they are in the act of

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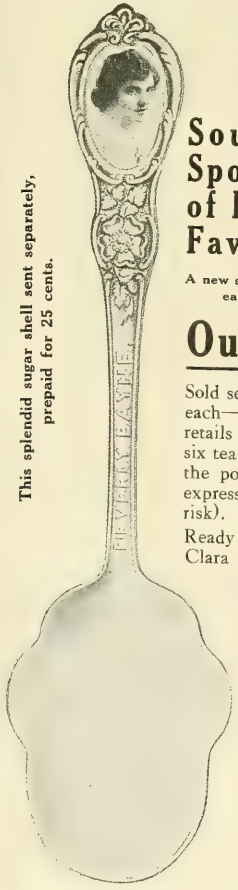
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robbing Mr. Rich and his pretty daughter, he sends the highwaymen into dreamland. Mr. Rich, who is afflicted with gout, appoints Jerry as his nurse and at the Rich home causes ructions between the family members and the servants and as he wheels Mr. Rich through the streets he collides with people, poles and walls and finally lets the wheel chair stand unprotected in a busy thoroughfare. A flying automobile crashes into it and sends its occupant to the sidewalk beyond buried wreckage. Mr. Rich and Jerry are locked up.

Motherhood—(Three Reels)—Selig—July 22.—Bessie Eyton featured with an all-star cast. Hazel Booth, a society favorite, marries Franklyn Foster, a millionaire banker. Hazel does not care for children but her husband does. Hazel finally awakens with a true appreciation of what motherhood means, but is stricken with an illness which forever shuts out the joy of motherhood. She determines to keep this a secret from her husband and while abroad she meets one Jacques Lanoi, who tells her to adopt a child and that he will arrange all formalities and the husband will never know the truth. The scheme works and two years later Lanoi, who is in need of financial assistance goes to Hazel and tells her that the price of silence will be that she make him an entry into her social set. She then determines to confess all to her husband. Foster appreciating his wife's mental strain forgives her.

All on Account of Towser—Vitagraph—July 22.—Towser was trained to collect coal for his owner by running out and barking at the passing trains as they went by the house, whereat a shower of coal from the train crew followed. But one day Towser went too near the big engine and was killed. Scranton, his owner, nearly takes the life of the trainmen, but Phelps, the young engineer, handles him roughly and Bessie and Gladys, the old man's nieces, accuse him of being a ruffian. Phelps falls in love with Bessie and attends a dance in the next town in the hopes of meeting her. She cuts him cold, however, and later when Gladys and her beau elope with Bessie as chaperone and they are found by Phelps, he succeeds in persuading Bessie to follow her sister's example and there is a double wedding. Uncle is furious on hearing the news, but is at once reconciled when they present him with a dog as near like Towser as possible.

Man's Genesis—Biograph re-issue—July 23.—A short prologue shows two children settling a quarrel by resort to force. Their grandfather stops them and tells how when the world was young brute force gave place to brains after the first weapons were invented. Weakhands was not a popular suitor, because the stronger men could rob him of his bride. Lilywhite was forced after her mother's death to go out from the ancestral cave to where danger lurked on every side. She met Weakhands and won by his gentleness threw in her lot with him, but Bruteforce, the terror of the tribe, drove Weakhands away and took Lilywhite to his lair. By accident Weakhands inserted the end of a stick in the hollow of a stone, and hit himself on the head. An idea was born. Sallying forth, he gave Bruteforce battle, vanquished him, drove off other strong men of the tribe and resumed possession of Lilywhite.

On Dangerous Paths—(Four Reels)—Edison—July 23.—Eleanor Thurston persuades her father, a minister, to allow her to go to the city and earn her own living. The girl enters a hospital to become a trained nurse and she is attracted to Dr. Sinclair, a polished but unscrupulous interne at the hospital. Roger Sterret who is in love with Eleanor, arrives in the city and his proposal of marriage is not accepted. Later he sees Eleanor enter a cafe with Sinclair. Unknown to the girl Roger calls the doctor aside and his honest appeal brings Sinclair's consent to leave the hotel. When the dangers which Eleanor faced are explained to her she willingly agrees to return to her home town as Roger's wife. For further review, see page 163, this issue.

Broncho Billy and the Posse—Essanay July 23.—G. M. Anderson featured. Broncho Billy upon discovering a man stealing cattle organizes a posse to capture him. The thief sneaks back to his house to tuck his little children in bed, while Anderson steals into the room. The father escapes, the posse after him. He is captured and taken to jail, while Broncho goes to look after the two children. A mob intend to hang the cattle thief and take him out of jail. Broncho Billy realizing the helplessness of the children arrives in time to prevent the mob from hanging him. After explaining the predicament of the children if the father is hung, the man is set free.

The Sky Hunters—(Three Reels)—Essanay—July 23.—Edna Mayo and Bryant Washburn featured. Walt Benton, leader of a band of moonshiners, who call themselves "The Sky Hunters" brings his daughter up as a boy. Fifteen years pass, the father dies, the girl is put into his place as a man called Konkawa. Steve Jackson, a secret service man, comes into the mountains and meets Konkawa. He discovers she is a woman and she loses her bitterness and becomes his friend. In the meantime "The Sky Hunters" head off Steve and gag him and the girl wants Steve, but also respects the oath to her father. She finally gives in to her love, unties Steve and later is shown in feminine clothes back in "their" home at Washington.

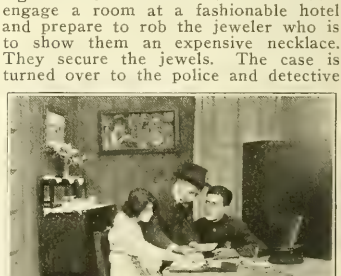
In Double Harness—Kalem—July 23.—Thomas and Majorie are determined to marry, but they keep their secret for a time fearing the objections of Mrs. Manning, Tom's mother. The lovers later inform her of their approaching marriage and she appears flustrated and they mistake this for anger. They finally wed and leave for Savannah. On their return they approach the cottage with heavy hearts and discover that Mrs. Manning has gone, but a note on the table informs them that she will return shortly. When she does arrive she is accompanied by a man, whom she introduces as her husband.

Her Idol—Lubin—July 23.—Justina Huff featured as Hedda, a young Italian ranch cook, who holds McMurtrie, the ranch boss, as an idol, but keeps her love for him a secret. The owner of the ranch brings the boss a bag of gold to pay an Indian for some land and McMurtrie takes the gold and hides it under a big rock where Hedda is watching him. He comes back to the ranch in time to meet the owner, who does not want to buy the Indian's land and he has come back for the gold. Hedda takes the crime on her shoulders and at this moment the ranch man comes in with the bag of money which the dog had unearthed. The owner tells the girl she is fired, but out on the rock McMurtrie finds her and tells her she must stay and become Mrs. McMurtrie.

Mr. Bixbie's Dilemma—Vitagraph—July 23.—Bixbie finds himself locked out of his boarding house in his nightshirt and slippers and climbs in an open window and lands in the bedroom of an old maid, who upon finding the man in her room has hysterics and arouses the household. He runs to the barn and the milkmaid goes for him with a pitchfork. He jumps into a carriage and manages to steal some clothing from a Jew, who starts in pursuit of him. He manages to elude them all and dons his stolen clothing. At the police court the captain has Bixbie stripped to his nightshirt again and thrown into a cell to meditate on his crowning dilemma.

His Criminal Career—Biograph—July 24.—George Green, after an argument at the club, wagers that he could impersonate a convict, obtain a position and hold it for a month. He manages to get into jail and meets Soapy Jones. Professor Bryson visits the prison to select a secretary and took Green. Jones released recognized his old cellmate and tried to persuade him to rob his employer. The boys send Green the five hundred dollars he has won on the wager and the professor misses a large sum of money and Green is arrested. They find the money on him and this seems to confirm his guilt, but the professor's daughter enters and tells that she had changed the hiding place of the money through fear of burglars. Green not only won the wager, but a wife.

The Secret of the Cellar—Edison—July 24.—A one-reel melodrama featuring Sallie Crute. Mr. and Mrs. Travers engage a room at a fashionable hotel and prepare to rob the jeweler who is to show them an expensive necklace. They secure the jewels. The case is turned over to the police and detective



Revelle is detailed to run down the crooks. Revelle finds Traver's collar, which was torn from him in the struggle. After a tireless search Revelle finally locates the owner of the collar by the laundry mark and there are many interesting developments before the crooks are arrested and the jewels returned to their owner.

The Girl on the Engine—(An episode of the "Hazards of Helen" series)—Kalem—July 24.—When informed by Helen that the rival railroad proposes to

cross the Salt Lake tracks, McKay, division superintendent, rushes a guard of men to Lone Point. This temporarily blocks the rival road's plans, but only until its force of men has been strengthened. Knowing that unless the rival road's men can be blocked they will throw their line across the Salt Lake tracks, Helen, leaping into the cab of the engine, opens the throttle and sends the train dashing toward the spot where the intruders are at work. She is captured, but word of what has taken place reaches McKay and he rushes to the scene with more men. Finally the rival road's men are beaten and made prisoners.

Jungle Zoo Picture Play—SELIG—JULY 24.—A Selig jungle zoo picture play of unusual worth will be released in regular service on Saturday, July 24. Wild animals from the Selig jungle zoo will perform in an exciting tale of the jungle. There are beautiful scenic surroundings and artistic acting.

A Pair of Queens—VITAGRAPH—JULY 24.—Ivy and Pansy are roommates and work together in a large department store and they get along congenially until Hennessey comes into their lives. Ivy flirts with Hennessey until he invites her to the Bricklayer's Ball and Pansy feels pretty blue after Ivy and her beau have gone, but Holligan, the iceman, cheers Pansy up by asking her to the ball. Ivy has a surprise of her life when Pansy sweeps in on the arm of Holligan. A month later Hennessey and Ivy are married and Pansy and Ivy's friendship is completely broken off when Mrs. Hennessey goes sailing by in a second-handed automobile Pansy looks on abashed. But a few days later Ivy faints dead when she sees Pansy and her husband, whose ice business has prospered, stroll down and get into a beautiful imported car.

Mutual Program

The American—(TWO REELS)—RELIANCE—July 17.—Featuring Thomas Jefferson. Tonio, a worthless Mexican, is discharged by Robert Hammond, manager of a large American oil company. Boyd Norton comes from New York to



superintend the plant, falls in love with Hammond's daughter, and they become engaged. Tonio at the head of a band of desperadoes returns, while Norton is away, and destroy the works, kill Hammond, and kidnap Elaine. Norton, hearing of this, enlists as a scout and as a Constitutionalist starts on a secret mission to procure certain maps. Elaine, who has escaped, takes refuge at an inn, and meets Norton disguised as a monk. With her help, Norton gains possession of the chart, and the bandit messenger, who is Tonio, is shot as an American spy. Norton and Elaine escape.

The Mystic Jewel—(TWO REELS)—MAJESTIC—July 18.—The Burtons quarrel over Amy Glover, a stenographer in their office, to whom John is engaged, but later come to an harmonious understanding. That night, Charles is murdered, and suspicion falls on John who is found unconscious. A strange odor pervades the air and Doctor Ames, the



family physician, believing the crime committed by an outsider, discovers an Oriental jewel. This serves as a clue, and many days later, an Oriental woman calls on him. She attempts to make him unconscious with a blow pipe, but is overcome by the doctor, and then confesses to the murder. She kills herself with a poisoned needle, and John is acquitted.

The Honor of the District Attorney—(TWO REELS)—AMERICAN—July 19.—John Mortimer one night comes upon a young man leaning over the prostrate body of another. Later his daughter meets a young engineer in the mountains and is married to him and upon meeting his son-in-law Mortimer recognizes in him the man whom he had seen leaning over the murdered man's body. He has his son-in-law arrested, but his story and a telegram telling of the confession of the real murderer of the man, proves his innocence. For further review see page 160, this issue. J. C. G.

His College Wife—BEAUTY—July 20.—Featuring Neva Gerber and Webster Campbell. Bill marries Helen while at college and a short time after is called home to help his father with the business. When Bill arrives home mother has his wife picked out. When mother discovers father kissing the maid the



maid is discharged and Bill's wife becomes the new maid. When Helen sees Bill constantly with Aileen, the girl mother picked out for his wife, she becomes jealous. From a misplaced note

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mother thinks father is going to elope with Aileen and when father goes down to the train to meet some friends of his mother and the police arrive and take father home. In the midst of all mother receives a telegram from Bill saying that he and Helen are on their way to the fair and have been married four months.

The Runaways—Majestic—July 20.—Peter, after breaking a window and fearing a whipping, runs away. He is resting in a hay mow, when Paul, Anita, and some other children come there to play church. The choir awakens him and he



rolls down upon them. Later, he persuades Anita to run away with him, and is pursued by Paul and the others. The runaways, while riding downgrade on a hand car, are in danger of colliding with an express train, but Paul's efforts save them. Peter is taken home and punished, and Anita returns to Paul.

The Picture of Dorian Gray—(Two Reels)—Thanhouser—July 20.—The famous story by Oscar Wilde. Dorian Gray, a favorite in London society, gazes at his portrait and wishes he would always remain young and that the picture would grow old in his stead. As time passes Gray becomes more inhuman and even criminal, and the portrait reflects all these evil changes. But Dorian himself does not alter. At last, facing his real self in the portrait, the libertine picks up a knife and sinks it into the breast of the man on the canvas. A terrible cry rings through the house, and the servants find on the wall a beautiful portrait of their master as they last saw him. On the floor lies a loathsome old man with a knife in his heart.

Cash Parrish's Pal—(Two Reels)—Broncho—July 21.—Featuring William S. Hart. Betrayed by his pal Jud, Cash Parrish, a bandit, is pursued by the posse, but makes his getaway. Jud finds Parrish's wife packing up, preparatory to leaving the country on her husband's return, and tries to force his love upon her. She jabs him with a long sharp pin and barricades herself in the bedroom, while he, wounded and enraged, tries to break in. The posse chasing Parrish, who is running toward his cabin, shoot, but the bullet misses and kills Jud. Parrish and his wife escape on Jud's horse and the sheriff finds a letter telling where he can get the loot.

Wait and See—American—July 21.—Featuring Ed Coxen and Winifred Greenwood. Beth Manners earns her own living. Rodney Norton, a wealthy young man meets and falls in love with Beth. Later it is found that the income of the Ritchey estate, off of which Norton is living, rightfully belongs to Beth. While Beth was poor Norton did not propose



to her and now that she is rich feels that he cannot propose. He plans a hurried trip and when Beth learns that the train on which he was to go is wrecked she is almost prostrated. However, Rodney did not leave on that train and when he finds that Beth loves him they are married.

Old Mother Grey—Reliance—July 21.—Widow Grey keeps a toy shop and is kind to children. Madge, a news-girl, learns that the widow is legal heir to a fortune, and with Dan, her policeman



sweetheart, persuades her to go to the lawyers. Mother Grey's nephew, and his wife, arrive and plan to do her out of her fortune. They try to have her adjudged insane, but Madge and Dan prevent them. Mother Gray gains control of her inheritage and continues to treat children kindly.

The Man Who Went Out — (Two Reels) — Domino — July 22. — Captain Graham, a heavy drinker, disobeys orders to leave the fort due to a threatened Indian attack and sneaks away to the settlement saloon. His brother, the Colonel, finds him and gives him the choice of court martial or leaving. The captain disappears and when his son, who has been given an appointment by the Colonel, arrives at the fort, is told that his father died in a battle with the Indians. On the night of Lieutenant James' wedding, his father who has returned, is secreted in a closet where he can watch the ceremony. The Indians attack and besiege the fort and promise to depart if one of the officers is surrendered to them. Lots are drawn, and young James is the victim, but his father pleads and is allowed to take his place. The siege is then given up.

P. Henry Jenkins and Mars—Falstaff—July 23.—P. Henry Jenkins up to the time he wears the Helmet of Mars is submissive. He is a middle-aged clerk and is scolded by his wife, reviled by his employer, and jeered at by his fellow clerks. He has frightful dreams and never has any comfort at all. One day while in a restaurant, his hat is substituted for the Helmet of Mars. The headgear is that of a present-day hat, but it changes Jenkins' disposition. He wears it for one day only and then turns the tables. He asserts his rights, commands respect, smokes when he likes and is not afraid of his wife.

A Message Through Flames—Thanhouser—July 25. — Featuring Mignon Anderson. A little blind girl wanders from the asylum, gathers flowers and becomes lost. A kind old countrywoman finds her, brings her back and touched by her plight, adopts her. Her son, a station-agent and telegrapher, teaches her the telegraph code. Later, he stands on a chair to place the oil lamp in its socket. The chair breaks, his head strikes a table and the lamp sets fire to the station. The blind girl arrives with his supper, drags the unconscious form to safety, hears the telegraph key clicking and learns that two trains are in danger of colliding. She unlocks the switch, the freight train glides into the siding and the fast express rushes past. The railroad officials hear of her brave deed and give her a position in their city office.

Her Fairy Prince—Reliance—July 26.—An escaped convict is discovered by Violet in her attic playroom. He tells her that he has been changed to a striped zebra by some wicked dwarfs, and Violet believing the fairy tale, gives him some of her father's clothes. That night Attorney Vane discusses a case with the judge, and the loud talking arouses Violet. Just as she enters the library, Vane places a revolver at her head, and threatens to shoot unless the judge agrees with his verdict. Violet is snatched away from him, he is grabbed by the collar and ejected from the house. Jim, the convict, who had been unjustly accused by Vane, then talks matters over with the judge and Violet.

Outcasts of Society—(Two Reels)—Thanhouser—July 27.—Featuring Mignon Anderson. A girl is arrested for shoplifting and sentenced to the county penitentiary. Her cell-mate, a woman of middle age, tells with pride about her daughter being reared in luxury and not knowing how her mother earned her livelihood. Later, a new convict arrives and turns out to be her daughter. The girl having finished her sentence leaves, and the daughter confesses to her mother that she and not the other girl was the thief. The innocent girl, unable to get a position, degenerates and is later seen by the girl and her mother, emerging from a saloon. At first, she is not inclined to forgive, but the pleadings of the mother win her over, and the three determine to fight their way back to society.

Getting the Gardener's Goat—Falstaff—July 30.—The old gardener likens love to a flower garden, and watches with interest his young mistress' suitors. He classifies the youthful financier as a weed, because of his meanness to children and the trampling upon flowers,

while the lawyer is regarded as a choice blossom. He decides to dispose of "the weed," and give the "choice blossom" a chance. "The weed," while in the company of the young lady, meets with mishap after mishap, and shows himself in the worst possible light. He is given up by the young lady, and she becomes the wife of the "blossom." The gardener had helped the "blossom" and disposed of the "weed."

Universal Program

Universal Animated Weekly No. 175.—UNIVERSAL.—New Jersey naval reserves start for a training trip to Panama; $25.-000 motor boat, Ankle Deep II., plunges to the bottom of Long Island Sound; building a tower on a mountain for a telescope at Mt. Wilson, California; laying of corner stone for palatial capitol at Jefferson City, Missouri; Bryan given an enthusiastic reception at Lincoln, Nebraska; scenes of devastation where wind wrought havoc at Cincinnati, Ohio; scenes showing comparisons between the world's greatest cities, London and New York; League of the Empire bears banners of the nation to divine service at London, England; wounded soldiers entertained at Hampton Court gardens, London, England; cartoons by Hy Mayer.

A Trip to the Pyramids.—The pyramids and sphinx are visited by Homer Croy. Interesting scenes of the African desert, which are highly instructive, are seen, splendidly photographed.

Bobby's Bumps Gets Pa's Goat—JOKER — SPLIT REEL — July 10. — When Bobby finds Pa fast asleep on the beach and hugging a barrel, he teases him by tickling his bald spot with a bug. He paints the barrel to look like the back of a woman. Pa's slumber is disturbed by coming into contact with an iron thrown by Ma. Bobby in a rowboat is pursued by Pa in a motor boat, but overturns Pa's boat and escapes. A crocodile appears, but is hypnotized by Pa, who then rides on his back. He catches Bobby and gives him a good spanking. On the same reel with

The Broken Coin—GOLD SEAL—Fifth Installment — July 19. — Roleau thinks quickly, strikes Blake's arm and sends the knife flying into the next room. Sachio drops the coin in his excitement and Blake freeing himself from Roleau, quickly seizes it. He escapes, followed by Kitty, who has whispered to Roleau, and returns to his underground den. Kitty goes to the outlaws' cave, and is made a prisoner due to the leader's absence. The leader arrives, and consents to escort Kitty across the desert. She locates Blake's hiding place and with the outlaw leader, enter and wait for the Apaches to go out. A secret passageway enables them to get in and overpower Blake and the remaining Apache. Roleau escapes from Sachio, takes his automobile, and rides away not seeing Frederick on back. He arrives at the den and enters one side of the cave, while Frederick sneaks in the back way. Kitty secures the coin and is making her escape, but encounters Frederick, who prevents her from calling the outlaw leader. He carries her through the passage. The Apaches return and find Roleau. They fight, while Frederick is about to lift Kitty up through the sewer entrance. Frederick seeing Apaches on this end, starts the other way with Kitty, but is met by the Apaches who had attacked Roleau. With no way of escape, he looks at Kitty and smiles as the picture fades.

There's Many a Slip—NESTOR—July 19. —Featuring Billie Rhodes. Three boys call on a girl for the purpose of popping the question. Being unable to decide, she asks them to return the next day for the answer. They leave and stop on the way at a cigar store, but one of them sneaks back. The other two catch up to him at the door and drag him away. Ben arrives at the scene of activities earlier than the rest, and on seeing a man tacking a large quarantine sign nearby, an inspiration comes to him. Later, the other two boys arrive and when they see the sign on the girl's house, depart in haste, while Ben is inside pleading his cause. No end of trouble is caused between the health board guards and the doctor. Ben and the girl are caught by the guards, and Ben, for his little joke, is jailed, while the girl decides that she didn't want to marry after all.

Homage—(TWO REELS)—GOLD SEAL—July 20.—O'Day's wife dies on the day he is taken to prison to serve a term of twenty years. He appoints Peck as guardian to his son and tells him to bring him up using the money that he has set aside. On the day of his release, Peck hands him an envelope containing money and he walks off with Quinn, who has also finished his term. Hearing of Quinn's wife and child being



in poor circumstances, and knowing that the crook will have a hard time to keep straight, he shares his money with him. O'Day locates the home of his son Erwin, and through his wife secures a position as gardener. She confides in the old man and tells of Erwin's cruelty. Quinn, ejected by his landlord for not paying his rent, follows Erwin to his home and is about to kill him, when the gardener interferes. O'Day tells Erwin who he is and sends him to his wife. This is the turning point in Erwin's life and he lives as his father intended him to.

A Happy Pair—REX—July 20.—Featuring Ben Wilson and Dorothy Phillips.

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friend suggesting a remedy, and changes his tactics. He weeps and his wife forgives him, but when he shows her the letter, she upbraids him in earnest. The scene that follows, brings him to his senses and he changes for the better.

The Curse of a Name—L-Ko—July 21. —Mr. Rawsberry, a nervy janitor, steals from his boss, and stops at the finest hotel in town. In order to make a hit with a pretty girl, he has himsef paged about the lobby and corridors. His boss stops at the same hotel to rest up and, when he hears Rawsberry being called for, loses no time in looking him up. Rawsberry notices the impending danger, and attempts to stop the paging, but the boy calls louder than ever. He tries to drown out the noise with a fire hose, but the boy secures another and aided by an irritable gentleman with a pistol, starts a general mix-up.

The Weird Nemesis—(Two Reels)—Victor—July 21.—Dolores Alvarado, after being led astray and deserted by Page Ulrich, a gentleman of leisure, hides her shame in the sea. Her sister Inez is studying hypnotism and determines to use Page as a subject. The only means of identification, is a small kodak picture, but she later meets and recognizes Page. She lures him on and finally leads him to the altar. As he attempts to embrace her, she gains hypnotic control and appears as her dead sister. This is repeated, he becomes frantic and tries to strangle her, but she changes to Dolores and he flees from the house. Later, he recovers from his fear and finds a new victim. Inez hears of it and saves the innocent girl by causing the death of Page. She then keeps her promise and returns to Bob to whom she was engaged.

The Burden Bearer—Big U—July 22.—Elinor Chalmers, head saleslady in a department store and Harry Edmonds, an architect, marry, but keep it secret. Later, Allison, a wealthy business man, visits Edmonds and orders him to prepare plans for a large house. Edmonds is brought into contact with Alice Allison and forgets Elinor. Elinor calls at his office and tells him that their baby will soon arrive. Elinor passes out as Alice enters and hears Harry tell her that she is the one he loves and that Elinor is only a friend. After the birth of the child, Elinor though shunned by the girls in the store, continues to work and the floor walker shows marked attention. Harry is injured and taken to the hos-



pital. He sends for Elinor and begs forgiveness, which she grants and is then told that she no longer cares for him. Later, the floor walker, whom she loves, shares her troubles.

Thou Shalt Not Lie—(Two Reels)—Imp—July 22.—Featuring William Garwood and Violet Merserau. In order to pay a gambling debt, Fred Harnett steals from the bank and alters his books to cover the shortage. He wins heavily at roulette and plans to make restitution for what he has stolen. When he arrives at the bank the next morning, he sees a bank examiner at his desk and leaves the town in a hurry. Ten years have passed, and he, under the name of Harrington, becomes a prosperous farmer and with his wife have taught their son to always tell the truth. He reimburses the bank for the theft. Later, his wife rescues a man from drowning and takes him to their home. He is a detective and the little boy tells of his father's hiding place. The detective leaves them in peace.

At the Signal of the Three Socks—Powers—Episode No. 5—July 22.—Featuring Max Asher as Detective Duck and Gale Henry as Lady Baffles. The postman delivers a package to Mr. and Mrs. Higgins and is seen by Lady Baffles. Later, Mr. Higgins accidentally tears the letter that accompanied said package. This part is found by the butler and turned over to Lady Baffles. She plans to get the jewels and money and captures the maid. The maid with a sheet over her head frightens and chases Mr. and Mrs. Higgins out of the house. Detective Duck meets them and questions the maid. They return to the house and the detective disguising himself as the butler, reveals the contents of the mysterious package. It turns out to be a pie recipe book. Lady Baffles makes her escape.

Behind the Scenes—(Two Reels)—Nestor—July 23.—Featuring Eddie Lyons, Victoria Forde and Lee Moran. This release shows the making of a Nestor comedy from beginning to end. The company arrives in Universal City, the director gets a story from the Scenario Department, and then consults the General Manager regarding the story. The members of his company are rounded up, and "Getting a Square Meal" is enacted. There is plenty of comedy in which Eddie and Victoria succeed in appeasing their hunger. The finished picture is then turned over to the various departments before its final release.

Jeanne o' the Woods—Victor—July 23. —Featuring Mary Fuller. Hugh Travers is on his way to spend several months in the woods at Fournir's cabin. The Canadian police are trailing diamond smugglers, and Fournir is their guide. Jeanne, his daughter, meets Hugh and they canoe down the lake. While strolling through the woods, Hugh is captured by the smugglers, while Jeanne makes her escape. The smugglers have already captured Jeanne's dog and hidden the diamonds in his collar. That night Jeanne releases Hugh, they make their escape, and the dog follows. Jeanne finding the diamonds, transfers them to her pocket. Hugh sprains his ankle, and the couple take refuge in a deserted cabin. The dog is sent out with a note calling for help. Meanwhile the smugglers trace and find the whereabouts of Hugh. Fournir and the mounted police arrive in time to save Jeanne and Hugh. The smugglers are captured and the diamonds recovered.

The Mad Maid of the Forest—(Two Reels) — Bison — July 24. — Featuring Gene Gauntier. She is known as "The Mad Maid of the Forest," lives the life of a hermit, and flees at the approach of strangers. Lacey, a noted physician, and his friend Graves make an attempt to see her, but are unsuccessful. Later, the girl is mistaken for game and shot by Lacey. He finds her wounded and after nursing her out of danger, removes her



from her cabin to the village, where she is taken care of by a widow. Lacey determines to take her to the city and to operate on her for the purpose of restoring her reason. The girl slips away and returns to her cabin. Lacey and his friend sneak in, overpower her, and take her to the city. The operation is successful and the girl tells Lacey of her past. She marries him, and later his brother Frank, wife and child visit them. Frank is the man she had wounded and his wife is her sister Dorothy.

A Duel at Dawn—Joker—July 24.—Featuring Max Asher. Shultz does not follow the doctor's prescription. Instead of taking the tonic in teaspoonful doses, he swallows the contents of the bottle and becomes lively. The French consul challenges him to a duel for flirting with his wife, and later the Russian consul also challenges him at dawn. Shultz considers it a joke, but dreams that he gets the worst of the duelling. When he awakes and sees the cards before him, he calls on the doctor for advice. The next morning, the doctor hides himself under the dirt and leaves and, when Shultz's adversaries thrust at him, presses the button and the electrical cur-

rent connected to the device on which the foreigners stand, does the rest.

The Honor of Kenneth McGrath—POWERS—July 24.—Howard McGrath, an unscrupulous Wall street broker and guardian of Doris Van Ness, tries to corner the stock market, but loses. He suggests that Kenneth, his nephew and chief clerk, marry Doris so that her money will help him out of his difficulties. Kenneth refuses and his uncle writes a letter to Mrs. Van Ness urging her to induce Doris to speculate. Kenneth's name is forged to this letter, but Doris, ignorant of this, signs a check for a large amount. Doris loses all and accuses Kenneth of treachery. His uncle also accuses him and he is forced to leave his employ. Kenneth becomes a newspaper reporter and finally compels his uncle to give up his crooked dealings. Zeller, a baron who is favored by Doris' mother, hears from McGrath that she is no longer an heiress and returns to his country. Doris marries Kenneth.

Bound on the Wheel—(THREE REELS)—REX—July 25.—The Gertz's and their daughter live happily together in the tenement room below that of the Coulahan's and their son Tom. The Coulahan's are continually fighting and quarrelling, but Tom loves Cora and asks her to marry him and live with his parents. Cora's parents have told of Tom's father being a drunkard and stopping work at forty. Although Cora declined to marry Tom and live with his parents, she changes her mind. After the marriage, her parents return to Germany and Tom's father, shortly after, dies of drink. Tom follows in his father's footsteps and stops working. Later, his mother dies and Cora has to work hard to keep the wolf from the door. A friend from Germany locates her, and Tom, who has seen his money, compels Cora to go after it. During her absence, Tom being thirsty, drinks a glass of water. Cora returns and finds that he has swallowed the medicine she had intended to take. Later she marries the friend from Germany.

Feature Programs

Metro

The Right of Way—(FIVE REELS)—METRO.—William Faversham starred. Charlie Steele, a criminal lawyer, secures the acquittal of Joseph Portugaise, and orders Portugaise to go away as he believes him guilty. Steele marries Kathleen Wantage, but at the end of five years they become estranged because of his heavy drinking. In a fight in a saloon the lawyer is knocked unconscious and cast into the river. Portugaise discovers his body floating in the river and takes him to his hut where Steele is nursed back to health. After his memory is restored Steele decides to live in the little town under an assumed name. He is in love with Rosalie, the girl who cared for him when he was ill. Steele is disliked in the town because he does not attend church, but later when the church burns down he saves the sacred vessels and becomes a believer. He is entrusted with the funds to build a new church and in protecting this money from robbers Steele is seriously wounded. For further review, see page 161, this issue.

Mutual Masterpictures

The Secretary of Frivolous Affairs—(FOUR REELS)—AMERICAN. — Harold Lockwood and May Allison are seen in this splendid society mystery drama, adapted from the novel of May Futrelle. The story is splendidly told and capably acted by a large company. See review on page 111, last issue. N. G. C.

The Fox Woman—(FOUR REELS)—MUTUAL MASTER PICTURE.—Jewel's husband, Marashida, the crooked artist, falls victim to the wiles of Ali-San, the American girl, known as "The Fox Woman." The artist changes from a lover-like husband to a beast. He gives his wife to the American girl for a playmate and later Jewel escapes and is determined to become the bride of death, when Marashida, who has been released from the spell Ali-San held over him, goes to her and they are once more happy in each other's love. For further review, see page 158, this issue. J. C. G.

North American

The Man in the Mask—(Chapter 13 of "The Diamond from the Sky")—(TWO REELS)—AMERICAN.—Esther again makes her home with Mrs. Randolph and Blair, sending her an anonymous letter, traps her in Quabba's lodgings and endeavors to search her to find if she has the documents that will show if she is the rightful heir to the "Diamond from the Sky." Before he can overpower his victim Tom Blake, disguised as a bootblack, enters and rescues Esther rendering Blair unconscious. For further review see page 162, this issue. F. E.

Paramount

Little Pal—(FIVE REELS)—FAMOUS PLAYERS.—Featuring Mary Pickford as "Little Pal," the daughter of a saloonkeeper in a mining camp, who is won in a dice game by Black Brand, the camp bully. John Grandon arrives in camp to obtain a claim left him by a dead brother and Little Pal is hidden away in a deserted cabin by him to shield her from Brand. She falls in love with Grandon, who is taken ill, and later his wife is sent for and Little Pal learns that the man she has set her heart for is married. Upon hearing that Grandon cannot live unless he is sent back East, the girl goes out nights with an Indian friend and robs the sluice box of a rich claim in order to furnish him money enough to get away with. Grandon and his wife return to civilization and Little Pal declares her intention of committing suicide. Her Indian friend, thereupon, declares his intentions of accompanying her, and it is supposed that Little Pal changes her mind for she smiles faintly and they walk away together as the scene closes.

The Rug Maker's Daughter—(FIVE REELS)—MOROSCO-BOSWORTH.—Maud Allan featured. Halib Bey presents Demetra with a rug as her dowry, but later sells it to Osman, a rug merchant. Demetra refuses to marry Osman unless she has the dower rug, and he writes to his agent in New York for its return. A fortune teller advises Demetra to marry the possessor of the rug. Thieves hold them up and attempt to take their money, but two young Americans arrive and beat them off. Robert Van Buren, a



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young American, meets Demetra; takes her home, and is ordered out of the house by her father. The lovers meet secretly. One night Van Buren is overpowered and taken to Osman's home where he is kept a prisoner. On the eve of the day set for Demetra's wedding she sails for America. Osman follows. Later on, Van Buren makes his escape and starts for home. Osman arrives in New York, calls on Demetra's cousin, and finds out where the girl is living. While calling on Demetra, he discovers the dower rug in Mrs. Van Buren's home where Demetra is staying. He traps Demetra, and, just as a Turkish priest is about to marry them, Van Buren arrives, with his chauffeur, breaks in the door and interferes. Van Buren takes Demetra and the rug back to his mother's home. For further review, see page 157, this issue. C. G. W.

Pathe

The Conspirators — (Episode Five "The Romance of Elaine") — (Two Reels)—Pathe.—One of the most exciting episodes in this entire serial. Elaine Dodge gives a lawn fete at which Lieutenant Woodward and Professor Arnold, his friend, are guests, as is Del Mar. Professor Arnold suspects Del Mar of treachery and later searches his apartment, being discovered and fired at. The following morning Elaine is taken prisoner aboard a ship she has chanced to board and carried away to sea. Del Mar, who is also aboard, grapples the Atlantic cable and prepares to cut it, when he is seen by Professor Arnold and Lieutenant Woodward from the shore and the vessel fired at by U. S. artillery wrecking the cabin in which Elaine is held a prisoner, allowing her to escape. She leaps from the vessel and is later picked up by Jameson, who has gone out to aid her in a hydroaeroplane. See review page 162, this issue. N. G. C.

Pathe News No. 54—Pathe.—Liberty Bell starts on its journey to San Francisco from Philadelphia; Frank Holt, who shot J. P. Morgan is arraigned before Justice Luyster at Glen Cove, N. Y.; advanced models in hats; mounted police of New York City give a daring exhibition of their horsemanship; tremendous damage done by terrific earthquake in El Centro, Calif.; scenes showing the entrance of the Allies' fleet into the Dardanelles.

Pathe News No. 55—Pathe—July 10. —Wireless station at Sayville, N. Y., seized by the U. S. Government; a view of the Atlantic transport liner Minnehaha; Colonel James M. Thompson and his bride, who was Miss Genevieve Clark, arrive in Chicago; three-year-old Beatrice Whitelam gives a swimming demonstration in Philadelphia; the funeral of Lieut. Warnerford, V. C., takes place at Brompton Cemetery, London, England; Miss Maude Martin Evers finishes her design for poster stamps selected in the campaign to boost Chicago as a summer resort; cartoon by C. W. Morris; Liberty Bell greeted by tremendous crowd at Gary, Ind.

The Mongoose—(Split Reel)—Pathe. —Pictures of the activities and habits of the destructive little Mongoose, whose quickness of eye and agility make it the deadly enemy of snakes. On the same reel with:

Moorish Granada.—Scenes of Moorish Spain and the world-famed Alhambra.

Vitagraph Special

The Goddess—(Two Reels)—Vitagraph—Chapter Nine.—Celestia, accompanied by Freddy, arrives at Mary Blackstone's home. Mary, believing that all the men are attracted to the Goddess by her novel costume, arranges for a fancy-dress ball to take place the following evening. At the reception Mary exchanges costumes with Celestia, but in the modern evening gown Celestia is still the center of attraction. Tommy and Gunsdorf visit the meeting held by the strikers. In his speech to the miners, Tommy induces them not to attack the works. Mrs. Gunsdorf is in love with the millionaire's son. Simon Kehr's plans are frustrated when the miners fail to attack the works, and he wires Gordon Barclay to call his son home. For further review see page 163, this issue.

The Goddess—(Two Reels)—Vitagraph—Chapter Ten.—Upon receiving Kehr's telegram, Gordon Barclay immediately wires his son to come home. Stilleter informs the millionaire of his intention to marry Celestia. Barclay warns the psychologist that this is impossible. Celestia under the hypnotic influence of Stilleter, accompanies him to the mines. Freddy learns their destination and boards a freight-train bound for the coal regions. Mrs. Gunsdorf expresses her love for Tommy. After this he decides to leave the Gunsdorf home, and he struggles with her to secure the key to the door she has locked. Gunsdorf arrives and his wife accuses Tommy of attacking her. Believing Mrs. Gunsdorf, the strikers are infuriated and threaten to hang the millionaire's son. Celestia and Stilleter are attracted by the crowd. Mrs. Gunsdorf breaks down under the steady gaze of Celestia and confesses that she lied about Tommy. He is freed by the miners. Freddy leaves the freight-train at Bitumen. For further review, see page 163, this issue.

V-L-S-E, Inc.

The Blindness of Virtue—(Six Reels) —Essanay—July 19.—Featuring Bryant Washburn and Edna Mayo. Archibald Graham is put under the tutelage of a minister, whose daughter, Effie, has never been told the truths of life. Later, a friend of Archie's, comes to the village to visit him and succeeds in persuading Mary Ann, a beautiful girl, to elope with him to London. Archie follows them and on his return home Effie rushes into his room clad only in her kimono. The minister bursts into the room at this time and accuses Archie of evil intentions. The rector and his wife awaken to the fact that girls are more likely to go wrong through their innocence than any other way and Effie is told the truths of life and later she and Archie are told that they can soon be married. For further review see page 157, this issue. J. C. G.

A Texas Steer—Selig—(Five Reels)—Released July 26th. Maverick Brander is elected to congress and he and his wife and Bossy, his daughter, move to Washington and by their "greenness" cause much laughter. Capt. Bright, Bossy's sweetheart, is ashamed of them and almost loses the girl he loves. When Bossy sees the actions of some Texans who come to investigate her father she asks Bright's forgiveness which he is very willing to grant. For further review see page 159, this issue.

World

The Cub—(Five Reels)—World Film —Featuring Martha Hedman, supported by John Hines. The cub reporter arrives in the mountains to cover the White-Renlow feud for the *Gazette*. Oldham and Alice Renlow soon become fast friends. At a dance the reporter, who has partaken freely of the punch, kisses Peggy White. Peggy believes herself betrothed to Oldham, and when he denies this the Whites make him a prisoner and sentence him to be shot at sunrise. Alice tries to rescue him but is unsuccessful. Alice's admission of love determines Oldham to fight, and, aided by the girl's father he holds his ground until the arrival of a troop of cavalry. For further review see page 164, this issue.

After Dark—(Five Reels)—World.—Featuring Alex. B. Francis. Tom Dalton, whose wife was faithless to him while he was fighting in the Spanish-American war, is making a living by doing odd jobs, while Bellamy, the man who betrayed Dalton's wife, is the companion of Norris, a gambler and these two have George Medhurst, a young man, in their power for debt. To save



himself Medhurst forges his father's name to a check and falls in love with Tom Dalton's daughter. Old Medhurst dies and George inherits his father's fortune and marries Fannie Dalton. He later leaves her because his money was inherited on condition that he married another girl, Rose. Bellamy tries to drown Fannie, but Tom rescues her. Rose restores George to Fannie and Bellamy and Norris, who held the forged check over George are tracked down by the police. Rose hands George the money he had forfeited by not marrying her and "Old Tom" quits his nomadic ways and lives with his daughter and her husband.

Mashers and Smashers—World Film. —Featuring Burns and Stull. Mr. Jabbs tells his wife that he must go away to a watering place for his health. Mr. Pokes informs his wife that he must look after a sick friend. Jabbs and Pokes journey to a surf bathing summer resort where they meet a friend with a bevy of pretty girls. They take the girls away, and the irate escort travels back to town. He meets Mrs. Jabbs and Mrs. Pokes, and, wishing to get even, tells of their husband's whereabouts. Jabbs and Pokes are caught by their spouses and hustled home in a hurry, while the bevy of girls disband.

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Vol. XIV CHICAGO, JULY 31, 1915 No. 5

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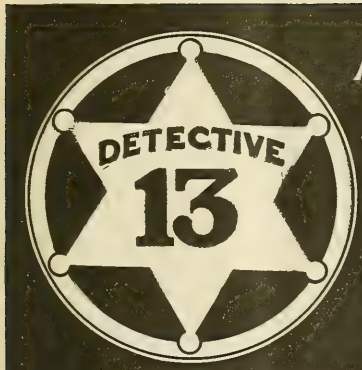
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Lenore Ulrich in a scene from Morosco's "Kilmeny."

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Vol. XIV CHICAGO, JULY 31, 1915 No. 5

The League's Fifth Annual Convention

AND OTHER IMPORTANT NEWS OF THE WEEK

AT exactly 10:40 a. m. on Tuesday, July 13, M. E. Cory, chairman of the convention committee, called the fifth annual convention of the Motion Picture Exhibitors' League of America to order at the Civic Auditorium in San Francisco, the city's new million dollar convention hall. There were several hundred delegates, manufacturers' representatives, publicity men and supply dealers in attendance, many of whom had crossed the continent in order to be present at the opening session. On the platform sat National President Marion S. Pearce of Baltimore, Md.; M. E. Cory of San Francisco, second vice-president and chairman of the convention committee; Peter J. Jeup of Detroit, Mich., treasurer; Fred Herrington of Pittsburgh; Judge A. P. Tugwell of Los Angeles; H. L. Beach of Berkeley, Calif., president of the California State League, and Mayor James Rolph, Jr., of San Francisco.

After a few introductory remarks Mr. Cory introduced Mayor Rolph, who he said had consented to welcome the visitors to San Francisco. Mayor Rolph, who had neglected an appointment at the Exposition to attend the opening session of the convention, declared that he had not "consented" to be present but considered it a pleasure to face the picture men of the country, since of late he had himself spent half of his waking hours before the picture camera. He spoke briefly of San Francisco's rise to its present condition following the earthquake, described the building in which the convention was being held which is the beginning of San Francisco's new civic center, and then declared he had no key of the city to present to the assembly, as the key had been thrown away upon the opening of the Exposition.

Following the mayor's address Mr. Cory declared that Mayor Rolph had neglected to state that nine-tenths of San Francisco's rise following the earthquake and fire was due to the mayor himself. After thanking him on behalf of the M. P. E. L. of A., Mr. Cory introduced "the Moses of the industry," National President Marion S. Pearce, who spoke as follows:

Upon my election about a year ago, at Dayton, Ohio, the information was vouchsafed the convention that my business interests would not permit constant traveling, and upon taking up the work a letter of encouragement was immediately sent to all state officers and information requested. The number of replies was very encouraging and showed the need of strong state and national organizations.

In order to strengthen the state and national organizations, the question of amalgamation was taken up with the states of Wisconsin, Illinois, California, New York, Pennsylvania, and Ohio, and it is more than a pleasure to be able to state that the first state in which amalgamation was effected was California. The remarkable co-operation of both sides not only made it possible, but materially aided in amalgamation in all these states, with the exception of Wisconsin and Illinois. This was emphasized by the splendid work done by the League in securing a graduated scale as a substitute for the flat rate war tax. This concession was the more remarkable because it was obtained by the League after the Finance Committee of the Senate had decided to grant no hearings on any portion of the bill.

Too much praise cannot be given to the various trade papers for the loyal support given our organization. The success of the program, "Exhibitors must organize," was secured largely through the many columns of space so unselfishly given by them.

If not at first it must now be apparent to all that the work of this administration is largely to lay the foundation upon which the future organization is to be built. Amalgamation with harmony was most necessary, and I trust the large success obtained along this line will enable this convention to so plan a boom for our organization which we have so much desired and that it will be a permanent one. The success of any organization, more especially this one of ours, depends largely on its personnel, and it is indeed gratifying in visiting the various state officers to find them not only men of ability and integrity, but leaders in their respective communities.

In closing, let me make a suggestion which is based on my experience as your president, and while it may not seem as necessary to some as it does to me, I am sure it would be suggested by any one of you if you had the opportunity to make the observation that I have had. As soon as our convention will permit I would recommend the election of a secretary who shall be paid sufficient salary to enable him to devote his entire time to the work of the League, not only as secretary, but also as an organizer; also that his headquarters be in New York City. To make it impossible for him to use this position as a means of personal gain, I also recommend such an amendment to our by-laws as will provide for his election by the Executive Board, and his work to be under the supervision of the League president. I do not feel that I could ask the favorable consideration of this suggestion without stating to the Convention that I am under no circumstances a candidate for re-election, and I take this opportunity to thank you all for your loyal support and hearty co-operation.

Mr. Cory, to whom much of the success of the fifth annual convention is undoubtedly due, next wittily introduced the national treasurer, Peter J. Jeup of Detroit. Mr. Jeup in responding declared he had no canned speech to deliver, and paid a high tribute to San Francisco as a convention city, placing it only second to Detroit.

Fred Herrington of Pittsburgh was next introduced by Mr. Cory, and after explaining that exhibitors like the stars of the screen should be seen and not heard, gave the platform to Judge Tugwell of Los Angeles, of the executive committee.

Judge Tugwell began by referring to Los Angeles, his home town. He declared he had listened to the praises of Detroit, heard nothing about Pittsburgh, very little about Baltimore, something of San Francisco, but that the convention visitors must see Los

Angeles before deciding that any of the above cities were superior to any of the others.

H. L. Beach of Berkeley, Calif., president of the California E. L. of A., was next introduced by Chairman Cory and stated that the picture industry was not a local proposition but one of national interest, and consequently reached from New York to San Francisco, from the Dominion to the Gulf of Mexico. In his opinion the greatest handicap with which the League had to deal was the constant changing of the ownership of the theaters. He hoped that this convention might hit upon a means of better handling this obstacle to a firm and compact organization.

J. W. Binder, of the National Board of Censorship, who was in the hall, was next called upon for an address and explained that the National Board did not act so much as a censor as it did as a body for benevolent criticism of the films. He spoke of the great improvement in the nature of present day subjects and predicted that the time would soon come when criticism of any kind would no longer be necessary. He emphatically declared that legalized censorship was totally unjustified.

Mr. Cory then rose to explain the events of the coming week, going through the entire program, item by item, and explaining each event in detail. He also read a number of telegrams from notables who were unable to attend, and then upon motion made and carried the convention was adjourned for the morning, the assemblage going to the exhibition hall upon the third floor of the Civic Auditorium where the various displays were inspected. A short time later all the press and publicity men present were invited to attend a luncheon at the Portola, and some thirty or more accepted the invitation.

EXPOSITION DISPLAYS.

On the third floor of the Civic Auditorium was the large section devoted to the displays of various film companies and other displays. At the west end of the building as one entered were two theaters for exhibition of advance releases.

Going to the left one encountered first the display of Walter G. Preddy, dealer in motion picture supplies, 158 Eddy street, San Francisco, Cal., where the Feaster Film Feed machine was being demonstrated attached to a Powers and also a Simplex projecting machine.

Next in order came the Precision Machine Company with Simplex machines. It also had two machines in theaters. L. W. Atwater, F. A. Clark and F. B. Cannock in charge. Booth decorated in yellow.

Next came the Nicholas Power Company display, with R. W. Horn in charge. Decorated in purple and gold. Prize banners on display. Power's 6A projecting machines were shown. The first motion head ever shown by this company was on display, attracting considerable attention.

National Carbon Company, Cleveland, Ohio, showed carbons of all sizes; W. C. Kunzmann and H. J. Rothman, San Francisco representative, in charge. A spot light showing the brilliance of N. C. carbons, was displayed on screen. Nicely decorated booth.

Enterprise Optical Company, with Ed H. Kemp in charge of black velvet booth in which was displayed 1916 model Motiograph with new features.

Heywood Brothers & Wakefield Company, 737-43 Howard street, made a display of opera chairs and seats. Eight styles exhibited. C. E. Corby in charge.

The Los Angeles M. P. Company, manufacturer of "Angelus" cameras. New professional tripod demonstrated. Three models of camera. H. Paulis in charge.

George H. Breck, photoplay equipment, 70 Turk street, San Francisco. Lobby displays of all sorts. New Edison projector. F. L. Hammer in charge.

Charles R. Kiewert Company had display of Rio carbons. Gold and blue booth. R. E. Martinez in charge.

Also a Metcalf booth with Simplex Photo Products Company displaying "Alamo" camera, lobby frames, ticket choppers, etc.

G. A. Metcalf, motion picture machines, W. L. Stern, sales manager in charge, had a splendid display of Newman poster frames. Baird projectors (film capacity 3,000 feet) and Minusa Gold Fibre screens.

Beginning in the center at the west end were Paramount pictures in a double length booth, beautifully decorated with life size portraits of Lasky-Paramount stars and two books of Farrar's photos on exhibition valued at $1,000 each. Herman Webber, vice-president of Progressive M. P. Company, was in charge, Blackwell and Sweet there later in the week.

Across the way from Paramount booth was Metro with Mr. Reichenbach in charge. Eleven big portraits of Metro stars were shown. The booth was splendidly decorated and rest chairs for visitors were provided. Francis Bushman and Marguerite Snow were present and Thursday was Metro day at the Fair, with the following program: 2 p. m., reception of Bushman by Exposition officials; 2:30 p. m., presentation of plaque to Metro by Exposition; 3:00 p. m., enactment of scene in Court of Universe; 3:30 p. m., enactment of scene in "Silent Voice," with Bushman and Snow in Tower of Jewels; 4:00 p. m., informal tea at Old Faithful Inn on Zone; 4:30 p. m., reception of ladies by Bushman and choosing of California girl to act with him; 8:30 p. m., illuminated aeroplane flight by Art Smith spelling "Metro" in sky; 9:00 p. m., presentation of medal to Smith by Metro at St. Francis Hotel; 9:30 p. m., fireworks of Bushman and Snow; 10:00 p. m., informal dance in honor of Bushman and Snow at St. Francis Hotel.

Across the way from Metro booth was Pathe, with posters and lobby displays of Balboa, Wharton and Pathe productions. Small pennants were given away here. H. W. Oviet manager in charge assisted by H. L. Knappen, A. W. Korper, R. Rodrigues, and John K. Burger of New York. Red, white and blue decorations.

New York Motion Picture Company had next booth all framed in purple with a 22-color portrait of Tom Ince, 2x3 feet in size, illuminated. Below was a 14x17-inch illuminated facsimile Western Union telegram signed Kessel and Baumann and reading, "Exhibitors:—Keep Your Eye on Ince." Kenneth O'Hara in charge. Wednesday night was Bessie Barriscale night at the convention.

Next was the Keystone booth with huge portraits of Sennett, Mace, Normand and Sterling. Lanterns shaped like the Keystone trademark illuminated this booth. O'Hara also in charge of this display.

Universal adjoin with a booth containing portraits of stars and a large picture of Carl Laemmle. Buttons and souvenirs of "Scandal" and Universal stars presented. Purple and gold decorations. W. A. Cory, June Barnett and Mrs. W. A. Cory in charge. Warren Kerrigan, Bob Leonard and Miss Hall appeared later.

In the next row of booths were the following: S. I. G. films, in dark green with three big illuminated portraits of Sennett, Ince and Griffith.

Griffith booth decorated in white with sepia pictures of 45 Reliance, Majestic stars and big pictures of Griffith. Bennie Ziesman in charge.

World Film had the next booth with Joseph J. Deitch in charge. Big portraits of Warwick, Vivian Marten and Clara Kimball Young; also illuminated display frame of scenes from "The Dollar Mark" and a picture of Lewis J. Selznick.

Adjoining this booth was the Horsley-MinA display with posters, etc. Mr. Horn in charge.

The next row of booths commenced here and included that of the *M. P. World* with Blaisdell and Von Harleman in

charge; the *M. P. News* with W. A. Johnston; the *N. Y. Telegraph* with a man in charge. Next was MOTOGRAPHY with copies, N. G. Caward in charge. Then the Western Union Telegraph office.

The Art Slide Company, 964 Market street, San Francisco, with Al Williams, president, in charge, assisted by P. Young and Mabel Young, occupied a booth at the east end of the building with a display of slides, motion and still. Also a display of Balopticon machines.

Next this was a double booth of American Photoplayers Sales Company, 130 Kearny street, San Francisco, with A. L. Abrams in charge. One big Fotoplayer in operation all day.

Tuesday afternoon a brief session of the convention was held at which the principal address was delivered by Walter Bloeser of the Chicago *Tribune's* advertising department. Mr. Bloeser spoke as follows:

Time does not permit me to say all the good things I would like to have you know—consequently I will try to confine my talk to a few words of cheer.

In this day of disturbed commercialism the question "Is business good?" is heard everywhere. As one exhibitor to another then, it reminds me of a short colloquy I had the pleasure of hearing over the shoulders of two exhibitors the other day. Jones queried of Smith, "Is business good?" And Smith replied curtly, "Even." Jones, somewhat befuddled with his answer inquired, "Just what d'ye mean, even?" And Smith retorted with a deal of surprise mixed with fury, "Why, old man, just this. Night before last I took in $400, and last night I lost $400."

So from this little anecdote, gentlemen, we can extract a nucleus for the exhibition business—a basis for its being, as it were. May we say that an exhibitor is a business man, strictly speaking? Or shall we say blatantly and intrepidly that the rules and standards of practice in every day business do not apply to the exhibition business? From what I have seen I would prefer the latter statement as the best and safest axiom for an exhibitor to follow.

The show business proper is a gamble, try hard as an exhibitor will to gird his game with business principles. He buys and sells like the ordinary merchant, I will admit, inasmuch as he pays out money for an article and then tries to vend it; but he cannot do so with the same keen judgment, good discrimination or professional experience that the merchant can, because as Artemas Ward would say, there ain't no sech animiles in the film zoo.

Poor exhibitor, his case is really pathetic. Like Sisyphus he tries to roll his stone to the top of the hill of fame and when the goal is within sight something slips, the props go from under him and down goes all that represents money, labor and energy. Truthfully putting it, the exhibitor is the agent for the manufacturer, the servant of an uncompromising and selfish public—and unto himself he is the victim of the circumstances in which he moves and lives and has his being. Try to analyze his case and you have nothing left except startling incongruities. His chances for existence are as hopeful as they are hopeless. He makes and breaks alternately. He is a failure and he is a success. He is necessary and unnecessary in the business. In short, and oh how painful to say, he is and he is not.

My heart goes out to the exhibitor though, as does yours. Some day when the wrack and ruin of evolution ceases and the process of reconstruction begins anew, I can see Mr. Exhibitor the idol of the motion picture industry—a businessman with a place in this world—a place exalted, dignified and respected. Allow me to make this comparison if it illustrates my point more clearly. The exhibitor is like the vanishing element in a chemical compound. In order to make a film concoction that is full of zest and flavor, you need him above all other ingredients. But after the mixture is complete you can't find him there no matter how good a chemsit you are, because as I have said before he is the vanishing element.

So much, exhibitors, for what you are and now let me say the word of cheer I started out to do and what I think you will be.

First, a few suggestions. Let's not preach brotherhood—the kind that is usually embodied in the form of a certificate of a league, prevention of trouble, or mutual protection society. I believe the present condition of the business will not allow you to practice it. You would all like to, I know, but somehow it is proven that it can't be done. However, I am going to proclaim patience on your part and fraternalism not on the sleeve or lapel but in your very heart and soul. Rules and regulations never eliminated the crooks in any business. Laws are organized mimicry on which a body of lawmakers batten and fatten. The only hope lies in what you yourself think, act and do. Don't worry about the "guy" who is crooked, the outsider who ventures into the business and makes it hard for you. He'll soon fall on his own sword because men by habit and nature who are untrue to a trust are a menace to themselves, a trial to their neighbors and a burden to their friends just in the proportion that they are crooked. About the business man with some money who ventures into the game and makes things hard for you—he should have no terrors for you. His end begins when he makes the first step into the game. And why worry? Because a man can pack the cards is no indication or proof that he can play. Isn't that true?

Consider, gentlemen, that you are in a business that is newer than any in the world and it is quite natural to assume that there is yet a lot of fixing, rearranging and constructing to be done. For instance, the steel business was not built and made in a day. The world was created in seven days, but you know—and don't you dare deny it—that it is still in a deplorable condition. So be hopeful and happy, gentlemen—get your smiles limbered up—let's have a little more real optimism and a clearer perception of the rosy side of things, for we know where there is one.

Now, gentlemen, I don't feel that I have told you anything new. Probably, though, I did tell you things you already know, but didn't know you knew. I did show you, I hope, how I appreciate what your work is and the hard part you have to play; and knowing this as I do, I can frankly say in a few words: Work on day by day—wear rose-colored spectacles when things look blue—await patiently the day of reconstruction in the film business which we are actually passing through right now and withal look to Truth as your standard and practice it whenever and wherever you can at all times and success is bound to be yours.

David W. Griffith's address on "The Rise and Fall of Free Speech and Personal Liberty in America," was given before one of the most enthusiastic assemblages for which a speaker might hope. Applause upon his arrival in the Civic Center Auditorium convention hall on the morning of July 15 was continued and hearty and when his talk was finished three cheers and a rising vote of thanks were accorded him.

The talk was the feature of the day's business session and was well delivered. President Marion S. Pearce, presiding at the meeting, introduced Mr. Griffith and afterward expressed the League's thanks to him for his presence and talk.

Mr. Griffith had the following to say:

Freedom of speech and publication is guaranteed in the Constitution of the United States and in the constitutions of practically all the states. Unjustifiable speech or publication may be punished, but cannot be forbidden in advance. The Supreme Court of California held that a regular theatrical production could be protected from injunction on the ground that it was a publication. Mayor Gaynor—that great jurist who stood out from the ordinary, gallery-playing, hypocritical type of politician, who plays for that hydra-headed monster called "public clamor" in America, as a white rose stands out from a field of sewer-fed weeds, said in vetoing a censorship ordinance in the city of New York:

"Ours is a government of free speech and a free press. That is the corner-stone of free government. The phrase 'the press' includes all methods of expression by writing or pictures * * * if this (moving picture) ordinance be legal, then a similar ordinance in respect of the newspapers and the theaters generally would be legal."

We do not fear censorship, for we have no wish to offend with indecencies or obscenities, but we do demand as a right the liberty to show the dark side of wrong, that we may illuminate the bright side of virtue—the same liberty that is conceded to the art of the written word—that art to which we owe the Bible and the works of Shakespeare.

The rise and fall of free speech in America—add to this the rise and fall of Liberty in America—and when you go home tonight and have your glass of beer, which the long-haired angels of reform, walking through their mis-

guided and God-forsaken alleys of gloom, will doubtless take away from you before many moons—think this matter over.

The Revolution itself was a fight in this direction—the God-given, beautiful thing of free speech. Afterwards the first assault on the right of free speech guaranteed by the Constitution occurred in 1798, when Congress passed the Sedition Law, which made it a crime for any newspaper or other printed publication to criticise the government.

The integrity of free speech and publication was not again attacked in this country until the arrival of the motion picture, when this new art was seized upon as an excuse for meddlesome interference.

It has taken but a very few short years to take away this wonderful blessing, and I tell you that not only has its accomplishment been attempted—it has been completed. You may think this is an exaggeration, but I tell you that when a majority of citizens in any community allow the censorship of one single motion picture—particularly showing to an audience of adults—the right of free speech in that community has once and for all and forevermore ceased to be.

They tell you you must not show crime in a motion picture. Do not listen to such nonsense. These people would not have you show the glories and beauties of the most wonderful moral lesson the world has ever known—the life of Christ—because in that story you must show the vice of the traitor Judas Iscariot. Let these people follow out their belief to its logical conclusion, there would have been written no Iliads of Homer; there would not have been written, for the glory of the human race, that grand cadence of uplift called the Bible; there would have been no Goethe. There would be no thrilling, beautiful dramas given as the grandest heritage of the English-speaking race—the plays of Shakespeare. None of these things would these worthy persons have left in your possession, had they had their way.

On the matter of censorship we think there has been very little common sense displayed by the public in general.

We will agree with you in the argument that for the sake of the children censorship for a class of pictures may be allowed. But for the motion picture presented to adults at the same place, in the same theater, and under exactly the same conditions as the regular drama of the stage, we demand the same fair treatment accorded the drama, and we are unable to see why this is not the case; but, as you know, it is very far from being the case.

When the first little board of censorship was established six years ago we took it seriously, then expected exactly what has come to pass—when a man of the caliber of the captain of police of Chicago can tell two million American people what they shall and shall not go to see in the way of a moving picture.

The policy of the censorship is to approve of pictures which offend no one. That is one way of saying, "We will have nothing in the pictures but milk and water," ridiculous, insipid mediocrity that could not possibly interest anyone.

A motion picture of this class would be as interesting and efficient as a newspaper that never steps on anyone's toes, and you can imagine how people would be interested in that kind of a newspaper.

We believe that we have as much right to present the facts of history as we see them, on the motion picture screen, as Woodrow Wilson has to write these facts in his history. We believe it as a right under the Constitution of the United States, and we are supported in this belief by wise judicial decisions in cases where the matter has been presented to the courts in the right way.

Judge Cooper, in his decision allowing "The Birth of the Nation," to be shown in Chicago, said in part:

"Every night in every fair-sized community in this broad land, where the stage instructs or entertains, each and every play has its good characters and its bad characters portrayed, both of which are essential to a play in the rounding out of the moral of the play, and without which moral a play is of no educational value * * * If * * * all the plays in which a villain had played were stopped * * * the theater as an educator and entertainer of the people would become a memory of the past, and there would be nothing to fill its place for the education and enjoyment of our people."

I have already quoted one passage from the veto message of the late Mayor Gaynor of New York, but Mr. Gaynor went even further than this in his expression of legal opinion. He declared in so many words that the censoring of moving pictures is a direct violation of the United States Constitution, because it is an abridgement of the freedom of publication.

The press of the country can awaken the people to the truth of these conditions. What have you done to help awaken them? The gentlemen of the press are human beings, subject and liable to be persuaded one way or another, the same as you or I. Talk to them, put up your side of the case you will find that you can open their eyes to things they have never dreamed of. Already some of the greatest journalists of the country have been brought to see the light. I quote here from Mr. Lewis Sherwin, the eminent dramatic critic of the New York *Globe*, who, upon hearing of the efforts to suppress the "Birth of the Nation," wrote:

"This is absolutely against public policy, against the spirit of the Constitution, against the very life and essence of what should be true American and democratic ideas. The mere fact of the races constituting the population of the United States in an unpleasant light is no argument whatever. If this factor is to be seriously considered, there is hardly any limit to which censorship may not go."

The press, the theaters, and the great majority of the people—these are only too ready to line themselves on your side of the battle, if you only have the nerve and the brains to let them know what your side is. In heaven's name—get to it! You have forgotten that you are American citizens. You seem to forget that this is America—the boasted land of the free, and by God's splendor, I think we have all forgotten the land of the brave. You are not fighting for anything to be ashamed of. You are fighting the most beautiful battle—and the only battle—that should be allowed to be fought in the world—a battle for freedom. The thing you have—the motion picture—is a form of speech as beautiful and clean as that ever discovered by the mind of man—in many ways, and in most ways, as far above any other form of expression as that shining sun is above the earth, where frightened-to-death Americans are allowing themselves to be made into images resembling the denizens of Russia.

The result of the election which took place on the last day of the convention, Friday, July 16, was as follows:

Marion S. Pearce declined the presidential nomination, and Fred J. Herrington of Pittsburgh was elected president; M. E. Cory, vice-president; L. W. Brophy, Muskogee, Okla., second vice-president; Peter J. Jeup, Detroit, treasurer. The executive committee will elect the secretary.

On this day there were short talks given by Hobart Bosworth, Mack Sennett, Raymond Hitchcock, Kenneth O'Hara and Frank Keenan. Tom Ince, who was scheduled for a speech, was absent.

There was a luncheon and auto parade in the afternoon and a grand ball in the evening. The grand march was led by Blanche Sweet and Carlyle Blackwell. There were three thousand people present; among them were thirty-one well known motion picture stars. Geraldine Farrar, Jesse L. Lasky, Mr. and Mrs. Hodkinson and Mr. and Mrs. Morris Gest were spectators from a box.

THOUSANDS SEE BULL FIGHT STAGED FOR LASKY'S "CARMEN"

In the presence of 20,000 persons the "bull fight" for the Lasky production of "Carmen" with Geraldine Farrar as the star, was held in Los Angeles, and voted one of the most elaborate specially planned scenes for a photoplay production in the history of the industry in Southern California.

Special permission and permits had to be obtained from the city government of Los Angeles for the occasion. An entire bull fighting arena was built, with tier on tier of wooden seats. This was constructed by the Lasky Company, under the supervision of the municipal building and amusement bureaus. In every particular, the structure was a duplicate of some of the famous bull-fighting rings of Spain.

Cecil B. DeMille, director general of the Lasky Company, had the general supervision of the scene,

which is to be one of the features of the forthcoming production of "Carmen," first of the series of photoplays in which Miss Farrar will star.

The scenes depicted included every feature of a gala day, including the gatherings at the exterior of the bull-ring, the march of the matadors, toreadors and picadores, the arrival of Miss Farrar as Carmen, and of Pedro de Cordoba as Escamillo.

Practically all the members of the Lasky Company participated in some way in the great scene, and the studios for the day were given over entirely to photographing this spectacle. During the height of the excitement in the bull-ring Mr. deCordoba swung into the center of the action, mid cheers from the crowds. He had been carefully and expertly trained in his new occupation, and he flashed his red scarf before the bull with the confidence of a veteran.

That nothing of the spirit of "Carmen" shall be lost, Cecil B. De Mille last week struck upon a novel plan suggested by the opportunities of the moment.

Among the visitors at the Lasky studios was Melville Ellis, noted pianist, costume designer and for several years one of the heads of the musical comedy producing staff of the Messrs. Shubert.



Cecil De Mille, director, teaching Geraldine Farrar how to act in motion pictures.

When Miss Farrar last winter revived "Carmen" in the Metropolitan Opera House her costumes were widely commented upon. They had been designed and made by Mr. Ellis, who had made a special trip to Europe in order thoroughly to study the costumes of the Gypsies of the period of the opera. Mr. Ellis and his piano were put to use. When "Carmen" is exhibited on the screen those who can read what the lips say will discover that in certain scenes Miss Farrar is really singing the French text of the play. Mr. Ellis has acted as Miss Farrar's accompanist many times before and will spend the next three weeks of his vacation at the piano in the Lasky studios rendering operatic music for the filming of the silent drama.

POPULAR STAGE FAVORITES RECENTLY SECURED BY PATHE

It was only a short time ago, as time is reckoned, since the stars of the stage spurned the advances of the motion picture manufacturers. Considering the "movies," as they contemptuously termed the film drama, as a cheap and entirely ephemeral form of amusement, they thought acting in them beneath their dignity and preferred thirty-week contracts at $200 to fifty-two weeks playing in pictures at larger figures. Today what a difference! One by one, at first apologetically but now boldly to the sound of figurative trumpets, the great names of the stage have gone over to the "silent drama."

Several things have contributed to this change in feeling upon the part of the pampered favorites of the stage. The first is that the photoplay art has become so elevated that it stands on equal footing with that of the stage. Indeed an infinite variety of effects may be obtained before the camera which are impossible to the theatrical producer. The "vision," double exposure, actual outdoor scenery instead of painted canvas, the quick shifting from scene to scene, are some of them. With great authors writing the scenarios and great directors producing the pictures, they have become a medium of amusement appealing to every one, high and low, so that the old time contempt of the stage star has of necessity died a natural death. Secondly, the last two theatrical seasons in drama, musical comedy and vaudeville have been the reverse of brilliant. Failing to secure profitable engagements on the stage, Broadway favorites have not merely welcomed the picture producers with open arms, but of their own accord have sought for engagements in pictures. A picture engagement is now coveted above all things—it means high salaries for the big names, no road work except short trips to new "locations," and a vaster audience than could ever be hoped for on the stage.

Here is a list of popular stage favorites recently secured by Pathe, which illustrates the trend: Edwin Arden, Richard Carle, William Courtleigh, Jr., Clifton Crawford, Arnold Daly, Frederic de Belleville, Katherine Brown-Decker, William Elliott, Max Figman, Wm. Riley Hatch, Gail Kane, Sheldon Lewis, Lillian Lorraine, Fania Marinoff, Bruce McRae, Bliss Milford, Lotia Robertson, Jessie Ralph, Melville Stewart.

STANDARD PROGRAM SCENARIOS TO MEET PATRONS' DEMANDS

By learning the demands of theater patrons from the theater owners and transmitting them to a special scenario department conducted by the Standard Photoplay Distributors, Inc., the exchanges handling the Standard Program hope to be able, in a short time, to give the exhibitors a variety of stories in photodrama form that will supply directly the kind of productions most popular with their audiences. President Albert Warner of the Standard believes that although magazines and novels are constantly changing the style of stories offered to the reading public in accordance with the popular demand, motion pictures are not up-to-date in this respect because of the conditions of the business forcing the exchanges to take whatever style of story the manufacturers see fit to hand them without due regard to the demands of the exhibitors on behalf of their patrons. While a publisher will not accept a story, the style of which he learns from the bookseller is not in demand, an exchange is forced to accept a released motion picture in spite of the fact that the exhibitors have warned him of the unpopularity of the subject. The correction of this state of affairs was in the minds of the active spirits of the Standard Program during its organization and steps have been taken whereby the studios producing Standard Pictures will receive their stories from carefully selected scenarios prepared by

a special script department which is kept informed by the exchanges of the style of stories most popular in their several territories.

This department will consist of a staff of high salaried magazine writers who will work in conjunction with experienced scenario writers and while each studio will be allowed to furnish its own scripts when desired they will not be o. k.'d by the central scenario department unless the subject is known to be in popular demand.

HELEN BADGLEY

Imagine a little imp of seven, full of childish graces, regardless of whether she is at work or play, with roguish black eyes, silky hair, in all the cleverest and brightest kiddie one would wish to meet—and you have an excellent mental photograph of Helen Badgley, among the youngest and cleverest of child players seen in motion pictures.



Helen Badgley.

Helen, better known as the Thanhouser "Kidlet," made her first screen appearance when only eighteen months old, playing a prominent part in "Brother Bob's Baby," which was filmed at the Thanhouser studios in New Rochelle, N. Y. Since then, this talented youngster has appeared in countless numbers of Thanhouser photoplays, included among them several of the important multiple reel features produced by Thanhouser.

When not engaged in the studio, where she enters into her work with all the seriousness of one of her prominence, Helen is a quaint mixture of childish simplicity and oldish ways and thoughts. Like most little girls, Helen loves her dolls and one of the rooms of her home in New Rochelle, not far from the studios, is devoted entirely to the "nursery." Each doll has a name and several changes of clothing, considerable of which was made by their little "mother." For Helen, despite her years, is an adept with the needle.

ANITA STEWART, "THE GODDESS," SAYS HOME LIFE MAKES SUCCESS

"Success," said the Vitagraph star, Anita Stewart, who is achieving success through her wonderful impersonation of Celestia in the Vitagraph serial, "The Goddess," "means to me the accomplishment of an ambition, a continual forging ahead to a goal that I may achieve, through study and effort, a place in the Hall of Fame that is worth while. I do not mean the success that comes over night, but the slow, sure success that is attained through careful thought, by obstacles overcome, by work and study and more work. I have heard numbers of persons, in all walks of life, decry success; but to such persons, it usually means too much work; too much time lost from their pleasures, and consequently, they fall by the wayside, and let it go forth that success is not what it is cracked up to be. Those persons have not achieved success, they simply knocked at the door and because success did not open it immediately, gave up the struggle. Another class achieve a little success and become so imbued with their own importance it is impossible for them to realize the necessity of continued effort in order to retain the prestige already gained.

"When I began to make a bid for success, I not only approached the door with determination, but made up my mind that no matter what came, I would plod patiently onward until it was opened, and even now, although a long way from the goal of my ambition I am going to keep on struggling.

"When I first began to forge ahead I knew that it was in me to succeed and had I not gained fame through my first efforts, I would have striven again and again. The feeling of satisfaction at the thought of something accomplished, something worth while being done would have urged me to continue even through several failures.

"Notwithstanding the fact that numbers of successful persons say that the home and success do not go together, my home life has been a decided factor in my success and to be deprived of home influence and home comforts would do more to make me fearful of the future than anything else I could imagine. By home I mean a real home, not a suite of apartments in some fashionable hotel or a house miles from the place where your work is being done, in either case surrounded by strangers who do not want to know you and care less about you and what you are, but a home, not too far out, over which a mother presides, who will watch over you and help you to bear all the trials and tribulations that beset the ones who wish to trod the road to real success.

"I attribute my present success, first, to the influence of my home life, the study and effort being induced by my home surroundings and life; second, to my unconquerable desire to attain advancement through my own achievement, due to my home training."

PAVLOWA ENTHUSIASTIC WORKER IN UNIVERSAL FEATURE STUDIO

A representative of Motography got out to the Chicago studios of the Universal Film Company at a most opportune time. Lois Weber, better known as Mrs. Phillips Smalley, hoppened to have a few leisure moments in which she told of the work they were doing at the studios and of some of the experiences they have had.

Mme. Anna Pavlowa, the world famous Russian dancer, is posing for the filming of "The Dumb Girl of Portici," and Mrs. Smalley is directing her. Temperament, the cloud behind which many of our great and near great artists hide, was one of the obstacles Mrs. Smalley feared was going to interfere with their working with Mme. Pavlowa. However, she was happily surprised in finding that the famous dancer is one of the most unassuming personages possible, a wonder to work with, absolutely devoid of temperament, and in fact the little lady will be missed by all of her co-workers after the picture is finished.

Mrs. Smalley acted as guide around the studio and called special attention to one setting being erected,

which is going to be one of the most wonderful and artistic scenes ever shown on the screen, showing the Bay of Naples from the balcony of the king's palace. She then introduced Ruppert Julian, Douglas Girrard, Laura Sawyer and other prominent Universal actors.

The camera began to click and they were in the midst of taking the picture. Surely no one ever put more life or entered more into the spirit of the play than did Mme. Pavlowa. In this particular scene which they were taking Pavlowa is trying to escape through the door of her hut which is being guarded by the prince, who is clad in heavy armor. One could hear the crash as the dancer's frail arms beat against the heavy armor time and time again. She spared herself no pain to make the action realistic.

Laura Sawyer, the well known Universal actress, is a charming person to meet and she talked interestingly of many things; among others of how much all of the people at Universal City thought of Mr. and Mrs. Smalley and of how everyone goes to Mrs. Smalley with their troubles and petty differences. Miss Sawyer said the one thing which helped them out to a great extent was the fact that Mrs. Smalley, though she is the director, is always willing to listen to any suggestions which the actors themselves have to make.

While at the studio members of the Universal Company were reading recent copies of MOTOGRAPHY and Bert Adler, the Universal press agent, remarked that "Featherstone's" articles on projection which are published in MOTOGRAPHY were the best he had read on this subject.

They are surely a happy family at the studio and Chicago will miss them all when they leave for California, which will be in about two weeks.

LULU GLASER TO APPEAR IN UNIVERSAL PROGRAM

Lulu Glaser, for years a stage favorite, has answered to the call of the movies. Her signature to a contract between the Universal Film Manufacturing Company and herself verifies the report circulated recently in theatrical circles that the well-known prima donna will enter the land of the silent drama and that she will appear on the regular Universal program is an assured fact. The title of her play has as yet not been decided but it is promised that it will be forthcoming in the near future.

Lulu Glaser will be remembered for her remarkable comedy roles in "The Lion Tamer," the play in which she commenced as a chorus girl, "Sweet Ann Page," "The Prima Donna," "Dolly Varden," "The Madcap Princess," "Miss Dolly Dollars," "Miss Dudlesack," "One of the Boys," "The Aero Club," "The Girl and the Kaiser," and "Lola from Berlin." In every instance Miss Glaser was a star of the first magnitude and scored instantaneous success. Her work for the films should stand out as prominently as her stage career and picture fans will have a treat in store for them when they see Lulu Glaser on the Universal program.

The Lubin Manufacturing Compnay announces the appointment of Edgar Mels, formerly photo-play editor of the Philadelphia *Evening Ledger,* as its new publicity manager. Mr. Mels is a New York newspaper man, having been in the course of time dramatic editor of the old New York *Morning Advertiser,* managing editor of *Pearson's* Magazine, and associate editor of *Satire.*

Exhibitor's Film Corporation Proposed

AS exclusively announced in last week's issue of MOTOGRAPHY, there was a meeting at the Sherman Hotel in Chicago of men who control large interests in motion picture theaters throughout the United States. This meeting was for the purpose of forming an organization among themselves whose object will be to effect economies for exhibitors, according to the following scheme:

1. By forming a corporation made up of the principal theater owners of the United States—
2. To maintain an office in New York City for the purpose of selecting pictures for use on this circuit with proper restrictions as to their further exploitation.
3. To buy pictures when it is deemed advisable, making selections from every avenue giving our theaters the very best productions available.
4. To arrange for the manufacture of high-class photoplays.

Membership shall be limited to individuals, firms and corporations owning or leasing and operating theaters and using exclusively high-grade programs.

The following are constituted a committee on membership and organization:

J. E. Bryant, Waterloo, Ia., representing northern and western Iowa.

William Sievers, St. Louis, Mo., Missouri, Kansas and Nebraska.

E. H. Hulsey,* Dallas Tex., Texas.

Tom H. Boland, Oklahoma City, Okla., Oklahoma.

N. H. Gordon, Scolly Square Theater, Boston, Mass., New England States.

Thomas Furniss, Duluth, Minn., Minnesota.

Thomas Saxe, Milwaukee, Wis., Wisconsin.

J. H. Kunsky, Detroit, Mich., Michigan.

E. Mandelbaum, Cleveland, O., Ohio and western Pennsylvania.

A. H. Blank, Des Moines, Ia., central and eastern Iowa.

Aaron Jones, Chicago, Ill., Illinois.

F. J. Rembusch, Shelbyville, Ind., Indiana.

J. Ditmars, Louisville, Ky., Kentucky and Tennessee.

Tom Moore,* Washington, D. C., Washington City and Virginia.

J. Eugene Pearce, New Orleans, La., Mississippi, Georgia, Alabama, Florida, Arkansas and Louisiana.

Max Spiegel,* Strand Theater, New York City, New York City.

M. H. Mark,* Strand Theater, New York City, New York State.

Turner & Dahnken,* San Francisco, Pacific coast.

H. A. Sims,* Salt Lake City, Utah, Idaho and Wyoming.

The members of the organization committee each contribute $50 for preliminary expenses, payable to William Sievers, New Grand Central Theater, St. Louis, Mo.

Each member of the organization committee shall pass on the membership in his own territory, but shall have no power to take in members not within the membership qualifications.

Membership for the present is entirely tentative.

*Represented by proxy.

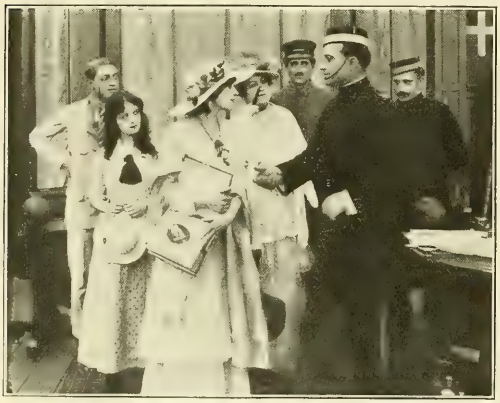
A meeting for permanent organization will be held in the Hotel Sherman, Chicago, Ill., on the morning of August 25, 1915, to perfect plans to carry out the objects agreed on.

BUSHMAN AND MARGUERITE SNOW IN METRO-QUALITY RELEASE SOON

The concluding scenes of "The Second in Command," which will be Metro-Quality's production introducing Francis X. Bushman and Marguerite Snow on the Metro Program for the first time, are now under way at Quality Pictures' Los Angeles studio. This important feature will be ready for release on the regular Metro Program on Monday, July 26.

Mr. Bushman will appear in the role made notable by John Drew on the regular stage, that of Colonel Miles Anstruther. Mr. Bushman and Miss Snow are now permanent stars on the Metro Program and they will appear for the next five years exclusively in productions from the studio of the Quality Pictures Corporation, one of Metro's important allies.

Important regimental scenes were taken on the



Francis X. Bushman and Marguerite Snow in a scene from Metro's "The Second in Command."

grounds of the Soldiers' Home in California, where a stage was erected for the taking of the scenes by permission of the superintendent of the Home. The British consul at San Francisco was consulted about the costuming and was interested sufficiently to attend the staging at the Soldiers' Home, where he made several suggestions for verisimilitude. It may be said "The Second in Command" will be absolutely correct in all details representing British military manoeuvres and military equipment.

GOOD FILMS HELP THE ACTORS, DECLARES SAMUEL GOLDFISH

In the controversy which has been carried on through the columns of some of the New York daily newspapers regarding the relative worth of stars of the legitimate stage before and after they appear in motion picture productions, Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, summed up the situation with characteristic clearness. It is the contention of some of the legitimate managers that the popularity of their stars and leading players suffers through their appearance in photoplays.

"Why should managers object to having their players appear in photodramas when they themselves are making every effort to enter a great and growing field?" asks Mr. Goldfish. "One of the chief objectors is known to me to be making arrangements to leave the legitimate stage entirely and devote his future to the photodrama. In the industry, as a matter of fact, we welcome their activities, as they bring a fund of experience and their energies are directed toward a higher standard of pictures.

"The association of David Belasco with the Lasky Feature Play Company is a high tribute to Mr. Belasco's judgment that the photodrama as an art is as great as the theater of the spoken word. Nearly all the legitimate managers and producers have lent their names to photoplay firms.

"That artists are paid too much money for their film acting no doubt is true in many instances. The wise artist, however, is one who associates himself with a photo-producer, who, he knows, will present him in a beautiful picture, which is, after all, the medium by which he must stand or fall. Good actors in bad pictures never succeed, and their legitimate reputations suffer and their worth to legitimate managers diminishes. But good actors in good pictures lend to their fame. There has been a like situation in regard to the better class of talking machines. Miss Geraldine Farrar considers the talking machine as having aided her popularity and fame. She feels that motion pictures of the right kind will do likewise, and that is why such infinite pains are being taken with 'Carmen' and other plays in which she will appear under our management.

"Through photoplays an artist can reach millions of persons. It is important, then, that the production in which the artist appears shall be the very highest and best. Then only good to the artist and fame can result."

J. CECIL GRAHAM ASSISTANT TO FREULER, MUTUAL PRESIDENT

John Cecil Graham, one of the best equipped men in the motion picture industry, has been appointed general assistant to John R. Freuler, recently elected president of the Mutual. In selecting Mr. Graham for this all important office, President Freuler has brought to the Mutual a man who is familiar with every branch of the industry and who enjoys a nation-wide reputation among producers, exhibitors, and the public alike.

Mr. Graham entered the motion picture industry with H. E. Aitken, former president of the Mutual, when the latter organized the Western General Film Company. Later, in association with Mr. Aitken, he successfully operated the Western Film Exchange and when Mr. Aitken purchased the Reliance, he came East to be placed in charge of the output.

Following the organization of the Mutual, Mr. Graham continued in charge of the eastern exchange, which included New York City. Later he became general manager of the Universal and then of the United, recently dissolved.

The Pathe producers, the Whartons, announce that through the courtesy of Edward Rush and Abraham Levy of "The Garden of Allah," Inc., Frederic de Belleville has been released from his contract with "The Garden of Allah" that he may play "Wallingford" in "Get-Rich-Quick-Wallingford," Pathe's next series.

TWELVE FEATURES FOR LUBIN BY DANIEL CARSON GOODMAN

The Lubin Manufacturing Company announces the engagement of Dr. Daniel Carson Goodman to write twelve feature photoplays a year at the largest salary ever paid for such services—$60,000. These twelve feature photoplays will be of the domestic drama order patterned after the famous Griffith film, "The Battle of Sexes," of which Dr. Goodman was the author. Lubin will engage a special cast of stars for these features and will spare no expense to make them a sensation of the film world during the next twelve months.



Daniel Carson Goodman.

Although only 33 years old, Dr. Goodman has won an enviable name for himself in the world of literature, his novel, "Hagar Revelly," having been the best seller of the year it was published. He was born in Chicago, and after the usual preliminary schooling, studied medicine at Washington University, from which he was graduated. Then he went to the Universities of Heidelberg and Vienna, where he continued his studies for another four years.

But medicine held no attraction for Dr. Goodman and he turned his endeavors to literature, his first novel being "Unclothed," the second "Travail," and the third "Hagar Revelly." Now Dr. Goodman has decided to give his best efforts to the production of what he hopes will prove to be masterpieces.

PROMINENT PICTURE PEOPLE BEHIND STANDARD PROGRAM

Among the men who have appeared most prominently in the affairs of the "Standard" at present writing are Albert and H. M. Warner; Al. Lichtman, late of the Famous Player; L. G. B. Erb and H. M. Goetz, of the United Motion Picture Producers, Inc.; L. S. Stern, G. B. Hamilton; Aubrey and Harry Mittenthal, of Mittenthal Bros.; E. Offerman; Joseph A. Golden; Otis B. Thayer; O. E. Goebel and Arthur Smallwood. New and interesting names are constantly coming to the surface as the activities of the "Standard" increase and in all cases they are found to be men well up in motion picture affairs and long familiar with the rapidly changing conditions of the business.

While the output of the studios comprising producers who contribute regular releases to the Standard Photoplay Distributors presenting the Standard program, consists of a fixed number of one, two and three reel realeses every week, a system of selection of subjects for each week's program has been perfected whereby the studios can regulate the number of reels according to the nature of the story.

To make such ideal motion-picture producing conditions possible a carefully drawn up agreement had to be entered into by the ten different studios of the group whereby they co-operate with each other.

They found that a system could be devised whereby the studios could call upon each other through the main office for the co-operation in the lengths of the subjects produced and whereby the members of the group finding that they had miscalculated the number of reels a story would run could, where necessary, arrange their releases accordingly. In order to have the plan work out successfully it was found necessary to allow the producers to get many weeks ahead in their releases. From six to seven weeks of completed negatives was found to be ample for the perfection of the scheme and as the Standard Producers have now more than six weeks of releases upon their shelves they figure that there should be no trouble in manipulating the subjects so that a well balanced program can be maintained.

WORLD FILM CORPORATION ADDS WERBA & LUESCHER FEATURES

The latest acquisition to the list of Broadway producers to present a series of high class motion pictures is Werba & Luescher, who introduced D'Annunzio's masterwork, "Cabiria," to American audiences and who have concluded arrangements to produce and release one de luxe feature picture each month beginning in August. This firm's intention is to present all-star casts with plays and productions of unusual value in a distinctive manner. All their productions will be released exclusively through the World Film Corporation, which company intends to make them a feature of its special program.

They have contracted with various important stars, including many who were formerly under their personal direction, and many of their former dramatic successes, which other motion picture producers have endeavored to secure, will now be available for screen production. Later announcement will be made of the first four releases.

The director-general of the studios will be Lawrence Marston, who is considered one of the most expert picture directors in America, and who, previous to directing motion picture productions, was known to the regular theater for such pretentious dramatic sensations as "Ben Hur," "The Prince of India," "Wild Fire," "Sins of Society," "The Round Up," "Baby Mine," "Thais," etc., all of which he originally produced on Broadway for Klaw & Erlanger, and other leading managers.

FIVE STRONG V-L-S-E FEATURES TO HOLD DOG DAY AUDIENCES

For the month of August the V-L-S-E program has ready for release, five features that are exceptionally well balanced in point of dramatic range and variety of subjects. There are three dramas and two comedies, and a glance at these releases brings out a remarkable fact.

August is considered to be one of the poorest months in the year for feature film exhibitions, yet the V-L-S-E for this hot month is offering what is probably the greatest bill in point of strength and magnitude that the "Big Four" has yet released. This strong bill should result in offsetting the usual decrease in business looked for during the hot spell.

The Lubin Company will release two features during the month of August. Its first offering on

August 2 will be "The Climbers," adapted from the play by Clyde Fitch. This will introduce on the V-L-S-E program Gladys Hanson, playing opposite George Soule Spencer. "Tillie's Tomato Surprise," with Marie Dressler, is scheduled for release on August 30. An attempt to describe this production would be in vain. On August 9, the Vitagraph Company releases another Rev. Cyrus Townsend Brady production, "The Chalice of Courage," in six parts, which was produced at the western studios, with Myrtle Gonzalez and William Duncan in the leading roles.

On August 16, the Essanay releases a Charles Hoyt comedy, "A Bunch of Keys," in five parts, with June Keith and Johnny Slavin in the roles made famous on the speaking stage. "A Bunch of Keys" is a light comedy teeming with those humorous situations that appeal to all classes of mentality. "The House of a Thousand Candles," in six reels, will be released by Selig on August 23. This production will mark the third appearance on the V-L-S-E program of charming Grace Darmond, and will be the second time Harry Mestayer has been seen in Big Four offerings. "The House of a Thousand Candles," is adapted from Meredith Nicholson's celebrated novel of the same name.

DOUGLAS FAIRBANKS NOW PLAYING WITH GRIFFITH

Douglas Fairbanks, the popular legitimate stage star who recently closed in the New York production of "He Comes Up Smiling," has been engaged by D. W. Griffith to appear in two or more feature photoplays, and has already arrived at the Griffith studio in Southern California. This marks the debut into filmdom of one of the most popular of light comedy stars, who leaped into fame over night, approximately six years ago, when a member of "The Man of the Hour" cast then playing in New York.



Douglas Fairbanks.

His next success to follow "The Man of the Hour" was in "A Gentleman from Mississippi," in which he co-starred with Tom Wise. He was featured in "A Gentleman of Leisure" preceding his appearance in "Hawthorne of the U. S. A.," in which he was a great success.

Douglas Fairbanks is to appear in an original specially conceived photoplay which will be of a high-class comedy-drama nature. A competent cast has been selected to surround him.

Consul Isaac A. Manning says that the reason there are so few American films shown in Colombia is that the moving picture manufacturers of the United States send their lowest grade of films, while the French and Italian companies send none but their best.

ALICE LLOYD IN WINDSOR FILM MAKES SONG INTO FILM SUBJECT

A distinct novelty in the way of one reel features is soon to be released by the Windsor Film Corporation in the way of a picture with words and music in which Alice Lloyd, the English comedienne, will make her first and only appearance on the screen. The subject which has been chosen for this new departure is "Bobbin' Up and Down," the title of a song with which Miss Lloyd had much success on her vaudeville tours of this country.

A corps of women singers have been engaged by the Windsor company to accompany the films when they are booked. The booking for New York and New Jersey will be taken care of by the new exchange of the company, but it is understood that prints for the remainder of the United States and Canada will be offered on a state rights basis. It is reported that a large number of bookings for the picture have been contracted for in New York city.

N. Y. M. P. SECURES MARY BOLAND

Miss Mary Boland, for many years leading lady with John Drew in the Frohman attractions, has signed a contract to appear before the camera for the New York Motion Picture Corporation, for an unlimited engagement. She will work under the personal direction of Thomas H. Ince, the director-general. She left for the California studios at Santa Monica last week.

Miss Boland is considered one of the most beautiful women on the American stage and was selected by Joe Brooks and starred by him in last season's success, "My Lady's Dress."

Miss Boland is a woman of exceptional talents being a very good horse woman and possibly one of the best woman golf players in the United States.

NEW CHAPLIN BANNERS

The National Badge and Pennant Company, 105 West Madison street, is putting out a splendid Chaplin pennant which exhibitors will find are very good business boosters. The company has two sizes, one retailing for 12 cents, the other retailing for about 6 or 7 cents.

This company is very well equipped to turn out pennants in fast time, having recently furnished the Chicago *Evening Post* over 200 Chaplin pennants, and we understand that it is working on a second order for this customer. Exhibitors who run Chaplin pictures should invest a dime in a sample and it is quite probable that they will realize the boosting value of these catchy little novelties.

ARTHUR ROW OF "VANITY FAIR" ENGAGED FOR EDISON PICTURE

Arthur Row, who has been especially engaged by Edison to play Pitt Crawley in "Vanity Fair," the part which he played with Mrs. Fiske, who is to be starred, in her stage presentation a few years ago, has succeeded equally well in such seemingly diverse fields as actor, writer, and producer. For Mr. Row, who has made considerable of a name as a student of Greek theaters and plays, recently produced at the New York University Maeterlinck's "Aglavaine and Selysette," and has appeared often as a reader before distinguished bodies.

Kleine and Edison Combine for Features

ARRANGEMENTS have been completed whereby Thomas A. Edison, Inc., and George Kleine will release feature films under the name of the Kleine-Edison Feature Service. The first release will be scheduled about September 1.



George Kleine.

"The announcement that we are to make releases on a definite schedule will probably surprise those who know my very strong antipathy to the so-called program method of release," said Mr. Kleine in discussing the new plan. "The present scheme is for the Edison Company to make one reel a month and I will contribute two, and you can plainly see with the facilities of the two big plants at our disposal we will be practically free from the bugbear of rushing any particular film to meet the release date."

Mr. Kleine's special hobby is the work which can be done on a film after it has been declared finished by the average director. That is, he thinks that the average production has been so rushed that the final touches will make all the difference between the mediocre and the exceptional film, enough to make it a real work of art.

The affiliation with Mr. Edison is not Mr. Kleine's only new activity. He is going to begin releasing two-reel subjects weekly through the General program beginning September 2. Ethel Grandin has been selected to play the leading roles in these films. The Grandin releases are promised not only to avoid some current mistakes, but Mr. Kleine hopes to set a new standard of two-reel excellence.

BILLIE BURKE SIGNS A CONTRACT WITH NEW YORK MOTION PICTURE

Miss Billie Burke has concluded negotiations which were entered into ten weeks ago, between the New York Motion Picture Corporation and Miss Burke for her appearance in a motion picture to be taken at the company's studio in Santa Monica, Cal.

Adam Kessel, after Miss Burke had signed the contract, handed her a check for $50,000, which stands as an option on her exclusive services for the next three years at a salary of $150,000 a year, she being required to give the picture company her services for 26 weeks of each year. And as the contract entered into between Miss Burke and the New York Motion Picture Corporation calls for consecutive weeks, Messrs. Kessel and Baumann have applied, through William T. Sandall of 59 John street, New York City, for an insurance policy through Lloyds of London for $50,000 insuring them against rain during Miss Burke's stay in Los Angeles. This will possibly be the second time that Lloyd's has issued a policy against rain in this country, the other occasion being on July 4, 1910, a policy being issued to the promoters of the Jeffries-Johnson fight.

Adam Kessel signed the contract for the New York Motion Picture Corporation and among others present were Miss Burke's mother, Flo Ziegfeld, and John McKeon of the New York Motion Picture Corporation. Miss Burke leaves for the coast about August 15, 1915.

PARAMOUNT BUSINESS MANAGER, CARL ANDERSON, GOES TO LONDON

Carl Anderson, formerly business manager of the Lasky Feature Play Company, Inc., has been engaged by the Paramount Pictures Corporation as business manager for that concern. Before leaving the Lasky Company to become associated with the Paramount Pictures Corporation, through which all Lasky productions are distributed, Mr. Anderson is making a special trip to England on behalf of the Lasky Company and the Famous Players Company.

Mr. Anderson left Saturday on board the St. Louis, and while in London will visit the offices through which the Lasky and Famous Players films are distributed in England and on the European continent, as well as for Australia and other distant points. Mr. Anderson makes this foreign trip as a special envoy of the Lasky and Famous Players Companies, by courtesy of the Paramount Pictures Corporation, which has postponed the date for the beginning of his work with it sufficiently long for him to complete this special undertaking for his old associates.

EDWIN STEVENS, "THE DEVIL," WILL STAR FOR UNIVERSAL

Edwin Stevens, the latest acquisition of the Universal for their regular program, is perhaps one of the best-known character actors in America. He has appeared with success in every branch of the theatrical profession including drama, musical comedy and vaudeville and now makes his debut for the screen as a Universal star. He will be remembered as "The Devil" in the popular Molnar play of that name, produced at the Garden Theater, by Henry W. Savage, where the production had a long, successful run. The play in which Mr. Stevens will star for the Universal has as yet not been decided but several strong plays are under consideration and an announcement will be made shortly.

WILLIAM FAVERSHAM TO APPEAR IN ANOTHER METRO RELEASE

Metro makes the announcement that the services of William Faversham, the distinguished star, who was seen for the first time on the screen in Sir Gilbert Parker's, "The Right of Way," at the Strand theater, New York, week before last, has been secured for another picture to be made by the B. A. Rolfe Company.

Mutual Contracts for Bostock Animals

A GREAT stride toward the expansion and improvement of the Mutual program is seen in the announcement by John R. Freuler, president of the Mutual Film Corporation, of a contract made with David Horsley, owner of the Centaur Film Company, of Bayonne, New Jersey, and the Bostock Jungle and Film Company, of Los Angeles, by which the entire output of these producing companies will be released through the Mutual Film Corporation.

David Horsley is one of the best known film manufacturers in America. He was the first independent producer and for years has manufactured a great portion of the film productions which have been released throughout the world.



David Horsley.

The new connection brings into the Mutual program a style of pictures in great demand. Each week Mr. Horsley will release through the Mutual Film Corporation, a two-reel picture featuring the collection of animals for which the Bostock name has been famous abroad and in this country for 110 years. The announcement is made that Mr. Horsley has bought this great aggregation of animals and has installed them in a jungle covering five acres of space in the heart of Los Angeles. For several months Mr. Horsley has been preparing for the manufacture of animal films at this Los Angeles location. A huge studio has been erected which has a capacity to care for six working companies at one time. The jungles have been so arranged that it will be possible to take animal pictures with absolute safety.

The Frank C. Bostock collection of trained animals is claimed to be the biggest in the world, and the only complete collection of trained animals. It represents an investment of more than one-half a million dollars. The Bostock animals are not only trained but carefully selected—each one for some particular purpose. There are now about 130 in the collection, including groups of every specie—boxing kangaroos, trained ostriches, elephants, lions, tigers, leopards, pumas, dancing, skating and plunging bears, monkeys, startlingly intelligent chimpanzees, parrots and many birds of gaudy plumage, etc.

What is even more important than the animals themselves, are the trainers who have made the Bostock collection so wonderful. These trainers have been with the Bostock organization for 15 years. They include Harry E. Tudor, who has supervised the Bostock interests for years; Captain Jack Bonavita, acknowledged to be the greatest lion tamer alive, who became famous through working 28 lions in the same arena at the same time. While at Coney Island with the Bostock show, Captain Bonavita was attacked by the lions and his right arm was torn off. Since that time he has continued to do daring feats and now has his animals trained so that leopards may leap upon his chest in a most ferocious way. Another of the trainers is J. MacField who has had considerable experience in training animals for motion picture work. David Horsley induced him to join the Bostock organization because of his vast motion picture experience. M. Gay, C. Beatty and four others complete the staff of male trainers in the Bostock Jungle and Film Company. Gay is a young fellow of dashing personality and an exceptionally good lion trainer. Beatty's specialty is the training of leopards and tigers.

The female trainers include Madam D'Orcy—one of the best known lion tamers in the world—who for years toured Europe under the direction of Mr. Cochran of the London Hippodrome. She is assisted by her daughter, Mlle. Ottowa, who is especially clever in her handling of pumas and leopards. Madam Gavette, another of the trainers in the Bostock organization, has a collection of nine wonderful polar bears which she has trained to do most astonishing feats.

It would seem from the brief review of the Bostock animal organization that Mr. Horsley is sure to release a number of valuable and interesting features on the Mutual program. Besides the animal features, comedies will also be released—these being made at the Bayonne studios of Mr. Horsley. Mr. Horsley will also produce a number of master pictures for the Mutual Film Corporation which should undoubtedly prove extremely popular among exhibitors.

The facilities with which Mr. Horsley is equipped to make motion picture productions are probably the most complete in America. Mr. Horsley is the inventor of the double exposure camera. The original Horsley double exposure camera is now working at the Los Angeles studios. More of these cameras will soon be in use both at the New Jersey and California studios. In addition to the double exposure camera, Mr. Horsley has invented many other patented devices for photographic apparatus, all of which are installed and in operation at his studios. The genius of Mr. Horsley is seen in the completeness of his organization. At the Bayonne studios, for example, a complete foundry is maintained to make it possible to make castings for any purpose.

The capacity of the Bayonne studios is 1,000,000 feet a week, its owners claim.

The alliance with Mr. Horsley is indicative of President Freuler's endeavor to strengthen and expand the Mutual program and make it the most dominant film factor in America. The releases of the Horsley productions through the Mutual Film Corporation will begin the latter part of August.

IN A CLAIRE IN "THE PUPPET CROWN"

Ina Claire makes her second appearance under the management of the Lasky Feature Play Company in a very elaborate production of Harold MacGrath's famous romance, "The Puppet Crown," with Carlyle Blackwell as the hero of the tale. It will be released through Paramount Pictures Corporation on July 29. Ina Claire's first picture, "The Wild Goose Chase," will be remembered as a particularly charming American love story. "The Puppet Crown" gives her a still more remarkable opportunity, and also serves to introduce as a Lasky artist Carlyle Blackwell, one of the most famous of photodramatic stars.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

EDWIN Thanhouser got his start when he was only about so old, or at least he got the idea for his start, from a politician of the old-fashioned, come-on type who was pulling the tail feathers out of the great American eagle in an old-fashioned grove in old-fashioned Georgia, when ideas didn't blossom so rapidly as they do now. The particular spell-binder who made the first appreciable dent in Edwin Thanhouser's sense of logic weighed about three hundred pounds avoirdupois and he had a voice to match. He measured up to his physique in everything except gray matter. We said he was an old-time campaigner.

Edwin Thanhouser was having a Saturday afternoon's vacation. He sat on the very first row of improvised seats which were 2x12 planks laid upon logs for support. It was in the early fall, when shoes and stockings were still considered cumbersome, needless things among the youth of the land. He was tanned and freckled; his legs were bare and brown. He was bent forward; his arms akimbo and his chin in his palms; his face upturned to the speaker. His feet were tucked under a plank. He heard the great noise on the platform without heeding the flags and the bunting, and after the first pitcher of water disappeared he concluded thus:

WHEREAS, I am small in stature and uncomely and,

WHEREAS, the speaker is all that I am not; therefore be it

RESOLVED, That it takes brains instead of beef to make a man.

That was a brief, sensible analysis for a mere youth, but it immediately became the essential part of the creed that has made Ed Thanhouser great. He went right to work on the hypothesis that what he lacked in "beef" he would make up in brains. He never had his fingers crossed and he never spared the midnight oil. He kept at it incessantly, relentlessly, and he's at it yet. By beginning early he had distinct advantage, because it was his ambition to get on and get up. By getting up he got on. Very simple mathematical problem.

Among the things that Ed acquired along about the same time was geniality. As a youngster when he clerked in his father's store, he could lay no great claim to good looks, but he could be genial. Mere case of substitution. And he was as genial every morning as a spring morning is on the best of spring mornings. With the geniality goes the palaver and the handshake. Edwin Thanhouser didn't overlook any bets. He used to talk to the horses and shake hands with the pump when there wasn't anything else available. Everything was grist for his mill—eternally at it—fighting the specter of beef, which he lacked, for the brain which he didn't lack.

So we have in Ed Thanhouser today, stripped of every other material thing, a big, active brain, a happy smile, a beaming eye, a warm, clinging handclasp and a tendency always to get along.

As a baby, Ed Thanhouser got the habit of getting on from his parents. He was born in Maryland; carried to Kansas; thence to Mexico and back to Georgia. It was at Atlanta that he first exercised his full right to the simple little resolution he had adopted a few years previously. The great Salvini was the cause. It was Thanhouser's theory that if Salvini could put it over he could. That incident and the thought which then surged through his mind, gave him his real start. He formed a small stock company of his own in Atlanta and met with modest success. Then he made his way to Milwaukee and organized the Thanhouser stock company and enjoyed a prolonged and larger success. It was here, too, that he met and married Miss Gertrude Homan—the silent, though active, partner in his expanding enterprises.



Edwin Thanhouser.

While films always held interest for Mr. Thanhouser, it was approximately six years when he journeyed to New York and had a look around among the film makers. At the conclusion of his investigations, he organized the Thanhouser Film Corporation and built a studio at New Rochelle, New York.

Subsequent events are known to the trade. The test of Ed Thanhouser and his organization was reflected upon the screen. It was laid wide open to criticism—magnified thousands of diameters. The result was favorable, spontaneous and far-reaching. Thanhouser films were heartily received. An institution was established. New Rochelle was on the film map of the world. The advent of the late Charles J. Hite in New Rochelle brought to Edwin Thanhouser the money reward of years of hard work. Hard work can be rewarded just two ways—money and rest. Ed Thanhouser with money in his hands decided upon enjoying some of the fruits of his labor. He packed up, took his wife and babies and sailed for foreign lands. He rested for three years. Then he

returned to America and accepted the presidency of his old concern. He has added Falstaff to his brands of film and goes into the big stuff that releases through the Mutual Master-Picture combination. The film industry holds Thanhouser and his work in fine esteem. Exhibitors know what to expect when they see the label.

Edwin Thanhouser was born November 11, 1869, at Baltimore, Maryland. He received an academic education in Ft. Wayne, Indiana. His first appearance before the footlights was at the age of eight. His obsession is his two children, Lloyd and Marie and Mrs. Edwin Thanhouser. His hobby is oriental rugs. He is a member of the Players' Club, New York.

"SEALED VALLEY" METRO DELUXE STARRING DOROTHY DONNELLY

The Metro Pictures Corporation, which is also a producing company for its own program, and has given certain individuality in name to its productions by calling them Metro DeLuxe pictures, will release its first picture on August 2. Dorothy Donnelly, who is about as well known throughout the country as any other woman star, will be presented in "Sealed Valley," a much elaborated story of the book of the same name, by Hulbert Footner, which has had much vogue among readers of popular fiction.



Dorothy Donnelly and I. W. Johnson in Metro's "Sealed Valley."

Most of the scenes in this production will show exteriors, and beautiful ones they will be, as the heroine is an Indian girl who lives in the open country, and it is well to say that Indian life, cowboys at gunplay and other melodramatic screams will have no part in this production.

The production has been directed by Lawrence B. McGill with W. C. Thompson at the camera. The stills of this photoplay are really beautiful, as wooded country and running streams with much action of dramatic purpose taking place in the open and in the water, abound to a degree that make for artistic and genuinely picturesque atmosphere.

Pathe has acquired the picture rights to another William J. Locke novel—"Simon the Jester"—which will be produced by Edward Jose and feature Edwin Arden. "Simon the Jester" is written in Mr. Locke's best vein and proved to be one of the biggest sellers of its publication year.

"THE BLINDNESS OF VIRTUE" NOT A SERMON, SAYS SPOOR

George K. Spoor, president of Essanay, in commenting on sermonizing films stated:

"While Essanay has produced a photoplay that carries a great moral value, 'The Blindness of Virtue,' Essanay never has and never will try to foist a sermon on the public whether they want it or not.

"I take it that the first mission of a photoplay is to entertain. It must fail in its mission if it does not entertain. The public never will stand for a play that tries to teach a moral lesson if it is not presented in an interesting manner.

"Of course the photoplay must be clean, wholesome and uplifting in sentiment. It need not present a moral at all to be an excellent production. But if you have all these primary facts in a play and besides this a moral that points out a great fundamental truth in life you have a combination that grips the spectator as no other play can do.

"There is a basic love of truth and justice in everyone, even in the person who himself is not above reproach, that responds to a great teaching, if presented in a fascinating manner. This is clearly seen if you go to a theater where the mellowest kind of a melodrama is being shown. The crowd instinctively is carried away with the hero and will hate the villain.

"In 'The Blindness of Virtue' it was the aim of Essanay to make a fascinating photoplay, not to preach a sermon. In this play of Cosmo Hamilton, however, there is a great moral. It is not pushed forward; it is not emphasized. It is allowed to take care of itself and unfold naturally as the story develops. There are no dogmatic theories offered; there are no conclusions drawn. The public is thoroughly competent to draw its own conclusions. It sees and analyzes and comes to its own conclusions. The people as a whole know what is right and wrong and in a play of this character inevitably draw the correct inference, without the producer trying dogmatically to foist it on them.

"Moral plays of this character will always have a place in photoplay production and a large place, but the purely sermonizing play, that sermonizes for the sake of dogma, and forgets the entertaining part will never find a very large following."

HENRY MCRAE, FAMOUS DIRECTOR IN CHARGE AT UNIVERSAL CITY

Henry McRae, best known to the film world as director of the 101 Bison Company, has just been appointed director general of the West Coast studios of the Universal Film Manufacturing Company, located at Universal City, Cal. Mr. McRae has been with the Universal for four years and in that time has made a wonderful reputation for accomplishing everything he goes after. He is a wonderful advertisement for success. It was no surprise when he was appointed to take charge at Universal City and there is no solicitude on the part of any one over his ability to "make good." He always does.

The new director general has had a wonderful experience for such an important position. He has been property man, stage carpenter, stage manager, advance agent, actor, business manager, producer, and owner of stock and road companies, in his long and varied experience in the theatrical business.

Fundamental Principles
TRANSFORMED BY FEATHERSTONE

MORE ABOUT CENSORSHIP

At a recent conference of film producers, it was announced by one of the speakers that according to careful estimates only about two and a half per cent of all of the films produced in the United States were open to the charge of being offensive or improper. The most surprising thing about this statement was the complacency with which it was received and the small importance which seems to be attached to it. It does not seem to be a very serious matter that two million people every week should be compelled to partake of what is admitted to be mental and spiritual poison, even according to the standards of those who are seeking to defend the industry against the alleged menace of censorship. The fact is that the motion picture business is so big that a relatively small percentage may mount up into large figures.

Another difficulty is that our standards of safety and propriety are very inconsistent and unscientific. Most of us are impressed only by some unusual spectacle, and we go along unconcernedly, taking all kinds of chances and being deliberately poisoned and otherwise imposed upon until some terrible catastrophe occurs, and then we wake up for a few minutes, only to forget it a few minutes later, or perhaps to remember it as a sort of nightmare.

Millions of people may perish from preventable diseases, or patent medicine poisons, or insanitation, or impure food or drink, and we go the even tenor of our ways thinking nothing of it, but rather taking these things as we do well nigh everything else, just about as they are handed out to us.

SMALL PERCENTAGES LARGE TOTALS

So apathetic and short-sighted are we that it takes an Iroquois disaster, or a Titanic wreck, or a Lusitania outrage to arouse us. Yet right here in our midst are potential disasters that so far outnumber the victims of these three incidents that there is scarcely any comparison.

Taking the figures admitted by the producers themselves, we find that every week the people who are compelled to witness questionable film productions are numbered by millions instead of thousands. Who can estimate the damage done by these irresponsible messages? The helpless victims of such physical disasters may indeed have suffered no actual harm at all, simply a brilliant and unexpected interruption of their progress, followed by a rather severe strain on their friends and relatives, but the equally helpless victim of a book or a drama or a photoplay, suffers more than an interruption. He gets a set-back, which also affects his friends and associates, but in a different and more subtle way than would mere grief at his sudden taking-off.

A seed may have been sown that will wrongly influence his whole future, and the weeds that spring up in his mental garden may scatter their seeds in turn in other gardens, until by the well-known perversity and hardiness of weed-kind, their two and a half per cent might eventually offset much of the good done by the other ninety-seven and a half.

Every week as many voyagers as would fill a thousand Iroquois Theaters, plus a thousand Titanics, plus a thousand Lusitanias, are admittedly subjected to possible disaster. It is bad enough to be subject to the icebergs of chance, and the firebrands of carelessness, which even the best of intentions will never wholly eliminate, but there should be something to prevent an unscrupulous producer from launching a flock of screen torpedoes, each one a repeater, and each designed to scatter seeds of destruction wherever it strikes.

WHERE SHOULD EDUCATION STOP?

Perhaps only one per cent or one-half per cent are of this type, but are not even one million people per week worth safeguarding?

Let us now get right down to the bottom of the matter and see whether this whole discussion is sense or nonsense. Is there such a thing as evil after all, or isn't it best for the people to learn all they possibly can about everything, so that by-and-by we will all be fully educated and so tough that nothing can feaze us?

Perhaps this might be true in the long run, but this life is short at best, and there is not time to crowd it all in. Is there then any dividing line between proper and improper; between right and wrong? Or is it all a matter of different standards?

Without going into the abstruse depths of philosophy let the answer be that there surely is a dividing line, but it is the product of all the conditions. It is easily determined once the laws and principles are well understood.

Vice is not an indefinite or relative thing. It is just as absolute and surely destructive as any other poison. True it may be partaken of moderately without fatal results, but it is essentially harmful. As well excuse the moderate use of opium or cocaine. What then is vice? Here are two time-honored answers:

Vice is a monster of so hideous mien
That to be hated needs but to be seen,
But seen too oft—familiar with her face—
We first endure, then pity, then embrace.

Shakespeare's very definition is a direct warning to the motion pictures, for what is seen more often than the pictures, be they good or bad? And should the monster show his ugly mug once he is more than likely to come so often that familiarity might lead to all of the other complications.

There is more encouragement in the other definition.

Vice is the cob-web that grows over the faces of men who prefer darkness to light.

If there is one thing the pictures do in full measure, it is to turn on the light, and many a jowl-scarred misanthrope has had his wrinkles softened by a trip to a motion picture show. The two and a half per cent didn't hurt him any and the rest of it did him a lot of good.

In fact there is no question at all about the tremendous preponderance of the good influence and positive educational value of the pictures, but the would-be censor does not look at these things. He sees only the other side, and we are now interested in determining whether or not there is any other side.

What is Shakespeare's grotesque monster? Does he really exist, and is he dangerous? And should he always be kept in the background so that we tender mortals shall be allowed but an occasional horror-stricken glimpse?

Yes, he does exist, but not in the likeness of anything that could be given concrete form, or even pic-

tured upon a screen. He is a creature of thought, of evil thoughts, nothing more. He is of himself invisible, but he may blight the appearance of God's fairest creatures. He may force his vile presence over the very threshold of purity, until all semblance of beauty, and inspiration and sanctity have been blotted out.

He may tempt the purveyor of art to lower his standards until he becomes little more than a sensation-monger. He has done this and is doing it for the stage. How then can we assume that the successor of the stage will escape, especially since the field of temptation has grown out of all proportion to the balancing influences of education, higher standards, and better qualities in the executive personnel of the industry.

In short there is absolutely no excuse for injecting into the photoplay the reactionary and vicious mistakes of the stage, and no possible reason for it except temporarily increased receipts.

The great problem right now is to decide once and for all just what is the difference between the fit and the unfit, for the whole difficulty seems to be due to the hazy notions and generally insufficient knowledge of the laws and principles involved.

Leaving aside all matters of religion, politics, race prejudice, and other things now controlled by opinion rather than knowledge, as subjects which will profit rather than lose by illumination, let us try to grasp the elemental ideas of opportunity, progress, and retrogression, so that we may intelligently separate the good from the bad.

Opportunity is the one fundamental American principle. It includes and guarantees liberty, freedom, and independence. It is itself guaranteed by a spirit that hovers over this land, and inspires in some degree the heart of every citizen. Should you seek to scatter seeds of error, of reaction, or of vice, all of which violate and tend to nullify opportunity, sooner or later you will hear and heed the scourging voice of that spirit, which says: "You shall not poison these little ones."

What then is poison? It is anything that hinders progress, whether by directly searing the soul, as by inculcating bad habits that a life-time will not outgrow, or by crowding out opportunities for good and useful living, as by filling a garden none too large with seeds of the weeds of wasted thoughts.

Of the possible bad habits, many are past all hope of direct control at present, but as most of them are based on habits of thought, and the worst of them are directly traceable to the force of example, we shall continue to see the motion picture brought to the bar of public opinion as the chief offender, even though the percentage of its mistakes may be comparatively small.

GOOD AND BAD

Right here we will turn on a little side light that may clarify certain mental muddles that have distressed many well-intentioned people. Just as there are some things inherently bad, which should not be seen at all, at least not without adequate preparation and explanation, so there are many beautiful and wholesome things that have been held to be evil, for the simple reason that a narrow and shallow and ignorant class of self-styled purists has misunderstood the nature of their ignorance.

One of these things is the human body, and another is the normal expression of human emotion. These have, of all things beautiful, had the hardest struggle for sensible, not to say official recognition. The body has, from time immemorial, been bandaged in inartistic clothing, whose atrociousness has been blamed upon the unoffending body itself, while similar offenses against the grand passion have caused it to be tabooed as a subject for general discussion and development. Here the trouble is that there is not enough light, and here is one of the privileges of the pictures.

Only see to it that when the lights are turned on they shall not reveal a trace of the withering monster that never yet has brought aught but calamity in his wake.

There is positively no need for courting the disapproval of anyone, least of all of permitting the critics of the screen to justify in any degree the fault-finding which has already proven so annoying.

THE OTHER SIDE OF THE PICTURE

There is a creature so much more inviting, so beautiful in every way where the monster is ugly, and withal so profitable and dependable, whether as friend and working partner, or as an ideal to work toward, that none who know the contrast, can be expected to hesitate, so the death of the official censor and the steady, uniform advance of the picture industry will be hastened by a general grasping of the real truths which underlie the spread of education, one little glimpse of which is afforded by the following description of the monster's natural enemy and prey.

Virtue is a maid so fair and true
That to be honored is her simple due,
But ah, the shining glory of her face
Oft proves too bright for our benighted race.

LOCAL CENSORSHIP

Theoretically, there should be no need for local censorship, assuming that there are adequate Federal laws and a National Board to whom all films would be submitted for approval.

In reality, however, this is far from being the case, and even if it were, the inhabitants of any given locality would be pardonable should they doubt the efficacy of such laws or such a board.

They know that there is a National Pure Food Law; they also know that three-fourths of their food contains poison, but what are they going to do about it? They must feed it to their children or half starve them.

Why should they not resent the idea that mental and spiritual poison may lurk in the pictures that they permit their children to see? Must they half starve their minds as well?

There is one important difference between supper at home and a photoplay around the corner. You can at least decide what your family shall eat, but the photoplay is like a meal in a restaurant and you know full well that in spite of the National Pure Food Law there may be ptomaines in the soup and the fish, and disease germs in the milk and the ice cream besides chemical poisons in the ketchup. Can you blame anyone, therefore, for being somewhat solicitous about mental food for his family? You should not be too harsh on the average citizen who, as a rule, is rather helpless when it comes to making selections, whether it be in regard to physical or mental refreshments.

It is well enough to say that there are plenty of wholesome foods and that he could change his dietary, etc.; also that if he does not like the restaurant supper, he does not have to eat it; but don't rub it in by adding that he and his flock can also get up and leave an offensive photoplay. Just remember, you wise ones who fear that censorship will trim your earnings, that they are all children at the photoplay, and it simply can't be done. They sit right there, fifty millions of them, and take what you hand them.

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Volume XIV CHICAGO, JULY 31, 1915 Number 5

Be Loyal to the Men Behind the Game

IN an enormous glass studio, set in the midst of five million dollars worth of buildings and permanent equipment, a hundred people are applying themselves to the production of a feature film. They have been at it for months. It is the adaptation of a classic, and it must be right in every detail. Before it is finished its cost will run into many thousands of dollars; for time is money.

Classics are free to all. They carry no copyright, and whosoever will may film them. Just before the big feature is ready another "company" with no studio, no equipment, no investment, announces in big type and blatant phrases the release of THE SAME FEATURE. At least it has the same title, and conveys the impression that it is identical. And the no-investment company has produced this masterpiece in TWO WEEKS!

It can't be done, of course. But something can be produced, even in twelve days; and when it comes to descriptions and claims, adjectives do not care how they are used. The company that is nothing but an incorporation can shout just as loudly and use just as strong words as the company with a million dollar plant and a quarter-century of history. Lots of people judge a man or a company by the volume of its noise and the boldness of its assertions.

Pure bunk soon evaporates. Nobody can make big claims and continue to get away with it without delivering the goods. But there is a good crop of new suckers every week, even in the motion picture exhibiting business. They are the fellows who fall for the "feature" produced in three days, which presumes to compete with the honest film turned out after months of labor in a big, substantial, experienced studio. Even if the more intelligent exhibitors get wise early in the game, the glittering and unstable paper producer continues to sell his hair-trigger masterpieces.

There are quite a respectable number of film producers who started in this business before there was even a regular exhibitor. They had to make a demand for their films after the films were completed. They were good business gamblers, and they won out because they deserved to win. It was their supreme faith in the business and its future (for it had no present then) and their confidence in the still unborn exhibitor that made them take the big chance and go through hardship and worry to build up a new industry. Now they are entitled to their reward—which is nothing in the world but an equitable share of the business. They are not the ones who make the big profits; it is the fellow with the new corporation and the big words for small features that gets the gravy.

Be loyal to the fellows who made the game. If you don't care anything about the ethics of it and call it sentiment, try to realize for your own good that no company organized to pick up the driftwood of the film business and sell it for features can possibly give you the stuff that a company with experience and property and reputation and a long payroll can offer.

The exhibitor who plays the public for suckers is one himself. He is on his way to the used-to-be yard. The public has had a better education in pictures than it has in anything else. Almost anyone can tell you today whether a film is good or rotten. And they won't stand for the rotten stuff any more, either. You've got to give them the best there is. You've got to

give them what the big studios turn out, because you don't take any chances then—you know it's right.

We don't want to knock the little fellow, or the big fellow either, who is just breaking into the film business with a new idea and a lot of enthusiasm. He will have a hard enough time without our knocking him. And if his stuff is right he will get away with it, too; but not otherwise. But the only hope he has for success is to go slow and aim at establishing a permanent business with a well equipped factory.

When a man has spent the best years of his life building up a business, and has just got it to where it looks good to him, where he has all the facilities for making real pictures and has worked economy in and extravagance out of his productions, he can get results for his patrons that no one can offer with less experience. When those patrons turn away then and help the get-rich-quick promoter grow fat, it looks like ingratitude.

Now your hard-headed business man really don't give a whoop if you call him ungrateful, or disloyal, or anything else, if he thinks he is getting his. But when he is getting stung instead, it is time to wake him up.

The producer with an establishment is the fellow behind the business and pushing it. The other kind are trying to make the business push them. The man behind deserves your business. But it is not merely a matter of deserving it. It is a question of common sense; of whether the exhibitor will take the best he can get for his money or the worst. And when the best is the most deserving, too, you've just got to be loyal to the men behind the game.

FEATHERSTONE'S ARTICLES

JUST the other day the representative of a large manufacturer told us that "Fundamental Principles," the series of articles by Featherstone running now in Motography, was the best stuff of its kind ever printed. Now we knew that long ago; but a publisher never does know whether or not his efforts to supply the best are appreciated by his readers.

No magazine or trade paper ever published could say that all of its contents was read by all of its readers. Trade papers especially have busy readers, many of whom will not take the time even to investigate articles which do not bear *prima facie* evidence of usefulness.

To those who, for any reason, have missed reading Featherstone, we want to say right here and now that they have missed something. And we repeat that Featherstone's articles are absolutely the best ever published for exhibitors and operators of motion pictures.

All good things are imitated, and one of the eastern trade papers is just starting a series of articles similar to those of Featherstone's—after ours have been running for eight months. Of course, any one with a knowledge of the scientific principles of motography is privileged to write articles on the subject. They may be good at that; but they will not be Featherstone articles, for the simple reason that no one else has the combination. A few have a thorough knowledge of the science, but cannot present it clearly to those who have not. Many others can write their information in lucid and simple language—but lack the science. Featherstone has both. No one who has read him can doubt that for a moment.

So we want to impress again upon our readers the importance of reading Featherstone's articles—an opportunity for information that comes only once in a decade. We don't ask you to take our word for it. It is there; read it—read it!

Featherstone is only one of the exclusive features offered to our readers which make Motography by long odds the best motion picture paper published today—or ever published. But his stuff alone, without considering the rest of it, gives more live thought-food in every installment than you can get anywhere else in this business.

BIG THREE FORM TRIANGLE FILM

Motography exclusively announces the completion of corporation details of the Triangle Film Corporation. at La Junta, Colo., July 20. D. W. Griffith, Thomas Ince and Mack Sennett are to be producing directors as well as officers of the company.

Adam Kessel, Jr., Chas. Baumann of the New York Moving Picture Company are directors and officers. H. E. Aitken was agreed upon as president.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
Biograph Co	50	62
General Film Corp. *pref*	43	48½
Majestic Film Mfg. Co	140	170
Mutual Film Corp. *pref*	53	58
Mutual Film Corp. *com*	59	62
North American Film Corp. *pref*	50	60
North American Film Corp. *com*	50	56
New York Motion Picture Corp	75	82
Reliance Motion Picture Corp. *com*	...	29
Thanhouser Film Corp	1½	3⅝
Universal Film Manfg. Co	135	....
World Film Corp	3⅜	4¼

Mutual Film Corporation—According to the New York *Morning Telegraph* the Mutual Film Corporation has added to its forces David Horsley, owner of the Centaur Film Company, and the celebrated Bostock Jungle containing the best known collection of trained animals in the country, so that hereafter the Mutual can take care of the hitherto unsatisfied demand for wild animal pictures. There are 130 in this collection, including elephants, lions, tigers, leopards, bears, etc. Other additions to the repertoire of the Mutual will be announced later. Common stock sold at 60 during the past week, showing a recovery from 55.

General Film Corporation—Was freely offered during the past week, but bidders were hard to find.

New York Motion Picture Corporation—Has been firm, although the spread between the bid and asked prices militated against active trading.

North American Film Corporation—Sold at 60 for the preferred and 55 for the common.

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Some Current Releases Reviewed

"The Girl From His Town"

Reviewed by John C. Garrett

"THE GIRL FROM HIS TOWN," scenarioized from the novel by Marie Van Vorst, is the four-reel Mutual Master-Picture to be released on August 5, featuring Margarita Fischer and C. Elliott Griffen. The latter does some very good work, and an all-star cast supports these stars. With splendid photography, scenes, both interior and exterior, which are beautiful, and a number of elaborate costumes, which Margarita Fischer wears well, this picture will prove a great success. It will be a special drawing card to the women, because of the many gowns worn by Miss Fischer, and the play in itself, because of its good cast, interesting plot, and popularity of Miss Fischer, will draw the masculine members to view the production.

Sarah Towney, a black-haired maiden, lives in a small Montana town, and works at the soda fountain stand. To this stand comes, amongst others, Dan Blair, who spends much of his time at the soda fountain, and one day, after consuming six cholocate sodas at one sitting, he leaves, and arrives home just in time to bid farewell to Lord Galory, an Englishman, who has been staying at Blair's home. The Englishman gives Blair an urgent invitation to visit him some time, in the near future.

Sarah Towney gives a singing recital in the town church,



Letty Lane in her dressing room.

and it so happens that an operatic impressario, who has been forced to stay in the small Montana town overnight, hears Sarah sing, and is amazed at her ability. Her future as a star, on the stage, is assured.

After the death of his father, Dan, remembering the invitation of Lord Galory, goes to visit the Englishman, at his England home, where all the girls, because he is a good catch, set their caps for him. Josua Ruggles, the best friend of Dan's father, fearing for the safety of the boy, comes to England to look after him.

One night while at a theater party with Duchess Breakwater, who is angling for Dan as she needs the money, but really loves Lord Galory, Dan sees a star who is all the rage. Her name is Letty Lane, but Blair at once recognizes her as Sarah Towney, "The girl from his town."

Prince Ponitowsky is a constant attendant upon Letty Lane and Dan is also a nightly visitor at the theater. Both men succeed to a certain degree into working their way into the star's good graces, but the duchess is not to be outwitted and finally gets Dan to propose to her. The boy goes to Letty to tell her of his engagement and she takes the news very hard.

The Duchess of Breakwater gives a musical for charity at which Letty Lane is asked to sing. Dan takes Letty home and returns to the duchess's home just in time to see her in the arms of Lord Galory and hear her tell him that she does not love Blair, but needs his money. Dan blesses the couple and goes to Letty, who is overjoyed at the news of the broken engagement.

Sometime later Dan gains Letty's consent to become his wife and tells Ruggles of it. The westerner fears that Letty is marrying Dan for his money alone and he tries to get her to give him up by telling her that Dan is penniless and that



Letty Lane sings at the musicale.

if she will give him up he will give Dan half of his fortune, but if she marries him Dan will be without a cent. For Dan's sake the girl promises not to see him any more and writes him telling him of this decision, although her heart is breaking.

Dan is not to be denied "the girl from his town," and after a while Ruggles withdraws his hateful decree and Dan and Letty are happy in each others' love.

Fox's "Dr. Rameau"

Reviewed by Thomas C. Kennedy

FREDERICK PERRY'S first appearance on the screen is made under the most favorable conditions. The title role in "Dr. Rameau," a five-part modern drama, produced by the Fox Film Corporation, gives Mr. Perry, whose work as the defendant in "On Trial" caused such widespread comment, an opportunity to be seen at his best. The supporting cast is made up of artists who are well known to the screen as well as the speaking stage, and includes Dorothy Bernard



The artist entertains his friends.

as Conchita Roland; Stuart Holmes as Paul Munzel; George Allison as Dr. Talavanne; and Jean Sothern as Adrean.

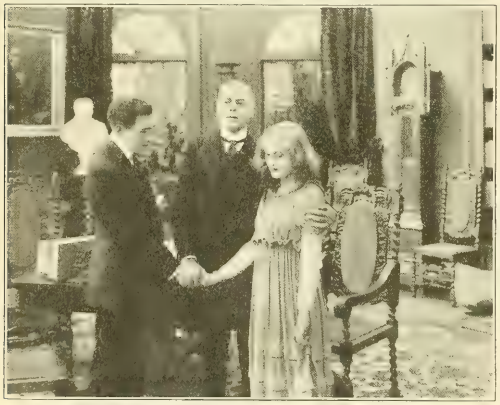
The story is an adaptation from the novel by George Ohnet, and in its picturization this attractive theme is every

bit as charming as it was in print. In production "Dr. Rameau" is of high quality. The beautiful interior sets are made more impressive by rich lighting effects and photography of great clearness and depth. Will S. Davis directed the production.

After the death of his mother, George Rameau, whose father is a laborer, is adopted by the town doctor. The doctor's belief that little George would be a great physician proves true, for after years of study Rameau becomes famous. Rameau, Talavanne, a brain specialist, and Paul Munzel swear to remain friends all their lives. Rameau has an abounding faith in his science, and in a speech before the medical board he causes much unfavorable comment when he expresses his firm belief that all cures are effected by scientific methods and not by religion.

He surprises his friends by telling them that he is in love. Conchita Roland does not love Rameau but her mother persuades her to accept his proposal of marriage. True to his atheistic views he refuses to be married in the church and he and Conchita are married before a justice of the peace. Conchita agrees to have her portrait painted by Munzel. After many visits to the studio to pose for her portrait, she falls in love with the artist.

Talavanne learns of Conchita's love affair with Munzel and he succeeds in parting them. Rameau does not suspect his wife, whom he loves passionately. Conchita gives birth to a girl and her husband's happiness is now complete. The artist breaks his promise to Talavanne and returns to see Conchita. After leaving her, Munzel is injured by a runaway horse. Rameau, who sees the accident, brings the dying



Rameau consents to the marriage.

man to his home. His efforts are unavailing and Munzel dies.

Conchita on receiving word of her lover's death, dies of shock. Rameau is inconsolable. He orders that her room be left unchanged. Adrean, who since her mother's death has been the recipient of his unbounded love, is now a young woman. Rameau gives his consent to her marriage. To secure Adrean's birth certificate he searches Conchita's desk. From letters that are in the desk he learns that his wife had been unfaithful and that Adrean is not his daughter.

Rameau's mind becomes unbalanced and he drives the girl from the house. He is finally persuaded to see Adrean, who is now in a dying condition. His former love for the innocent girl returns and he begs God to give him the power to cure her. Adrean is saved and Rameau expresses his belief in God.

American's "The Newer Way"

Reviewed by John C. Garrett

THE two-reel production, to be released by the American Company, on July 26, not only contains a good plot, but is an educational picture, and one which will be of interest to everyone.

Joseph Galbraith and Vivian Rich are featured in this production, and do very good work. Mr. Galbraith portrays the character of Ross, a rich inventor, whose wife had left him before he had gained his wealth. By the aid of "The Newer Way" Ross turns a farm which had not been bringing in money, into one of the best in the country. Electrical contrivances of all kinds are used and interesting descriptions are given in this story.

John Bates has much trouble running his farm. His



The "newer way" is shown to the neighbors.

methods of churning are insanitary, and finally no one will buy his butter or milk. His wife and daughters are worn out from the hard work they are compelled to do, and sometime later he receives a letter from George Ross, a wealthy electrical inventor, who holds a mortgage on the farm, telling him that the payment of the mortgage cannot be put off any longer. Bates decides to go to the city and see Ross personally.

In his elaborately furnished home George Ross shows his friend his recent electrical inventions. The friend remarks that it is strange with all of his money and his beautiful home that Ross has never married. Ross then tells his friend of how years before when he was a poor engineer he had been happily married, but one day after a quarrel he had returned home to find his wife gone and he had never heard from her since.

Bates calls to see Ross and tells him that the farm is not paying well and that he would like more time in which to pay the mortgage. Ross says that if Bates will use the newer ways his farm would be a good paying proposition. The farmer then tells Ross to try it himself for a year and after some time Ross goes to the farm to spend one year and use the newer ways.

Arrived there the inventor finds things in a very bad state of affairs. He has electrical devices of all kinds installed, electric light put all over the house, electric stoves, heaters, water system, churns, bottling system, washer, and all the modern devices. He then asks all the neighboring farmers over to see the results of this and they all agree that the "newer way" is the best.



The friends enjoy themselves with the girl's pet.

Ross has made the acquaintance of a mountain girl, Betty, and between the two a strong friendship has sprung up. They spend many happy days together and enjoy themselves playing with the friends which Betty has made of the

birds and rabbits. On the day of his departure from the farm Ross does not find Betty at their accustomed meeting place and starts out in the direction from which she has always come. He arrives at a house on the mountain side and knocks at the door, where he recognizes in the woman who answers his wife and a reconciliation is effected. Then Betty comes down the mountain side and is told that Ross is her father.

Selig's "The Isle of Content"

Reviewed by Florence Enk

SELIG'S release for July 29 is "The Isle of Content," a three-part drama, combining the passionate love of a young girl, unused to the ways of the world, and the contentment to be derived from the salt spray. Anna Luther plays the part of Jane, whose father takes her to a deserted island which he has called the "Isle of Content." Al Filson assumes the role of Jane's father, Capt. Spragot and Mrs. Spragot is played by Mrs. Watson. The hero, Ralph Ashton in real life, is Eugene Pallette. Vivian Reed is Rossett Van Nott, the adventuress who almost wrecks Jane's life.



A scene from Selig's "The Isle of Content."

Capt. Spragot, a man of the seas, drifts out of his course and lands on a small island, unchartered. The island is so beautiful that he enters it on his chart, expecting to go there some day. Mrs. Spragot, the captain's wife, did not like to have her husband go off on these sea voyages, and so he has promised her that, on his return, this would be the last trip he would take.

However, when he returns home he is made such a good offer that he signs a contract to be the captain on just one more trip. He tells his wife this, and she pleads with him not to go, but he goes. The captain's friend, John Western, secretly loves Mrs. Spragot, and when Spragot will not heed her pleadings she listens to Western and plans to elope with him. Before the captain starts he feels sorry for breaking his promise and decides to return, but when he sees his wife leaving with Western he takes his little daughter Jane and they go to the "Isle of Content" to live.

One day, Jane, in her playing, finds some beautiful diamonds, but her father tells her to leave them alone as they cannot bring her anything but unhappiness. The child puts the diamonds back and soon forgets them.

Some years later, after the death of her father, Jane in her ramblings finds the body of a man and drags it to shore. It is the body of Ralph Ashton, a wealthy society man, who, having lost his inheritance, worked on board a ship as steward. The ship was wrecked and his body drifted ashore. Jane nurses him back to life and they learn to love one another.

Ashton, in looking for an old coat, comes upon the diamonds and then his one wish is to get back to civilization, to sell the diamonds and once more live the life he has become accustomed. Every day they try to signal ships and finally one day a ship sights them and picks them up. Ralph disposes of the diamonds, which bring a small fortune to Ralph and Jane, who are now married. But Jane is not happy for she cannot adjust herself to the changed conditions.

Because Jane cannot be happy, Ralph leaves her and seeks other company. Accidentally Jane overhears Rossett Van Nott and Ralph planning to elope and she decides then and there that this other woman shall not have Ralph as she dragged him out of the sea and she, Jane, will have him and no one else. It is then she thinks of what her father told her and she wishes that she had destroyed the diamonds.

One night when Ralph is returning home he is slugged, drugged and carried to a ship where Jane is awaiting his arrival. They keep Ralph drugged until the ship reaches the island and when Ralph, in the little old hut on the "Isle of Content" regains consciousness and sees where he is a soft, tender light comes into his eyes for he realizes that here he will have contentment and love.

Lubin's "The Dead Soul"

Reviewed by John C. Garrett

THE three-reel Lubin production to be released on the General program on July 28 is "The Dead Soul." This picture is full of action and contains many exciting hand-to-hand battle scenes and is wound around a good story.

It is excellently photographed with realistic scenes taken on the wharves and on board a sailing vessel. L. C. Shumway takes the part of a minister of the gospel, who is shanghaied onto a sailing vessel and there is beaten mercilessly by the souless captain who is portrayed by George Routh.

The captain of a vessel, who is domineering and brutal, gives orders to have some sailors shanghaied and he himself on his way to the ship sees a minister. The captain tells his companion that it would be a great joke to shanghai a "sky pilot" on the vessel. He goes to the minister and tells him that there is a dying man on board the ship who wishes to see him.

Several days later the minister has become rather accustomed to the life on board the vessel and is trying to convert some of the old salts. He comes upon the captain abusing the cabin boy and going to him tells him that he must not abuse the lad. The captain turns on him with a snarl of rage and knocks him senseless to the deck.

That same afternoon the captain comes upon the "sky pilot" leaning on the rail of the ship reading his bible. He knocks the bible from the minister's hand and again deals



The captain sends for the minister.

him a mighty blow which stuns the young man, who rises and shows the captain a passage which reads "Whatsoever ye sow that also shall ye reap." The captain leaves the minister and as he is entering his cabin falls to the deck and is

unable to rise. The minister seeing him goes to him and helps him into his cabin.

In Algeria there is a crippled old man, who is in love with a young Algerian girl. When she spurns him he kidnaps her and takes her to the market place where she is later sold to the captain who has come on shore. The girl is taken into the cabin and here the captain is attacking her when he is called to quiet a row on deck. The minister has seen the girl in the cabin and helps her to escape.

The captain on returning to his cabin and finding his prey gone immediately suspects the minister and sends the cabin boy for him. When the minister confesses that he had helped the girl escape, the captain lunges at him and hammers him with blows until the young man hits the medicine cabinet and he and the cabinet crash to the floor.

The next day the sailors are stricken with bubonic plague. Later the minister and the captain are both stricken with the dreadful disease. All of the bubonic serum has been lost when the minister had crashed with the cabinet to the floor. He manages to find one dose of the serum which he injects into the arm of the unconscious captain and he himself sinks dying to the deck. When the captain regains consciousness and sees the dead body of the minister he kneels down to pray for the first time in his life.

Morosco's "Kilmeny"

Reviewed by Charles R. Condon

LENORE ULRICH, long a Morosco favorite, and best known as the star of "The Bird of Paradise," makes her entrance into motion pictures through "Kilmeny," a five-part picture from the studios of the Oliver Morosco Photoplay Company. The news as to this being Miss Ulrich's initial screen performance emanates from the Morosco publicity department. Her debut is clothed in the grace, ease, and ability of a veteran. In addition to this, the charming little leading lady has the natural advantage of photographing well.

The story is fairly alive with the wild fascination which is bound to attach itself to well-visualized tales of Gypsy life and outlawry and innocent social abandon, which latter amounts to nothing more or less than an impish and open defiance of convention's starchy rules. The picture contains flashes of refreshing humor here and there, generally due to the calamitous and embarrassing consequences which followed in the wake of the pretty Gypsy girl's harmless pranks.

In one or two scenes, the one in which Kilmeny meets Bob in her foster parents' home, and that in which the girl



Lenore Ulrich in a scene from "Kilmeny."

is presented to her former guardians by her mother, for instance, the action passes over the situation before its full significance can be fully registered, but these little imperfect details are easily forgotten in an appreciation of the graphic manner in which the production is staged, both technically and dramatically. The photography and direction are splendid. Credit for the latter quality is due Oscar Apfel. In support of Lenore Ulrich, who has the titular role, are Herbert Standing, Howard Davies, Marshall Mackaye, Frederick Wilson, Myrtle Stedman and William Desmond.

Angry at being ordered off of the Calhoun estate, a band of Gypsies kidnap little Doris Calhoun. Twelve years later finds her a beautiful young woman, known as Kilmeny and loved by Barouche, a big, brutal fellow who is recognized as one of the band's leaders. Rather than become his wife, she runs away. In the woods she meets Lord Leigh, who is out hunting. He takes a liking to Kilmeny, and induces her to return home with him, where she is turned over to the care and tutelage of Lady Leigh. The latter's brother, Bob Meredith, visits the Leighs, and falls in love with their dark-eyed, bewitching protege.

The girl's affection for Lord Leigh arouses jealousy in the hearts of his wife and Bob. Kilmeny, becoming aware of the disruption which she has innocently caused, believes that it is her duty to steal away during the night. She finds her way back to the Gypsy camp and is there told that she must marry Barouche. Three days are given her to prepare for the wedding ceremony. The poor girl decides to surrender herself to the man whom she detests, but the timely arrival of Kilmeny's father, who has been summoned by Pierre, the girl's crippled playmate, saves her from the ordeal.

The Leighs and Bob receive an invitation to spend the week-end with the Calhouns. They are dumfounded when Lady Leigh presents Kilmeny, introducing her as her daughter. Lengthy explanations are left to the older folks—the girl and Bob seeking out a quiet corner in which to impart messages and explanations meant only for each other's ears.

World's "Sunday"

Reviewed by Thomas C. Kennedy

REINE DAVIS is featured in the World Film Corporation's five-part screen version of Ethel Barrymore's former stage success, "Sunday." Miss Davis, who is well known on the musical comedy and vaudeville stages, photographs well, and is seen to advantage in this pleasing romance. Montague Love, the English actor, who has been seen in many Broadway successes, also makes his first screen appearance as Henry Brinthorpe, the leading male role.

The story is of a charming orphan girl who is reared in a lumber camp under the care of four crude but big-hearted lumbermen, who advise her to accept her wealthy aunt's proposal that she live with her in England. There she meets the man to whom she finally becomes married. The theme is well constructed, and while there are no unexpected or startling developments in the plot, the interest is well sustained.

The picture was produced by George Lederer. The outdoor scenes are suggestive of the rugged country in which the action in the story takes place. Charles Trowbridge gives a satisfying and convincing performance as Jacky. William H. Tooker as Towser, Albert Hart as Davy, Adolph Link as Lively, Charles Dickson as Tom Oxley, and Jeanette Bageard as Lizette complete the cast.

Sunday, whose father died when she was a child, grows to young womanhood in the lumber camp where her father had worked. Her guardians, four workmen, decide to send her to a convent school. The girl is not pleased with this arrangement and speaks of it to Arthur Brinthorpe. Brinthorpe, who is the black sheep of a wealthy English family, proposes that Sunday elope with him.

He confesses that he has no intention of marrying her, and the girl hotly denounces him. Jacky is in love with Sunday, and when he learns that the Englishman has insulted her, shoots and kills him. The girl and her sweetheart agree to keep this a secret. Sunday leaves the camp and enters the convent school. Mrs. Naresby finally locates her niece and asks her to come to England and live with her.

Henry Brinthorpe, Arthur's elder brother, is a frequent visitor at the Naresby home, and the friendship which he has for Sunday ripens to love. He asks Sunday to marry him, and though she loves him deeply, she feels that his dead brother stands between them. That night the girl secretly leaves her aunt's house, determined to return to America. Henry and his friend, Tom Oxley, follow her and arrive at the camp shortly after she does.

Lizette, a half-witted girl who witnessed the fatal meet-

ing between Jacky and Arthur, is jealous of Sunday, and informs Oxley of Arthur's death, explaining that Sunday killed him. Henry learns of this and he asks her if it is true. Sunday will not deny it, as she does not want to implicate Jacky. Jacky hears the question and confesses that he shot Arthur and explains the circumstances. Henry realizes his brother's perfidy and again begs Sunday to marry him, and she gives her consent.

"The Diamond From the Sky"

Reviewed by John C. Garrett

CHAPTER FOURTEEN of the North American serial, "The Diamond From the Sky" or "For Love and Money," introduces a big thrill. Through the desire of Blair Stanley to rid himself and the world of Esther, a stage coach in which she and Marmduke Smythe are riding is tampered with by Luke Lovell, and as it careens around the mountain side a wheel comes off and the coach and horses with its passengers crash down into the gulch.

The "Diamond From the Sky" has become wound around the head of a fish, which is caught by Quabba. The hunchback is in the act of grasping the jewel when a pelican, who is standing near, seizes the diamond in its mouth and we last see the bird rise into the air with the coveted gem dangling from his beak.

Esther, Quabba and Tom Blake manage to escape from the house where the terrible fight has taken place just as



Blair Stanley after the fight with Tom Blake and Quabba.

the police patrol wagon pulls up and the officers gain admittance only after the masked man has escaped. They bundle the old landlady into the patrol wagon and drive off.

Blair Stanley, after rushing out of the house, overpowers a man, who is fixing an automobile, and jumping into the car dons the automobile coat and cap and arrives at Mrs. Randolph's just ahead of Esther and Quabba. He offers to help Esther out of the automobile, but she pushes him aside, telling him that he was the one who had attacked her. He denies the accusation and says that he has been out in his car all day, but his face is all cut up and bruised. The hunchback and Esther leave for the west. Esther goes on ahead and Quabba follows with his pony, cart and monkey. In Los Angeles, Vivian Marston receives Blair Stanley and tells him that he must get her "The Diamond From the Sky" and part of Arthur Stanley's money.

Upon his arrival in Los Angeles, Quabba goes to see Arthur Stanley, but finds he is in the mountains investigating a mine. Marmduke Smythe and Blair Stanley also call to see Arthur Stanley and discover he is in the mountains. Quabba tells Esther of Arthur's whereabouts and she leaves for the mining town on the same train with Marmduke Smythe. Blair Stanley starts for the mining town in a roadster. Arrived at the station Esther and Smythe not recognizing each other are bundled into the old stage coach and drive on toward the mine.

Blair Stanley's car breaks down and he goes to the blacksmith shop where Luke Lovell is working just before the stage coach arrives. When the stage coach drives up and Blair sees Esther he tells Luke Lovell that there is someone in it that will hinder them from getting Arthur's money and slips the gypsy money, telling him that he knows what to do. Luke has not seen Esther but does see Smythe and recognizing him proceeds to fix the coach.



Marmaduke Smythe learns of John's whereabouts.

The stage coach with its unsuspecting passengers drives on and is rolling along the mountain side when it suddenly careens around a bend. The wheel comes off and the coach plunges down into the gulch. Blair Stanley and Luke Lovell, who had been watching for the coach to plunge down the mountain side, go toward it and we last see the wrecked coach and its passengers lying at the bottom of the gulch.

Pathe's "Pro Patria"

Reviewed by Thomas C. Kennedy

"PRO PATRIA," a six-reel adaptation from the story "Patrie," by Victorien Sardou, the eminent French dramatist, is presented by the Pathe Exchange, and the production, in Pathecolor, is a magnificent one. The story is laid in the Netherlands, and depicts the efforts of a group of dauntless noblemen to free their country from the tyrannical and unjust rule of a foreign monarch, whose plans, which were certain of success, are made known to the enemy by a woman whose treachery is the result of jealousy.

Henri Kraus, the distinguished French actor who is famous for his portrayal of Jean Valjean in the film version of "Les Miserables," interprets the leading role. His commanding presence and excellent stage deportment in this picture will long be remembered. Included in the cast are many other actors of fame in France. The splendid per-



Scene from Pathé's "Pro Patria."

formances of all the characters is one of the features of the production.

Many incidents of current interest are connected with this film. The country concerned in the theme is now Belgium, which is at present, as it was then, under the rule of

a hostile nation. It was staged in Louvain, and many beautiful scenes of that city, which is now a ruin, are plainly evident, and they supply a fitting background for all the action of the play. Also, an actor who plays a prominent part has since been killed while fighting for France.

Pro Patria is not a war play, no battle scenes being shown; in fact no conflict between armed forces takes place. And as it is based on history, it has no bearing on the present war. This product of the Pathe foreign studios stands out among the many features for the artistic treatment it has received. Such strict attention to technical detail is rarely seen.

The Duke of Alba visits the Netherlands as the representative of his king, Phillip of Spain. The demands made by the king are unjust and a group of loyal noblemen plan to assemble their forces and drive the Spanish soldiers out of the city. The Prince of Orange leaves for the country to prepare the army. The Count of Renaix aided by Count Carlo remains within the city to plan the campaign.

Dolores believes her husband, the Count of Renaix, unfaithful, and in retaliation carries on a flirtation with Count Carlo. Renaix, giving all his time to the plot which is to free his country, sees Dolores seldom. Dolores' lover is attacked by a drunken guardsman and slightly wounded. Through this episode her husband learns of her liason with Carlo. Renaix so humiliates her that Dolores determines to expose his intrigue to the Duke of Alba.

The Prince of Orange awaits the signal which is to announce that the time has come to strike. This signal Dolores makes known to Alba and he orders that it be given. Jones, the loyal bell-ringer, gives a sign of warning to the Prince. The bell-ringer is shot for treason. Renaix is permitted to commit suicide. Carlo discovers that Dolores is the traitor and kills her.

"The Sky Hunters"

Reviewed by Florence Enk

"THE SKY HUNTERS," a three-act photoplay, produced by the Essanay Film Manufacturing Company and scheduled for release July 24 is the last word in excellent photography.

One look at the beautiful scenery and you have a longing to go and see it in reality. Good photography, beautiful scenery and careful acting go to make "The Sky Hunters" a most successful picture.

Edna Mayo as "Little Chief," daughter of Walt Benton, played by John Cossar, is charming and she is surely fitted to her part, and Bryant Washburn in the role of Steve Jackson, a secret service man, is all that could be wished for in a hero.

It has always been the wish of Walt Benton that he might have a son and when a little daughter is born to him he swears that she will be a boy. Fifteen years later we find



"Little chief" cannot forget Steve Jackson.

"Little Chief" in man's garb, a "sky hunter." The "sky hunters" were a band of thieves as well as moonshiners and Walt Benton was their leader.

After the death of Benton, "Little Chief" assumes the leadership. With "Little Chief" as their leader the "sky hunters" rob the town hotel and as there have been so many robberies the sheriff has reported their misfortune to a secret service bureau at Washington and Steve Jackson is



Steve becomes a prisoner of "little chief."

sent to see if he can trap the thieves. Prescott, a "sky hunter," who has stopped at the hotel for a few minutes, overhears Jackson and the sheriff talking about the robberies and rushes back to the "sky hunters" and reports what he has overheard.

Jackson, out for a ride, meets "Little Chief" and pretending to be lost, follows her to her cabin to ask the direction out of the mountains. "Little Chief" is very much impressed with Jackson and it is hard for her to remember her promise to her father that she will be a "sky hunter" and not a girl. However, when Prescott, suspicious, comes to the cabin she conceals the secret service man, but Prescott has seen Jackson and tells Kit Monroe, "Little Chief's" assistant. Together he and Prescott return to the cabin and taking Jackson's weapons away from him force him to leave.

Jackson and the sheriff start out to secure more information about the moonshiners, but the sheriff is wounded and Jackson is doomed to hang. "Little Chief," hearing of Jackson's fate, arrives just in time to prevent the hanging. The girl in "Little Chief" has conquered the "sky hunter" and Jackson finding that she is the right girl for him they return to Washington together.

Edison's "June Friday"

Reviewed by Thomas C. Kennedy

"JUNE FRIDAY," a four-part melodrama, written by Lee Arthur and produced under the direction of Duncan McRae, who also plays a character part in the picture, will be the Edison release of August 6. The story is finely cast and well produced. The settings furnish material support in the way of environment for the work of the competent players. Some rather unique developments, notably the mock-marriage which the unprincipled Duncan goes through with the unsuspecting girl, and which is performed by her own father.

The titular role, which is highly dramatic, is played by Gertrude McCoy, whose ability to interpret emotional parts is well known, and her work in this picture is at all times effective. Duncan McRae thoroughly satisfies in the character part of the drug fiend, June's father. Augustus Phillips is seen as the villainous Paul Duncan, and makes real an especially ignoble type of manhood. Robert Conness gives a pleasing performance as Tom Van Est. Robert Brower as Theodore Barclay, and Mabel Dwight as Harriet Huntley, complete the cast.

Blake's mistreatment of his wife drives her to suicide. Thir child is cared for by Harriet Huntley. Blake is ordered to leave town. Years later we see Blake a valet in the employ of Paul Duncan. His daughter, still living with Harriet Huntley, has been named June Friday. While on a fishing trip Duncan meets June. The girl is greatly impressed by his description of the city, and agrees to communicate with him should she decide to seek employment there.

June determines to leave her over-exacting foster-mother. Upon arriving in the city she immediately writes to Duncan. Through his influence she secures a position in a manicure parlor. A few weeks later they take dinner together



A tense moment in Edison's "June Friday."

and Duncan, intoxicated, tries to induce the girl to visit his apartment. June's refusal decides Duncan to offer her marriage. She accepts.

The "marriage" is performed by Blake, Duncan's servant. Some weeks later Duncan sails to accept a responsible position in South America, leaving only a note for June, informing her that she will not see him again. By a locket which June wears, Blake learns that she is his daughter. The girl spurns her father when she learns that he performed the marriage which she had been led to believe was legal.

June, again working in the manicure parlor, becomes acquainted with Tom Van Est, a friend of Duncan's. Van Est asks her to marry him. She is persuaded to accept his proposal by her father. Three years pass during which time June lives happily with her husband. Duncan returns from South America, and calls to see Van Est at his office. Van Est, ignorant of Duncan's former relations with his wife, invites him to take dinner at his home. When Van Est leaves the room Duncan advises June to meet him that night if she would have him to remain silent in regard to her former life.

Unknown to her husband, June keeps her appointment with Duncan. At the apartment Duncan attacks her, and, in



A scene from Edison's "June Friday."

self defence, she stabs and kills him with a table knife. Blake, who has followed his daughter, escorts her to her home. Blake writes a note, stating that he is guilty of the murder, and commits suicide.

Pathe's "A Wireless Detective"

Reviewed by Florence Enk

"A WIRELESS DETECTIVE" is the title of the sixth installment of the "Romance of Elaine," Pathe's thrilling mystery serial. The photography is very good and one very pretty scene is the secret entrance to the radio station located on the grounds of Elaine's summer home. You watch Elaine with abated breath, when in pursuit of the man making his way to the secret radio station, she is suddenly overpowered by the rush of a great waterfall and flounders around in the water hopelessly.

This chapter of the Pathe serial introduces a novel use of the wireless apparatus. The most common use of the wireless installed on ships is to communicate any trouble such as fire, wreck, or in the cases of war, location of the enemy quickly, but here we find the wireless used as means of detecting the whereabouts of a secret wireless station. Another interesting feature is the controlling of a waterfall by means of a lever. When any one starts to swim to the secret radio station they shut off the waterfall by means of a lever. On their entrance to the station another lever enables them to turn on the waterfall so that no one will know that there is an entrance in the mass of rocks over which the water rushes madly.

Lieut. Woodward receives a message that a radio station in his vicinity is using illegal wave-length and he is asked to make an investigation. Prof. Arnold happens to be with Lieut. Woodward when the message is received and having a wireless apparatus on his yacht he offers the use of this apparatus and together they start out.

While Woodward and Arnold are busy investigating,



A Scene from Pathe's "The Wireless Detective."

Elaine, disguised as a man, is doing a little investigating on her own part. She has become suspicious of the many strange incidents which have been going on around her summer home and before she has gone very far she spies a diver coming up out of the water and follows him. He comes up on shore, deposits his diver's hood and proceeds to swim to some rocks. Elaine follows him, but before she can get very far the diver has seen her and on his entry to the secret wireless station, by a lever, turns a deluge of water on her and she is nearly overcome.

This man has been sent by Del Mar, a foreign emissary, and the message is an important one. During its transmission Arnold and Woodward are busy on Arnold's yacht and they intercept the message. By means of an apparatus Arnold has they are able to discover the house and Arnold immediately sends for a troop of cavalry to help him. Upon the arrival of rnold and Woodward at the house in the woods, which has been receiving wireless messages, flee was after dismantling the wireless station, slips on a mask and makes a quick getaway.

Arnold and Woodward pursue him and locate him in his cave. With Arnold and Woodward at the mouth of the cave, Elaine and Jameson at the rear and a cavalry scattered out around the outside, his means of escape are practically cut off. However, it being dark, there being water and he a good swimmer he makes his escape while his pursuers look on.

THE NEW WILLIAM FOX POLICY

If You Have Partners Read this Message Aloud to Them

ON September 6th next, William Fox, president of the Fox Film Corporation, the man who has made film history more rapidly and effectively, since his entry into the business, than any other manufacturer engaged in the industry, inaugurates an entirely new policy. A policy that means much to the exhibitor. So much, in fact, that every exhibitor is earnestly urged to read with unusual care the facts which follow and which have purposely been set forth as tersely and crisply as possible and are designed to answer all the questions he may feel inclined to ask, so that, when he has perused William Fox's argument, all he will have to do will be to fill out the application for contract form without delay or questioning.

Beginning on September 6th, the Fox Film Corporation intends releasing every week one great feature, written by a celebrated author and headed by a famous star. Beginning on that date, the One-a-Week policy will be inaugurated and contracts with exhibitors, which are now ready, will read from Monday, September 6th, 1915, to Friday, September 1st, 1916, inclusive, guaranteeing the exhibitor Fifty-two (52) of the most magnificent features it is humanly possible to produce.

This innovation has not been entered into with undue haste. There has been no headlong hurry about it. This policy is a natural development of what Mr. Fox, ever with an alert "ear to the ground" for the exhibitors' needs, feels is a necessary step. Exhibitors throughout the country have expressed their desire for a William Fox Once-a-Week service, basing their demands upon the enormous success they have met with in booking the William Fox features in the past. But the wonderful qualities of those features called for the services of directors capable of meeting the high standards set by Mr. Fox—and such men do not grow on bushes. Not till now has it been possible—after combing the entire field, both here and abroad—to assemble a producing staff that Mr. Fox feels measures up to his requirements; the grade of picture, for instance, represented by Theda Bara in "The Devil's Daughter," "The Two Orphans," "The Clemenceau Case" and "A Fool There Was"; Betty Nansen in "Should a Mother Tell?" "A Woman's Resurrection"; William Farnum in "The Bondman," "The Plunderer," "The Nigger," "A Gilded Fool" and "Samson"; Nance O'Neil in "Princess Romanoff" and "Kreutzer Sonata"; Wilton Lackaye in "Children of the Ghetto"; Charles Richman in "The Idler," and Dorothy Donnelly in "The Thief." The features to come under the new policy will transcend even the notable hits enumerated in every way, impossible though it may sound.

Impossible it would be, too, were it not for the unequaled facilities acquired by Mr. Fox while his plans to accomplish the greatest service yet for the exhibitors of the land, were ripening. This opportunity, therefore, is taken to announce that there is now being constructed for the Fox Film Corporation a studio that, when completed, will represent an outlay of $2,000,000. It is the finest and most completely equipped for the making of great feature pictures in the world, and contains the very latest results of the investigations of the most eminent kineographic experts. Under the same roof with the vast glass studios, and their attendant shops and offices, will be housed a complete laboratory and developing and printing equipment, assuring unequaled facilities for handling the William Fox features, from the raw film to the finished product, directly under the personal supervision of the President of the Fox Film Corporation himself. With such an equipment it will be possible to manufacture greater and more perfect pictures than even the most fervent admirer of the Fox features so far turned out ever dreamed was possible. The law of the studio as laid down to the Fox producing staff is simplicity itself:

"MAKE EACH PICTURE BETTER AND STRONGER THAN ITS PREDECESSOR."

Nor does the William Fox Service stop there. You must call to mind the fact that the president of this concern is himself not only a maker of films for sale, hire or lease, but is the controlling power of a great chain of the handsomest picture houses in the country, numbering more than twenty, and having respective capacities of from Sixteen Hundred to Four Thousand. The William Fox Features are packing these houses. If they do that for William Fox they will do it for every exhibitor in the land. Doesn't that sound like horse-sense?

From the theatrical branch of his enterprise alone, Mr. Fox has amassed a fortune far greater than he can ever spend. He has an annual income that is many times larger than he requires. Mr. Fox is not harassed by financial uncertainty. The Fox Film Corporation does not rest on the shifting sands of stock-jobbery and notable feats of frenzied finance. Instead, it is rooted firmly in the living rock of a sound foundation of financial security. Its directors number such men as Thomas N. McCarter, president of the great Public Service Corporation of the State of New Jersey; Colonel Anthony R. Kuser, vice-president of The Prudential Life Insurance Company, world-famous for its slogan "the strength of the Rock of Gibraltar"; Uzal H. McCarter president of the Fidelity Trust Co. of Newark, N. J. Among the other directors of this corporation are John C. Eisele and his partner, Nathaniel King, of the banking firm of Eisele and King. Mr. King is one of the directors of a dozen banks and big business enterprises. Mr. Eisele is equally prominent and well known. These are the men upon whom, with Mr. Fox, the business integrity of the Fox Film Corporation rests. But above and beyond all this is the unique position that Mr. Fox occupies in the producing world. His interests and yours are identical. He could not afford to give you a mediocre picture, for his own success as a theater owner depends upon a rigid adherence to the pace he has set.

Right here, you may feel inclined to say, "Well, I've got a good theater in a good location. I pack them in right along. Why should I switch from the brand of pictures I'm using to the William Fox features?"

In reply, we give you the following facts: We are the only large firm in the producing business that does not buy a single fraction of outside film. We are the only firm that applies the acid test, administered by Mr. Fox himself and an advisory board of twenty-five of the keenest minds in the film business, to every inch of product. We are the only firm that presents a strictly "hand-picked" program and whose program is not made up of the products of several manufacturers.

"What's the matter with a program made up of the products of several manufacturers?" you ask.

Well, the writer happened recently to take dinner in a New York restaurant. At the adjoining table four manufacturers who are contributing to one program, were talking, and this was part of the conversation he overheard:

Manufacturer No. 1 said, addressing his remarks to Manufacturer No. 3: "The last picture you made and contributed to our program is a terrible looking thing. I don't see how any exhibitor can pay rental and earn a profit from a picture of that kind."

Manufacturer No. 3 replied to Manufacturer No. 1: "You've got a h—— of a nerve to talk to me about the quality of my picture. It is a darn sight better than the one you contributed to our program two weeks ago."

And so these four manufacturers were consoling themselves with the bad goods that they were making, and the fact that each of them felt, anyhow, that the other manufacturer was making goods just as bad as he was! Making, as we do, all our own goods, William Fox follows only one single undeviating standard—to make each succeeding production better and stronger than the last. Our competitors argue that we are not making money! The truth of it is, Brother, we aren't making money YET. The rental of film received from exhibitors does not yield us a fair and reasonable profit because the quality of our pictures is so high, the salaries of the celebrated stars featured in our productions is so huge, that, right now, YOU are getting the profits while Fox, serene and unperturbed, is putting out the best and strongest pictures ever and waiting with cool self-confidence for his returns. How's that for a frank admission? Would any of the "assembled program" firms dare to make it? Not on your terrestrial existence! But we WILL make money. It is a case of the survival of the fittest. Fox knows, and his associates in this great business know, that we are turning out "the fittest" and that the Fox Film Corporation will triumphantly survive and earn its deserved profits.

What a pity it is that you cannot be present at the reviewing and assembling of any one of our productions and see in session our executive staff, numbering twenty-five, fighting, arguing and working till all hours of the dawn, discussing how and in what way the picture can be assembled and released so that it has the greatest merit, value and drawing power. We frankly admit

e are in this industry for the purpose of doing a legitimate usiness and to earn an honest profit, but we feel that you should now that our ambition runs in a far greater channel, and that that the world at large may acknowledge that our Company as made, and will make, a larger number of great and tre-endous subjects than any other manufacturing company in e world. To further that ambition we are willing to sacrifice large portion of our profit and, in a good many productions, LL of the profit.

Those not using our features profess to feel bad about the haracter of our pictures because our pictures deal with life. he Fox features don't adopt a sugar-and-water attitude towards e facts of existence. They are real pictures of real men and omen, not pictures of sweet-scented substitutes for human eings, behaving as no mortal beings ever did or ever will. hat is why the William Fox features are so immensely popular. ecause they are real, and sincere, and they do unerringly appeal the hearts and imaginations of everyone who sees them. e defy anyone to see one of our pictures and not find food for ought and conversation in it long after he has left the theatre here it is being shown. And that's the best sort of advertising y theatre can possibly get.

Now, here is where the suppositious exhibitor advances an-her objection.

"But my theatre is in a dandy location. I am doing a corking siness all the year round. If other manufacturers' pictures e inferior to yours why do they fill my house?"

You've answered your own question in the first part of it. n't you realize that it may be that very "dandy location" that counts for your success with the "rosewater" drama of some anufacturers? Don't you suppose that a very real reason why e "rosewater" producers are up in arms is because they can ad the handwriting on the wall? They can't "catch up" and ey're sore. The old-timers can't make the money they used with any old catch-penny feature since William Fox entered e field and showed them what real pictures are; and make no stake—That dull rumbling in the distance is the Doomsday ll sounding the knell to big profits on junk pictures.

"Well," we can hear the satisfied exhibitor saying at this point, "I'll admit that I do get pretty sad stuff put over on me once in a while and maybe what you say about location is right, and if I wasn't so advantageously situated I might see my business falling off and myself with more troubles than Mr. Carter has pills. But, things being as they are—well——"

Listen! Location is a whole lot, but it isn't everything. A strong picture in a weak location is apt to, and does, pull business from a weak picture in a strong location. Day by day more and more people are beginning to realize that the Fox Film Corporation's pictures are better than the best, and they are comparing them with the class of pictures that you, Mr. Complacent, Satisfied Exhibitor, are showing. By-and-by—and the time is shortening—the demand for Fox features will be so great that you will HAVE TO PUT THEM IN. How will you feel when that time comes to find that some long-headed showman has got ahead of you and secured the One-a-Week service?

Moreover, Fox feels that he has a mission to perform for the less luckily situated showman no less than for the satisfied individual we have imagined. His efforts will go on and on, despite the sore-headed producers, till he makes "STANDING ROOM ONLY" blossom out on theaters not so fortunately located by giving them the best productions and the greatest programs ever released.

We intentionally do not give the names of the noted stars we have signed, the celebrated plays and books the motion-picture rights to which we have acquired, for Mr. Fox feels that to do so at this time would be to give away the secrets of his business and let his competitors see his hand. But—Every exhibitor who has read what has gone before, and every exhibitor who has ever had experience, directly or indirectly, with William Fox features, or with William Fox personally, knows that his confidence will not be misplaced. The one ambition of Mr. Fox, which he has instilled into every member of his producing staff, is to produce features that will be BETTER THAN EVEN THE BEST OF THE PAST. For we realize that our exhibitors must be able to earn good profits to continue our contract and pay us promptly. So that you are doubly for a program of surpassing merit and pulling power. If you fall down on this it will be your own fault. If you can't get your contract it will be because you delayed in sending in your application.

SIGN THAT COUPON AND HUSTLE IT TO THE MAIL BOX.

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.EVELAND, Ohio—618 Columbia Building.
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ETROIT, Mich.—Box Office Attraction Co., 407 Smith Bldg.
ANSAS CITY, Mo.—928 Main Street.
OS ANGELES, Cal.—734 South Olive Street.
NNEAPOLIS, MINN.—Jewelers' Exchange Building.
NEWARK, N. J.—43 Strand Theater Building.
NEW ORLEANS, La.—826 Common Street.
OMAHA, Neb.—315 South 16th Street.
PHILADELPHIA, Pa.—1333 Vine Street.
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WILLIAM FOX
PHOTOPLAYS SUPREME
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Fox Film
CORPORATION

FORM OF APPLICATION FOR CONTRACT

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(Kindly fill out the blanks below with required information)

Name of Owner and Manager_____

Theatre_____ Seating Capacity_____

City_____ Population of City_____ How Many Other Theatres_____

I_____ hereby make application for form of contract embracing the new William Fox Policy.

"The Mating"

Reviewed by John C. Garrett

"THE MATING" is a five-part Mutual Master-Picture, released through the New York Motion Picture Corporation on July 22. Bessie Barriscale, who has become very popular for her very good work in former master pic-



The pajama party.

tures, takes the leading part, that of Doris Willard, the pretty daughter of a village minister. Miss Barriscale does even better work in this production than in any of her former productions and establishing herself as one of the best emotional actresses on the screen.

The story is from the pen of G. Gardiner Sullivan, who also wrote "The Reward," one of Miss Barriscale's late triumphs. There are a great many dramatic moments in the play and the director, Thomas H. Ince, deserves credit for making this picture one which will be a milestone in photoplays. The scenes in the girls' dormitory, the college campus and at the big football games are most realistic. Miss Barriscale is supported by a good cast, J. Louis Cody playing the part of "Bullet Dick" Ames.

Dorris Willard, the daughter of a village minister, realizes her greatest dream—a year at college. She is a very pretty girl, but her dresses which were made by the village dressmaker handicap her, and when she arrives at college the girls eye her with amusement. She is soon made to realize that she "doesn't belong" there and she is snubbed at every opportune moment and becomes desperately lonesome.

On the day of the big Princeton-Yale football game the girls, more to taunt Doris than anything, go to her room and ask her to accompany them to the game. Doris real-



Eleanor pushes Doris into the room with Dick.

izes she is not wanted and refuses the invitation, but cries herself to sleep wishing that someone like "Bullet Dick" Ames, the football hero, would like her.

Daisy Arnold, the undisputed ruler of "the beauty squad," is one of the girls who delight in snubbing Doris and is in love with Ames and well acquainted with his sister Eleanor.

At last unable to stand the snubs and ridicule any longer, Doris conceives a desperate plan. She writes herself a letter in which she declares love and proposes marriage, signing Dick Ames' name to it. She manages to drop the note in front of one of the girls, who picks it up and reads it, and it is not long before everyone is a friend of Doris.

When the news is brought to Daisy she tells the girls she does not believe it, and sits down and writes to Eleanor, telling her of Doris' saying that Ames had proposed to her, and finishes the letter by asking Eleanor and Dick to spend a few days at the college. Ames happens to see the letter and reads it.

Poor Doris is shakingly standing in the center of a group of girls when Daisy proudly takes Dick Ames up to her. Everyone is surprised, but no one is more surprised than Doris when Ames says that Doris and he are old friends. Then taking her arm he leads her out onto the campus.

After meeting Dick Doris is unwilling to carry out the deception, but he insists and before long they are very much in love with each other. The girl refuses to marry Dick, believing that he has asked her out of pity, but through Eleanor's efforts he makes her understand that he really loves her.

Metro's "Marse Covington"

Reviewed by Thomas C. Kennedy

THE southern gentleman, whose character is so truly depicted in George Ade's light drama, "Marse Covington," has, for many years, been the favorite role of Edward Con-



Edward Connely as "Marse Covington."

nelly. In the five-part screen version of this engaging theme, which was produced by the B. A. Rolfe Company, for the Metro Program, Mr. Connelly has a wider scope for his art of character delineation than was afforded him in the play which was his most popular vehicle on the legitimate stage.

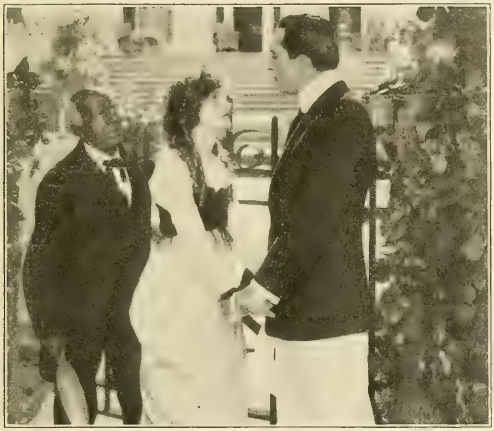
The cultured Marse Covington, of Virginia, who lives up to the traditions of his family, in poverty, as well as prosperity, is the central figure in the story which contains an attractive romance. The production is of distinctive merit, being ably directed and splendidly photographed. The horse race, an important element in the development of the plot, is particularly realistic and exciting.

In prominent and capable support of Mr. Connelly are Adelle Barker as Martha; John J. Williams as Uncle Dan; Lyster Chambers as Walter Lewis; Howard Truesdell as Edward Bantree; and Paul Dallzell as Jim Daly.

Colonel Covington Halliday, known as Marse Covington, refuses Walter Lewis' request for his granddaughter's hand in marriage. The colonel's only objection to Walter is that he is a Yankee. He relates the incidents of his early life as a soldier in theConfederate Army to Martha in explanation of his hatred for the Northerners. Jim Daly is also in love with Martha. Daly, who holds a mortgage on Halliday House, plans to embarrass Marse Covington financially.

He and another gambler, Bantree, swindle the colonel by "fixing" a horse race. As the gambler's attentions are unwelcome to Martha and her grandfather refuses to in-

fluence her, the master of Halliday is turned out of his home. Accompanied by Martha and his servant, Dan, he arrives in New York. Unable to obtain employment, the colonel is reduced to poverty. Bantree, with the money stolen



Martha says good-bye to the forbidden Northerner.

from Covington, establishes a gambling house in New York. Lewis, who practices law in New York, is retained by Bantree to look after his legal affairs. Poverty separates Dan and his master. Bantree, who does not recognize the old negro, employs Dan to act as butler in the gambling house. Daly comes to New York and sells the Halliday estate to Bantree. Dan overhears their conversation, and learns of the swindle. Later, in a fight over a game of cards, Bantree shoots and kills Daly. Lewis has learned from Dan that the gambler holds the deed to Marse Covington's home. The lawyer insists upon the deed as his fee for defending Bantree.

Halliday House is restored to its rightful owner, Marse Covington, who has been forced to enter the bread-line to secure food. The colonel, again master of his estate, rewards Lewis, whom he no longer looks upon as a Yankee, with a hearty consent to his marriage with Martha.

"The Goddess"

Reviewed by Thomas C. Kennedy

THE eleventh chapter of "The Goddess" proves one of the most thrilling of any of the Vitagraph continued photo-



The attack upon the stockade.

play. The clash between the strikers and the strike-breakers furnishes realism such as is seldom seen in pictures. This is the situation which Tommy has, in the previous chapters, worked so hard to prevent and which was so eagerly looked forward to by the grasping coal baron, Silar Kehr. The central figures do not play a very important part in this installment, as most of the attention is attracted to the workmen, whose growing anger now becomes uncontrollable. Their stubborn storming of the works results in wholesale murder.

The scene which shows the hordes of men and women who assemble and, each person carrying a rifle, march to the offices of their oppressors to demand their right, are as impressive and as exciting as any of their kind which have ever been presented. The people surge down the street in droves, each person as intent upon his mission as though he or she were the only one on the screen. Careful handling by Director Ince is responsible for the wonderful effect which is obtained.

Celestia and Stilleter visit the coal works. The professor outlines his plan for ending the strike to Kehr. The coal baron resents this advice and informs him that the men must be crushed. The workmen appoint Tommy, Gunsdorf and Carson to present the terms which they will accept. Kehr flatly refuses to discuss the situation with the representatives of the workers. After an argument with Gunsdorf, the capitalist orders his men to imprison him and his two associates.

A spy carries word of this to the strikers, whose anger now reaches a high pitch, and armed with rifles, they march to the works to demand the release of their leaders. The strike-breakers prepare for an attack. Stilleter locks Celestia in the office and, with Kehr, superintends the preparations for the attack. Freddy, after many disconcerting incidents, succeeds in making his entrance to the office, where he finds Celestia.

Kehr refuses to grant the strikers' request and free their



A scene from "The Goddess."

leaders. The men warn him that they are in earnest and intend to fight, but he remains firm. Their first volley brings a quick and effective fire from behind the stockade. Seeing many of their friends killed, the men become enraged and they become more determined in their effort to destroy the plant.

Gnusdorf, with a mighty effort, breaks down the door of the room in which he and his two friends are imprisoned. They meet Celestia and Freddy. Much to his rather deserved unwillingness, Freddy is forced by Gunsdorf to divert the attention of the man who is operating a Gatling gun by placing himself directly in front of it. The plan is successful, for this gives the giant striker an opportunity to overpower the man. The three men and Celestia and Freddy make their escape from the stockade.

KNICKERBOCKER GETS HARMON MACGREGOR

The latest recruit from the legitimate stage to act before the camera is Harmon MacGregor, one of the best known and most popular juvenile actors who has appeared before dramatic audiences of the present age.

VITAGRAPH HAS EIGHT-REEL ON INVASION OF AMERICA

Commodore J. Stuart Blackton of the Vitagraph Company of America has announced completion of the work on "The Battle Cry of Peace," an eight-part picture dealing with the question of the present state of unpreparedness of the United States, and showing what would happen should any of the first-class powers of the world decide to invade this country. The facts on which this picture has been founded were obtained from Hudson Maxim's book, "Defenceless America," but a strong dramatic story has been woven into the facts. Commodore Blackton declared he had produced the picture with the intention of so arousing the public to our present needs that the coming session of congress will make the appropriation which the National Security League and many other patriotic organizations have been fighting for whose purpose is increased armament.



Stuart Blackton.

The picture shows a landing force arriving in New York City, buildings in flames, the exodus of all this city's five million population to the interior. A really wonderful achievement has been attained by showing New York City as a deserted town in the hands of a hostile force.

How the Woolworth Tower would look in flames, the Capitol in Washington crumbling before the onslaughts of the guns of the invaders, and surmising what would happen to that 160 miles square territory which Hudson Maxim terms the vitals of the country.

The advisory board consisting of several of the most prominent government and civil officials work in conjunction with Commodore Blackton in producing this picture, which is supported by such men as Secretary of War Garrison, Assistant Secretary of the Navy Roosevelt, General Leonard Wood and General Montgomery M. Macomb, Theodore Roosevelt, Dr. Lyman Abbott and others too numerous to mention, all of whom have appeared personally in the picture.

An unusual feature of the picture is the fact that Commodore Blackton has dedicated it to the mothers of America, on whose shoulders, he asserts, falls the heaviest sacrifice in times of strife.

Perhaps one scene of the picture will serve to illustrate just how carefully has this picture been made. The scene in question shows, first, a flower bed, which, filled with the choicest American blooms, is shown an instant afterwards trampled down by the heavy boots and horses' hoofs of the invaders. Perhaps the wanton destruction in this one case shows more clearly than any other scene the destruction that follows in the wake of an invading force and will serve to bring home to America just what Belgium in its state of unpreparedness had to suffer.

"Care has been taken," said Commodore Blackton, discussing this picture, "to avoid arousing animosity against any other nation. The uniforms used by the invaders are of a nondescript character, the cap is a creation of my own, and no possible bias can be stirred up by the picture. In choosing names I was very careful and those used are the ones which have become more or less identified as belonging to Americans. There is one exception, however; it is that of 'Emanon,' which is simply 'No name' backwards. It has a foreign sound and serves to distinguish the character from the Americans. In picking the types who were to portray the characters I have been careful also and no country can say that we have aroused against them a feeling of hatred. The strict neutrality which President Wilson asks all Americans to observe has been carried out by the Vitagraph Company."

HEARST-SELIG SPECIAL TRAIN LANDS GUESTS IN CALIFORNIA

The Hearst-Selig special arrived in San Francisco on July 11. The members of the party were ferried across from Oakland to San Francisco and here quartered at the Clift and Fielding Hotels. On the evening of July 11 rubberneck buses took the party up the Pacific Heights to see the illumination at the exposition and from there they took a trip through Chinatown, which was one of the most interesting trips they have taken so far. On the morning of the twelfth the party saw San Francisco Bay from a chartered tug and landed at the Exposition, where they spent the rest of the day.

The Civic Auditorium, where the convention opened, seats 11,040 people in the main auditorium and 32,000 in the whole building. Scenes for "The Seven Suffering Sisters," the popular serial which ran in MOTOGRAPHY, were taken at the Selig Jungle Zoo, where thrilling animal action will be an added attraction to the pictures which will be released in a few weeks in conjunction with the Hearst-Selig News Pictorial.

Leaving San Francisco the night of July 13, they journeyed to San Jose and at 8 a. m. the next day they left in special chartered cars for a ride through the Santa Clara valley. The trip was sixty-five miles long and thoroughly delightful and was put on by an arrangement with the San Jose Commercial Club. After visiting the Leland Stanford University and seeing the ruins which the earthquake wrought and the wonderful way in which the institution has been rebuilt the party returned to San Jose. They next stopped at Big Trees, where gigantic redwoods were inspected, and after a picture had been taken they journeyed on to Santa Cruz and spent an hour there looking over the beach.

Monday the Selig party witnessed a special rodeo staged by cowboys at Caliente, Nevada, the bucking bronchos and branding calves, all of which were filmed. On Tuesday they were entertained by the Commercial Club, a concert at the Mormon tabernacle and a ride through the city of Salt Lake, Utah.

FRANK LLOYD JOINS MOROSCO

Frank Lloyd, youngest of the moving picture directors of the first class, has been engaged by the Oliver Morosco Photoplay Company as director. He has been dynamiting his way to the front for the past four years by sheer native ability and ahead-of-the-times ideas, and the opportunity the present post affords him is all that he needs to gain him recognition as a topnotcher.



Scene at the banquet given to Pathe exchange managers in New York recently

PATHE'S "ELAINE" SO GOOD EXCHANGE SALARIES RAISED

General Manager Louis Gasnier, of Pathe, made an announcement of remarkable interest to his hearers, and one that is very rarely made, when at a meeting of the Pathe exchange managers in convention in New York he voluntarily raised the salaries of his branch managers twenty-five per cent. This was Mr. Gasnier's tribute to the enterprise of the Pathe sales force that has brought the receipts on the serial "Elaine" over the million dollar mark. Pathe has surely accomplished great things in the picture business, and the well authenticated figures given out on the business done with "Elaine" will give the other film manufacturers much to think about.

SARAH BERNHARDT AT HOME A VERY PLEASING PICTURE

The Photoplay Releasing Company, having acquired the rights for the United States and Canada for the "Sarah Bernhardt at Home" pictures, on receipt of the negative from France, entered an order for prints to supply the demands which are in sight already. The film is in two reels and depicts the world's greatest actress in her home life—a life regnant with poetry, with love, and the nicer things of this mundane sphere.

The Divine Sarah is first depicted leaving shipboard at Belle Isle, Brittany. This is done by ferriage, and when the yawls, which carry her entourage and her luggage, approach shallow water, she is seen lifted up in the arms of a stalwart midshipman, who wades ashore with her.

The picture was taken two months prior to the amputation of her limb, and even then gives outward and visible evidence in her halting locomotion of the impending ordeal which followed on the surgeon's table.

The aged histrionic marvel of the world then goes through a course of sprouts for the camera man which is tensely interesting and highly dramatic. She is seen as hostess in her castle, serving of the cup which cheers. She makes a round of her landed possessions, entertaining peasantry and ministering to their wants.

She is reflected in the act of a highly interesting game of tennis—she is seen clambering from rock to rock to escape the oncoming tide. A fete is given in her honor and is followed by a bestowal of favors to those who do her honor. She is seen in her library, in the floral jungles which abound on Belle Isle, gathering, with her donkey cart as a floral basket, the exotics which there abound. She pays much attention to her lobster beds and is seen hauling in the pots with all the ardor and assiduity of one who depends upon this particular calling for a livelihood.

And finally, the Divine Sarah is pictured in her den overlooking the sea. Here she entertains lavishly and showers adorations and adulations upon her pets. All in all, it shows Bernhardt as Bernhardt in the flesh. It evinces the flow of soul which is within her. Her charities are brought out in bold relief.

The Photoplay Releasing Company, through its president, A. M. Gollos, is disposing of state and territorial rights very fast. It is planned to release the picture just prior to the Bernhardt opening at the New Amsterdam theater, New York City, on September 18. From this playhouse in the metropolis, the actress will make a triumphant tour to the Pacific Coast. It will be her final tour. The filmed Bernhardt, at motion picture prices, will follow the Bernhardt in the flesh at $5 per seat wherever the world's greatest actress appears.

VITAGRAPH WIRES CONVENTION

The telegram below was sent by Messrs. Albert E. Smith and J. Stuart Blackton of the Vitagraph Company to President Corey as a note of appreciation for the great work the exhibitors of America have been carrying on.

July 13, 1915.

Mr. M. E. Corey, President Motion Picture Exhibitors' League, Convention Bldg., San Francisco, Cal.

Extend our heartiest congratulations and wishes for success to all exhibitors. We are with you in spirit. Regret we cannot be present in person, but rest assured Vitagraph feels its obligation toward the men who have placed motion pictures on the enviable plane they occupy. Congratulations and well wishes.

—Albert E. Smith and J. Stuart Blackton, Vitagraph Company of America.

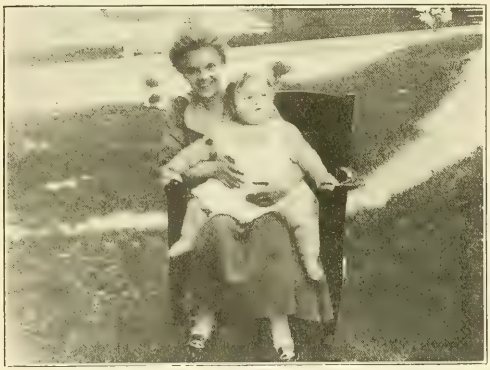
News of the Week as Shown in Films



Scenes of devastation caused by cyclone at Cincinnati, Ohio. Copyright, 1915. Universal Animated Weekly.



Harry K. Thaw after jury has declared him sane. Copyright, 1915. Pathe News.



"Little" Billy McCarthy, one year old and weighing 85 pounds. Copyright, 1915, Pathe News.



Lindy Lee, said to be a perfect specimen of Chimpanzee, stars as a motion picture actor. Copyright, 1915. Hearst-Selig News Pictorial.



Locomotives wrecked to amuse crowd at Emeryville, Calif., Copyright, 1915. Hearst-Selig News Pictorial.



The railroad starts a campaign for protecting the public at Long Island City, N. Y. Copyright, 1915. Universal Animated Weekly.

Brevities of the Business

CHICAGO GOSSIP

Two very well known Middle West exhibitors were in Chicago this week from Iowa, one being **A. H. Blank,** Garden theater, Des Moines, the largest theater in this enterprising little city. The other is **I. E. Greenebaum** of the Casino theater, Davenport. Mr. Greenebaum has just bought the new Garden theater at Davenport and is spending sixty thousand dollars in remodeling this house to be what, in his own words, "will be the finest decorated theater west of the Mississippi river."

Frank J. Rembusch, the smiling mirror screen man, was in town on Thursday, having stopped over in South Bend on his way to Chicago, where he secured an order for a mirror screen from the Majestic theater and an order for a seamless silver fibre screen at the Colonial theater.

Arthur H. Sawyer, who will be remembered as the president of Sawyer's Film Mart, is now the general sales representative for the John Cort Film Company of New York, and is in Chicago with the Cort production of the "Melting Pot," copies of which he delivered to the Celebrated Players Film Company, also supervising the censoring of the picture. Mr. Sawyer leaves here for Boston the latter part of this week, but will return in about ten days, at which time he hopes to straighten up the affairs of the old Kinetophote Company, whose films he has for disposal in this territory.

C. C. Pyle, general sales agent of the Bartola Musical Instrument Company, is one of the busiest sales agents we know, never being found in his office. Pyle is always around where there are any exhibitors, so he appeared at the Sherman House on Thursday, where the out-of-town exhibitors were having a meeting. He says business is holding up very well with him, his chief difficulty being in supplying the instruments as fast as he can sell them.

"Jake" Kempner of the Radium Gold Fibre Screen Company has been stopping at the Sherman House, Chicago, for about ten days and will leave about the 20th for New York. Mr. Kempner has engaged two salesmen for the Chicago office of his company, and while he has been here has made business overtures to over 100 theaters, assuring us that he has received contracts from a great many of them for his well-known screen. Mr. Kempner stays here to make an installation at the Harper theater on Monday.

There was quite a meeting of out-of-town exhibitors at the Sherman House on Thursday, July 15, and we were glad to shake hands with some of the biggest moving picture theater men in the United States, most of whom have been subscribers to MOTOGRAPHY ever since there was such a book. **Tom Saxe** of the Saxe Amusement Enterprises, Milwaukee; **E. Mandelbaum,** representing the Strand theater interests of New York; **L. J. Dittmar** of Louisville; **Tom Howard** and his partner, **N. J. Gordon,** of the Scolly Square theaters of Boston, Mass.; **Tom Furniss** of Brunswick Amusement Company of Duluth; **Frank Rembusch,** who has six theaters in Indiana; **William J. Sievers** of the Grand Central and New Grand Central theaters, St. Louis; **Aaron Jones** of the Jones, Linick & Schaefer interests, are names to conjure with and represent a large portion of the first-run exhibitors throughout the country. The meeting was a little meeting for the purpose of getting better acquainted with each other, and that it was a complete success was testified to by the good feeling on all sides.

W. N. Selig got back from New York Thursday, July 15, and in his pleasant way chatted of business conditions as he found them from coast to coast. Mr. Selig has some very extensive plans for one of the most elaborate productions ever made. He purchased in New York a number of travel books illustrated with actual photographs of scenes in the Sahara desert, which illustrations will serve as a guide for the scenes used in the immense production of the "Garden of Allah," which the Selig company is going to produce. Mr. Selig states that he and his company have worked for several months gathering the essentials and planning the props and properties of this play, and laughingly interpolated, "Do you know that I heard of a film company making films of this kind in six reels in two weeks, while my company, with its tremendous facilities, big staff of artists and actors, knowledge and experience gained in over twenty years of picture making with some of the largest studios in America and a large staff of producers and acting folk, work for several months on a single big production. It seems to me," continued Mr. Selig, "that exhibitors sometimes fool themselves into taking these quickly and illy made productions and do not have enough loyalty for the men who have made film making a business, thereby making it harder for the responsible manufacturers, whose effort is to make pictures that will live and make money for the exhibitor." Mr. Selig promised for some time in the near future a de luxe presentation of "The Spoilers" in its original length of twelve reels. More will be said of "The Spoilers," as it is a production that has few contemporaries in this country. There is no reason why "The Spoilers" should not be an annual, as it is a picture which may be shown every year and obtain the same reception as is given such dramatic productions as "Way Down East," "Rip Van Winkle," etc. Mr. Selig said that in the Clune theater in Los Angeles "The Rosary" has been running for two weeks to capacity business. The theater is decorated so as to give the patrons the impression of being seated in a great cathedral, and the musical effects all tend to carry out this thought.

George Kleine returned to New York on Sunday last and is expected back again the latter part of this week, at which time he will probably complete arrangements for the moving of a considerable portion of his Chicago office to New York, where he can personally oversee it. We will be sorry to lose Mr. Kleine, who has ever proved a courteous listener and an entertaining speaker—a film man of tremendous ability. He brought to Chicago "Quo Vadis," the first big moving picture production.

Diplomatic **W. J. Sweeney** is having all of his talents called into play with the various operators' difficulties and vicious censorship problems which crop up from time to time. The only objection we have to Mr. Sweeney is that he does not talk. Getting information out of Bill is like pouring water up hill—it can't be done.

The Famous Players Film Exchange is now located on the nineteenth floor of the Consumers building in very splendid offices. The manager, **F. M. Brockell,** is quite pleased with the large amount of business which he claims to have done during the past month.

Salo Auerbach, who recently opened the Star Feature Exchange in the Mallers building, is a member of the firm, Choyinski, Wolf & Auerbach, which is completing the Strand theater, with a seating capacity of 1,000, on Division street, near Hoyne avenue, at an approximate cost of $50,000, and another house to be known as "The Vision," at Division street and Washtenaw avenue. This will give the firm five houses, its other houses being the Monarch, at Division and Hoyne; Newberry, at Clark and Chestnut, and Pastime, at Division and Robey. Mr. Choyinski of this firm has been a subscriber to MOTOGRAPHY for many years and we are glad to know of the success of these enterprises.

Louis Noto, local manager North American Film Company, states that the "Diamond from the Sky" is booking better than any other picture he has ever had anything to do with. Even the hot weather does not bother him, although he claims that some other serials are being reduced in price in order to maintain their schedule.

The friends of **Adolph M. Eisner** will doubtless be glad to learn that this enterprising young man is now in charge of the *Mid-West Amusement Weekly* of Minneapolis, a newsy publication devoted to the amusement field, reaching exhibitors of the Northwest. We extend the editorial right hand of friendship, Adolph, and wish you every success.

J. L. Friedman, manager Celebrated Players Film Exchange, claims that he did a business of over $3,000 in advance bookings on the "Melting Pot."

Harry Weiss of the Metro local exchange has taken the entire sales force who worked under him at the World and is going along like a 90-horsepower automobile. He has booked the Jones, Linick & Schaefer chain of theaters for the Metro program.

N. M. Reubens of the Fox theater, Aurora, Ill., was in Chicago last week looking over a few features. We were very sorry to hear of the death of Mr. Reubens' sister in an automobile accident a short time ago.

One of our subscribers, **C. E. Irwin** of the Princess theater, Bloomington, stopped in last week to speak about his

new theater, the Irwin, which he will open in Bloomington early in August. He made arrangements to take the Paramount and Metro programs while in the city.

J. Albert Goldman of the Standard Motion Picture Company has under negotiation the producing of a five-reel feature for a local playwright, which it is expected will be handled on a state-rights basis.

A. H. Sawyer of the Cort Film Company will give a private showing of his company's pictures at the Hamilton Club. It is a special invitation affair by request.

George L. Cox has entirely rewritten the scenario on Joe Howard's well-known play, "The District Leader," which will be in four reels, with a prologue of one reel, or a total of five. From present plans, it is expected that Mr. Cox and Mr. Howard will take a company to California to produce this picture.

The moving picture department of the Chicago *Tribune* seriously contradicted itself a few days ago, one day having panned the picture "The Rosary" and the following day giving it a very pleasing review. Newspapers all over the country are going to make grievous errors if picture departments are not handled by a person of balance and judgment. The criticism of a moving picture production is just as serious a task as the criticism of a play, and the critic should be well founded in the fundamentals of manufacture, production, with some slight knowledge of photography and an intimate knowledge of what constitutes the limitations of pantomime work in moving picture productions. The trade is not supposed to take the newspaper reviews seriously.

Fred Linick has been promoted to the position of sales manager of the Photoplay Releasing Company and is making quite a name for himself in this capacity. The whole Linick family is going into the picture business, as his nephew, **Max Linick,** is now salesman for the Picture Playhouse Film Company, also in the Mallers building.

Our old friend **Claud Plough** is getting to be quite a theater magnate. His string at present consists of the Casino, Clark and Kinzie; the Liberty, 3705 Fullerton avenue; the Starlight, at Michigan City, Ind., and two others.

NEW YORK ITEMS

Joe Engel and **Richard A. Rowland** took a few days' trip down to Atlantic City last week, partly in the interests of Metro and the rest in the interests of pleasure.

The fact that "Cabiria" no longer graces Broadway does not by any means signify suspended action on its part. **Harry Raver's** last trip South disposed of much territory in that direction. The only districts not yet invaded by this spectacular production are to be found in Canada—and they have to be found quick, as "Cabiria" is as wonderful and magnetic there as it was in the United States.

E. A. Wilson, director of the destinies of Day and Night Screens, Inc., visited Chicago last week, and closed a deal with **Frank L. Hough** whereby the George Kleine people will hereafter handle their product.

F. O. Neilsen, of Chicago, is one of the biggest states rights buyers in the Middle West, is by this time enjoying the baths (sun, mud and water) and the other side-pleasures of West Baden, Ind. Mr. Nielson spent over five weeks in New York City preparing some big things which will soon be ready for announcement. His first intention in visiting New York was to help Mrs. Nielsen enjoy a honeymoon which had been delayed nineteen years, but business intruded so often that he gave practically all of his time to it and postponed the honeymoon until their arrival in West Baden.

Harry E. Aitken, Adam Kessel, Charles O. Baumann, and a few others left last week for the Pacific Coast studios to confer with the Sig trio. They are expected back within a short time.

During **Mr. Hodkinson's** absence the affairs of the Paramount Pictures Corporation went on smoothly under the able generalship of **Jane Stannard Johnson,** who, in addition to the little task of managing Paramount, also edited the two progressive Paramount magazines, and looked at pictures. Mr. Hodkinson was expected in New York about the middle of the week.

Although it has not yet been formally announced Miss Rumor has taken particular pains to have it known in and about Universal's office that Agnes Kessler, the author of many clever articles signed "Mlle. Chic," and **Alan Watt,** assistant director to Henry MacRae, and who accompanied Homer Croy on his trip around the world, are engaged.

Bill Barry and Brighton Beach are synonymous these warm afternoons. Nor has Bill been patronizing the ocean waves and breezes for nothing. He has turned from a white man to one of copper hue, and can lick tracks through a couple of miles of salt water without any special training. During the mornings Mr. Barry is a grave advertising man in the offices of the Nicholas Power Company whose Cameragraph 6A graces some of the best ads in the motion picture industry.

Julian M. Solomon, director of advertising and puublicity for Bosworth, Inc., spent last Saturday at his home in Philadelphia, and went from there to Atlantic City on Sunday to attend the outing given by the Motion Picture Exhibitors' League of Philadelphia. The only program outlined for the day was "good time." All were at liberty to search for it where they thought that it could be found in the largest quantities. —oh, yes. A good time was had by all.

It is rumered that **Alice Joyce** and **Tom Moore** may soon be seen in the Pacific Coast productions of a newly formed producing company with headquarters in New York City.

Much has been said about the distinct class in the copy posters and advertising novelties used by Universal in their late campaigns, but the names of the men behind this advertising have not yet broken into print. It is not a secret. They are **Nat Rothstein** and **Ray Cavanaugh,** and they are batting one thousand every day. The task in hand at present is comprised of the Broken Coin, Broadway Features, and program pictures campaigns.

B. P. Schulberg, director of Famous Players advertising and publicity and writer of many of their scripts, finished vacationing down on the Jersey shore last Sunday, and was back at his desk on Monday. A little fellow who answers to the name of Seymour Wilson and is not yet old enough to sign Schulberg did as much to keep B. P.'s time filled and interesting as did the ocean and its proverbial breezes.

J. L. Kempner, of the Radium Gold Fibre Screens Company returned to New York early this week after a business trip through the Middle West, during which he established a Chicago office and visited the Jones, Linick & Schaefer theaters in several of the largest of which he has recently installed screens.

Mr. Gulotta, general manager of the Metropolis Film Manufacturing Company, which is producing Chaplin impersonations featuring Minerva Courtney, made a business trip through New England last week, returning to New York Tuesday morning.

A new motion picture theater costing about thirty thousand dollars and seating 1,200 people will be erected in the center of Broad street, business district of Waverly, N. Y., and will probably open some time in November.

NOTES FROM ALL OVER

A new song, based on the great continued photoplay in chapters, "The Diamond From the Sky," is making a widespread hit in cafes and vaudeville circles the country over. The title of the piece is "Like a Diamond From the Sky." Leo Bennett wrote the music and Leo Wood the lyrics. It is published by The Cadillac Music company, New York. A striking picture of Lottie Pickford, heroine of "The Diamond From the Sky," together with a reproduction of the famous trade-mark, adorns the cover.

E. H. Calvert and his company of Essanay players, after three months of picture work in the Tennessee mountains, have completed the work there and returned from the Chattanooga studio to Chicago.

Dorothy Gish and Ralph Lewis are featured in the two-reel Majestic "Victorine," which is adapted from "The Goings On of Victorine," by Julian Street, the novelist. Work upon "Victorine" is in full swing at the Reliance-Majestic studios, under the direction of Paul Powell.

Pittsburgh, Western Pennsylvania and West Virginia territory for the Standard Program has just been acquired by the well-known Pittsburgh exchange owner, H. A. Lande.

It has not yet been decided by the Metro officials in what play they will present Martha Hedman, the Swedish beauty, and star of renown. It is likely it will be "The Butterfly on the Wheel," a play that had considerable popularity in New York a few years back.

The Itala company promises a private press showing of its newest New York-

Torino production about August first. The running time of the new film is two hours. Agnes L. Bain wrote the detailed scenario from the suggested plot by D'Annunzio, whose original creation, "Maciste," is the principal character in the new offering.

Robert Harrom, the Griffith juvenile player, is very prominently cast in D. W. Griffith's coming feature production. Harron's part is a great character one, which figures all through the story. Other principals in the same cast are Mae Marsh, Miriam Cooper, Walter Long, Mary Alden, Tom Wilson, Ralph Lewis and William Brown.

Herbert Rawlinson, star of the Universal Film Manufacturing Company, has been crowned king of Universal City. Following the recent national beauty contest at Universal City, in which sixty-one of the most beautiful young women from every state of the nation were entered, a popularity contest among the men employed at the picture city was suggested, and the suggestion met with instant favor. When the votes were counted it was found that the name of Herbert Rawlinson led all the best, and the famous Sanford Quest of "The Black Box" serial, was acclaimed "King of Universal City."

Little Will Archie and his "Pee-wee Picture Players" having finished the first of the fun films they are under contract to produce for the Headline Amusement Company, will start work on the second of the "Pee-wee" series a week from Monday. Title of the second comedy will be "Pee-wee's Honey-moon."

"The Climbers," the next Lubin release, in five parts, on the V. L. S. E. program, will introduce to "Big Four" enthusiasts Gladys Hanson, widely known as a Broadway star, and one of the most versatile leading women on the stage today.

Ben Wilson has just signed a two-year contract with the Universal. Mr. Wilson left Edison a year ago and is now a fixture with the Big U for the next two years, with which company he will star and direct big productions.

Ben Wilson and Dorothy Phillips are down in Alexandria, Va., filming scenes for "A Gentle Volunteer," a three-reel Rex feature.

"Roger La Hunte," produced by Augustin Daly some years ago with Wilton Lackaye in the stellar role, is now being filmed with Mr. Lackaye playing his famous role.

Wid Gunning, who conducts the motion picture department in the Mail and a general publicity and film specialist office in the Times building, has been busily engaged for the past few weeks in the joint occupation of host and city guide to Miss Helen Fickardt of Circleville, Ohio, and to his sister, Miss Helen Gunning of Chillicothe, Ohio, who are visiting him in New York City.

The Victor company, with Mary Fuller, and a company including Milton Sills, Paul Panzer, Mary Moore, sister of the three famous Moores, and several others have returned from Savannah.

The employes of the Pathe Twenty-third Street Exchange in New York got together last week and formed a social club with the idea of having an occasional outing and good time together. The following officers were elected: Jules Burnstein, president; C. J. Fitch, secretary; Miss Marion Luhrs, treasurer; and A. A. Corn, chairman of the entertainment committee.

Ben Deely, of vaudeville fame, is producing a one-reel comedy picture called "Won by a Leg," at the studio of the Centaur Film Company, in Bayonne, N. J., in which the cast is composed exclusively of vaudevillians.

The Morgan Lithograph Company, of Cleveland, Ohio, recently broke the world's time record in making a one-sheet lithograph. The record for a one-sheet has been two hours and forty minutes, made in Cincinnati, during the visit of a distinguished personage in one of the shops there.

After much trouble the Bernhardt films reached Chicago and were delivered to A. M. Gollos, president of the Photoplay Releasing Company.

Joseph Goldberg is building a new theater at Clarksville, Tenn. The house will be up to date, from lobby to screen. Two Powers 6-A machines will project the pictures on a Minusa gold fibre screen which was made by the Con. Film & Supply Co., of Memphis.

Walter McNamara, producer of "Traffic in Souls," and a number of other photoplays of merit, is now busily engaged at the old Ramo studios producing a picture for the Equitable Film company, of which Isadore Bernstein is the head.

Hustling E. H. Montagu, agent for the Selig Polyscope Company, in the British Isles, sends word from his commodious new offices, 93-95 Wardour street, London, to the effect that Kathlyn Williams, Bessie Eyton and Tom Mix are among the most popular motion picture stars known in merrie England.

The Automatic Ticket Selling & Cash Register Company reports its business holding up wonderfully on its electric machine, and representatives all over the country are sending in many orders to the factory. Among some of the new theaters which have recently equipped their theaters with this machine are the Cobb Theater, Boston; Strand and Colonial Theaters, Chicago; Keller Theater, Pittsburgh; and Mozart Theater, St. Louis.

Governor N. C. Stuart, of Virginia, was a recent visitor at the Selig Jungle-Zoo in Los Angeles, Calif., and was much impressed with the collection of animals and the splendid facilities for the making of motion pictures.

A. W. Goff, manager of the Cleveland V. L. S. E. office, is the recipient of the following telegram from R. R. Shrader, of Indianapolis: "It's a boy."

Mrs. Winnifred Babcock, known in the literary world as Anoto Watnna, was a recent visitor at the Selig Polyscope Company's office, in Chicago.

The New Grand Theater, which is being built in Sheridan, Wyo., is installing a Minusa gold fibre screen, which is made according to special surveys of the new house.

At the celebration given to the San Francisco fire department, a Powers 6-A moving picture projecting machine was used and a demonstration showed that the machine was absolutely fireproof.

Julia Dean is out in California at the Universal City studios working on the first scenes of the big feature play which she is doing for the screen.

Marie Cahill and her company including Sam Hardy, her leading man, have just returned from Greenwich, Conn., where they have been completing the final scenes for "Judy Forgot," the Universal feature.

D. W. Russell, well known in motion picture circles in the West, where for some time he represented Mina Films, with headquarters in Chicago, has been appointed general sales manager, and is now at the eastern offices of this brand.

Gordon MacGregor is the latest photoplayer to join MinA Films at their Los Angeles studios. He makes his first appearance with this brand in "On the Job," a one-reel comedy to be released July 22.

Toto, the Malayan ape, who belongs to Lady Grace E. Mackenzie, after a gay evening spent in Broadway cafes was found in police custody lately.

Previous to entering motion pictures, Wilmuth Merkyl enjoyed several years of success in grand opera in Europe. Mr. Merkyl is now playing the leading part in "The Victory of Virtue," a six-reel feature being produced by the United Photo-Plays Company.

In line with their endeavor to have every part of their output reach the highest standard of perfection, Mina Films is directing especial attention to their posters.

The Los Angeles premiere of Oliver Morosco's photoplay "The Wild Olive," was made a special event by the management of the Alhambra Theater on Hill street, where the stirring American-Argentine romance was exhibited. The feature which was responsible for the packed house was the announcement that Myrtle Stedman herself, co-star in "The Wild Olive," with Forrest Stanley, would give a selected program of songs.

Director Francis Powers, "Billie" West, Frank Bennett, Lucille Younge, George Berranger and Olive Adair are at work at the Reliance-Majestic studios on "The Bride of the Sea."

Oscar Apfel, a recent acquisition to the producing staff of the Fox Film Corporation, will place in rehearsal within a few days, a five-part photoplay, the title of which has not been disclosed as yet. Harry Spingler has been elected to portray the juvenile lead in the feature.

The Essanay Company took two thousand feet of film recording various events of the National Advertising Men's Convention, in Chicago.

Buckley Starkey has been cast in a strong photoplay called "The Cotton King," which is now in the process of the making at the World Film studio at Fort Lee. Oscar Eagle has the direction of the picture, George Nash plays the title role.

Ralph Herz, the musical comedy star, will start his studio work with B. A. Rolfe in "The Purple Lady," by Sidney Rosenfeld, for the Metro Program in September.

A. E. Wallace, staff photographer of the Hearst-Selig News Pictorial, who has been successively with the British, French, German and Italian armies making moving pictures of the great war, has returned to New York for a brief rest.

During the production of "The Watery Romance" several members of the Federal Film Company, who were in a canoe together, were crashed into by a motor boat. All of the film players were thrown into the water and narrowly escaped death.

Catherine Carr, scenario writer and editor, who recently suffered a nervous attack after finishing two or three features in record time, has recovered and is preparing to start work on the coming releases of several feature concerns for whom she has done work in the past few months.

Tod Browning, Reliance-Majestic (Mutual) director, who was injured several weeks ago in an automobile accident which resulted in the death of Elmer Booth, the Komic comedian, is rapidly recovering from his injuries and expects to be well enough to return to the studios in a few more weeks.

Tom Santchi, known as a Selig director and feature player, vanished from the Selig jungle zoo a few days ago. He is on a vacation which is the first one he has had in eight years.

FILM FOLK FLASHES

Rosemary Theby, one of the most prominent and admired moving picture actresses in this country, was the recipient of a mysterious looking package recently, which was thought to be a bomb, but after much excitement was found to contain one of the bronze souvenir clocks given out by the Nicholas Power Company.

The epidemic of marriages that has fallen upon the Keystone studio during the past few weeks continues. "Slim" Summerville was the first when he took unto himself "Jerry" Broom for a wife. Venice Hayes Kemp followed, marrying Edward Chase. This week Ivy Crosthwaite became the bride of Adolph Linkof. Miss Crosthwaite is the champion woman diver of the Keystone Company and holds records and medals for both Pacific Coast and National swimming events.

Charlie Avery, who has been directing Syd Chaplin, was injured badly when he fell from a platform at Sonica Monica recently, and will be unable to leave his bed for ten or twelve weeks at least, according to his physician.

ROLL OF STATES.

ALABAMA.

Details were closed recently whereby the new Strand Amusement Company—purchased from the owners of the Plaza, Strand and Orpheum theaters, at Montgomery. These photoplay houses and the articles of incorporation have been completed. The capital stock of the new company is $60,000, all of which has been paid in. R. K. Wilby has been appointed as manager of the trio of houses.

CONNECTICUT.

The Bijou theater at New Haven, one of the most up-to-date theaters in the city, has given up vaudeville and will show nothing but first-class pictures from now on.

GEORGIA.

The Strand, Atlanta's newest photoplay house, recently changed hands with the retirement of B. L. Smith from the management. The theater has been purchased by D. Zakas, who will conduct the theater in a first-class manner.

IDAHO.

Alfred Christensen has disposed of the fixtures and his share of the business in the Scenic theater at Idaho Falls to Mrs. Boyd, whose son will manage the theater.

ILLINOIS.

The New Family theater at 4309 West Adams street, Peoria, has been opened to the public. The theater has a seating capacity of 400 persons and will be conducted under the management of Mr. McKenton.

Plans are underway for the erection of a $50,000 motion picture theater at Bloomington. C. E. Irving will manage the theater. The theater will be entirely modern and fireproof in every respect.

The Chatterton Opera House at Bloomington is being used temporarily as a motion picture theater by the management of the Castle theater, which was recenlty destroyed by fire.

Exhibitors' Film Exchange, Chicago; capital, $10,000; incorporators, James T. Igoe, Patrick J. Garvey, Bernard E. Callahan.

INDIANA.

John Pruett has purchased the Royal theater at Rockville and will remodel the theater.

IOWA.

Extensive improvements are being made in the Isis theater at Webster City. The house is being remodeled and the seating capacity is bing increased to 500. A new pipe organ has also been installed, and the theater is equipped with all the modern conveniences.

R. C. Goshon recently purchased the controlling interest in the Majestic theater at Winterset.

The Isis theater at Marshalltown has been reopened after undergoing many repairs.

M. J. Blink recently purchased the Zenith theater at Shenandoah.

MASSACHUSETTS.

The new Strand theater at Hampton Beach was recently opened to the public by the Goldstein brothers.

The Park theater at Middleboro has been opened to the public with Dr. F. S. Rounds as owner. The theater cost about $65,000.

The Columbia theater at Taunton was recently destroyed by fire. The loss is estimated at $3,000.

Work is well underway on the theater being erected by the Colonial Realty Company at 136 Massachusetts avenue, Boston. The building will be three stories high and will be thoroughly fireproof. It is expected the theater will be ready for occupancy about October 1.

MICHIGAN.

Articles of incorporation have been filed for the Victor Film Service, Detroit. Capital stock $1,500.

Plans have been completed for the erection of a $6,000 photoplay theater at Dollar Bay. The theater will be built of concrete and will have a seating capacity of 350 persons. Joseph Laverine will be the owner of the theater.

George McGuire recently purchased the Bijou theater at Albion.

Standard Film and Supply Company, Detroit, $2,500.

Work on Muskegon's new theater building, to be erected on Western avenue, the main street of the city, will be started about August 1.

Work has been started on dismantling the Majestic theater at Grand Rapids. The house will be refurnished and redecorated throughout; a new indirect lighting system will be installed, also a new duplex organ. It is planned to open the theater the last week in August and when opened the Majestic will present one of the most beautiful theater interiors in the state.

MINNESOTA.

A contract has been awarded the O'Neal brothers for the erection of a motion picture theater on West Churchill street, Moorhead. The building will be 50x75 feet in dimension and will have all the necessary improvements.

The Grand theater at Faribault was badly damaged by fire on July 2.

MISSOURI.

William A. Andlaur recently bought the Benton theater, Independence avenue and Benton boulevard, Kansas City, from A. D. Flinton. The building will be redecorated and a modern ventilating system installed before it will be formally opened. The purchase price was $5,000.

NEW JERSEY.

Announcement has been made that Frank G. Hall, proprietor of the U. S. playhouse and president of the United States Theaters Company which operates the Playhouse and other high-grade theaters throughout New Jersey, has taken the lease on the handsome new theater in course of construction at 284 Main avenue, Passaic. When completed, the house will be one of the best equipped and elaborately furnshed in the state and Mr. Hall will present there only the highest quality of films obtainable.

NEW YORK.

Alpoms Amusement Company, New York. To operate and control moving picture theaters. Capital, $3,000. Directors: David Pomerantz, David Albofrom and Joseph Silver, 501 Ashford street, Brooklyn, N. Y.

S. J. S. Amusement Corporation. General theatrical and motion picture business, New York. Capital, $1,000. Directors: Sol J. Saphier, Benjamin H. Rosalen and Henry M. Levin, 5 Beekman street, New York City.

Jacob W. Reid will put up a two-story brick motion picture theater and office at 379-81 Broadway, New York, 45 feet 6 inches by 100 feet, to cost $15,000.

William H. Whiting & Co. leased for the Jay Gould estate the five-story building Nos. 31 and 32 Park Row, New York, for twenty-one years at aggregate rental of $550,000, to the Reliable Company, Joseph Weinstock, president. The latter will rebuild with a moving picture theater.

Maxwell Ryder, Inc., New York. Motion picture business. Capital, $30,000. Directors: William R. Jackson, M. A. Ihne and Max Leff, 391 Fulton street, Brooklyn, N. Y.

Copesa Amusement Company, Inc., New York. To own and manage moving picture theaters. Capital, $3,000. Directors: Lester D. Cohn, Alfree Schwartz and Joseph Perlmutter, 126 West 123d street, New York City.

Alco Amusement Corporation, Brooklyn, theatrical, moving picture, $10,000; A. Reisner, R. Broudy, H. Braun, 855 Hunts Point avenue.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	7-19	The Chadford Diamonds	Biograph	1,000
D	7-19	A Bag of Gold	Essanay	1,000
D	7-19	The Crooked Path	Kalem	3,000
D	7-19	The Discontented Man	Lubin	1,000
D	7-19	The Shadow and the Shade	Selig	2,000
T	7-19	Hearst-Selig News Pictorial No. 57	Selig	1,000
C	7-19	The Highwayman	Vitagraph	1,000

Tuesday.

D	7-20	A Daughter of Earth	Biograph	2,000
D	7-20	Jabez's Conquest	Essanay	2,000
C	7-20	The Spook Raisers	Kalem	1,000
C	7-20	A New Way to Win	Lubin	500
C	7-20	A Barn Yard Mix-Up	Lubin	500
D	7-20	The Foreman of Bar Z Ranch	Selig	1,000
D	7-20	The Lorelei Madonna	Vitagraph	3,000

Wednesday.

D	7-21	Under Two Flags	Biograph	3,000
C	7-21	A Change for the Better	Edison	1,000
C	7-21	The Fable of "The Home Treatment and the Sure Cure"	Essanay	1,000
D	7-21	The Strangler's Cord	Kalem	2,000
D	7-21	The Cup of Chance	Knickerbocker	3,000
D	7-21	When the Light Came In	Lubin	2,000
D	7-21	Jimmy	Selig	1,000
C	7-21	Following the Scent	Vitagraph	1,000

Thursday.

C	7-22	His Singular Lesson	Biograph	1,000
C	7-22	Others Started It, But Sophie Finished	Essanay	1,000
D	7-22	Destiny's Skein	Lubin	3,000
C	7-22	On the Job	Mina	1,000
D	7-22	Motherhood	Selig	3,000
T	7-22	Hearst-Selig News Pictorial No. 58	Selig	1,000
C	7-22	All on Account of Towser	Vitagraph	1,000

Friday.

D	7-23	Man's Genesis	Biograph	1,000
D	7-23	On Dangerous Paths	Edison	4,000
D	7-23	Broncho Billy and the Pose	Essanay	1,000
C	7-23	In Double Harness	Kalem	2,000
D	7-23	Her Idol	Lubin	1,000
C	7-23	Mr. Bixbie's Dilemma	Vitagraph	1,000

Saturday.

C	7-24	His Criminal Career	Biograph	1,000
D	7-24	The Secret of the Cellar	Edison	1,000
D	7-24	The Sky Hunters	Essanay	3,000
D	7-24	The Girl on the Engine	Kalem	1,000
C	7-24	When Wife Sleeps	Lubin	1,000
C	7-24	A Pair of Queens	Vitagraph	2,000

Monday.

C	7-26	A Letter to Daddy	Biograph	1,000
D	7-26	The Call of Yesterday	Essanay	1,000
D	7-26	Don Caesar de Bazan	Kalem	4,000
D	7-26	The Earl's Adventure	Lubin	1,000
D	7-26	The Unfinished Portrait	Selig	2,000
T	7-26	Hearst-Selig News Pictorial No. 59	Selig	1,000
C	7-26	Mr. Jarr's Big Vacation	Vitagraph	1,000

Tuesday.

D	7-27	Reapers of the Whirlwind	Biograph	2,000
C	7-27	Boys Will Be Boys	Essanay	3,000
C	7-27	The Toilers (Ham & Bud)	Kalem	1,000
C	7-27	Susie's Suitors	Lubin	500
C	7-27	An African Hunt	Lubin	500

Wednesday.

C	7-28	Poor Baby	Edison	1,000
C	7-28	Dreamy Dud Goes Bear Hunting	Essanay	600
D	7-28	The Disappearing Necklace	Kalem	2,000
D	7-28	The Dead Soul	Lubin	3,000
D	7-28	Jimmy	Selig	1,000
C	7-28	The Missing Clue	Vitagraph	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

TUESDAY: Biograph, Essanay, Kalem, Lubin.

WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday.

D	7-29	The Wanderer's Pledge	Biograph	1,000
C	7-29	Snakeville's Twins	Essanay	1,000
D	7-29	The Gold in the Crock	Lubin	2,000
C	7-29	He's in Again	Mina	1,000
D	7-29	The Isle of Content	Selig	3,000
T	7-29	Hearst-Selig News Pictorial No. 60	Selig	1,000
C	7-29	Cutey Fortune Hunting	Vitagraph	1,000

Friday.

D	7-30	The Battle at Elderbush Gulch	Biograph	2,000
D	7-30	The Girl of the Gypsy Camp	Edison	3,000
D	7-30	Broncho Billy's Surrender	Essanay	1,000
D	7-30	A Business Buccaneer	Kalem	1,000
D	7-30	The Call of Motherhood	Lubin	1,000
C	7-30	Some Duel	Vitagraph	1,000

Saturday.

D	7-31	More Than Friends	Biograph	1,000
D	7-31	The Bedouin's Sacrifice	Edison	1,000
D	7-31	A Man Afraid	Essanay	2,000
D	7-31	The Fate of Number 1	Kalem	1,000
C	7-31	Billie's Heiress	Lubin	1,000
D	7-31	The Quest	Selig	1,000
D	7-31	The Mystery of Mary	Vitagraph	3,000

V. L. S. E. Program

4-26	Graustark	Essanay	6,000
5-3	The Carpet from Bagdad	Selig	5,000
5-10	The College Widow	Lubin	5,000
5-17	Island of Regeneration	Vitagraph	6,000
5-24	The Slim Princess	Essanay	4,000
5-31	The Millionaire Baby	Selig	6,000
6-5	The Sporting Duchess	Lubin	5,000
6-14	Sins of the Mothers	Vitagraph	5,000
6-21	The White Sister	Essanay	5,000
6-21	The Rosary	Selig	7,000
7-5	The District Attorney	Lubin	5,000
7-12	Crooky Scruggs	Vitagraph	5,000
	Hearts and the Highway	Vitagraph	5,000
7-19	The Blindness of Virtue	Essanay	5,000
7-26	A Texas Steer	Selig	5,000

Mutual Program

Monday.

D	7-19	The Honor of the District Attorney	American	2,000
D	7-19	The Lie	Reliance	1,000
	7-19	Dirty Work in a Laundry	Keystone	2,000

Tuesday.

D	7-20	The Picture of Dorian Gray	Thanhouser	2,000
C	7-20	The Runaways	Majestic	1,000
C	7-20	His College Wife	Beauty	1,000

Wednesday.

D	7-21	Cash Parrish's Pal	Broncho	2,000
D	7-21	Wait and See	American	1,000
D	7-21	Old Mother Grey	Reliance	1,000

Thursday.

D	7-22	The Man Who Went Out	Domino	2,000
C	7-22	Title not reported	Keystone	
T	7-22	Mutual Weekly No. 29	Mutual	1,000

Friday.

D	7-23	The Play of the Season	Kay Bee	2,000
C	7-23	P. Henry Jenkins and Mars	Falstaff	1,000
D	7-23	The Little Catamount	Majestic	1,000

Saturday.

D	7-24	The Pretender	Reliance	2,000
C	7-24	Title not reported	Keystone	
C	7-24	Making Over Grandpa	Royal	1,000

Sunday.

D	7-25	Tangled Paths	Majestic	2,000
C	7-25	Safety First	Komic	1,000
D	7-25	His Two Patients	Thanhouser	1,000

Monday.

D	7-26	The Newer Way	American	2,000
D	7-26	Her Fairy Prince	Reliance	1,000
C	7-26	Title not reported	Keystone	

Tuesday.

D	7-27	Outcasts of Society	Thanhouser	2,000
C	7-27	The Straw Man	Majestic	1,000
C	7-27	Betty's First Sponge Cake	Beauty	1,000

Wednesday.

D	7-28	The Phantom Extra	Broncho	2,000
D	7-28	The Deception	American	1,000
D	7-28	Billie's Rescue	Reliance	1,000

Thursday.

D	7-29	When Love Leads	Domino	2,000
C	7-29	Title not reported	Keystone	
T	7-29	Mutual Weekly No. 30	Mutual	1,000

Friday.

D	7-30	When the Tide Came in	Kay-Bee	2,000
C	7-30	Getting the Gardener's Goat	Falstaff	1,000
D	7-30	After the Storm	American	1,000

Saturday.

D	7-31	Fake Takes a Hand	Reliance	2,000
C	7-31	Title not reported	Keystone	

Sunday.

C	8-1	Victorine	Majestic	2,000
C	8-1	The Deacon's Whiskers	Komic	1,000
D	8-1	The Game	Thanhouser	1,000

Universal Program

Monday.

D	7-19	Scandal	Universal	5,000
C	7-19	There's Many a Slip	Nestor	1,000

Tuesday.

D	7-20	Homage	Gold Seal	2,000
C	7-20	A Happy Pair	Rex	1,000
D	7-20	What Might Have Been	Imp	1,000

Wednesday.

D	7-21	The Weird Nemesis	Victor	2,000
C	7-21	The Curse of a Name	L-Ko	1,000
T	7-21	Animated Weekly No. 176	Universal	1,000

Thursday.

D	7-22	Thou Shalt Not Lie	Imp	2,000
D	7-22	The Burden Bearer	Big-U	1,000
C	7-22	The Signal of the Three Socks	Powers	1,000

Friday.

	7-23	No release this week	Imp	
D	7-23	Jeanne of the Woods	Victor	1,000
C	7-23	Behind the Screen	Nestor	2,000

Saturday.

D	7-24	The Mad Maid of the Forest	Bison	2,000
D	7-24	The Honor of Kenneth McGrath	Powers	1,000
C	7-24	A Duel at Dawn	Joker	1,000

Sunday.

D	7-25	Bound on the Wheel	Rex	3,000
D	7-25	According to Value	Laemmle	1,000
	7-25	No release this week	L-Ko	

Monday.

C	7-26	The Earl of Pawtucket	Universal	5,000
C	7-26	The Tale of His Pants	Nestor	1,000

Tuesday.

D	7-27	The Flight of a Night Bird	Gold Seal	2,000
C	7-27	One on Mother	Rex	1,000
C	7-27	The New Jitney in Town	Imp	1,000

Wednesday.

D	7-28	The Double Standard	Victor	1,000
C	7-28	Life and Moving Pictures	L-Ko	2,000
T	7-28	Animated Weekly No. 177	Universal	1,000

Thursday.

D	7-29	Heritage	Laemmle	4,000
	7-29	No release this week	Big U	
C	7-29	The Jap Phenoms	Powers	700
E	7-29	Strange Mamals at Home	Powers	300

Friday.

D	7-30	The Hunchback's Romance	Imp	2,000
	7-30	No release this week	Victor	
C	7-30	The Rise and Fall of Officer 13	Nestor	1,000

Saturday.

D	7-31	A Daughter of the Jungles	Bison	2,000
D	7-31	Mein Friendt Schneider	Big U	1,000
C	7-31	The Village Smithy	Joker	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Universal-Nestor.
TUESDAY: Gold Seal, Imp, Rex.
WEDNESDAY: Animated Keekly, Victor, L-Ko.
THURSDAY: Big U, Laemmle, Powers.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Big U.
SUNDAY: Rex, Laemmle.

Sunday.

C	8-1	Jealousy, What Art Thou?	Rex	2,000
D	8-1	Paternal Love	Laemmle	1,000
	8-1	No release this week	L-Ko	

Miscellaneous Features

The Battle of Przemysl	American Correspondent	4,000
The Heart of Lady Alaine	Great Northern	4,000
The Devil's Daughter	Fox	5,000
Liberty Hall	Cosmofotofilm	4,000
International Automobile Derby	Photoplay Releasing Company	2,000
Silver Threads Among the Gold	K. & R. Film Company	4,000
The Pursuing Shadow	Picture Playhouse	4,000

World Features.

Released Week of

July 19	Pokes and Jabs in One Busy Day	World Comedy	1,000
July 26	Marrying Money	Shubert	5,000
July 26	Pokes and Jabs in a Quiet Game	World Comedy	1,000
Aug. 2	Sunday	Lederer	5,000

Paramount Features.

Released Week of

July 26	Seven Sisters	Famous Players	5,000
July 29	Puppet Crown	Lasky	5,000

Mutual Masterpieces.

Released Week of

July 8	The Secretary of Frivolous Affairs	American Master Picture	4,000
July 22	The Mating	New York Motion Picture	5,000

Metro Features.

Released Week of

July 5	Greater Love Hath No Man	Popular Plays and Players	5,000
July 12	Marse Covington	Rolfe	5,000

Pathe.

Released Week of

July 19	Pathe News No. 57	Pathe	1,000
July 19	Pathe News No. 58	Pathe	1,000
July 19	Romance of Elaine No. 30	Pathe	2,000
July 19	Where the Trail Led	Jumbo	2,000
July 19	Police Dog Gets Piffles in Bad	Pathe	600
July 19	An Intimate Study of Birds. Part 3	Globe	400
July 19	Moorish Granada (Picturesque Spain)	Globe	333
July 19	On the Banks of the Creuse	Photocolor	333
July 19	The Mongoose	Photocolor	333
July 19	The Isolated House	Victory	3,000
July 19	Safety First	Starlight	1,000
July 26	Pathe News No. 59	Pathe	1,000
July 26	Pathe News No. 60	Pathe	1,000
July 26	Romance of Elaine, No. 31	Pathe	2,000
July 26	The House Divided	Pathecolor	2,000
July 26	Ima Simp on the Job	Balboa	1,000
July 26	Eggs and Some Tests	Globe	333
July 26	The Spider-Monkey	Photocolor	333
July 26	The Mongoose	Photocolor	333
July 26	Pro Patria	Pathecolor	6,000
July 26	Spitball Sadie	Phunphilms	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, American, Falstaff.
SATURDAY: Reliance, Keystone.
SUNDAY: Majestic, Thanhouser, Komic.

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Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 57—HEARST-SELIG—JULY 19.—El Centro, Calif., reconstructs walls knocked down by shock along Mexican border; Lindy Lee, world's foremost chimpanzee, makes his initial bow to motion picture audiences, New York; train wrecked by steam shovel of train on another line at Ranier, Wash.; motorcyclists set new record in races over dirt courses at Saratoga Springs, N. Y.; gas well at McKeesport spouts $7,000 worth of gas daily and defies efforts of men to put cap over bore; civil service takes over beach guards in Chicago; first bale of cotton of 1915 crop at Houston, Texas; boy scouts take charge of street car lines of Rome; Ida Elionsky, 16 years old, with hands and feet tied, swims dangerous current of Hell Gate; William J. Bryan speaks at Novel Independence Day celebration, San Francisco, Calif.; locomotives crash into each other at Emeryville, Calif.

Hearst-Selig News Pictorial No. 58.—HEARST-SELIG—JULY 22.—Federal inspectors hold test of life-saving efficiency of big lake steamers at Chicago; big silver fox ranch to grow furs is started at Holbrook, Mass.; Ed Walsh of the Chicago White Sox pitches a game after Fort Sheridan soldiers raise city pennant at Chicago; scenes along the battle line near Petka, Serbia; scenes along the battle line in France; New York National Guards build bridge and demolition squad destroy it with trotol gelatine; great crowds follow Thaw after he is declared sane in New York; liner Orduna narrowly escapes fate of the Lusitania and arrives in New York; heavy rains swell the Merrimac river at Lowell, Mass.

The Sky Hunters—(THREE REELS)—ESSANAY—JULY 24.—After the death of her father, "Little Chief" assumes the leadership of the "sky hunters," a notorious band of robbers who live in the mountains. The sheriff of the county has notified the secret service bureau at Washington and Steve Jackson is sent to investigate. "Little Chief" meets and falls in love with the secret service man. When the "sky hunters" capture Jackson and are ready to hang him "Little Chief" intercepts and she and Steve Jackson return to Washington. For further review see page 210, this issue.

F. M. E.

A Letter to Daddy—BIOGRAPH—JULY 26.—Zoe Bech and Jack Mulhall featured, with an all star cast. Old Townsend, the broker's little daughter, spies a long envelope which her father had put money in and takes it to her room. He had put a return address on the back of the envelope and the little girl superscribes on it "To my daddy," and mails it in the nearest mail box. Townsend's son comes home and his father has him arrested. The boy has just been married with the aid of the girl's savings, and just after his arrest the postman comes and on the top of the sheaf of letters is the missing envelope. The money is safe and daddy asks his son's forgiveness.

The Call of Yesterday—ESSANAY—JULY 26.—Featuring Bryant Washburn and Ruth Stonehouse. Sherforth, a college man, who is down and out, is mistaken by Dolly Hoodshaw for Mr. Forrester and considers his strange trampish garb a whim of his. Desperate for some change in luck he assumes the part she thinks he is taking and returns to the Hoodshaw home and there sees a picture of Dolly's brother, who had been a classmate of his. Later a fire breaks out in the house and Sherforth makes a thrilling rescue of the girl, imprisoned in the room with barred windows to prevent sleep walking. He tears aside the bars and drops the girl to safety and then saves himself.

Don Caesar De Bazen—(FOUR REELS)—KALEM—JULY 26.—W. Lawson Butt featured. Don Jose, Prime Minister, encourages the king in his infatuation for Maritana, a dancer, believing that when the queen learns of his love affair she will listen to his suit. Don Caesar de Bazen, a swashbuckling adventurer, is under the sentence of death for having violated the edict of duelling, and Don Jose forces him to consent to marry Maritana. He goes to the girl and informs her that the adventurer is anxious to make her his wife and she consents. After the marriage Maritana is whisked away, while Don Caesar is led away to be shot, but Lazarilla, whom he had befriended, extracts the bullets from the arquebusses and by feigning death he escapes. He pursues the carriage which is taking Maritana to the Royal Hunting Lodge, where she is told she will meet her husband. Don Caesar and Maritana learn of Don Jose's treachery and start out to enlist of the queen. They arrive at the palace to save the queen from Don Jose's embraces and in a duel which follows the prime minister is killed. They then inform the king of Don Jose's duplicity and in reparation he appoints Don Caesar governor of Granada.

The Earl's Adventure—LUBIN—JULY 26.—The young earl of Carnavon meets his ideal, who tells him that the price of her friendship is the Vantine necklace. That night the earl meets John Vantine and resolves to become a thief for the unknown girl of his dreams. He breaks into the Vantine mansion and is discovered by the master, but the earl makes a clean breast of it and tells him how it all came about. Returning from the opera the Vantine limousine stops at the door and a young woman alights. It's the Miss Sylvia Vantine, the bewitching heroine of the railway adventure. She is wearing the necklace, but upon dropping it to the floor, the earl recovers it and after that it's easy.

The Unfinished Portrait—(TWO REELS)—SELIG—JULY 26.—Mrs. Evans, to please her husband, sits for a portrait, to be painted by Guy D'Arcy. Evans returns home and cannot find his wife. He mounts the stairs and finds her in the company of a strange man. Evans goes to Europe and his wife endeavors to earn her own living. A country girl comes to the city and takes her life and her dead body is mistaken for that of Mrs. Evans. When Evans returns he is told that his wife is dead. Later he asks the artist to find a prototype and the artist succeeds in finding Rose herself and as she is posing for him her husband comes in, but she dies before he reaches her side. Privations had caused her life to suddenly end.

Mr. Jarr's Big Vacation—VITAGRAPH—JULY 26.—With his vacation money in his pocket, Jarr is knocked down by a bottle of whiskey which is thrown out of a window, and loses his wallet and all of his money. When he arrives home smelling strongly of spirits, Mrs. Jarr thinks he has been drinking and Willie finds the pocketbook, and Mrs. Jarr takes the money and goes to Uncle Henry's, leaving Jarr home all alone. Some time later he manages to scrape up enough money to get into the country, and after some mishaps arrives safely.

Reapers of the Whirlwind—(TWO REELS)—BIOGRAPH—JULY 27.—With an all star cast. John Howard forsakes his wife when he meets Cora Legrande, a famous dancer. The son, Charles, was coming home from Paris and before he arrives Howard writes to his wife telling her he is going away with Cora. Later Howard is injured in a duel with Voisin, Cora's manager, and when the scandal becomes known, Charlie renounces his father's memory and Cora, hearing of his wonderful work as an artist, goes to sit for him and falls in love with the artist. Mrs. Howard sees the portrait of Cora and recognizing it, asks the dancer never to see Charles again, but Charles has found in his mother's desk his father's note and a miniature of Cora. He rushes to her rooms and fires a bullet through Cora's breast.

Boys Will Be Boys—(THREE REELS)—ESSANAY—JULY 27.—Joseph Byron Totten, and June Keith featured. Because he is determined to write for a living Gerard Franklin disowns his nephew, Benjamin, who goes to the girl he is in love with, Violet Thompson, and assures her he will make good. Soon Benjamin's bills are past due and Artie Fishal appeals to his uncle, who agrees to pay Fishal $1,000 if he can rid his nephew of the writing bug. Graham tells Benjamin he is in love with Violet. Both Benjamin and Graham are invited to Violet's birthday party and it is here that Benjamin tells his uncle he has sold a play. Everything ends well—uncle is happy and Violet accepts Benjamin.

The Toilers—KALEM—JULY 27.—A piece of statuary showing a couple of gladiators attracts Mrs. Morton's attention and she purchases the marble and requests that it be delivered at her home. Ham and Bud look at the statue and then look at Mrs. Morton and are then buried in deep thought. Ham and Bud are carted to the Morton home, they having taken the place of the gladiators, and are placed in the reception room. The butler places some cakes on the table and they demolish the eats. The frequency with which the figures change

their poses puzzle the guests and finally the deception is discovered and Ham and Bud make their getaway only to fall into the hands of a policeman, who yanks them off to jail.

Susie's Suitors — LUBIN—JULY 27.—Sue is happy in Jed's love until she falls heir to a lot of money. She is soon set upon by a choice assortment of fortune hunters, who later turn out to be jailbirds, and Jed, after some trouble, finally gets the girl. On the same reel with:

An African Hunt—LUBIN—JULY 27.—A Yankee explorer clambers into his balloon and soars into the air and starts for Africa. His adventures are very extraordinary. The animals, the pyramids and the sphinx itself combine to make his hunt a series of amazing adventures.

The Child, the Dog and the Villain—SELIG—JULY 27.—John Temple closes down his mine on the same day that Burns, a tramp, is kicked out of a saloon by Alvarez, foreman of the mine. The tramp falls in front of Temple's home and is cared for by Mrs. Temple, while Alvarez and his gang overpower Temple and leave to blow up the mine. Temple's little girl is wandering away in search of her dog. She encounters Alvarez and he decides to kidnap her, but the dog saves her life.

The Red Stephano—(TWO REELS)—VITAGRAPH—JULY 27.—With an all star cast. Red Stephano determines to intimidate Jack Schneider, and carries out his threat and steals some of the choicest horses on the ranch, killing one of the herders. After an exciting hunt he is captured and tied hand and foot to a horse and turned loose in the wilderness. Schneider's wife and her two children are captured by renegade Indians. She drives them off and comes across "The Red Stephano," revives him and he expresses his gratitude toward her. He later learns that Katrina's husband is his sworn enemy and is planning to reap vengeance on his children when the Indians return the attack. Schneider arrives just in time to save the little party from annihiliation, and Red Stephano, who is dead, was the means of saving his wife and children.

Poor Baby—EDISON—JULY 28.—Raymond McKee is seen as the tramp who mistakes Mrs. Jones' baby, which is well wrapped up in blankets, for the bundle of clothes he was to receive for chopping wood. After an eventful trip, Pete and the baby arrive in the next town, where baby is passed on from one to another. Pete learns that Mrs. Jones has offered a substantial reward for the return of her baby and he breaks in upon an indignation meeting, caused by the infant's presence in the home of an old maid, secures the now precious baby, and makes his way to the home of Mrs. Jones, where he receives the reward.

"Dreamy Dud," He Goes Bear Hunting—ESSANAY — JULY 28.—Cartoon by Wallace Carlson. Dreamy Dud tells Wag what a great shot he is. He aims at a crow, but cannot kill it and finally decides to kill a bear. They discover a teddy bear and is about to kill it when the mother bear comes out and chases him up a tree and stands down below shaking the tree. The gun drops and the bear picks it up, pulls the trigger and kills itself. At this time the father hurries out, becomes wrathful and shakes Dud to the ground. He grabs hold of him and is shaking Dud when he wakes up and finds his mother bending over him and telling him it is time to get up.

The Disappearing Necklace—("MYSTERIES OF THE GRAND HOTEL" SERIES)—(TWO REELS)—KALEM—JULY 28.—Featuring Marin Sais. Fulton and his wife arrive at the Grand Hotel, and Duncan, a society crook, ingratiating himself into Fulton's favor, learns that the latter's wife possesses some valuable jewelry. Mrs. Fulton is alone and he holds her up and steals her gems, but the return of her husband saves all the gems save a diamond necklace, which has mysteriously disappeared. The house detectives, Frances and Hilton, are assigned the case and Hilton trails him to a den, where he is captured. Duncan mockingly informs him that he has slipped the necklace into the vacuum cleaner and that he intends to return and recover the gem. After a sensational fight Hilton manages to phone Frances of the necklace hiding place and Duncan is captured as he recovers the jewel.

The Dead Soul—(THREE REELS)—LUBIN—JULY 28.—A minister is shanghaied onto a ship whose captain is domineering and brutal. He is a victim of many onslaughts by the captain and later when he helps a slave girl to escape from the ship, he is beaten senseless. The ship is stricken with the bubonic plague and as there is only one dose of serum to prevent the plague left, the minister injects it into the arm of the captain, who later regains consciousness, sees the dead body of the minister and prays for the first time. For further review see page 207, this issue.

Jimmy—SELIG—JULY 28.—Jimmy Hennessy is a lad of the slums who is a messenger boy and responds to the summons of Rose Hargreaves when she wishes to return her ring to Jack Peabody, with whom she has had a quarrel. In his boyish, frank manner, the boy proceeds to reunite the alieniated couple.

The Missing Clue—VITAGRAPH—JULY 28.—Harry Fisher and Templer Saxe featured in this story. Gyvus A. Rest, a plumber, suddenly becomes a milloinaire, and no longer considers Bud, the dogcatcher, a match for Pauline, his daughter. His wife loses her pet dog, and Rest offers five thousand dollars for its return and promises Bud if he can restore the dog he can marry Pauline. He gets the dog and also Pauline.

The Wanderer's Pledge—BIOGRAPH—JULY 29.—Featuring Isabel Rea and Frank Newburg. A crippled man is found by a trapper and his daughter and is persuaded to stay and work with the trapper. A half-breed encounters the girl in the forest and is driven away by her father and the wanderer. The next day the trapper sets out for a trading post and is reassured by the wanderer of his daughter's safety. He declares his love for her and realizing that he has been false to his trust goes into the woods, bent on killing the half-breed. A fight to death ensues after his meeting with the half-breed, who is hurled over a cliff. The father of the girl returns and misunderstanding the words of the wanderer which are, "I have been false to my promise," believes he has harmed the girl, but the daughter comes on the scene, explanations ensue and he finds himself in a position to claim a real and dear relationship to the girl he loves.

Snakeville's Twins — ESSANAY—JULY 29.—Victor Potel and Margaret Joslin featured. Slippery Slim, Mustang Pete and the hen-pecked husband all buy a bottle of hair restorer from Sophie Clutts. The hen-pecked husband fills Pete's and Slim's bottles with turpentine. He returns home and his twins drink the hair restorer. He goes to the drug store but is chased by Pete and Slim up a telephone pole, but the twins throw eggs at the two and scare them off.

The Gold in the Crock—(TWO REELS)—LUBIN—JULY 29.—Chester Grey and his wife, Jessie, living in the northwest, have become misers. Jessie has lost her beauty and Chester becomes a driver of men. Jessie's younger sister comes to live with them and Harry Vane, Grey's assistant, promptly falls in love with her. Chester also falls in love with the girl, and one day takes her in his arms just as Jessie and Harry come in . Both the wife and the young man misjudge the girl and the husband, and Jessie takes the savings from the old crock and starts for the station. After much trouble, the husband and wife realize that their miserly instincts have been the cause of their lost happiness and the money becomes a wedding present to Harry and Grace.

He's In Again –MINA—JULY 29.—Jerry is awakened by an explosion of fire crackers placed under a park bench. Two officers attracted to the scene by the noise take him in hand, but he manages to escape and later comes into the kitchen where the officers have come to see Betty, the housemaid, and finds one of the officers in the refrigerator, now frozen, and the other one in the pantry afire. Jerry fearful of being discovered rushes into Betty's room and Betty faints, whereupon Jerry carries her into the room which is that of her master and here her presence causes trouble. Later Jerry is taken to jail.

The Isel of Content—(THREE REELS)—SELIG—JULY 29.—Jane and her father, Capt. Spragot, whose wife ran away from him, live alone on the "Isle of Content." One day Jane finds the body of Ralph Ashton, a wealthy young man, who lost his fortune. She nurses him back to life and they fall in love. Ashton finds some diamonds, returns to civilization and disposes of them. Jane cannot make herself happy, so by foul means she gets her husband back to the "Isle of Content" and once more they are happy. For further review see page 207, this issue. F. M. E.

Cutey, Fortune Hunting—VITAGRAPH—JULY 29.—Nitra Frazer and Wallie Van featured. Cutey, who has heard of the wealth of the widow Audly, but has never seen her, decides he needs her money and corresponds with her, and he rather takes a liking to her photograph. He spends a week in the country and during this time the widow calls on them, but does not disclose her identity to Cutey. He begins to boast of the wealthy widow he is going to marry and Mrs. Audly determines to teach him a lesson. She disguises herself as an ugly old woman. The groom does not see the bride until just before the ceremony and then he nearly has a fit. He leaps for the door, but is caught and brought back to find that the widow has been transformed to a beautiful

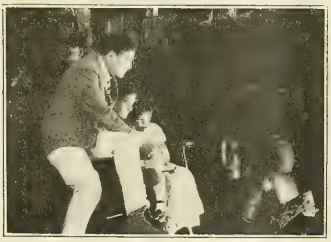
woman and then he is willing to marry her.

The Battle of Elderbush Gulch—(TWO REELS)—BIOGRAPH—RE-ISSUE—JULY 30.—With Mae Marsh, Lillian Gish and Robert Harron in an all star cast. Two young girls on their way to visit their uncle in the unsettled west, fall in with a young married couple bound for the same destination. They have brought with them two dogs and as they are not allowed to keep them in the house, they are placed outside, where they escape into an Indian camp. The older girl goes out to look for the dogs and encounters the Indians. Her uncle comes on the scene and thinking her attacked, fires and kills the chief's son. This happening fans into flame the smoldering spark of Indian hatred. A battle ensues, but finally the troops arrive and disperse the Indians.

The Girl of the Gypsy Camp—(THREE REELS)—EDISON—JULY 30.—Cast with Bessie Learn, Johnny Walker, Carlton King, Charles Sutton and Harry Eytinge. Franko and Rigo kidnap Colonel Randolph's little granddaughter. Twelve years later the gypsies return and Joy, whom the gypsies call Romono, meets William, the adopted son of Randolph. Franko is in love with Romono and he attempts to kill William. Romono rescues her lover. The colonel objects to the marriage of his foster son to the gypsy girl but he is overjoyed and gives his hearty consent to the marriage when he learns that she is his own granddaughter.

A Business Buccaneer—ALICE JOYCE RE-ISSUE—KALEM—JULY 30.—Tom Hopewell, a young man just returning from South America and bringing with him a new formula for the manufacture of rubber, loves Agnes, in the employ of his company. Hastings, employed by a rival company, learns of the secret formula and attempts to secure it, but his efforts fail. One night while Agnes and Tom are out for a drive they see light shining in the office of the Hopewell plant and their suspicions are aroused and they decide to investigate. They are made prisoners by Hastings' accomplices and thrust into an adjoining room. They succeed in removing their bonds and by the means of a dictaphone record and Agnes' dog, manage to send for help. The crooks are captured and the lovers are freed.

The Call of Motherhood—LUBIN—JULY 30.—The young widow of a mountaineer lavishes an abundance of love on her little child. In the city, Henry Far-



rell, a young physician, loves his child as much as a man can who has lost an ideal wife. He establishes himself in his lodge in the mountains and here Nan, the girl widow, comes to him with her dying child. The child dies and Nan, seeing Henry's child asleep in its cradle, carries it to her cabin, and there bestows on it all the love in her soul. Nan's mind regains its strength, but her passionate love for Henry's child does not abate. Gradually Henry and Nan awake to mutual love.

Some Duel—VITAGRAPH—JULY 30.—The big comedy four featured. Flora divides her attention between Mike Dugan and Hughie, the barber. Kate is also in love with Hughie and when the girls later hear of Mike challenging Hughie to a duel they decide to go and watch them. They conceal themselves behind a rock and when Mike hurls a brick, Hughie dodges it and it hits Flora, who promptly accuses Kate of having struck her, and the two women are soon putting up a scrap worth watching. Later the duel ends in a dual wedding.

More Than Friends—BIOGRAPH—JULY 31.—Charles Perley, Charles Fuller and Augusta Anderson featured. The secret service chief and his two aides are after a counterfeiting gang. The two men are rivals for the chief's daughter, and on the evening before they undertake the task of pinching the counterfeiters one learns that the other is the favorite suitor. In the counterfeiter's den they are trapped and the disappointed lover prevails upon his comrade to go for help, but upon his return is dying and confesses his love for the girl. He then sends her the ring with which he had hoped to plight her troth.

The Bedouin's Sacrifice—EDISON—JULY 31.—The beauty and innocence of the American girl, being held a captive by the Bedouins, inspires one of the tribe with real love, and in an effort to free the girl and her lover, Omar Hassan is mortally wounded. After escorting them safely to their hotel the Bedouin dies. The cast includes Bessie Learn, Edward Earle and Bigelow Cooper.

A Man Afraid—(TWO REELS)—ESSANAY—JULY 31.—Featuring an all star cast. Ted Barham, while a youth, is injured and the fall he gets deranges certain nerve centers which make him a coward. As a man he is engaged to Austen Martin, but Bayard Schnell discovers Ted's weakness and induces the girl to break her engagement with "the coward." He is struck by a baseball and his mental faculties return. To prove that he has nerve he enters an auto race in which he is struck by a stone on the head an again experiences the crippling fear, but fights it and wins the race. Schnell's treachery is discovered and Austen again takes Ted's ring.

Fate of Number 1—(AN EPISODE OE THE "HAZARDS OF HELEN" SERIES)—KALEM—JULY 31.—Helen Holmes featured. Because their demand for money was unheeded Garibaldi and his gang wreck Number 1. They again demand money and the officials plant a decoy package in the spot indicated, but they discover this trap and in revenge set about to wreck another train. They open the switch but the open switch is discovered by the trackwalker. The gang capture Helen and overpower and bind the trackwalker and they proceed to open the switch again, leaving one of their gang to guard Helen. She, by a clever ruse, catches the scoundrel off his guard and accidentally his gun is discharged. Later the criminals are discovered, captured and arrested.

Billie's Heiress—LUBIN—JULY 31.—Bill, who is hard up, meets Miss Millions and forces himself as a hero in several affairs. He later finds a pocketbook and also meets a charming young woman, but when he gives his companion the purse he found, Miss Millions claims it as her own. He finds refuge in an airship, and when he comes down finds Miss Millions' maid lying in wait for him. It's the penitentiary or the parson, so he takes a life sentence from the latter.

The Quest—SELIG—JULY 31.—Chara, an East Indian boy, and his father, Dasa, mourn the loss of his mother. Word is brought that the province is in a grip of famine and Chara secures an elephant and goes out in search of his mother. John Hammond, American consul, and his wife see Chara being flogged and they buy the boy. Later he tells them of his adventures and the envoy calling on Hammond, recognizes Chara. Mrs. Hammond gives the boy a ring telling him when he gets home to send it back and she will know all is well. Later she receives a valuable silver box containing the ring and a note written by Chara.

The Mystery of Mary—VITAGRAPH—JULY 31.—Featuring an all star cast. Tryon Dunham meets a young girl who will not tell her name. He borrows his sister's hat and coat from his mother, gives them to the girl and buys her a ticket to Chicago. When he leaves her she says "Call me Mary." Later he is sent on to Chicago and here meets the girl in the home of a friend where she is employed as a parlor maid. He proposes marriage and is accepted. She then tells her story of how her cousin was trying to railroad her to an insane asylum, but she had escaped. Tryon and Mary are married, but the cousin abducts her and after a sensational arrest of the girl's captors Tryon and Mary speed on to happiness.

June Friday—(FOUR REELS)—EDISON—AUGUST 6.—Cast with Gertrude McCoy, Duncan McRae, Augustus Phillips, and Robert Conness. Blake, the victim of a drug habit, performs the sham marriage ceremony between his employer and his own daughter whom he has not seen since he deserted her years before. Shortly after this Duncan leaves June. Blake discovers that June is his daughter. There years later Duncan returns and June fearing that he will inform her husband, Tom Van Est, of her former life with him, agrees to come to his apartment. Duncan attacks her and to protect herself she stabs and kills him. To save his daughter, Blake writes a note, confessing that he is guilty of the murder, and commits suicide. For further review see page 210, this issue.

Mutual Program

When Ambrose Dared Walrus—(TWO REELS)—KEYSTONE—JULY 12.—Featuring Chester Conklin. When Droppington's apartment house burns, he makes several attempts to save his insurance policy, and tries to rescue Mrs. Mack Swain, an acrobat. Swain, also an acrobat, becomes a living fire escape, over which

the tenants carrying cats and other varieties of pets walk to safety. After the confusion has subsided, Droppington discovers the insurance policy in his pocket.

When Hearts are Trumps—Rex—July 13.—Up to the time Clarence made his first appearance at the schoolhouse, Edith and Frank were attentive to each other. A lighted cigarette, is carelessly dropped by one of the big boys while in the cloakroom, and starts a fire in the schoolhouse. Clarence, thinking of self only, pushes Edith and others out of his way, but Frank who has been playing hookey sees the blaze from a distance and rushes to the schoolhouse. He rescues Edith from the burning building. They then make up, and Clarence is not noticed.

Your Half and My Half—Royal—July 17.—Jones cannot bear to see anybody else happy, and when his wife tells him that she is ready to go fifty-fifty, he agrees. When it comes to dividing the baby, they are both stumped, but Jones who then sees the type of man he is, gives in to his wife. The reformation of this tightfist is laughable.

The Lie—Reliance—July 19.—David and his partner, Caleb, leave for a fishing cruise. After a terrible storm, Caleb's body is washed ashore and when he revives, he tells Joan that David, her husband, is dead. Joan gives birth to a child, and, for its sake, marries Caleb. Three years later, David, who has been picked up by a whaler, returns, but Caleb sees him first. He tells him that the child is his, and that Joan believing him dead, had married him. Joan overhears the lie, and just as her legal husband is about to go away, she rushes to him and tells the truth. Caleb then leaves the vicinity, and David and Joan are reunited.

The Little Catamount—Majestic—July 23.—Featuring Dorothy Gish. Hattie Hemlock, a girl of the hills, is known for her wilfulness and vixenish temper. She refuses to marry Dawson, her father's choice, and later resents the advances of Pete. Wallace, a young



stranger saves her from the latter. Pete's jealousy leads him to tell Dawson that Wallace is a revenue officer, which later results in Wallace's being shot. Hattie presumes that Wallace has deserted her, and, leaving a note of farewell, starts for the top of a high cliff. Wallace, however, finds the note and reaches the "Little Catamount" in time to prevent her from a tragic death.

The Play of the Season—(Two Reels)—Kay Bee—July 23.—To avoid a foreclosure of the mortgage on his farm, Caleb Owens forces his daughter to become engaged to Gordon's son Jack. Later, Mary is seen with David Aubrey, the leading man of a theatrical company, and Jack leads her parents to believe that she is in a compromising position. Driven from home, she elopes with and then marries Aubrey. Some months later, Aubrey produces a play that is a success, and Mary, hearing of her father's loss of money by gambling, persuades her husband to send an agent to buy the old home. This is presented to her father and mother, free and clear of debt. Mary is forgiven, and she and Aubrey spend the summer with the old folks.

The Pretender—(Two Reels)—Reliance—July 24.—Henry Livingstone's father states in his will, that if Henry marries his ward, Winifred Gale, the portion will be larger. Winifred has never met Henry, and sends word that she will not marry him. While Henry is on his way to Australia, to look after his late father's cattle business, two crooks throw him overboard, and then pass off as the young millionaire and his physician. After disposing of the business, they return to America, and take pos-



session of the estate. Meanwhile Henry, who had been found and held captive by South Sea Islanders, makes his escape, and arrives at his estate in time to discover the pretender forcing his attentions on Winifred. He rescues her, and Winifred, not knowing his identity, falls in love with him. The crooks disagree, and finally one testifies against the other, thus establishing Livingstone's identity. Winifred marries Henry, and they enter into their full inheritance.

Making Over Grandpa—Royal—July 24.—Harry wants to get married, but grandfather objects, because wives are too expensive. Grandpa has never seen Harriet, so Harry persuades her to borrow a baby, and fall fainting on the porch. The old man's weakness for children, induces the mother to stay in his house until she recovers, and when she is about to leave, he proposes to her. The wedding day arrives, and while the old man is pressing his trousers, Harry is married in his place. Grandpa arrives at the tail end of the ceremony, and discovers the whole conspiracy. He gives his blessing to the couple, but refuses to shake hands with the minister.

The Newer Way—(Two Reels)—American—July 26.—Vivian Rich and Joseph Galbraith featured. Ross, an inventor, takes over the management of John Bates' farm and installs every conceivable kind of electrical device on the farm. During the year he meets a little mountain girl and a strong friendship springs up between them. Later he discovers that the girl is his daughter For further review see page 206, this issue.

Safety First—Komic—July 25.—Featuring Fay Tincher. Fay is wealthy and in love with Ernest True, her trustee. Mr. Duke, his rival, hires a crook to steal



Fay's bonds from Duke's safe, but the latter is suspicious, and engages the famous detective, Max, to guard her property. Max removes the bonds and locks himself in the safe. Duke and his accomplices carry the safe to a secluded place, and after many mishaps, the dynamite goes off, blowing them out of a window into the arms of the police. Duke is arrested and Max is rescued from the safe.

Betty's First Sponge Cake—Beauty—July 27.—Neva Gerber and Webster Campbell featured. Bob, a farmer boy, marries Betty, a dainty girl from the city. She finally decides to take cooking lessons from Aunt Samanthy. At cooking school she learns that nut cake is made with nuts, so when the minister comes and announces that he likes sponge cake, she buys enough sponges



for a good big cake. The parson eats a generous piece, then another and another and then takes a drink of water. The sponges in his inner man gradually begin to swell until the poor parson has taken on the appearance of a toy balloon.

The Deception—American—July 28.—Winnifred Greenwood and Ed. Coxen



featured. Violet Day learns that the man she is betrothed to is already married. She is prostrated by the shock and goes up into the mountains where she meets

Tom Sexton, a young mountaineer. She thinks he is a mountain man and he thinks she is a mountain girl and in reality they are both children of the city. Dr. King who has sent them both into the mountains to recover visits the mountains and they both ask him not to reveal to the other that they are not mountain born. The doctor laughs as he realizes "where ignorance is bliss 'tis folly to be wise."

The Phantom Extra—(TWO REELS)—BRONCHO—JULY 28.—Featuring Rhea Mitchell and Richard Stanton. James Whalen attempts to influence John Zeldon, a newly elected senator, to vote against the miners' interests. Hazel Flemming, John's fiancee, interviews him for his home paper, and remembering his pledge to fight for the miners' bill, finds him undecided. The next day an extra is printed, telling of an accident in the mines that caused the loss of the lives of two hundred men. The senator finds this extra under his door, and, remembering his promise, changes his mind and votes for the miners' bill. Hazel tells him that this was a phantom extra, but he thanks her for saving his honor, and embraces her.

When Love Leads—(TWO REELS)—DOMINO—JULY 29.—Mary Dunning, in the hope of reforming her sister, Florence, gets a position in the same office where she is. Although Mary is in love with her employer, William Leonard marries Florence who is extravagant. After a quarrel with her husband, Florence arranges to elope with Rock, a former admirer, but being short of funds, goes to the office and helps herself from her husband's safe. Mary takes the blame for the theft, but Leonard finds a note left at home by Florence, and when she calls to make an appeal for her sister, it is shown to her. The comparative worth of the sisters is brought out, and Leonard's former feeling for Florence is expelled by love for Mary.

Billie's Rescue—RELIANCE—JULY 28.—Jim and Elmer Worth are successful brokers. Jim reproaches Elmer for neglecting to buy a certain stock that would have netted them a large profit. Elmer,



despite Jim's entreaties, dissolves partnership and opens an office for himself. He fails, and refuses Jim's offer of financial help. Jim takes his nephew Billie to the beach, and arranges with the life guard to make Billie think he is drowning. Billie rescues his uncle, and is promised a reward. Elmer and his wife receive a message in regard to Billie, and thinking that their child has met with an accident, hurry to Jim's office. They hear of the rescue, and Elmer for the sake of his wife and son, agrees to go back into partnership.

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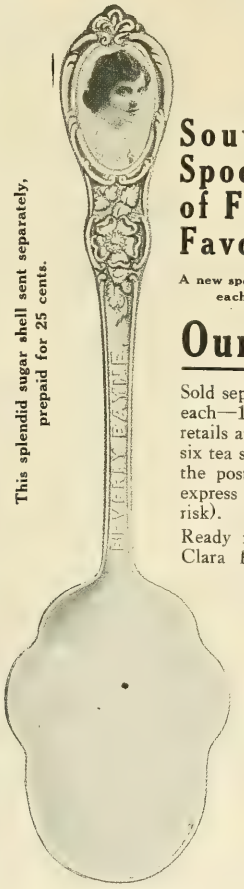
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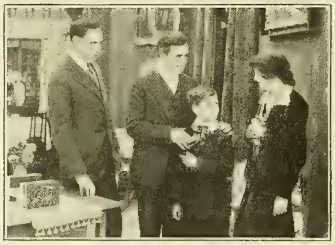
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The Straw Man—Majestic—July 29.—Georgie and Dan quarrel in school because Georgie gets in wrong with Carmen, and during recess they go to the cornfield to fight it out. A youngster tells them that the straw man has come to life, and they run, as fast as they can, back to the schoolhouse. Georgie follows his grandfather into the cornfield



and helps in capturing the straw man, who turns out to be an escaped convict. The criminal is turned over to the guards, and Carmen, the cause of the fighting, kisses her hero.

After the Storm—American—July 30.—Featuring Vivian Rich and Harry Von Meter. Rev. Jerold Roper and his baby escape from a wreck. He places the baby in a strong bound box which is swept away by the waves and he falls unconscious on a raft. The box floats safely to shore where Jacques and Meg find it and decide to keep the infant girl. Twenty years elapse. The Rev. Roper and Fortells live in the same city. Meg and Jacques Fortell are the head of a band of thieves, but the woman has managed to protect her adopted daughter, Jane, from a life of crime. Lloyd Perry, an evil youth, demands that his price of silence concerning Jane must be herself and her foster parents agree. She is taken to his apartments and there her cries are overheard by Jerold, who rescues her. The minister discovers his daughter's identity by a strange birthmark on her arm.

When the Tide Comes In—(Two Reels)—Kay Bee—July 30.—Nina's parents were lost at sea, and her one joy in life was Glenn Morey's love. Miss Arnold, a young artist, visits the island, and attracted by Morey's appearance, engages him as her model. Nina is neglected and heart-broken, and near the end of the summer, overhears Morey ask the artist to marry him. That night Nina throws herself into the sea. The following day, Morey comes down on the rocks to brood over the artist, who spurned him and went back to the city with Blake to whom she was engaged. The body of Nina washed ashore by the incoming tide brings him out of his reverie.

Universal Program

What Might Have Been—Imp—July 20.—Marion receives two proposals, one from a policeman and the other from a sport. The former promises her a happy home, while the latter promises her a life of ease and luxury. Later, Marion leaves the policeman in the dining room, and sulks into the parlor. She dreams that she marries the sport. In the beginning everything is rosy, but her husband turns out to be a gambler, and before long he is down and out, and they are living in poverty. Her mother awakens her, and she is relieved to find that it is all a dream. It is needless to say that she accepts the policeman's offer.

Universal Animated Weekly No. 176—Universal—July 21.—Mimic war craft on at San Francisco; mountain climbers reach top of 11,224 foot peak, Mt. Hood, Ore.; train blown from track and villages destroyed in recent storm at St. Charles, Mo.; giant gas gusher pours wealth from earth at McKeesport, Pa.; Lincoln shaft unveiled at Long Beach, Calif.; head-on collision put on to thrill spectators at Oakland, Calif.; Harry Thaw free at New York; Lieutenant Warneford is laid to rest at Brompton Cemetery, London, England; cartoons by Hy Mayer.

According to Value—Laemmle—July 25.—Arthur Graham, confidential clerk to Edmund Stewart, receives a letter from his brother James, who has just finished a term in prison. On James' promise to live straight, Arthur secures a position for him in the same office. Stewart is financially embarrassed, and on receiving a note telling him that James is an ex-convict, he calls him into his office. Stewart gets James to consent to stealing some bonds and makes the necessary arrangements. Mabel Stewart and Arthur are to elope this night, and while waiting she hears a loud noise. She shoots the burglar as he is dropping out of the window, and rushes to the outside. Her father and Arthur appear on the scene and she recognizes the culprit. James tells of the agreement and Arthur forces Stewart to confess.

The New Jitney in Town—Imp—July 27.—Featuring King Baggot and Jane Gail. Drake, salesman in a department store, leaves his position for that of a jitney-bus operator. His bus being painted on one side causes considerable trouble with customers, they thinking that it is not the same car. Later, he succeeds in winning Jane, a saleslady, away from the floor walker, and takes her in his jitney to the parson to be married. Having had troubles galore with his bus, he offers it in lieu of a fee, but the minister refuses it. Before long the car breaks down, and they leave it in a field. The auto objects and starts up the road of its own accord. They hide behind a tree and get rid of the white elephant.

The Flight of a Night Bird—(Two Reels)—Gold Seal—July 27.—Featuring Cleo Madison and Hobart Henly. Cyrus Holt, a lawyer, is telling Chase, a young millionaire, to go easy with his money, and calls his attention to Katherine Weaver, who has just left the office. She is a living example of how fleeting riches are. Chase leaves in a huff and arrives at the railroad station to wait for Natalie. Seeing Katherine drop her purse, he picks it up, and jumps on the moving train. He restores it to her, and as the train is going too fast for him to get off, rides to her town. She shows him where she works, and he later obtains a position there, while people in his own town are wondering what has become of him. Circumstaces lead him to board with the Weavers and the outcome is,

that his flight has been checked by Katherine.

Life and Moving Pictures—(Two REELS)—L-KO—JULY 28.—The husband, suspicious of wifie's "cousin" follows them into a moving picture theater. The drama on the screen disturbs the conscience of wifie and her "cousin," and suspicious hubby, with the aid of guns, enlivens matters. "Cousin" plays hide and seek, wifie bawls, and an innocent gentleman, who unfortunately gets in the way, is pushed through the screen. Hubby, after the disappearance of the chief trouble maker, forgives his wife.

The Double Standard—VICTOR—JULY 28.—Gertrude Steele tells Helen Ware that she should have the same privileges as her husband, and later, at an informal dinner, the wife is induced to smoke and drink when he does. This following suit leads to an argument and Ware leaves his home in anger. He and a friend go to a theater, and, while there, flirt with two girls in an opposite box. Mrs. Ware and Gertrude, who have followed in Ware's wake, see this little in-



cident. After the show they follow Ware and his friend to a cafe, and take an adjoining booth that is separated only by velvet curtains. Gertrude recognizes two young men friends and invites them to sup with them. Later Mrs. Ware's companion attempts to fondle her, but her decency rebels, and she struggles and screams. Her husband appears from the next booth and, after accusations, denunciations and explanations follow all around, he realizes his error. He has been taught a lesson of equal rights.

Heritage—(FOUR REELS)—LAEMMLE—JULY 29.—Featuring Bob Leonard and Ella Hall. At the age of ten, Kate, a girl of the slums, is forced to go to work because of her father's losing his position. Years later, Marion Melton, who is interested in heredity, meets Kate and decides to test her theory. The little girl is persuaded to make her home with the Meltons. After acquiring both knowledge and polish, she is proposed to by Guy. Her marriage greatly displeases Big Bill McMahon who, while she lived in the slums, acted as sweetheart, friend and protector. Not long afterward, she tires of society, and has a stormy scene with her husband. The outcome results in her fleeing to the McMahons for protection. Big Bill, in a rage, calls on Guy Melton, states a few



facts, and advises him to play straight. Guy, after arguing with Kate, succeeds in inducing her to return to him.

The Tale of His Pants—NESTOR—JULY 29.—Jerry Bunk arrives in a small town and, attracted by Mary's beauty, joins the church. Later, he attends a taffy pull in the church basement, and being ignored by Mary, walks to a corner of the room. He accidentally sits in some taffy, and breaks away minus some trousers. 'Liza Jane, an old maid in love with Jerry, enters the pastor's study in search of some old clothes for a tramp, and takes Jerry's clothes. Later on, the minister finds that his suit is missing, also a roll of money. The old maid tells about the tramp, and they start in pursuit. Meanwhile Jerry changes his attire to a long cloak, and when the minister returns, he finds his suit in the proper place. 'Liza Jane is then alone in the study, and Jerry tells of the predicament he is in. She then mends his trousers that had been recovered from the tramp.

The Rise and Fall of Officer 13.—NESTOR—JULY 30.—Lee, a newly made policeman, is not allowed to wear his uniform coat while with the cook. He leaves it outside and enters the kitchen. Jack seeing it decides to use it for a while, and later captures a thief, who is trying to rob his girl. She does not recognize him, but a report is made that Officer 13 is the hero. Lee's coat is again appropriated by a burglar, who robs the girl's house, and loses the badge in his struggle with the girl. She takes it to the station house, and as Lee is about to be sentenced, Jack arrives with two burglars whom he captured.

The Hunchback's Romance—(Two REELS)—IMP—JULY 30.—Rose is the hunchback's protege. Both are employed in Blum's sweat shop. Louis, the boss's son, gives Rose, a note which is later seen by the hunchback. He follows to their meeting place and overhears Louis' proposal. When Rose returns home, he tells her of his love, and how he has kept his promise to her mother to take care of and love Rose. She also hears the story of how her father was shot in Russia as a nihilist, and understands for



the first time the reason for his devotion. The next day the hunchback saves Rose from being burned in the sweat shop.



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He rushes into the burning building the second time and saves Louis, at the risk of his own life.

My Friendt Schneider—Big U—July 31.—Featuring M. MacQuarrie. David Hoffman is a heartless pawnbroker and loan shark. He helps no one and refers them to "Mein Friendt Schneider," who always aids them. Frank Rodgers is in love with his daughter Ruth, but his father, knowing of Hoffman's methods and cleverness, will not sanction the marriage. Later, Jim Rodgers is induced to hide behind the curtains in the pawnshop and watch Hoffman. Hoffman puts all appeals aside, but calls to his friend Schneider in an adjoining room. Jim finally realizes that Hoffman and Schneider are the one and same person. He appears before Hoffman who tells him his story. Afterward everything turns out well.

A Daughter of the Jungles—(Two Reels)—Bison—July 31.—Jack Packard, while at a ball given in honor of his



engagement to Betty Ross, discovers that she is in love with Jim Crafton. Colonel Price tells him how Grafton's father caused the death of Mrs. Price during his hunting expedition to South Africa. Packard finally decides to let Grafton have the girl. Shortly afterward he joins Colonel Price on an expedition to South Africa in the hope of finding his daughter, who had been kidnaped by a negro servant some years before. After many dangerous adventures they find the girl and return to America, where Packard marries the colonel's daughter.

The Village Smithy—Joker—July 31.—Featuring Max Asher and Gale Henry. The widow's maid and the smithy's helper scheme to get the bashful smithy to propose to the widow. Clarence, a tramp, is caught stealing a meal in the kitchen, and is dressed up to represent a nobleman. The widow and Clarence then parade before the smithy's shop, and succeed in getting him jealous. The smithy awaits an opportunity and unscrews a nut from the buggy, which causes them to come to grief. When Clarence takes the buggy over to the blacksmith shop to be repaired, he goes through a rough deal. The smithy awakens, and then proposes to the widow.

Feature Programs

Fox

Dr. Rameau—(Five Reels)—Fox.—Frederick Perry featured in this modern drama based on the novel by George Ohnet. George Rameau, the son of a poor gate tender, becomes the foremost surgeon in Paris. His wife dies, leaving an infant daughter. Rameau is inconsolable. Years later he learns that his wife had been unfaithful and that Adrean is not his daughter. The shock almost unbalances his mind. He drives the girl from his house, and refuses to go to her even when she is thought to be dying. Dr. Talavanne finally persuades him to see Adrean. At the sight of her suffering his love for the girl returns and he works with all his might to save her. Rameau's treatment is successful and Adrean is saved for a life of happiness. For further review see page 205, this issue.

Lasky

The Clue—(Five Reels)—Lasky.—Featuring Blanche Sweet. Alexis Rabourdin and his brother, Boris, are visitors in the American home of Guy Bertram and his sister Eve. Both Guy and Boris are in love with Christine Lesley, a neighbor, and Alexis has similar fondness for Eve Bertram. Nogi, a sort of general valet and assistant to Guy Bertram is a Japanese spy and is planning to get possession of a map which is held by the brothers Rabourdin. A coin which Boris presents to Christine is slipped into Guy's pocket and later when Boris has started for Russia leaving Alexis behind to say the final farewell to Eve, Alexis is strangled by Nogi and the fatal coin which Boris gave Christine is found on the scene. Bertram is accused of the murder and later Boris is killed by an explosion which Nogi sets off. The Japanese dies soon after, first confessing that he slew Alexis, and Christine Lesley and Guy Bertram are last shown clasped in each other's arms.

Kindling—(Five Reels)—Lasky.—Charlotte Walker featured. The story tells of a woman of the tenements, married to a man, who believes that people in their circumstances should not have chil-



dren. He says the slums consume them just as fire burns up kindling. He tells his views to his wife, Maggie, and she is afraid to confess she is about to become a mother. About this time Maggie is employed to do a little sewing and later she is offered one hundred dollars if she will help a crook rob this house, and as she knows she must have money for the support of the child to come she agrees, and receives as her share a brooch, which she pawns for one hundred and thirteen dollars. The robbery is traced and her husband takes the blame. Eventually the brooch is returned to the owner, who declares she will not prosecute Heine and lends him

the amount necessary to take his family west.

Metro

Marse Covington—(FIVE REELS)—METRO.—Featuring Edward Connelly. Marse Covington is swindled and turned out of his home by Daly and Bantree, two gamblers. The colonel arrives in New York with Martha, his granddaughter and Dan, a servant. Covington is unable to obtain employment, and he and Martha are reduced to poverty. Dan is employed in the gambling establishment now being run by Bantree. The servant learns of the swindle and informs Walter Lewis, Martha's sweetheart. Lewis secures the deed to Covington's home from Bantree. The estate is restored to the colonel. Lewis overcomes Marse Covington's objections to his marriage to Martha. In the final scene the colonel is again master of Halliday House, and the young lovers make plans for their marriage. For further reveiw see page 214, this issue.

Mutual Masterpictures

The Mating—(FIVE REELS)—N. Y. M. P.—JULY 22.—Featuring Bessie Barriscale as Doris Willard, the daughter of a village minister, who is snubbed at college by all of the girls, and finally makes the girls believe that Dick Ames, the football hero, is in love with her by writing a note to herself to which she signs Dick's name. Later she is brought face to face with Dick Ames, who has learned of her deception and helps her out by making all the girls believe he is in love with her and soon finds that his pretending has grown into real love. For further review see page 214, this issue.

J. C. G.

The Girl From His Town—(FOUR REELS)—AMERICAN.—Dan Blair, son of a rich miner of America, sees Letty Lane, the star of the stage in London, who in reality is Sarah Towney, "a girl from his town," and falls in love with her. The Duchess of Breakwater, however, inveigles him into a proposal, although she loves Lord Galory. Later, however, Ruggles, who is looking after Dan, and fearing that the girl is marrying him for his money alone, tells Letty that Dan will be disinherited if he marries her. Dan breaks his engagement with the Duchess of Breakwater and finally is happy in the love of "the girl from his town." For further review see page 205, this issue.

North American

For Love and Money—(FOURTEENTH EPISODE OF "THE DIAMOND FROM THE SKY") (TWO REELS)—AMERICAN.—Esther and Quabba go west to seek Arthur Stanley, now known as John Powell. Blair Stanley also goes to see Vivian Marston and learning of Arthur's whereabout goes to the mine to see him. The coach in which Esther and Marmaduke Smythe are driving is "fixed" by Luke Lovell so that a wheel may come off and as they are going along the mountain side the coach plunges down into the gulch below. "The Diamond From the Sky" is last seen dangling from the beak of a pelican which is flying overhead. For further review see page 209, this issue.

Paramount

Kilmeny—(FIVE REELS)—BOSWORTH—Featuring Lenore Ulrich, supported by a capable cast composed of Herbert Standing, Frederick Wilson, Myrtle Stedman, William Desmond and others. The story centers about Kilmeny, who when a child was kidnapped from her wealthy parents, the Calhouns, by a band of gypsies. In fleeing to escape marrying brutal Barouche, she meets Lord Leigh and accompanies him home. Lady Lee's brother, Bob Meredith, visits her and falls in love with Kilmeny. The latter's affection for Lord Leigh arouses his wife's and Bob's jealousy, and the girl, regretting the disruption which she has innocently caused, returns to the gypsy camp where she is commanded to marry Barouche. Her father's timely arrival prevents the marriage. The Calhouns invite their friends, the Leighs, to meet their daughter, restored to them after an absence of over twelve years. Explanations follow, and Bob and Kilmeny come to an understanding. For further review see page 208, this issue.

Pathe

Where the Trail Led—(TWO REELS)—PATHE.—Jim Harding loses a large sum in the gambling-hall, and is unable to pay the interest on the mortgage which falls due in a few days. His wife sets out to try and borrow the money. She is thrown from her horse and is found unconscious by Jules Valdez, a road-agent, who is being followed by the sheriff. Jules carries Helen to her home. Jim to reward him for his kindness allows the bandit to hide in the house. The road-agent learns of Helen's need of money, and dressed in Jim's clothes, he goes to the gambling-hall. He robs the place and Jim, who was gambling and winning a great deal at the time, is accused of the theft, but when Jules learns this he gives himself up to the sheriff.

Safety First—PATHE.—A one-reel comedy in which Heinie and Louie prove that their friendship is stronger in distress than in prosperity. After expounding the theory that the world owes them a living they develop a thirst and they promptly visit a saloon. A fight starts and they make a speedy exit from the place. This is but the start of the many incidents which result in a chase which is as lively as it is funny.

On the Banks of the Creuse.—A colored scenic of the picturesque French river.

Intimate Study of Birds—(SPLIT REEL) PATHE.—Part three of the wild-life pictures of birds as they really live. On the same reel with "Police Dogs."

The Isolated House—(THREE REELS)—PATHE.—A stirring detective story of the master-criminal, who, preferring death to capture, commits suicide when he is run down by the detective. After his escape from prison the master-criminal lures Sir Rodger and his wife to the Isolated House, where he imprisons them. By the use of a lever, which is concealed in a hollow tree, the house is lowered beneath the surface of the water. A detective is retained by friends of Sir Rodger. The detective finally solves the mystery and the captives are rescued.

Pro Patria—(SIX REELS)—PATHE.—Henri Kraus is featured in this adapta-



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tion from the story by Sardou. In Pathecolor. The story depicts the efforts of the people of the Netherlands to throw off the unjust rule of Spain. The central figure in the plot learns of his wife's ating treatment, she exposes the intrigue inconstancy. Smarting under his humiliato the enemy. The patriots are captured and put to death. For further review see page 209, this issue.

A Wireless Detective—(Episode six of "The Romance of Elaine") — (Two Reels).—Lieut. Woodward and Prof. Arnold investigate the illegal length of power used in radio station in Woodwards district and discover a house in the woods where these messages are received. Going to the house they find Del Mar, a foreign emissary, busy destroying the wireless apparatus. They pursue Del Mar and drive him to his cave. He is about to make his escape through the rear of the cave when he encounters Elaine and Jameson, who also have been doing some investigating. With the front and the rear of the cave barred escape seems impossible, but Del Mar does escape. For further review see page 211, this issue.

F. M. E.

Pathe News No. 56—Pathe—July 14. —The French steamship La Champagne strikes sand bar near St. Nazaire, France; motor boat race at Hannibal, Mo.; society folks of Long Island view second annual show of the Southampton Kennel Club, Southampton, N. Y.; Ted Meredith, holder of the world's record for the one-half mile run, comes near equalling the record again; hydro-aeroplane designed to carry passengers between New York City and Albany plunges into the river on its first trip; picture showing the manufacture of war supplies had taken precedence over all other industries in England; locomotives collide at Oakland, Calif., for amusement of a number of spectators; roof of warehouse lifted off and carried blocks away by tornado which sweeps the entire West at Cincinnati, Ohio; pageant at Caldwell, N. J., celebration of the 225th anniversary of the founding of the town.

Pathe News No. 57—Pathe.—Thrilling exhibition of riding bucking horses at a Missoula, Montana, stampede; John Hasselbring of Woodhaven, New York, has one of the most remarkable gardens in the country; Harry K. Thaw leaves the county court room at New York City after being declared sane; "little" Billy McCarthy of Bradford, Pennsylvania, who is one year old and weighs eighty-five pounds and is three feet three inches tall; cartoon by W. C. Morris; scenes from different places where the season for water sports is now in full swing.

The House Divided—(Two Reels)—Pathe-Balboa.—A story with a strong heart appeal enacted by a capable Balboa cast. The picture is in natural colors, having been sent abroad for that purpose. The wife divorces her husband who she has ruined financially. Years later the man who is now a laborer and the woman who lives in luxury are reunited by their children. The interesting story is well presented.

How Eggs Are Tested—(Split Reel) —Pathe.—Very entertaining and instructive experiments with eggs. The experiments are all simple and can be performed by anyone. On the same reel with:

The Spider-Monkey—Pictures in natural colors of the spider-monkey, a South American ape which lives in the trees entirely, never coming to the ground for either food or drink.

Ima Simp On The Job—Pathe.—Ima Simp secures a job as porter in the Dew-Drop-Inn. He is not a very efficient porter. After allowing the guest's trunk to fall down the stairs five or six times he is helped by the little slavey. The guest learns that the maid has inherited a fortune and he attempts to win her. But Ima Simp spoils this and wins the heiress for himself. There is plenty of action in the picture.

Spit-Ball Sadie—Pathe-Royal.—Luke promises the captain of the dairy-maids that he will secure the best woman pitcher to play with her team in the game against the hello girls. Luke appears that afternoon dressed as a woman and takes his position as pitcher for the dairy-maids. No men are admitted to the game, so when the girls discover that the strange pitcher is a man they chase him out of the park. To save himself he is forced to suffer many inconveniences but Luke is repaid for his trouble by the pretty captain's demonstration of gratitude.

Universal Special

The Garden of Lies—(Five Reels)—Universal—July 17.—Featuring Jane Cowl as the Princess Eleanor Novodna, who has lost her mind in an automobile accident on the day of her marriage. One Dennis Mallory consents to enact the role of her husband to bring back her memory. They later fall in love with each other and the Prince of Novodna returns at this time and finds Eleanor in Mallory's arms. Eleanor regains her memory and upon being told that Mallory is an imposter will not be reconciled to him. Later the prince is killed and we last leave Eleanor in the arms of Dennis Mallory. For further review see page 164, issue of July 24.

Vitagraph Special

The Goddess—(Two Reels)—Vitagraph—Chapter Eleven—Celestia, accompanied by Stilleter, visits the coal works. Tommy, Gunsdorf and Carson are appointed as a committee to present the strikers' terms of arbitration to Silar Kehr. Kehr orders his men to imprison the leaders of the strikers. Word of this reaches the workmen and they storm the stockade. Celestia is locked in the office by Stilleter. Freddy, who has succeeded in entering the works, releases her. The strikebreakers from behind the stockade shoot down the workmen. Tommy and his two friends break down the door of the room in which they are imprisoned. They meet Celestia and Freddy. After a stiff fight with the gate-keeper they succeed in leaving the stockade. For further review see page 215, this issue.

World

Sunday—(Five Reels)—World Film—Reine Davis featured as Sunday, the little orphan girl who is cared for by the workmen in a lumber-camp. Sunday, now a young woman, agrees to live with her wealthy aunt in England. After a short friendship Henry Brinthorpe asks Sunday to marry him. Though she loves him the girl refuses his proposal because Arthur, Henry's younger brother, who is traveling in America, was shot and killed for insulting her. Sunday returns to America. Jacky, who shot Arthur, explains the tragedy to Henry. In the final scene Sunday accepts Henry's second proposal of marriage. For further review see page 208, this issue.

It is our aim to make this department as complete as possible, although to do this, we must have the co-operation of all the manufacturers of film in the United States. If brief stories of the films you are releasing this week are not contained in this department, it must be due to the fact that you have not supplied us with synopsis sheets. In that case please see that we are advised of your film titles and release dates, and furnished with a brief synopsis of the story. This department is intended for every film manufacturer, whether he uses our advertising pages or not.

The Press Agent Says—

That Francelia Billington, one of the Reliance-Majestic leading ladies, has a cat, which in a recent picture was seen to stroll into view, approach a fireplace in which there was a fire, stretch, yawn and then lie down. When asked how she got the cat to do this Miss Billington said that there was neither hypnotism or occult suggestion about it. She had put the cat, "Dallas" by name, in an ice box five minutes before that particular scene was made, and naturally the cat wanted to get to the fire as soon as possible after his icy experience. Friends admit this may possibly be an adroit manipulation on her part, but asserts that she does unusual things with "Dallas" for pictures.

That in advertising the showing of "Help Wanted," the Morosco film, at the Princess Theatre, Provo, Utah, the printer set up the announcement, "Help Wanted at the Princess Theatre." Early the following morning Manager A. L. Stallings was besieged by telephone and personal calls by applicants for every kind of a position from usher to manager.

That Dorothy Phillips, the Victor star, played the role of a cute Chinese maiden in the photoplay "A Message from the Orient," and she has a new nickname as consequence. Several real Chinamen were used in the picture. One of them addressed Dorothy in his native tongue. It so happens that she had learned a few phrases on her trips to the Pacific coast so without any ado she answered him in Chinese. Miss Phillips managed to keep up the deception until her sense of humor overcame her and soon she was stuffing her handkerchief down her mouth! Now she is known as Wee Si, meaning mischief.

That a tiny little miss of about four years, with wonderful dark curls and sparkling eyes while eating jam and cake in "His Reward," Sydney Ayres' new Powers-Universal drama, just looks right at you from the screen—and straightway your heart is lost.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



HARRY C. MYERS
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JUL 31 1915

Vol. XIV CHICAGO, AUGUST 7, 1915 No. 6



LUBIN



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COMING RELEASES:

August 9—THE GREAT LOAN LAND, with **Romaine Fielding** and **Vinnie Burns.**

August 10—HORRIBLE HYDE AND RELENTLESS DALTON, two farcical comedies.

August 11—BOLD EMMETT, IRELAND'S MARTYR; another of the famous Irish plays with **Sidney Olcott** and **Valentine Grant;** filmed in Old Ireland.

August 12—THE POWER OF PRAYER—powerful Drama, with **L. C. Shumway, George Routh** and **Velma Whitman.**

August 13—THE DECEPTION—Drama of quick action, with **Ethel Clayton** and **Thurston Hall.**

August 14—HER ROMEO—a hair-trigger farce, featuring **Billie Reeves** and **Mae Hotely.**

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Vol. XIV CHICAGO, AUGUST 7, 1915 No. 6

H. E. Aitken Discusses Triangle Plans

COMBINATION PLAYS AT $2.00 PRICES

THE prime object of the Triangle Film Corporation was disclosed this week in an announcement from D. W. Griffith's and H. E. Aitken's offices that for the first time in theatrical history the "two-dollar" motion picture combination of short plays would be inaugurated. The Knickerbocker, New York's most fashionable play house, has been selected as the place and September 6th as the date of this event.

Mr. Griffith established the $2 motion picture play in March, with "The Birth of a Nation." The $2 combination, on the other hand, has never been tried. The aim is to present the same high level of excellence in an evening's entertainment consisting of two medium-length and two short pictures. The combination will enlist the supervision of Griffith, Ince and Sennett and the services of at least four stage stars weekly. Like vaudeville in this one respect, an entirely new bill will be offered each Monday night and will be continued throughout the week.

It is said that the first week's programme will include Raymond Hitchcock in a Keystone comedy and Douglas Fairbanks in a modern European military drama under the supervision of Mr. Griffith. A Billie Burke play will be presented early in September, DeWolf Hopper will be seen as "Don Quixote" or "Wang," and Dustin Farnum, Bruce McRae, H. B. Warner and Orrin Johnson will appear in romantic roles. With more than forty stage stars working under the personal supervision of the three great directors, the contribution of the Knickerbocker combination to the permanent records of motion picture art should be larger than that of any other producing combination in the world. President Aitken of the Triangle said this week:

"I believe the high-class combination of plays such as we have outlined will speedily become the reigning fad of New York and later of the country. Great changes will be made in the Knickerbocker following the short run of 'The Girl from Utah.' For one thing, the auditorium will be completely altered to suit the requirements of the three directors. Picture machines specially built for the presentation of the longer and shorter plays will be installed. In addition to the technical changes, the comfort and esthetic enjoyment of spectators will be looked after in ways novel to the administration of the old-style theater."

Within a comparatively short time MOTOGRAPHY hopes to be able to announce to its readers the names of some of the other theaters in the larger cities of the country which will run the $2 combination attractions. Only the largest and best houses, it is understood, will be considered.

EXHIBITORS' CONVENTION ENDS WITH VISIT TO LOS ANGELES STUDIOS

The exhibitors' party which went on to Los Angeles following the week of convention at San Francisco, which concluded on July 17, met at the Hotel Clark on Monday morning, July 19, and from there went in autos to Universal City. M. G. Jonas, Mr. Massey and one of the guides with which the city is equipped, conducted the party around the grounds, the studios and ranches, and then to the portion of woods where a big barbecue had been prepared. After the feast, Fred J. Harrington, the league's new president, expressed the sentiment of the party in a few words in which he thanked the Universal Company for its hospitality.

In the afternoon the Selig studio and zoo was visited and several pictures in which Kathlyn Williams, Tom Santschi and Bessie Eyton were featured were watched in the making.

A trip to the Reliance-Majestic studios was made on Tuesday morning, where Frank Woods, J. A. Kiefe, Bennie Zeidman and others of the Griffith staff comprised a reception committee and showed the visitors about the studios.

At eleven the auto party proceeded to the Lasky plant, where Cecil B. DeMille and Mr. Kley, publicity man, officiated. The house built especially for Geraldine Farrar and in which she has her dressing-room and rest-room, the latter containing her piano, and other rooms which add to the comfort of herself and attendants during studio hours, was one of the interesting objects on the Lasky grounds.

At 2:30 David Horsley's Bostock arena and Mina studios on Main street were reached, where Ernest Shipman, acting manager during Mr. Horsley's hasty trip east, proved an amiable and entertaining host. After conducting the party on a tour of the animals' quarters and explaining the advantages of the unique out-of-doors studio where the animal pictures are to be made, and of the studio where Mina films are now in the making, Mr. Shipman piloted his guests to luncheon. Afterward the party returned to the Horsley plant in time for the animal show held there every afternoon and evening.

Wednesday was a treat day with the Fox Film Corporation as host, represented in this capacity by its genial western manager, Harry Leonhart, whose headquarters are in Los Angeles. Auto buses and four private cars took the party out to Venice, the popular beach resort, where luncheon was enjoyed at the Ship

Cafe and afterward a round of various concessions was made. There were several hours in which the party was given its choice of amusement and the majority chose the beach. The return to Los Angeles terminated the three days of amusement provided for the exhibitors who visited that city. The Fox Company was thanked by its many guests for the day of pleasure at which Mr. Leonhart so capably officiated, and then the party scattered to their distant homes.

NEW YORK CARNIVAL AUGUST 21 TO RAISE LEAGUE WAR FUND

It has been decided by the New York Local of the Motion Picture Exhibitors' League of America to hold a great Field Day and Carnival at Brighton Beach, Saturday, August 21. The principal object of this affair is to raise a large war fund for impending legislation at Albany this fall which promises to be inimical to motion picture interests. The veteran warrior of the New York branch, ex-President Samuel H. Trigger, has been called from his retirement by his brother exhibitors, with whom he has fought shoulder to shoulder for so many years. The entire affair has been placed in his hands, but this does not mean that he will try to be the whole show himself. He will act in the capacity of general manager and wants everyone to share in the glory of the day; particularly the exhibitors, also the actors, directors, the exchange men, manufacturers and all.

With the return of Mr. Trigger to active participation in League affairs there seems to be a general brightening up around the League headquarters at 110 West Fortieth street, New York City. For the past year many of the faithful have been obliged to withdraw from League affairs to attend to their several businesses which had suffered from neglect through their devotion and sacrifices to the association. There has been a literal housecleaning at the League rooms. Last Monday the old guard was on hand going over the place thoroughly. A lot of old papers were thrown out; among them records and details of former controversies which are now dead and gone and which it is hoped will never come back to life.

The more this idea of a large outing is thought of, the more possibilities for a tremendously successful entertainment become apparent. Even at this early date it is possible to draft a tentative program with a number of events that are absolutely new to field day exercises or carnivals. The outing is intended to be a semi-trade and semi-public affair. It is to be the first one of a series of annual midsummer entertainments to alternate with the usual midwinter dance given by the League. Many of the contests will be exclusively for photoplay actors. There will be other contests for the public which will be judged by screen celebrities.

The official program will begin at 10 a. m., at the Brighton bathing beach, where swimming and water sports will be the thing until one o'clock. There will be swimming races for leading men, and other swimming races for leading women. There will be a contest, open to the public, for prizes which will be distributed by some one prominent in the photoplay world. A game of water polo is also scheduled for the morning session, and a comedy tub race for moving picture comedians. No doubt by August 21 there will be many more interesting events thought out, and perhaps some of the earlier ideas eliminated.

At 1:30 the entire trade will assemble at Coney Island and march behind a great big band to Brighton Beach race track, where the field day sports will be held from 2:30 until 5:30.

There will be many events going on simultaneously. Some of the large film manufacturing companies have excellent ball teams and contests will be arranged among them. There will be a horse race for leading men and another for leading women. The fat film fellows will run a foot race, with such cute little entries as Hughie Mack, Pete Lang, George Trimble and others. A tug of war by the strong men of the movie profession will be another number on the program; also shooting matches, running and jumping and the usual run of field day sports, all of which will be supervised by a professional manager of track events, whose name will be announced shortly.

The public will also participate in a number of events, mostly of a comic nature, the principal one of which will be a Charlie Chaplin contest, open to all comers. Mr. Trigger has determined that he will have Charlie Chaplin present in person if he has to hire a special train to bring him from Chicago, and if he does come he will probably judge the Charlie Chaplin contest himself. All of these public contests will be judged by some famous movie actor.

At 6:30 a monster shore dinner will begin, at which it is expected the entire trade in the East will be seated. The public will also be admitted to this dinner, as well as the trade, if they desire to come. There will be speeches by men who are famous in the amusement field, and the toastmaster will be a man of national importance in the film trade.

While the dinner is in progress the dance hall will be open to those who wish to use it early. Beginning at seven o'clock the dancing will continue until midnight. Dancing contests will be a part of the program. One of the contests will be for photoplay actors and actresses only, for prizes. A public contest will be the second event, the winner of which will give an exhibition dance against the winner of the photoplayers' dance for the big prize of the day.

There are many details yet to be announced. There is enough material of interest in sight even now to make a glorious holiday but there will be some valuable suggestions made, and as more promising ideas appear the commonplace ones will be dropped, until the program will be a list of novel surprises. Mr. Trigger wants to hear from everyone in the profession who has an idea or some new kind of a stunt, either comic or otherwise, that has never been done before. He wants to hear also from any of the photoplayers who desire to participate in any of the events or in any other way. Names for entries should be accompanied by information as to the particular event the entry is for. All communications should be addressed to Samuel H. Trigger, Motion Picture Exhibitors' League of America, 110 West Fortieth street, New York City.

PATHE MEN ON COMMITTEE OF NEW YORK ASSOCIATION

Pathe is well represented on the entertainment and reception committee of the Motion Picture Exhibitors' Association of Greater New York, who will have a field day and shore dinner at Brighton Beach, New York, on August 21. The following are the Patheites on the committee: General manager, L. J. Gasnier; Aaron A. Corn, chairman; Jule Burnstein, vice-chairman; Leo Singer, C. J. Fitch, W. F. Hurst.

Exhibitors to Pay for Censorship, Says Magie

Editors MOTOGRAPHY:—*The State of Kansas passed a censorship law in 1913 imposing a tax of $2.00 per reel, the law being drawn exactly upon the same lines as the Ohio censorship law. The Mutual Film Corporation fought this law as to its constitutionality, taking it up through the Kansas courts to the Supreme Court at Washington, at the same time they presented their Ohio case of similar character.*

The arguments presented to the lawyers by the Mutual Film Corporation were based almost wholly on Mayor Gaynor's decision to the effect it is not fair, just or lawful to censor a film prior to its being shown to the public, on the basis that up until such time no breach of law has been committed.

You will recall recently Judge McKenna of the Supreme bench handed down an adverse decision and immediately afterwards, in 1915, the State Board of Censors in Kansas, which is controlled by Mr. W. D. Ross, State Superintendent of Instruction, began censoring the films in Topeka and imposing the tax of $2.00 per reel. Since that time all Kansas City exchanges have paid this amount, and in addition have been obliged to pay the tremendous expense of sending all reels to Topeka, express charges both ways, maintaining an exhibition room in Topeka with additional labor trouble and expense all along the line.

This expense began to mount up to such huge proportions that I went the other day to Kansas City and on my arrival there read all records of the legal proceedings up to date from one end to the other. I found that the attorney general for Kansas, Mr. Dawson, in his answer to his bill of complaint before the Supreme Court denied this law would work a hardship on the film exchanges and that exhibitors in Kansas alone should pay.

He admitted that while it was true, for convenience sake, that the film exchanges would probably take care of the censorship of their films by presenting them to the Censorship Board before delivering them to the exhibitors, it was nevertheless true that the film exchanges should reimburse themselves by adding a few cents extra per reel to the film rental.

You can imagine my pleasure at discovering one of the prominent Kansas officials had recommended us to do the very thing I most wanted to do. I immediately prepared a rubber stamp. Therefore, on all bills going to Kansas exhibitors effective the 26th of this month we will charge all Kansas exhibitors ten cents a reel for censorship tax. This is the first time in the history of our business that we have placed on the exhibitors a tax for censorship. It is, however, inevitable that we must in future continue to charge these exorbitant taxes to the exhibitor for two very good reasons. Firstly, that we cannot afford to pay these large sums, and secondly, it is the intention of the State to tax the exhibitor and not the exchange. You will perhaps recall there is no buying film exchange in the State of Kansas.

There is another pertinent reason why this tax should fall right now on the shoulders of the Kansas exhibitors. As long as we went on paying this tax the exhibitors in Kansas would never wake up to the fact they had a censorship bill or it was unjust or burdensome to their business.

Now that they will have to pay it, we believe that they will wake up to the fact something must be done, and inasmuch as Kansas is particularly a referendum State the chances are the people will rise up and demand justice in this matter.

I have tried to give you briefly just a running account of the facts and need hardly mention we are carrying on a campaign actively and will not let it lag for a minute until we secure the relief we are entitled to.—GEO. A. MAGIE.

V-L-S-E MAKES PROMOTION; ITS SALES FORCE REWARDED

The V-L-S-E in accordance with its policy of recognizing and rewarding integrity and merit as recently announced over the signature of General Manager Walter W. Irwin, makes known the promotion of several members of the Big Four sales force.

The unprecedented success of the V-L-S-E Program, and the Big Four policies, has resulted in the well earned promotion of Branch Manager A. W. Goff, while many members of the sales force have been elevated to managerial positions. A. W. Goff, manager of the Cleveland branch, is named as the first Big Four division manager. He assumes charge of the western division, embracing Seattle, San Francisco and Los Angeles, on July 24, and will make his headquarters at the San Francisco office. Mr. Goff, by untiring effort, has made an enviable record in the Cleveland territory. He has been unusually successful in promoting the co-operative ideas of the V-L-S-E. The weekly reports from the section under Mr. Goff's supervision show that V-L-S-E business has grown there by leaps and bounds.

Sydney E. Abel, a salesman in the Ohio territory, becomes manager of the Cleveland office, succeeding Mr. Goff. R. S. Shrader, formerly a salesman in the Ohio territory, is placed in charge of the Cleveland sub-office at Cincinnati. R. R. Hutton, another of the Ohio salsemen, becomes manager of the Cleveland sub-office at Detroit. Frank Harris and S. W. Hatch, formerly salesmen in the Kansas City territory, are now managers of the Kansas City sub-offices at Denver and St. Louis, respectively. Assistant Manager R. B. Quive becomes manager of the San Francisco office. H. D. Naugle, salesman in San Francisco territory, is made Los Angeles manager. Tom North, salesman in San Francisco territory, has been made Seattle manager.

These comprise the list of promotions, each of which are the result of integrity and merit displayed by those affected and based on the successful accomplishments of each individual.

It has been proclaimed as a policy of the Big Four

to fill positions, as they develop, from the ranks. Promotions will be made without fear, favor or politics among those whose records warrant advancement.

By a system of education, by personal visits, sales letters and articles in the *Big Four Family*, the V-L-S-E house organ, it is possible for every man who will study, to fit himself for the better positions that the rapid growth of this organization is constantly creating.

The company endeavors to employ only the best men, all working for the common good, to the end that the success of the company shall be their success, and that they and the exhibitors shall share in the benefits.

The results of these policies have been most gratifying. The success of the V-L-S-E Program is unequaled in the annals of the film industry. It has placed feature films on a higher plane than was ever before expected.

By accepting the suggestions and advice offered by Big Four representatives, exhiibtors all over the country are securing higher admission prices for their feature exhibitions. A percentage of this increased revenue naturally comes to the manufacturers, and they, in turn, are enabled to make features of greater superiority.

IN "BLOOM CENTER" FILM SELIG BURNS UP A TOWN

Constable Plum, Postmaster Pash, Phil Pickel, Percy Pinkham, the members of the Ladies' Art Embroidery Club, the Priscilla Sewing Circle, and the Ladies' Economic Club were all present when Bloom Center burned.

Bloom Center was the complete rural village erected by the Selig Polyscope Company at Los Angeles for the purpose of furnishing the locale for the "Chronicles of Bloom Center," a rural photoplay series, soon to be relased.

The village was erected at the cost of thousands of dollars. There was the general store and postoffice, the Methodist Episcopal church, the Melodion Hall, the barber and blacksmith shop—in fact, every essential to make perfect the true rural hamlet that is so numerous in the middle western United States and which supplies the population that is the bone and sinew of Uncle Sam's domain.



The burning of Bloom Center.

"The Chronicles of Bloom Center" is something different. The same characters disport themselves through the entire series, which consists each of a two-reel comedy. Home talent theatricals, the county fair, the "home coming" celebration, in fact everything that has attracted the attention of the ruralites figures in some way or other. Each picture play is complete in itself.

It was found necessary in concluding the "Chronicles of Bloom Center" to burn the village. The torch was applied, and as the villagers disported themselves after the manner ordered by Director Marshall Neilan, thousands of people formed an interested audience. The town pump was the only fixture that remained after the flames had gotten beyond control of the "Fearless Fire Fighters Company."

William N. Selig made a special trip to the Pacific Coast to view "Bloom Center" before and after its destruction. He was present with a party of distinguished guests when the flames held sway.

BIGGER CINCINNATI OFFICES FOR WORLD FILM CORPORATION

The new quarters of the World Film Corporation in Cincinnati are among the most beautiful as well as the best equipped offices in that section of the country and speak well indeed for the rapid growth of the business as effected by Manager Brehm and his able staff of assistants, whose slogan is "Watch us grow, grow with us!"

Situated in the Savoy Hotel building on Sixth street, the new offices take up the entire two floors of the building numbering ten different rooms, all tastefully decorated and supplied with the very finest equipment. On the first floor are located the executive offices and reception room. The system established in the new quarters provides separate offices for each department, and matters pertaining to each individual department are taken up directly with the heads of same, without necessitating an interview with each member of the force, before one's wants are attended to. So conveniently and quickly is everything handled that one is impressed with the thoroughness of the system and the careful attention to every detail, that prevails throughout the entire establishment.

Manager Brehm declares that though enlarged to nearly twice their former size the immense volume of business transacted even taxes their present capacity and the outlook for the coming season predicts another increase in his staff.

Assisting Mr. Brehm are George W. Hinton, formerly of the American Feature Film Corporation of Chicago, who is a recent addition to the force. Mr. Hinton has had a wide experience in the field, having handled films for years as well as managing several theaters. R. S. Moran, who has been road man for the "World Film" since the opening of its first Cincinnati office, is still in charge of the force on the firing line, and together with Harry Young and H. P. Rhineck, will take care of the out-of-town business. Tom Neer will retain charge of the shipping department, and with this staff of competent lieutenants there can be no doubt of the World maintaining its reputation for getting, at least, all that is coming to it.

According to Consul General W. L. Lowrie, the moving picture theater has not reached the popularity in Lisbon, Portugal, that it enjoys in most large cities.

AUTHOR JOHN W. HANSON ON MUTUAL'S ADVERTISING STAFF

The experience of John W. Hanson, of the Mutual's advertising staff, is interesting as an illustration of the type of men who are being attracted to the motion picture industry. Mr. Hanson began his career as an editorial newspaper writer, later becoming the literary head of a large publishing house. While in the publishing field he became the author of a score of books on various topics and took part in the exploitation of the works of celebrities like William J. Bryan, Theodore Roosevelt, Admiral Schley and other notables. He tells some very interesting stories of his connection with men in the public eye. Mr. Hanson's latest personal work is a volume entitled "Why the War in Europe."



John W. Hanson.

Before becoming connected with the Mutual he was actively engaged in the advertising agency field in New York, where he handled several national campaigns of considerable magnitude.

PROGRAM IS THE ANSWER WHEN J. R. FREULER SPEAKS

John R. Freuler, whose achievements as a builder of motion picture progress is a record of unbroken successes, and who therefore speaks as a practical authority, hails the regular program as the absolute salvation of the film business.

At the offices of the Mutual Film Corporation, of which he is now the president and general manager, Mr. Freuler discussed the present film situation as follows:

"Speaking both as an exhibitor and as president of the Mutual I see no cause for unrest in the minds of the motion picture exhibitors. As a matter of fact, the great, big, firm rock of the motion picture business is the regular program. It was on the regular program that the great business was built, and it is on this foundation that it will continue to be profitable. The explanation is simple and plain. Motion pictures are the amusement of the masses who require a pleasant, exciting or entertaining diversion at a cost within the reach of their pocket books. This is legitimately provided by the regular program at a price the great masses can pay. So long as motion pictures continue to stick to the field that they have made for themselves they will flourish and be profitable.

"In sticking close to the regular program the exhibitor has both feet firmly on the foundation of the motion picture business. Do not misunderstand me. I am not belittling feature pictures. They are admirable additions to the regular program, and they are business bringers when they are good and when they are properly used. But the line of assured development and positive profit lies with the betterment of the regular program of one and two reel subjects.

"As far as the Mutual Film Corporation is concerned, no secret need be made about what it proposes to do. It will continue to supply its exhibitors with pictures of a quality equal to the best feature pictures, and in addition to the brands now being shown, it will add, and make a part of its regular program, pictures distinctly novel and entertaining. One specific instance is a series of comedies with a comedian that will be the sensation of the year. Special attention is being given to the comedy element of the program, and arrangements have been completed so that we can definitely promise an even better program than ever before.

"The shorter pictures of quality are what the masses have demonstrated by continued patronage that they want. A ready example may be found in the brilliant short story as against the long novel. The pictures we have arranged for, and which I have personally seen, are supreme in plot, action, photography and interest, and are fully up to the best of the longer subjects on the market.

"The exhibitor, who is deceived by those who would lure him away from his affiliation with a profitable program, should think twice before he decides to forsake a profitable certainty for a 'pot of gold at the end of a rainbow.'

"I do not think that it is too much to say that the Mutual program right now is the Gibraltar of the motion picture situation."

WIZARD FILM COMEDIES PLACED ON WORLD FILM PROGRAM

A year ago last June three veteran motion picture men went into business together with no contracts or agreements further than the verbal understanding, "we'll be square with each other, and make pictures." The three of them were "Bobbie" Burns and "Walt" Stull, the comedians who had been with Lubin four years and a half and who established the Comic and Royal pictures on the Mutual Program, and Louis Burstein, who had been one of the organizers of the New York Motion Picture Company and of Reliance. A short time ago—in less than a year after their affiliation, they signed a contract with the Wizard Film Company, and on July 5, the first of the weekly comedies which they will henceforth make for the World's Film Corporation, was released.

Believing that there were no funny films in the world so good that they could not compete with them, the three comedy makers started out last year as free lances. "Bobbie" Burns brought the undertaking a remarkable acrobatic experience gained in such productions as "The Wizard of Oz," "Babes in Toyland," "The Follies of 1909 and '10," in a varied vaudeville and Hippodrome career and with numerous motion picture concerns. Stull lent to the company the more dignified accomplishments of an actor who had starred in 101 melodramas, not the least of which was "The Great Diamond Robbery" of 1907. To Burstein, with his ready business sense and his valuable experience as an organizer, was left the purely business undertaking of the company.

When the first two pictures, "The Tangles of Pokes and Jabbs" and "Two for a Quarter" were finished, the faith in the three men in their ability

to produce comedies "which were" was justified. "Two for a Quarter" had a phenomenal reception, and had the distinction of being the only picture accepted by the Strand theater after it had been shown at any other place in the city. It was first shown at the Hippodrome. A week followed at the Strand, which preceded a similar run at the Brighton Beach Music Hall.

In their brief career, the clever and plucky "B. S. and B." Company has completed six pictures for the World's Film Corporation, which, aside from "The Tangles of Pokes and Jabbs" and "Two for a Quarter," are "One Busy Day," "The Quiet Game," "Mashers and Splashers" and "Juggling the Truth."

The three men are their own scenario editors, stage directors and stars. There is an individuality about both the comedians which puts their work in a distinct class, and the amusing predicaments in which "Pokes and Jabbs" will henceforth find themselves promise extraordinary comedy for the World's Film weekly releases.

The men are regularly assisted by Ethel Burton, Helen Von Huben, Pearl Shepherd and Laurie Mackin.

VITAGRAPH DEVELOPS OWN STARS; DONT NEED STAGE, SAYS BLACKTON

In a formal announcement made yesterday by Commodore J. Stuart Blackton of the Vitagraph Company, the exact position that the moving picture companies have taken in this controversy between the theatrical managers and the moving picture men was outlined.

"The position which theatrical managers have taken, it seems to me, is untenable," said Commodore Blackton. "In speaking for this company, I desire to say that it has never been our object to secure any of the so-called stars of the theatrical firmament. Our policy has been to develop our own stars, as for instance in the case of Anita Stewart, Lillian Walker, Earle Williams, Edith Storey, Antonio Moreno and numerous others. These stars are known to the entire population of this country; whereas those stars of the theatrical firmament are known to comparatively few, those who can afford to pay two dollars to see a production. How many people in towns of 25,000, 50,000, 75,000, and even 100,000, are familiar with the so-called Broadway stars? Yet every one of them could identify on the street any of the moving picture players. They know them, they are in intimate touch with them, they know their characteristics, their likes, their dislikes, there is very little that escapes them. Incidentally part of the motion picture public is recruited from those who one day in the month are able to pay the two dollars to see a theatrical production.

"The stand taken by some of the theatrical managers that they will not maintain their contracts with stars who appear in moving pictures will not affect the progress of the one form of amusement that has so far outstripped the others that this last cry is merely a dying gasp on the part of the managers who maintain a position that for years has been a burden and has been more of a restraint than it has been a help. I do not like to charge the theatrical managers with bad faith, but I do say that in attempting to restrain the stars from appearing in the moving pictures they are not only standing in their own way, but are attempting to deprive the public of what legitimately is theirs. That they were in the wrong is clearly seen by the fact that we, today are able to secure the highest possible price for our efforts; whereas they are having considerable difficulty in disposing of their tickets at cut prices.

"Those stars who care to enter the moving picture field will readily find an opening that will so enhance their popularity that where today they are known to perhaps, and this is a broad estimate, ten million people of our hundred million population; six months from now in moving pictures they will be known to a daily audience of fifteen million people. Such stars as Robert Edeson, Charles Richman and Frank Daniels, known for years to Broadway audiences, are today far more widely known to motion picture audiences."

LASKY'S "THE CASE OF BECKY" WILL STAR BLANCHE SWEET

Blanche Sweet in a style of photodrama work that is not only original with her but likely to place her, through the medium of forthcoming productions of the Jesse L. Lasky Feature Play Company, in a position as a star and favorite which she not yet has attained, is the unqualified promise of the Lasky officers.

For the second time since her engagement exclusively with the Lasky producing firm, she will appear in the leading role in a Lasky-Belasco production. The play will be "The Case of Becky," by Edward Locke, one of the sensations of the American dramatic season several years ago when produced by David Belasco.

Perhaps no play from the legitimate stage offers such opportunities for the ingenuity of the director and the art of the star as "The Case of Becky" provides in photodrama form. Margaret Turnbull, who wrote "The Clue," Miss Sweet's most recent production, has prepared "The Case of Becky" for the studio, and the presentation generally will have the benefit of the united co-operation of the studio force. Henry Reicher will be the director immediately in charge.

"The Case of Becky" will be Miss Sweet's next vehicle, following "The Secret Orchard," from the play by Channing Pollock, based on the novel of the same name by Agnes and Edgerton Castle. "The Secret Orchard" will be released through the Paramount Pictures Corporation on August 9.

"The Case of Becky" will be released through Paramount Pictures Corporation in the autumn. Miss Sweet's company will include Theodore Roberts, James Mill, Carlyle Blackwell, Miss Gertrude Keller and Miss Jane Wolff.

GOVERNOR OF MICHIGAN DISCUSSES LINCOLN CYCLE

One of the many notables throughout the country who have expressed themselves in unquestioned approval of the Lincoln Cycle now being issued by the Charter Features Corporation, is the celebrated Governor Ferris of Michigan. Interesting the motion picture field as a whole, more particularly, however, is the intimacy with which the governor speaks of motion picture exhibitors and motion picture exchanges. He seems to talk almost as an expert.

In writing to Charter Features Corporation, he addressed Benjamin Chapin, the Lincoln characterizer, who is the chief of staff, and suggested the names of several theaters in Michigan that unquestionably would find it to their best interests to handle the Cycle.

In the Wake of the Selig Special*

BY NEIL G. CAWARD

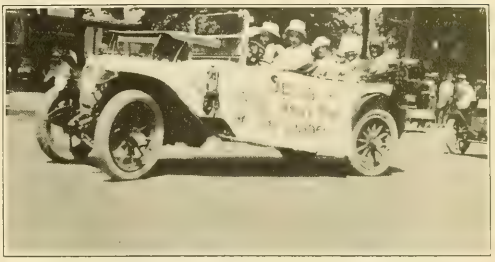
Ogden, Utah, Sat. Jul. 10, 1915

Squedunk, Iowa.

Dear Jack:—

Well Jack i spose you are jus About oiling up the old machine for the matiknee preformance at the old Metropolitan, while i and the Missus is getting reddy to klimb back a board the train and go on acrost the grate Salt Lake with this hear Selig Movie Speshul.

Believ me we is having some trip-the Missus and i. Coming to Shecawgo to get a board the train was only the beginning of the trip, for we is all ready gone moren twict as far and we aint there yet. That old train as runs from Squedunk to Shecawgo that youn me used to think was a pretty swell train aint in it with this hear train i and the Missus bin on now for 2 hole days and a ½. Why Jack this hear train what we are on now is 14 kars long and i no, cause I counted em myself, and you no darn well that i always count the box offis reseats korrect to a 5c nickel. Theres a Observation car with glas windows all over it and a big platform on the end where you can sit down on stuls and rubber at the scenery and theres 2 eating cars where some niggers bring you things to eat and a lot of these hear Pul Man Palace Kars and i and the Missus has got 2 of these hear sleeping shelves all to ourselves and besides that yet theres a kar all fixed up with seats and a motshun pitchur curtain and a machine for throwing the pitchurs on the curtain and everything, and we hav pitchur shows every nite and Jack it don't cost 0 to go to this hear pitchur show. Its all for 0. so i and the Missus go every nite.



The Ogden theater auto met the Sisters.



Some of the scenery.



Mrs. Brothers and the Missus.

And Jack still yet besides all these other kars theres a big car where they got a printing machine what gets out a newspaper called the Yelp a board this train—of course it aint no regular newspaper like the Squedunk *Eagle*, but then its pretty good and Jack i got my name in the very 1st one of these hear newspapers what they printed. Now what do you think of that. And Jack in this same kar where the newspaper is printed they got a coon what serves drinks just like down to Bill's place on the corner, only they don't serve no drinks when the train is stopped to a station cause they dassent. I seen by what the other fellers paid for their drinks that they was getting stuck, cause in 1 place i seen this hear coon get a hole 25c quarter for just 1 bottel of beer, but i didnt wanto look like a cheep skate so i wated till the train stopped and then i ordered a bottel o beer, and the coon sez as how he cudnt bring me no bottel o beer till the train started so i sez all right then i dont want no bottel o beer and that way it didnt cost me 0.

Well Jack theres a mighty swell lot o people a board this hear train and right a way before weed gone moren a few miles from Shecawgo I got interduced to this hear Herb Hoagland what is one of the big offisers of the Selig cO. and he interduced i and the Missus to John Selig, what is a bro, to old Bill Selig hisself, so you see i and the Missus is movin in pretty high society. And Jack i got interduced to a feller named T. Mac Manus what is General mgr of the Hurst-Selig News Pitoral and I tole him as how we run his pitchur in the Metropolitan and he tole me he was glad.



Ready to be filmed at Sherman.

*With apologies to Ring Lardner.

Well Jack before weed got settled down in our seats the day the train started what was Thurs. Jul. 8., this hear Herb Hoagland and another feller named Walt Bloeser of the Shecawgo Treebune come through the train giving away little red flags with Selig on em in white letters, and the Selig trademark in blu and white. They give both i and the Missus 1 and we took em cause they was for 0. And they had cains hitched onto em so you could wave em. And that nite Jack after it got dark a feller named Ed Kohl, what runs a couple o pitchur shows down to Cleveland, Ohio, he turned on the lights on the pitchur machine and by golly right there on that there train a running a 100 miles a hr. acrost the country they had a pitchur show and everybody kum and it was all for 0. Thats probly why every body kum. Course if we had pitchurs at the Metropolitan for 0 we could get everybody to kum 2.

And then Jack after the pitchur show was over this hear Ed Kohl and a feller named Geo Heinbuch, what owns a pitchur show 2, and a feller names Jos Andreucetti, what is Assist. Electrical Enjineer o the Shecawgo Northwestern Railroad and so he rides for 0 on the train all the time, and i got up in the baggage kar and we organized the ancien Order o Yellow Dogs what is a sekret Sciety, something like the Odd fellows or the Masons only diffrunt, and its for men only—all the fellers what is on the train and i tell you all about it when i get back home. Course being a sekret Sciety i cant tell you about it in a letter.

Well Jack i and the Missus went to bed then in these here sleeping shelves what they got on them Pul Man Kars and when we woke up we was in Nebrasky and beside the track was the N Platte river what aint no river at all but a lot o sand what they call a river. Its a awful desolate looking country but theres lot o Velvet and Bull Durham signs and that way it looked like home. Long a bout 4 oclock we got to a place called Shy N, and there everybody got off the train and bot postle cards and things and then the motshun pitchur cO what is aboard the train got busy and took a piece of the film called the 7 suffring Sisters what we read about in Motography.

Then they put 2 enjines on the train and we next stopped at a place called Sherman what is 8000 and 10 ft. above see level and there everybody got out and had there pitchurs took for the Hurst-Selig News Pitorial. When we got to going again we went thru a tunnel what was all dark and the lectric lights had to all be lit. Next A. m. we kum to a place called Steamboat Rock and a little further on to another named Echo and there everybody got off and klimbed on a flat kar what had chairs on it and they hitched this kar on a head of the enjine and went through a cannon where the walls o rock rose up 1 thousand ft on each side. One place they had what they called Devils Slide what was a crazy looking place what the Devil slid down when he kum to earth yrs ago. And Jack about a mile a way there was snow on the mountains tho it was Jul. and hot where we was.

About 9 oclock we kum to Ogden, Utah and when folks got off the train they was all given for 0 a box o cherries. Then they had a lot o street kars and some automobiles and the hole crowd was took out to Ogden cannon. The Ogden theater had one automobile what took the 7 suffring Sisters out to the place where sum more of the motshun pitchur was took. That ride on the st. kars was a pippin Jack and we seen all kinds o scenery and i enclose a pitchur was shows what sum o the scenery was like. And 1 place they went by a place called Bridal Veil Falls what is a overflow from the pipe line what hauls the water down from the Mts. for Ogden to drink.

Out at the end of the st Kar line is a eating house called the Idlewild and we all got ice kream kones and more postle cards. Up on the porch o this Idlewild place the Missus got her pitchur took with Mrs. Florence Brothers o Grand Rapids, Mich., who is the most pop. Skul teacher o that place. She won the pop. contest put on by the Gillingham & Smith Enterprises what runs pitchur shows there, and she got millyuns o votes because she been a teacher a long time and all the boys and girls that went to skul to her and is now growd up voted 4 her.

Well Jack then we got a board the st. kars again and was took back to the depo and now we is going across the grate Salt lake, but i tell you all about that in my next letter.

i got from a feller a board the train a list of the other passengers and here it is.

Mr. and Mrs. H. C. Hoagland and children; John M. Selig and wife, Miss Carrie Selig, Mrs. Peter Selig, and Ruth Welch; E. A. MacManus, general manager Hearst-Selig News Pictorial, New York City, and wife; Edward Kohl, National Theaters Company, Cleveland, Ohio; A. C. Bradley, Crescent theater, Belzoni, Miss.; O. W. Kappelman, former manager Chicago Metro office; Thomas A. Reid of the Grand and Lyric theaters, Du Quoin, Ill.; Herman L. Dieck, dramatic editor *Philadelphia Record,* Philadelphia, Pa.; E. W. Humphreys of Humphrey's Opera House, Woodtown, N. J.; L. S. Roesner, president and treasurer of Colonial Amusement Co., Winona, Minn.; F. C. Burr of the Orpheum theater, Lancaster, Wis.; T. C. Brown of the Scenic theater, Bellefonte, Pa.; Charles Ade, scenario writer, Joplin, Mo.; M. L. Beaver, of the White theater, Mellin, Wis.; George W. Heinbuch, Superior theater, Cleveland, Ohio; J. H. Brown, Windsor Park Theater, Chicago; Mr. and Mrs. E. R. Hutchinson, Majestic Theater, Burlington, Vt.; Mr. and Mrs. Q. D. Herman, Herman's Playhouse, Kutztown, Pa.; Clara A. Kreamer, Morton theater, operated by Lyric Amusement Co., Lock Haven, Pa.; L. A. G. Shoaf, Shoaf's Opera House, Paris, Ill.; W. B. Tourtelot, till recently with Kleine Optical Co., Palos Park, Ill.; George Tideman, scenario writer, Chicago; Mr. and Mrs. Walter Bloeser, *Chicago Tribune* representatives, Chicago; Miss Willard Howe, Washington representative *M. P. News,* Washington, D. C.; W. A. Johnston, *M. P. News,* New York City; Edwin Ray Coffin, scenario writer, Manson, Iowa; Charles J. Buckley, scenario writer, Oak Park, Ill.; Robert M. Crooks, Terre Haute, Ind.; Mrs. F. Smith (Mae Tinee), *Chicago Tribune,* Chicago; Mr. and Mrs. Fred Kampfer, daughter and son, Chicago; Helen Morrison, Chicago; Sapphire S. Simon of the Thomas A. Edison Storage Battery plant, Newark, N. J.; F. C. Beuhne, Chicago, Ill.; Lillian Malony, Toronto, Canada; Moto Rush, Toronto, Canada; Mr. and Mrs. J. J. Merrill and Margaret E. Merrill, Chicago; Anne Galvin, La Grange, Ill.; Benjamin Schneewind and daughters Babette and Dorothea, Chicago; H. F. Barnett, Lancaster, Wis.; J. W. McConnell, Chicago; Mr. and Mrs. L. A. Clark, Lancaster, Wis.; D. L. Harstine, Bellefonte, Pa.; Dr. and Mrs. J. C. Doolittle, Lancaster, Wis.; Arthur W. Harris, Ft. Wayne, Ind.; Thomas H. Coleman and Thomas J. Harrison, adv. dept. National Tube Co., Pittsburg, Pa.; Judge T. S.

Hogan, Chicago; Mrs. Florence Brothers, Grand Rapids, Mich.; William A. Schlossman, Chicago; F. Venturen, Du Quoin, Ill.; Mr. and Mrs. Wm. Edwards, Chicago; N. B. Layman, Du Quoin, Ill.; W. F. Brown, Chicago; Mrs. A. Steinmetz, Philadelphia, Pa.; L. G. and T. R. Muller and Leo T. Butman, Chicago; Clara E. Helm, Fred Doyle and Mr. and Mrs. J. C. Whyte (winners *Chicago Tribune's* contest), Chicago; J. C. Elkin, Chicago; F. N. and Mrs. C. A. Dunning, Chicago; Helen Ryan, Chicago; Miss L. K. Anstett, Oak Park Ill.; Mr. and Mrs. Frank Drubek, Chicago; Victoria Schwoyer and Ida Yoder, Kutztown, Pa.; George B. Stevenson, Lock Haven, Pa.; Mae Medler, Chicago; Mr. and Mrs. S. L. Sinclair, Terre Haute, Ind.; Charles A. and Mrs. C. W. Gould, Chicago; Gertrude and Everard Kohl and Agnes Fox, Cleveland, Ohio; Dr. Esther M. Tyrrell, Canton, Ohio; Bertha Schoenman, Chicago; Frieda L. Horn, Chicago; Mr. and Mrs. Charles R. Trowbridge, Mishawaka, Ind.; J. A. and Nellie H. Ermatinger, Milwaukee, Wis.; Maude B. Price, Canton, Ohio; Grace M. Millis, Chicago; E. Flora Fischer, Chicago; Selene Rountree, Birmingham, Ala.; Helen Reindl, Chicago; Lillian Tideman, Chicago; Miss F. M. Jost, Washington, D. C.; Max Bennett, Cedar Rapids, Iowa; L. F. Piper, Topeka, Kan.; Mr. and Mrs. J. H. Brown, Chicago; Mrs. William and Edna Weihe, Chicago; Mrs. Nellie B. Stout, Newport, Ark.; Mary C. Weisenberger, Louisville, Ky.; Estella E. Brower, Chicago; Mrs. Harry L. Danks, Chicago; H. M. Erickson, Ironwood, Mich.; Gil. Y. Cashin, Yonkers, N. Y.; Carrye A. Young, Louisville, Ky.; Fleurette Hartwig, Wisconsin; Noel A. and Virginia Rives Berry, Paducah, Ky.; Mrs. Fred Striker, Kalespel, Mont.; Catherine H. Smith, Chicago; Maude Moore Clement, Chicago; E. B. Moges, Pottsville, Pa.; Mary Hall, Ruth Reamy, Hazel Ladd and Florence M. Fry (*Cleveland Leader's* popularity winners), Cleveland, Ohio; Mr. and Mrs. Neil G. Caward, representing Motography, Chicago; William R. Coleman, producer in charge of Seven Suffering Sisters, Chicago; J. Kull, cameraman, Chicago; John R. Hope, heavy in serial, London, England; Agnes Hankle, ingenue, New York City; Allen Lieber, juvenile, Chicago; Charles E. Huntington, character comedy roles, Chicago; Ruth Edgerton, New York City, and Mae Gilbert, Chicago.

Yours resp'y,

ED.

SAN ANTONIO'S SOLEDAD THEATER IS UNIQUE IN MANY RESPECTS

With the opening of the Soledad theater and roof garden in San Antonio, Texas, on Saturday evening, July 19, that city secured an amusement place which is one of the most unique in which pictures are displayed in the United States, for besides acquiring a theater with more than a two thousand seating capacity, where feature films of the highest grade at all times will be run, the Soledad roof garden affords seats for two thousand other people and contains besides an open air motion picture theater, a refreshment pavilion and dance hall. Both auditoriums are under the management of W. J. Lytle, who is also manager and a stockholder in the Wigwam No. 1, 205 Alamo, Alaza; Wigwam No. 2, 512 East Houston street; the Empire at Houston and St. Marys streets, and the Pike at 107 West Houston street.

The roof of the Soledad theater will be open during the summer months from 7 p. m. to 11:45 p. m., the plan being to open it approximately on May 15 each year and to close on October 15. A ten-piece union orchestra furnishes the music for the pictures and the dancing, while cabaret performances of the highest class are also staged on the portion of the roof devoted to refreshments. On the opening week such high-class acts as the Capitol City trio, Tom Smith and the Raymond Sisters were booked. The refreshment booths are modern in every respect and every kind of soft drink might be ordered. In addition it is proposed to serve light lunches consisting of sandwiches and the like, and during the season melons and fruit will also be sold on a scale of prices most moderate. The accompanying cut gives one an even better idea of the place than the printed description can possibly do.

Downstairs, seats for more than two thousand other persons are afforded and music is furnished by a $10,000 Foto Player equipped with bells and a Vox Humano attachment. Both the theaters are equipped with two Powers' 6 A projectors of the latest model and with Radium Goldfiber screens of vast size. The downstairs house has a cooling system by which 45,000 cubic feet of ice-water washed air is forced into the theater every sixty seconds by means of huge blowers,



The roof of the Soledad.

and there are 82 mushroom ventilators beneath the seats, all of which are on one floor. The admission price to the downstairs and the roof garden is 10c each. Features of the highest class will be used. All of the regular V. L. S. E. program being contracted for, as well as other big features, and in addition to running the best of the Paramount, Metro and Mutual Master-Pictures, all of the Chaplin films are first shown at the Soledad.

One of the most attractive features of the Soledad roof is the dancing hall, located directly in the rear of the section devoted to motion pictures and occupying a space 100 feet long by 40 feet wide. The best of dance music is provided, and it is anticipated that this floor will prove a popular place for the hundreds of young people who enjoy dancing.

According to Consul Julius D. Dreher, the Provincial Board of Censors has prohibited the use in Ontario of real or "faked" pictures of war, since this order has made it necessary to recall certain films of war scenes alleged to be the reproduction of operations on battle fields in Belgium.

RECEIVER ASKED FOR LADY MACKENZIE FILM CORPORATION

Chancellor Curtis, in Wilmington, Del., handed down on Tuesday, July 27, his decision in the bill for the appointment of a receiver and administrator of the assets of the Lady Mackenzie Film Company, a corporation of the State of Delaware, which was filed in the Court of Chancery by William B. Joyce of 115 Broadway, New York City, on behalf of stockholders and creditors of the film company. Mr. Joyce sets forth that he is a creditor to the extent of $70,000 and that he is the owner of 1,245 shares of the capital stock at a par value of $100 each. The company was incorporated at Dover, Del., May 5, 1915. State rights buyers are warned by the creditors not to purchase territory from the company while the matter is pending.

LITTLE MARY MILES MINTER

Little Mary Miles Minter, the new film star engaged for a term of years by the Metro Pictures Corporation, is thirteen years old. She has been on the stage since she was seven. Her success in the principal role in Metro's production of "Always in the Way," won for her the position she will fill hereafter as a prominent star in Metro's long list of stage and screen celebrities now appearing for Metro.



Mary Miles Minter.

Miss Minter has always been successful on the stage, due to a winning personality and personal magnetism that is unusual in one so young. She first came into the height of her stage success in the title role in "The Littlest Rebel," which was seen at the Liberty Theater, New York, in November, 1911, and presented by William and Dustin Farnum. After the New York run she appeared for an entire season in this play on tour.

In the fall of 1910 she was engaged to appear with Bertha Kalich in "The Woman of Today," playing the part of Edith Roxby. During this same summer she joined Robert Hillard in "A Fool That Was" as the child, the name of the character. Concluding her engagement with Mr. Hillard, Miss Minter was then engaged by William Farnum for a vaudeville sketch by Edward Peple entitled "The Littlest Rebel." It was produced in Buffalo in June, 1910, at Shea's Theater. She surprised everybody by her performance and her personal efforts were largely responsible for the sketch being elaborated into a play. She was only nine years old when "The Littlest Rebel" was seen in its enlarged form in New York. Miss Minter continued with this production playing all the principal cities of the country.

In the summer season of 1914, this gifted little actress was featured as the star in different cities where stock companies were playing. She appeared again during these engagements, in "The Littlest Rebel," and also put on long dresses for the first time, when she assumed the role of Cynthia Summer in "The Rainbow."

December last, Mary Miles Minter made her debut in moving pictures in a production called "The Fairy and the Waif." During last season at the Longacre Theater she was found in an important role in "What it Means to be a Woman." Miss Minter first come under Metro auspices and influence in their production of "Always in the Way," and made so signal a success therein that the Metro Pictures Corporation signed her for several years.

BRUCE MCRAE PLAYS THE LEAD IN PATHE'S "VIA WIRELESS"

With the list of the star actors and actresses which Pathe has signed up already looking like a "Who's Who in the Theater," George Fitzmaurice, who is producing "Via Wireless" for that concern, announces that Bruce McRae plays the lead. Such an announcement caused quite a stir along the Rialto, because it has always been thought that Mr. McRae would remain immune to the offerings of the silent drama producers, no matter how high their bid, and remain as he has been termed, "the best leading man on the American stage."

The advent of Mr. McRae in the silent drama marks that of a man who has probably enjoyed more popularity than any man on the stage today. He has appeared in some of the most successful vehicles and has co-starred with the best in the business.

Perhaps the fact that he is a nephew of that sterling English actor, Sir Charles Wynham, and of the famous dramatist, the late Bronson Howard, had something to do with his breaking into the theatrical game, for after a year in the wild and woolly, he came to New York, where, through introductions from his noted uncles, he was able to secure a part in Elsie De Wolf's and Forbes Robertson's company, which was then playing "Thermidor."

His success was immediate, and since then he has seldom been out of the public view, as the long list of plays in which he has appeared will attest. Incidentally it may be remarked that these productions were all the more appreciated because of this splendid actor's presence in them.

In explanation of Bruce McRae's manifold triumphs behind the footlights, it is inevitable that very much overworked personality should come into play, for of a surety, no more engaging one has diffused its presence on the American stage. Pathe's "Via Wireless" will be doubly strengthened by his acquisition.

RECORD BREAKING RUN CONTINUES

"The Birth of a Nation" passes out of its fifth month at the Liberty theater, New York City, with the performances this week and starts the sixth month of its successful engagement at that theater with no sign of diminishing interest. At the same time D. W. Griffith's wonderful spectacle is playing record-breaking engagements in the Brighton Beach Music Hall at the sea side, and also at Boston, Chicago, San Francisco, and has begun a summer engagement in Atlantic City. The big attraction is being presented to over 50,000 people a week in these points.

W. W. Hodkinson's Address to Convention

A GREAT FUTURE SEEN FOR MOTION PICTURES

HAD I been called upon a few years earlier to say a few words relative to the future of the motion picture business, I would undoubtedly have advocated quality pictures and higher admissions as the necessary steps for the future. Today, however, this is not necessary, as so many are advocating these things that it is generally believed that the better productions for the better people at higher admission prices than the regulation nickelodeons offer the best field for the exhibitor, although we cannot deny that there will always be a place for the cheaper pictures in the cheaper theaters catering to their particular class.

We all believe today that the motion picture business has a future. A few years ago most every one doubted whether or not it had a future, and it was frequently referred to even by those in it as a fad that would pass like roller skating and other amusements of that class. Even in the early days I did not doubt but that the business had a future if rightly handled, although I sometimes thought that it might be killed by the methods of those in it. The business has proved to be more virile than my expectations and it has withstood such abuses and reached a stage where I do not fear that it will ever perish, but it has reached such a stage where those that are unfit to help it advance must necessarily and will be eliminated in the future. In other words, those who are in the business must advance with it or drop out.

The motion picture business today is one of the greatest industries the world has ever seen, and is rapidly enlisting the capital and best brains of our land. The man who has seen fit to conduct his place of business in a haphazard way is bound to be eliminated by those business men who will work along different lines. A short time before leaving New York I heard our treasurer, Mr. Raymond Pawley, tell the story of a poor peasant clockmaker in Europe who became aspired by reading on a tablet in a church the words, "Without a Vision the People Perish." At first he did not even understand what the words meant, but after learning their significance he got a vision, and that vision was that he would make a clock that would be so wonderful that he would bring the entire world to his little village to see this clock. He persisted and did make such a clock, and he brought the entire world that traveled and many that made special pilgrimages to see this clock, consequently bringing fame and fortune not only to himself but to the village in which he lived. There is a moral in this that you gentlemen can take home to yourselves. You have not the problem of bringing the entire world to you but you have the problem of bringing the entire community in which you conduct your theater to see the exhibitions you provide for them and you can only do this by conducting your place in the right manner; securing suitable subjects for the public to see, by advertising to make known the fact that you have these subjects, and by the way you conduct your house and way of living become the permanent and necessary part of the community rather than looking upon it as transient and conducting something of questionable worth, as has been so often the case in our business in the past.

No great thing has ever been accomplished without an ideal; without a plan. Neither the manufacturer, the distributor, nor the exhibitor can continue in the future without a definite plan and the ideal way to advance the best interests of the business as a whole would be for the different elements to do team work according to some definite plan. The manufacturer should not endeavor to exploit the exhibitor nor the exhibitor to exploit the manufacturer. They should co-operate and work together. The plans of the organization which I have the pleasure of directing have in mind this form of team work. That you appreciate the necessity for the planning of a future or making plans a part of your future is evidenced by the activity of your speaker relative to the subject of censorship.

You recognize in censorship one of the big problems that faces the industry, but unfortunately merely going on record as denouncing censorship and being opposed to it does not solve the problem. In meeting this grave danger as well as in the conducting of your house for the future manufacture of business there must be definite plans to secure certain results. I have heard plenty of opposition to censorship but from no source have I heard a reasonable remedy for the curing of the censorship condition facing us. I have tried to look into the censorship problem from all angles, and while I believe that we should have free speech and uncensored pictures, the right to express ourselves as we see fit in the greatest of all means of expression of motion pictures, at the same time our desires or wishes along this line with well planned action will not prevent the spread of censorship throughout the land particularly when those anxious to make quick money out of motion pictures will produce subjects of such a nature that they only encourage censorship wherever they are shown, and this merely to secure quick returns that come from the exploitation of sensationalism and indecency and the people endeavoring to censor for the good of the community such subjects do not discriminate between them and the helpful, wholesome class of pictures that are so largely in the majority in this country today.

None of us knows to what extent the business may advance in the future. Who could have imagined five years ago that at an exhibitors' convention we would have present the greatest and most popular operatic star in the world, Geraldine Farrar, to grace a convention by her presence? Who can tell what recognition may come or what dignity may surround this business in which we are engaged in the next five years?

The motion picture business has often been compared to mining where in the early days of free gold mining, the washing of gold from the soil, anyone with a little experience or equipment found mining profitable. Later, however, when the supply of gold on the surface had been exhausted it was found necessary to invest capital in machinery, to engage engineers to lay out the work, and to make a business of mining. We have in the motion picture business exhausted the free gold mining methods and must make a business of it in the future and the success of such houses as the Strand of New York, the Stanley of Philadelphia, the Imperial of this city, the Orchestra Hall of Chicago, as well as many others throughout the country, show that our busi-

ness is fast reaching that state and it is a business that deserves the best that we have in us. It is a business that has never had a history but that is now getting one. It is a business that is gathering statistics and data as to what has been done in the past and what is being done now that will guide us as to what we may do in the future.

Those exhibitors today who are trying to run daily changes even in the larger communities and are utilizing the big expensive productions produced by the manufacturers in such a way that they cannot possibly be advertised or shown to that part of the community which it is necessary to see them in order to support their production will find that the manufacturers cannot continue long making quality pictures for this class of support. We do not expect to see the elimination of the manufacturer through the lack of support on the part of the exhibitor, however, as quickly as we see the elimination of the exhibitor who persists in such methods through inability of the manufacturer to furnish it such subjects to meet this condition. The manufacturer will furnish the subject to those exhibitors who are progressive enough to run them for a suitable length of time and handle them in a high-grade manner. The success of houses running pictures for all week, half a week, or more than one day in most every community proves that it is feasible to give better productions this recognition and this recognition they must have for the manufacturers to continue making them.

There is at the present time a great overproduction both of motion picture films and motion picture theaters, if it can be so expressed. There will have to be a narrowing down process, an elimination process, and we are about to see the beginning of the last struggle for the survival of the fittest in the motion picture industry. The amount of capital necessary to engage in the business in any branch insures an early termination of the present condition of excessive and destructive competition. The prizes of the future are bound to go to those who best realize what the future has in store and who best plan what steps are necessary for its and their welfare.

H. M. WARNER CHAMPIONS INDEPENDENT EXCHANGES OF COUNTRY

Convinced that individual exchanges allowed to operate without being dictated to by a governing body are in a better position to flourish than offices established throughout the country under managers selected by a parent organization, H. M. Warner, secretary and treasurer of the Standard Photoplay Distributors, Inc., returned to New York with contracts to supply the Standard program to independent exchanges in every territory visited during his two weeks' absence from New York.

"What appeals most strongly to the many film men with whom I discussed the program," said Mr. Warner while commenting upon his trip, "is the fact that the man handling Standard pictures in every territory must necessarily be a responsible exchangeman and have his own capital invested in his own enterprise. This makes it incumbent upon him to deal with his patrons so as to give his business permanence, by representing his goods exactly as they are and charging for them in accordance with their true value. In other words, he is not a manager drawing a fixed salary from some distant office, which is liable to shift him or discontinue his services at any time and is driving him continually to show immediate returns on the pictures forwarded to him. Upon his present dealings depends his future success as an investor, and his reputation as a business man. Under these conditions he must demand productions that meet with the approval of the theater owners and he must charge for them according to their worth and without being controlled by prices fixed at some point where conditions are entirely different from those in his own territory. This compels him to exercise his best judgment in determining the needs of the theaters and causes him to use his best efforts to select the subjects that will help him to maintain a well balanced, high class service."

BRADY'S "ISLAND OF SUSPRISE" A COMING VITAGRAPH FEATURE

William Courtenay and Eleanor Woodruff head a cast of Vitagraph players in a picturization of Cyrus Townsend Brady's human interest story, "The Island of Surprise," now being produced under the direction of Lorimer Johnston. "The Island of Surprise" is crowded with adventure that will inject visualized action in the film version that is impossible to convey in the cold type on the printed page. Of the many Brady books adapted by the Vitagraph Company for screen presentation not one but what has scored a distinct success and this, the latest story to be placed in production, gives every evidence even in the first few thousand feet of negative, of being the richest in dramatic suspense and thrilling episodes of any previous Brady story. Already two railroad cars, a full Pullman dining car with its load of human freight, and a Pullman sleeper have been wrecked and completely destroyed by fire. Director Johnston took a company of all-star Vitagraph players from Jersey City to within twenty-three miles of Philadelphia in order to obtain twenty scenes that included the wreck, which was staged near the residence of J. B. Duke. To add realism to this wreck, Director Johnston did not inform his players of that was to happen and his cameraman, William McCoy, who had his camera set up in an advantageous position, secured realism in every minute detail, even to the horror depicted on the faces of the actors when they thought the wreck was real. "The Island of Surprise" will be completed in five parts and enacted in the principal characters by Mr. Courtenay, Miss Woodruff, Julia Swayne Gordon, Zena Keefe, Charles Kent and Anders Randolf.

SHEEHAN OF FOX COMPANY OPTIMISTIC ON CONDITIONS

W. R. Sheehan, general manager of the Fox Film Corporation, recently returned from a tour of the tain twenty scenes that included the wreck, which was very optimistic. He says that the company will start its fall season by scheduling one feature a week and among its stars will be William Farnum, Theda Bara, Nance O'Neil, Frederick Perry, Annette Kellerman, William E. Shay, Valeska Suratt and Dorothy Bernard.

Mr. Sheehan says that the influence of films on the nation at large can hardly be overestimated. He contends that it seems a far cry, for instance, from the subject of the drink evil to that of the moving picture industry, yet the latter is bringing tremendous pressure to bear on the elimination of the former, and numbers

of people who previously spent most of their income in saloons now turn for relaxation to the moving picture theaters. One instance which he cited was that of a man who is a wholesale liquor dealer in Seattle, Washington, and who is now erecting a five hundred thousand dollar building on Seattle's busiest corner which is to be a moving picture theater. The liquor dealer told Mr. Sheehan that people must find some kind of relaxation and the decided change of public sentiment on the liquor trade brought him to the conclusion that the moving picture business is the one thing to fill the bill.

Mr. Sheehan in his remarks also mentioned censorship and said that the newspapers realized the importance of films and before long would realize the necessity for lending their utmost aid to curbing the exercise of unfair and senseless censorship.

Mr. Sheehan closed by saying: "The secret of our corporation's success may be attributed to the fact that its head, William Fox, is a man whose practical experience covers every angle of the moving picture business. He started the company which bears his name on January 1, 1914."

J. SEARLE DAWLEY RETURNS TO FAMOUS PLAYERS FILM CO.

J. Searle Dawley, conceded to be one of the foremost feature directors in the world, who joined the Famous Players Film Company shortly after its inauguration in 1912, remaining with that organization until the formation of the Dyreda Film Corporation, in which he was instrumental and of which his name supplied the first two letters, has now returned to the Famous Players producing staff, and will be assigned the direction of an important series of features.



J. Searle Dawley.

Mr. Dawley is among the oldest directors associated with the motion picture art, and was one of the first in the United States to undertake the production of features. His activities in this direction cover a wide range of subjects, many of which have been recorded among the most notable feature successes in the annals of the screen. He contributed a great part of the success achieved by the Famous Players' third release, Mrs. Fiske in "Tess of the D'Urbervilles," and subsequently created a number of the epochal productions which established the then unprecedented artistic standard of the Famous Players in feature producing, a policy of which at that time the Famous Players was the only exponent. As is now generally known it was the amazing popularity of these early multiple-reel subjects that attracted a number of other film producers to the feature field, with the present result that this is now the greatest branch of the motion picture industry throughout the world.

Mr. Dawley's first production for the Famous Players in his new affiliation with that company will be of Marguerite Clark in "Helene of the North," an unusual romance that presents this dainty star in the most unique impersonation she has yet assumed since her first triumphant association with the screen. The subject combines in a decidedly novel manner the cultured atmosphere of aristocratic society circles with the rugged environment of the trackless wilds of northwestern Canada, between which far extremes the drama sways with uninterrupted fascination. "Helene of the North" is scheduled for release on the Paramount Program August 19.

POPULAR PLAYS AND PLAYERS PRODUCING MUCH FOR METRO

One of the Metro Pictures Corporation's most active producing companies at the present time is the Popular Plays and Players Company. This concern has just completed a fine picture with Mme. Petrova. It is called "The Vampire," an original play by Lee Morrison.

Mme. Petrova has been much fatigued by her arduous duties at the studio, which consisted largely of acting under sunlight, at Fort Lee where Popular Plays and Players have their studio located, and where the sun rays shoot through the glass roof much stronger than if the scenes were photographed in the open.

After a short rest, Mme. Petrova will begin work again for Popular Plays and Players. Her next picture will be "My Madonna," taken from Robert W. Service's classic poem of the same name. Following "My Madonna," Mme. Petrova will be seen in an original play by Aaron Hoffman entitled "Go and Sin No More." This production it is understood will show Mme. Petrova more prominently than in any emotional role in which she has thus far been pictured.

Edmund Breese, last seen on the Metro Program in "The Shooting of Dan McGrew," will soon be under way in another of the Service poems called "The Song of the Wage Slave." The title amply suggests that this will be a story so powerful that Mr. Breese will find that his quality of acting will have full sway for vigorous and heart-pulling appeal.

Popular Plays and Players will retain the services of Mr. Breese for a production to follow "The Song of the Wage Slave." It will be "The Way of the Strong," an original play by Ridgewell Cullum.

The first appearance of Gail Kane on the Metro Program, will be made in "Her Great Match," a Clyde Fitch play written expressly for Maxine Elliott by that author, in which she starred most successfully. The picture is nearly finished and it will be released some time in August. After a short rest, Miss Kane will start work again for Popular Plays and Payers, in a production of another Clyde Fitch play, entitled "The Girl with the Green Eyes." This play was produced by Charles Frohman at the Savoy Theater, New York, with the late Clara Bloodgood in the role that Miss Kane will assume.

What will prove to be one of the biggest productions ever made for the screen will be an elaborate version by Popular Plays and Players of Clyde Fitch's "Barbara Freitchie." An important star has already been secured for this work but at this time, for certain business reasons, it is thought best to hold back her name for future announcement.

In depicting the incidents in the life of Barbara Freitchie, most of the scenes will be taken at the actual places where they occurred. The Mayor of Frederick, Md., has already invited the Popular Plays and Players to come to Frederick for its work and has promised to throw the town wide open for any kind of picturization that may be necessary.

NEW LUBIN STUDIO

The Lubin Film Manufacturing Company of Philadelphia this week supplies a photograph of its new studio, just completed at Sixteenth street and Glenwood avenue, Philadelphia, which is four stories in height, built of



Lubin's new studio.

brick and has an area of more than 50,000 square feet. With such an enormous capacity for the making and finishing of film, the Lubin product will doubtless be handled even more rapidly than in the past and still more deserve its trade name "clear as a bell."

LASKY TO CONTRIBUTE NINE RELEASES DURING NEXT QUARTER

With nine new productions as its portion of the new quarterly list of releases through the Paramount Pictures Corporation, the Jesse L. Lasky Feature Play Company announces for the first time that the photoplay version of "Carmen," with Geraldine Farrar as the star, will be shown to the public in October.

The new Lasky releases will be equally distributed through September, October and November, which marks the beginning of the second twelve months of the Paramount program. Three Lasky plays will be released each month. While for the moment chief interest probably revolves around Miss Farrar in "Carmen," the list of stars and productions contains several important names new to the field of the photodrama and some exceptionally interesting titles.

September will be the month of exceptional interest on account of the selection of the stars and plays for that period. The releases will be the Lasky-Belasco production, Blanche Sweet in "The Case of Becky;" Charlotte Walker in "The Dark," original play by Hector Turnbull, and Lou Tellegen, noted romantic actor in "The Explorer," by W. Somerset-Maugham.

Great expectations are centered around "The Case of Becky" with Blanche Sweet. Frank Reicher is the producer. He supervised the making of "Secret Orchard" with Miss Sweet, and in this new Lasky-Belasco production he and Miss Sweet have stopped at nothing to further the ends of the play. As recalled by those who saw David Belasco's stage version the leading woman role is a girl with a dual personality. This sort of work is new to Miss Sweet.

October's three releases, of course, are chiefly interesting because the name of Geraldine Farrar appears among them. The "Carmen" production, staged and produced by Cecil B. DeMille, from a scenario by William C. DeMille, is one of the most ambitious things the Lasky Company has attempted. In support of the noted prima donna will appear Wallace Reid, Pedro de Cordoba, William Elmer, Jeanne MacPherson and Anita King. The other two plays of the month will be Donald Brian (his debut) in "The Voice in the Fog," from the novel by Harold MacGrath, and Laura Hope Crews in "Blackbirds," from the play of the same name.

November—last of the three months of the quarter promises comedy of exceeding worth in the photoplay versions of James Forbes' great play, "The Chorus Lady," and Victor Moore in "Chimmie Fadden Out West." Blanche Sweet in "The Cheat," also an original photoplay by Hector Turnbull, will be released that month.

Samuel Goldfish, executive head of the Lasky Feature Play Company, is of the opinion that the first quarter of the coming year reveals the Lasky Company as the leader in the photoplay feature field.

TWO PATHE BALBOA STARS MARRY AFTER HURRIED COURTSHIP ON COAST

William Courtleigh, Jr., and Miss Ethel Fleming were united in marriage at Long Beach, Cal., on July 21. Both are members of the acting force of the Balboa Amusement Producing Company. Mr. Courtleigh is a member of the well known theatrical family and is at present appearing in the name part of "Neal of the Navy," the smashing patriotic serial which Balboa is filming for the Pathe Company. Miss Fleming is a protege of President H. M. Horkheimer of the company and has just been making her initial appearance in pictures. Both Mr. and Mrs. Courtleigh, Jr., came from New York recently, but did not know one another until meeting at the Long Beach studio. Their union came as a complete surprise to the entire Balboa family. They had intended keeping it secret, but it leaked out when they were delayed getting their license and thus late in reporting. They will have a belated honeymoon, for two hours after the ceremony Mr. Courtleigh had to leave for San Francisco, where some scenes in his piece are being made at the Mare Island Navy Yard. As Miss Fleming was playing in another production, she could not accompany him.

V-L-S.E OFFICE IN CINCINNATI

The V-L-S-E announces the opening of a new office at 138 West Seventh street, Cincinnati, Ohio, in charge of R. S. Shrader. Mr. Shrader is of the hustling type of salesman, and since coming to the V-L-S-E has given excellent proof of his ability. As recently announced, Mr. Shrader is the man responsible for the exceptional booking in Cincinnati, for an eighteen days' run of "The Island of Regeneration."

Thomas Ince Discusses Future of Feature

PROXY DELIVERS HIS CONVENTION SPEECH

[Thomas H. Ince, director-general of the New York Motion Picture Corporation, prepared with much care the address published below, since it was to have been delivered by him in person before the fifth annual convention of the Motion Picture Exhibitors' League of America, in session in San Francisco, Cal., on July 16. But at the last moment Mr. Ince was summoned East on business and Frank Keenan, the actor, appeared as his proxy and read the address.]

WHEN a man, whose life-work is that of striving to provide amusement for the public of the world—and not making speeches from the rostrum—is tendered a request to address a gathering of men, whose knowledge along certain lines is greater than his own, he must needs feel highly honored. Such a request is, indeed, a flattering tribute to his versatility; a monument to his opinion of conditions that prevail in a sphere outside of that in which he toils. Those are my sentiments respecting this event.

When, a month or more ago, your honorable committeemen presented me with an invitation to tell you what I think of the future of the feature, I was compelled first to debate with myself the advisability of accepting. I am a producer. You are exhibitors. And, being exhibitors, you are more conveniently able to ascertain the likes and dislikes of the American photoplaygoing public.

"The Future of the Feature" is a subject with which you—all of you—are vastly, I dare say, more intimately conversant than I am. Yet, you have asked me to give expression to my views regarding it. Therefore, I repeat that I deem it an enviable honor to have been selected as one of the speakers at this—your annual convention.

In hearing what I have to say concerning the future of the feature, I know you will treat it as coming from a producer. I have surveyed the situation from a producer's standpoint, with the help of that information anent trade conditions, which has been imparted to me through the medium of the esteemed executives of the New York Motion Picture Corporation—Messrs. Kessel and Baumann. I have given it a careful, painstaking study—as only one who is sincerely engrossed in his work as I am can give it. I have climaxed my investigations by enlisting the services of the observations I have made during my career as a producer. And, before attempting to dwell further on the subject at hand, I want to tell you that I think the production of true feature photodramas is but just now in its infancy. Infancy, I admit, is a word that is hackneyed when used in reference to the motion picture art. But not so, when applied to the feature.

Let me first hark back to the days when I became but one of the many engaged in this great industry.

My early experiences were of the kind that now make me shudder at the thought of their repetition. The root of the evil rested in the fact that system was an unknown quantity. To use the vernacular, the noble game of "passing the buck" was the most popular form of pastime. Everyone concluded that his particular duties should be expedited by someone else.

Those difficulties, however, are irrelevant to the issue, and I cite them as only being incidental to what followed. It was the advent of more serious competition—the tremendous growth of the industry and the advancement of the art—that gave rise to further obstacles. Producing companies, as you will readily remember, continued to spring into existence everywhere, the construction of theaters seemed then, even as its does now, never-ending, and the American public's cry for better pictures became more pronounced, almost by the day.

Better pictures! Aye, there was the rub! They were a necessity, if the photodramatic art expected to prosper. But necessity, so the proverb reads, is the mother of invention. Consequently, there was little surprise manifested at the birth of a suggestion that pictures be made longer. Such a plan, I am not too modest to admit, had for some time found nourishment in my mind, so that I was quick to jump at the opportunity of carrying it into effect.

My initial effort was the production of "War on the Plains." It was two reels in length and if statisticians are correct it was the first of more than 1,000 feet that had ever been made in America. Reports of its success from a financial standpoint gave impetus to the movement. Unhesitatingly I decided that the so-called feature could be made popular, and thereupon resolved to feed more of them to the waiting populace. So I produced a few other two-reel plays and then announced "The Battle of Gettysburg." That, I feel safe in saying, speaks for itself.

Information that sifted out of the business channels of the company, shortly after the release of "The Battle of Gettysburg," immediately convinced me, beyond the slightest shadow of a doubt, that the feature was destined to become a fixture in the industry. And it seemed that countless other producers had come to labor under the same belief. For, from a vast majority of the concerns then doing business came the announcement that their respective outputs would, in future, include pictures of two or more reels in length.

And thus the feature motion picture took its place—a place it has not relinquished and moreover never will relinquish.

To say that the feature has come to stay would be putting it mildly. Not alone has it come to stay, but it has come to grow even greater in importance, too. You have but to pick up the trade journals and cast an eye at the advertisements appearing therein, to learn the truth of what I have said. Page after page is devoted to the exploitation of the feature film. And in the march of events, a comparatively few manufacturing companies are remaining loyal to the one and two-reeler.

That statement necessitates a discussion that is highly material—a discussion of the future status of the smaller films. It is not only my opinion, but the opinion, too, of numerous others with whom I have talked regarding the same subject, that the single and two-reel film will never pass. Both will always find a market. Neither ever will have to go begging for a place to show. Neither ever will have to fight to retain popularity with the multitudes of motion picture lovers throughout the country. Neither ever will have to be many times better than either has been in the past year or two. But both, and I say this un-

equivocally and without fear of contradiction—both will have to bow obeisance to the multiple-reel feature, with more complete humility than ever before.

I have said that the one and two-reel films will never lack for a market, that they will never have to go begging for a theater and that they will never have to fight for popularity. Why, you ask. Because, motion pictures, in a measure may be compared with the so-called legitimate theatrical productions, as the latter were some years ago. The feature pictures take the same rank, when coupled with the single-reel or two-reel film, as the four or five-act play of the footlight realm does, or did, when coupled with the vaudeville program.

There are those among the amusement-seeking people of the world, who can afford but a few spare moments for their entertainment. They must go where there is such entertainment as will have a start and finish. They are not content to pay admission to a theater playing a four or five-act play, when they have but a half-hour in which to seek pleasurable diversion. Ergo, the necessity of the variety house, where an act lasts from ten minutes to a half-hour.

This identical situation obtains in respect to pictures. Let me give you an illustration. I happened to be on Broadway, in Los Angeles, one day not long ago, when two sales-girls from one of the department stores, approached. Obviously, they were intent on spending their noon recess from their work, by attending a motion picture show. One house was exhibiting a five-reel feature. Another theater, immediately adjoining, was advertising two single-reel films and the same number of two-reel productions. The girls started for the feature house. They had scarcely observed the fact that a five-reel subject was the program, when they stopped, turned about and entered the other theater. "We only have twenty minutes," I heard one say as she passed me, "and you know, it would be awfully disappointing to have to get up and leave, after seeing only one reel. In this place we will, at least, have time to see a complete picture."

That little incident, in itself, is adamantine proof, I think, that the smaller film production will never have to hunt for a market. Therefore, because it will never have to hunt for a market, it will never have to fight for popularity nor beg for a theater.

There has been much discussion, pro and con, of late, over the prospect of "two-dollar movies," and the question propounded appears to be, "Will the public fall for them?" or words to that effect. The fact that the public is eager to spend two dollars a seat to see a film production has been demonstrated. And, I feel that there will be no difficulty in demonstrating that the public will continue to spend two dollars a seat to witness drama on the screen.

It will require time and expenditures of fortunes. But it can and will be done. It will take time to make perfect photo-productions; and money, as well. And only perfect productions can possibly convince the public, as a whole, that the sum of two dollars is worth spending for an afternoon or evening's entertainment.

To this end, it is essential that we provide picture-plays, such as have never before been provided regularly. In my opinion, there have been perfect photo-plays. But they have been comparatively very few. They have lacked the "Two-dollar" aspect. They, on the whole, have been unworthy of presentation to the public as a full afternoon or evening's entertainment. And it is that element of worthiness that we must impart to our future features, if we are to expect them to command theatrical prices.

One of the strongest arguments in support of my contention that the feature production is but in its infancy and that it rapidly is progressing to a position that will surpass our greatest "legitimate" productions, is the fact that the most illustrious stars are recognizing the importance of the films. True, they are expensive, but I have stated that money must be spent, and pay-rolls constitute a part of the expenditures.

For years and years the public has been paying handsome admission prices to see this or that notable actor or actress on the stage. The world has virtually admitted that the possibilities of the camera—of the studio—are vastly greater than the stage. Then, why should the world hesitate about offering the same amount of money to see the same stars on the screen?

I am a firm believer in the magnetism—the commercial value—of a prominent actor or actress in motion pictures. I am so staunch a believer in that doctrine that every one of the pictures I am making now and intend to make will have a celebrated artist at the head of its cast. And I do not believe that a star only has a commercial value. He has an artistic value to pictures as well. For, what of his artistry found no medium of manifestation on the stage is bound to find it in the studio. The limitless powers of the camera will seek out and give expression to his pantomimic abilities and thus will the drama, on the screen, be elevated to the heights that have never been attained by that on the stage.

In producing "The Alien," adapted from "The Sign of the Rose," in which Mr. George Beban worked under my direction, I found these things to be true. I had long been an admirer of Mr. Beban's character delineations on the speaking stage. And yet until I saw and observed the very lines in his face, as his emotions dictated their formation—when I saw them on the screen—I never had accorded him the credit that was due.

This, I contend, is applicable also to other wonderful artists of the drama and time will show if I am correct.

In conclusion, I might sum up my brief remarks by again emphasizing my prediction that the feature photodrama is only just coming into its own; that another year will see it packing theaters with people who will think nothing of paying heretofore unheard-of prices; that achievements now almost unbelievable will have been accomplished, and that instead of having but a few masterpieces a year, we'll have one every few weeks.

The motion picture industry knows no bounds. That is a statement frequently made, but it cannot be too sincerely repeated. It is not in its infancy, but it is still going to school, and it will not have reached its maturity until my prophecies have been borne out.

I want to tell you again, gentlemen, how profoundly honored I feel that you have made me one of your guests at this convention, and I want to congratulate you on the big, potent part you have played in raising the motion picture art to the standard it now enjoys, by your communion with the manufacturer. I wish you good fortune in your respective enterprises. I wish you harmony in the ranks of your splendid and powerful organization. And I sincerely trust that you all may live to see my forecastings fulfilled concerning the future of the feature. I thank you!

Recent Patents in Motography

REVIEWED BY DAVID S. HULFISH

NO. 1,130,645. Method of Coloring Films. Issued to P. E. Snow, Croydon, England, assignor of parts to H. M. V. Sharp, Croydon, England, and H. V. Lawley, Battersea Park, London, England. A method of Coloring Cinematographic Prints. An enlarged print is made; from this, an enlarged stencil is made; from this, a stencil of normal size is made, the stencil then being a gelatine image on a celluloid strip. This image is saturated with dye and the dye transferred to the print by contact and pressure, thus coloring the print.

No. 1,134,611. Reflecting Cinematographic Camera. Issued to Robert Head, assignor to Robert L. Watkins, New York, N. Y. (Application filed May 26, 1909.) In the camera, the shutter carries a reflector. While the lens is open, to make the exposure, the light from the lens passes to the sensitive film strip; then when the shutter closes that path to permit the film to shift, the reflector upon the shutter reflects the image to a focusing screen where the operator may watch the image as in a reflecting hand camera, and if necessary, may follow a moving object with the focus of his lens while the picture is being taken.

No. 1,134,664. Take-Up System. Issued to George W. Bingham, Brooklyn, N. Y., assignor to The Bingham Manufacturing Company. The take-up reel winds the film with the leader out and the tail in the middle of the coil. The

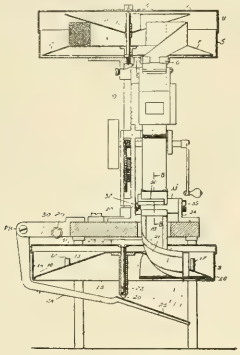


Fig. 1,134,664.

take-up magazine is a horizontal reel pan with a cone for a bottom. The leader end of the film is fed to the inner surface of the wall of the pan, the conical bottom guides the film against the wall, and the push of the film turns the pan as the film is fed steadily into it. The system of the take-up produces a reel with the leader outside, ready for reprojection without rewinding.

No. 1,136,194. Light Control System for Printer. Issued to Adolf Wolfsohn, assignor to Motion Picture Appliance Company, New York, N. Y. An electric lamp furnishes the light for printing; a rheostat regulates the strength of the light; a ratchet switch controls the rheostat; and finally, notches in the edge of the negative control the ratchet switch. As a notch passes the printing window, it shifts the ratchet switch to change the rheostat as required for the following stretch of film print.

No. 1,137,320. Shutter. Issued to F. W. Hochstetter, New York, N. Y., assignor to H. P. Patents & Processes Company, Inc. The improved shutter is a drum shutter having color screens in its windows.

No. 1,136,236. Panoramic Motion Pictures. Issued to Thomas A. Killman, Nashville, Tenn., assignor of part to E. H. Roy, Nashville, Tenn. The object is to provide means whereby the "field" of a motion picture may be very much extended, to an extent greater than "wide-angle" lenses offer, and whereby "panoramic" motion pictures may be taken and projected. The invention also provides means for projecting motion pictures upon a curved screen. The upper figure may represent either the camera or the projector. A "battery" of lenses are so arranged that the picture taken by one lens will match the margin of the picture taken by the next lens. The pictures for each lens occupy a horizontal strip of the picture film. Thus, in making a negative, half the horizon may be covered by one camera, or all of it by

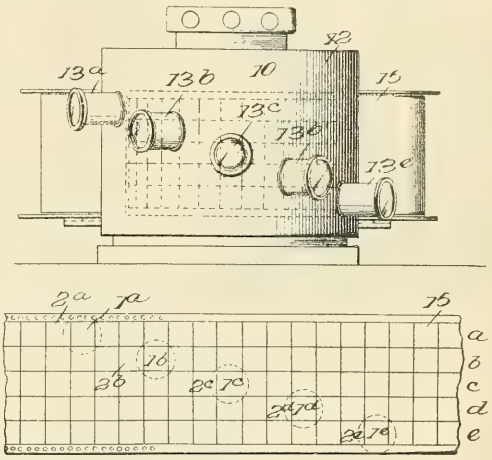


Fig. 1,136,236.

two cameras simultaneously, and the pictures may be projected upon a semicircular screen with the projecting booth in the middle of the arc, producing the full illusion of a panorama. If such projection could be made general, the limiting "narrowness" of the motion picture stage would vanish.

No. 1,135,846. Feed Magazine. Issued to Harold J. Rickon, San Francisco, Cal., assignor of part to E. H. Kemp, San Francisco, Cal. The reel feeds from the center of the open

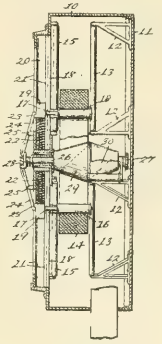


Fig. 1,135,846.

hank of film, the novelty of the reel being found in the double cone which forms the center of the reel or magazine. The film passes over the inner cone, is deflected outwardly, then by the outer reversed cone it is deflected again into a plane parallel with the main hank of film on the reel, and then is in condition to pass downward into the motion head.

RICHARD TUCKER AGAIN WITH EDISON

Richard Tucker has returned to Edison primarily to play the part of George Osborn in the feature production of Vanity Fair," in which Mrs. Fiske is to be starred. Mr. Tucker played the same role with Mrs. Fiske, in the theatrical version, which, however, will not be used in the Edison version, an entirely new and complete scenario having been prepared from the book itself. Edison has been able to secure several players who figured in the original stage production.



Richard Tucker.

Mr. Tucker, however, is not new to Edison films, though they are the only pictures he has played in. He returns from Worcester, Mass., where he had his own stock company for the summer season. Except for occasional visits to the stage, Mr. Tucker has been with Edison nearly four years, and has appeared prominently in many of their most successful releases.

He was born in Brooklyn and was an industrious bank clerk in Rochester, N. Y., when the theatrical yearning became too much for the routine worker and he joined a stock company then playing there. After about a year's experience he was with Nat Goodwin and after a season with Bertha Kalisch in "Cora," Mr. Tucker joined his fortunes with Mrs. Fiske and appeared in some four plays and several curtain raisers with her.

In the photoplays Mr. Tucker has been one of the quickest to gain popularity, as he combines exceptional experience and technique with a spontaneity—a natural boyishness of manner, tempered with a clean-cut and directness of interpretation making for a distinct screen personality. He is again a member of the Edison stock company and will appear soon in a number of the three and four-reel features which that company is putting out.

SELIG RED SEAL AUTHOR NICHOLSON COMPARES BOOK, STAGE AND SCREEN

Meredith Nicholson, author of the novel upon which the six-reel Selig Red Seal play "The House of a Thousand Candles," which will be released through V. L. S. E., Inc., on August 23, recently commented on the great difference between screen subjects and those of the stage and printed page.

"Things that we see in the motion picture drama and which are plausible in every way on the screen would seem utterly out of place on the stage or written in fiction form," he said. "This may be one of the reasons motion pictures have given the speaking drama a body blow and have taken the melodrama clear off the stage. The screen has, without a doubt, been established for all time and all those within the industry must now bend their efforts toward improving the quality of the productions and the mechanical devices used in presenting them.

"The motion picture is a part of the great American democracy; it places the theater within reach of anyone, for even the poorest of families can afford a nickle for each member of their home circles at times to enjoy subjects at one of the neighborhood houses. That was the great trouble with the speaking dramas—it was presented in theaters whose prices were beyond the reach of the poor. Motion pictures can be made a pulpit in which social and political ideas may be placed before the people as in no other way. Their moderate admission price is their great democratic feature.

"Doubtless there are many plays which will not be as appealing in motion pictures as on the speaking stage, because of the absence of the human voice, but there is no fact quite so visible at the present time as that the stage has suffered greatly from the popularity of motion picture. It seems almost too bad, too, for only within the last fifteen years has the American playwright had his chance. Up to that time the producers refused to consider the work of any American playwright on general principles; they thought if a play was written by an American it was not worth producing. It was only after they had been proven wrong that the producers changed their point of view. Then motion pictures entered and the playwright is now forced to work under a handicap, unless he turns his hand to the new art, as many of them are doing."

WORLD FILM PUTS RING LARDNER STORIES IN MOTION PICTURE FILM

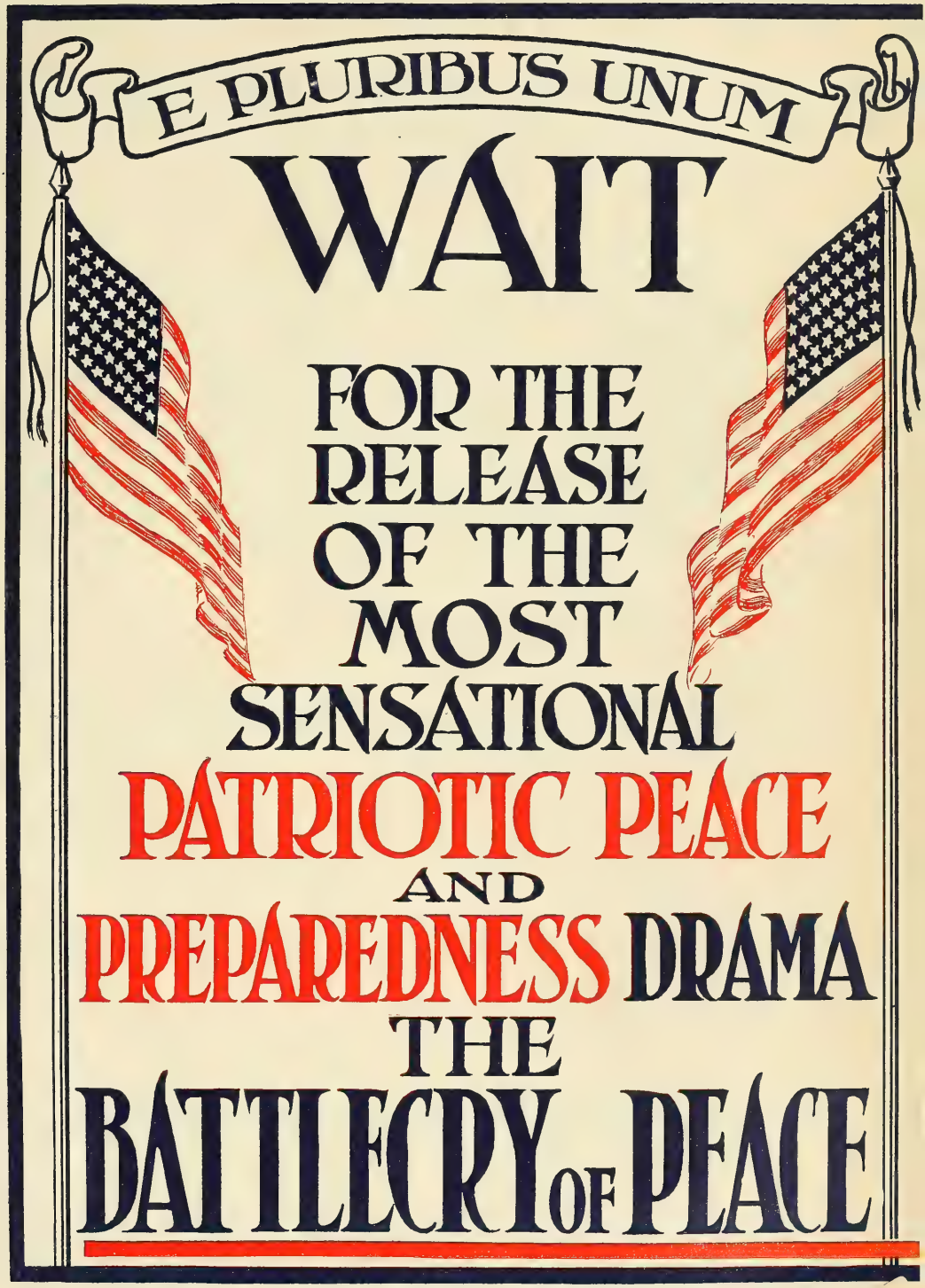
Ring W. Lardner, the Chicago sporting editor, is the latest writer to make a success by the epistolary method. Even the small boys on the streets are saying "You know me, Al." Be sure when this happens to a writer, he has arrived.

"The Letters from Bugs to Gus," which form the basis of the Ring Lardner series of comedies released by the World Film, are intensely humorous outpourings of a confidential nature, written in amusingly colloquial language, that have delighted the millions of readers of the *Saturday Evening Post* and the *Chicago Tribune* Newspaper Syndicate. Bugs tells how he becomes a baseball player, and the first of the series of films devoted to showing his misadventures with the Chicago Cubs.

In the picture, leading lights of the baseball clubs and the big leagues are shown on the field—Roger Bresnahan, Garry Herrman, Honus Wagner, Thomas and others whose names are household words wherever baseball is talked about—and that is all over the United States. The captions are in the quaint broken English used by Mr. Lardner in his *Saturday Evening Post* articles, and in themselves will provoke many smiles.

BALBOA-WALTHALL SUIT DECIDED

In deciding the injunction suit of the Balboa Company against Henry Walthall in favor of the defendant, the court in Los Angeles found that there had been no sufficient contract between the two parties. The Balboa Company introduced telegrams and letters which indicated that a contract had been contemplated, but that no contract was ever consummated—hence the decision in favor of Walthall.


E PLURIBUS UNUM
WAIT
FOR THE RELEASE OF THE MOST SENSATIONAL
PATRIOTIC PEACE
AND
PREPAREDNESS DRAMA
THE
BATTLECRY OF PEACE

FOR OVER NINE MONTHS—

FOR OVER NINE MONTHS.....

WE HAVE BEEN CONSTRUCTING WHAT WILL PROBABLY BE THE MOST EPOCH MAKING PICTURE EVER RELEASED TO THE MOTION-PICTURE EXHIBITOR, TREATING ON A SUBJECT OF VITAL IMPORTANCE TO EVERY — RED-BLOODED AMERICAN; A SUBJECT THAT TOUCHES THE HEART STRINGS OF MOTHER, FATHER, SISTER, WIFE, A SUBJECT THAT NOT ONLY PORTRAYS VIVIDLY THE POSITION THAT AMERICA OCCUPIES AS A WORLD POWER, BUT ACTUALLY SHOWS IN ALL ITS HORROR WHAT WOULD REALLY HAPPEN IF AN AN INVADING ARMY LANDED ON OUR SHORES.

VITAGRAPHED BY WILFRID NORTH UNDER THE PERSONAL SUPERVISION OF J. STUART BLACKTON, AUTHOR & CREATOR OF "THE BATTLE CRY OF PEACE"

featuring —→

THE DISTINGUISHED ACTOR.....

also L. ROGERS LYTTON CHARLES KENT
JAMES MORRISON JULIA SWAYNE GORDON
MARY MAURICE EVART OVERTON
LOUISE BEAUDET BELLE BRUCE
HAROLD HUBERT NORMA TALMADGE
CAPTAIN JACK CRAWFORD LUCILLE HAMMIL

ALSO THE FOLLOWING

SECRETARY OF WAR, GARRISON
MAJOR GENERAL LEONARD WOOD
HUDSON

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

EXHIBITORS WILL BE GIVEN AN OPPORTUNITY GREATER THAN ANY THAT HAS EVER BEEN GRANTED THEM. THE MAGNITUDE OF THIS SUBJECT COUPLED WITH THE TIMELY INTEREST PARTICULARLY DURING THIS CHAOTIC PERIOD, WILL GIVE EVERY EXHIBITOR IN THE UNITED STATES THE OPPORTUNITY TO MAKE BIG MONEY

AND FURTHERMORE THIS WONDROUS FEATURE WILL BE PROMOTED IN A WAY — AND MANNER BEFITTING ITS GREATNESS: THE STORY WILL BE SYNDICATED IN ALL THE LEADING PAPERS THROUGHOUT THE UNITED STATES BEFORE THE PICTURE IS RELEASED. THIS IS THE FIRST TIME IN THE HISTORY OF THE PICTURE BUSINESS THAT A FEATURE PICTURE OF A SINGLE RELEASE HAS EVER BEEN PROMOTED IN THIS WAY. EVERY OTHER MANUFACTURER WILL UNDOUBTEDLY ATTEMPT TO MAKE A "BATTLE CRY OF PEACE." EVERY OTHER MANUFACTURER WILL HAVE AN ANNOUNCEMENT ALONG SIMILAR LINES AS SOON AS THIS MESSAGE IS READ. YOU WILL BE APPROACHED FROM EVERY SIDE BY MANUFACTURERS WHO PRESUMABLY HAVE PICTURES OF THE SAME CALIBRE, BUT REMEMBER THERE IS ONLY ONE "BATTLE CRY OF PEACE."

WAIT FOR RELEASE DATE

..MR. CHARLES RICHMAN
and
THAIS LANTON....as.....COLUMBIA
LIONEL BREHAN. as..THE WAR MONSTER
JOSEPH KILGOUR. as.GEORGE WASHINGTON
PAUL SCARDON...as..GENERAL GRANT
WILLIAM FERGERSON as ABRAHAM LINCOLN
OMINENT AMERICANS
ADMIRAL GEORGE DEWEY—
REV. DR. LYMAN ABBOTT
MAXIM

THE VITAGRAPH COMPANY OF AMERICA
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EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

READ MESSAGE ON NEXT PAGE

Read this message from J. Stuart Blackton to the mothers of America

This book is dedicated with respect, reverence and admiration, and with the earnest prayer that their eyes may be opened to the peril which menaces and will continue to menace them, their children and their loved ones, until the present state of "Unpreparedness" has been remedied.

"The hand that rocks the cradle rules the world," and in those mother hands lie the power to demand and to receive adequate protection against war, just as they demand and receive proper police protection against crime.

To the fearless patriotism of Hudson Maxim, and the plain, practical, straightforward truths in his book "Defenceless America," I owe the inspiration and impetus which caused me to conceive and write the silent drama of "The Battle Cry of Peace."

To over a score of other real Americans—some of the most prominent men in Army and Navy Administrative circles in the United States, I owe a debt of gratitude for the invaluable assistance of their advice and counsel in the preparation of that photo drama and its subsequent visualization in motion picture form.

Nearly every important motion picture yet produced has been made from a story or a book. In this case the book was written after the completion of the silent drama.

The aim and object of both book and picture are to arouse in the heart of every American citizen, a sense of his strict accountability to his government in time of need—and to bring to the notice of the greatest number of people in the shortest possible time the fact that there *is* a way to *insure* that peace for which we all so earnestly pray.

"Let us have Peace!" General U. S. Grant, one of the mightiest warriors in the world's history, coined that phrase. With his genius for command, for attack and defense, he whose business was *War*, wanted Peace.

No body of men are half so anxious for Peace as the Army and the Navy. Every sane, constientious human being is against War and for Peace.

But as a Nation we must not only be Champions of Peace and of the laws of humanity, but we must have the Power to enforce those laws! The Power to insure that Peace!

Let us disarm—let us become helpless, unprotected, emasculated, and there shall be Peace, but not Peace and Plenty, not Peace with Honor. Crushed, bleeding and trampled upon, America may find herself on her knees begging for "Peace at any price."

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The Contract and the Player

A CONTRACT.

A scrap of paper—an agreement by which two parties decide on certain terms and conditions, each party binding himself to perform certain deeds in return for which the other party is to fulfill certain promises.

In one sense such a document is technically but a flimsy bit of paper bearing certain written word or phrases, but from long usage and custom it has come to mean much more. The man who knowingly and willfully breaks the terms of a contract is looked upon with scorn by his fellowmen and rightly so.

In the motion picture industry actors of fame and note sign contracts with powerful film interests, by which they agree for a certain stipulated time to appear in productions staged by the latter, giving, during the period of the contract, all the best of their art and skill, in return for what, in many cases, amounts to a princely fortune when compared with the humble stipend which the thespian was once wont to receive.

And yet in spite of the supposed sacredness of the contract we find frequent cases in which the actor, at a moment's notice, sees fit to ignore all his obligations and to desert his employer to enter into another contract with another employer, though it is to be seriously doubted whether his second contract is any more to be depended upon than was the first.

From the actor's standpoint the jump from one film concern to another is held to be justifiable because the new contract enables him perhaps to earn a higher salary than did the first. But what about the manufacturer?

In estimating the cost of productions the manufacturer always has to take into consideration certain fixed charges, such as studio overhead, cost of raw stock, developing and printing, distribution, posters, advertising, royalties, etc., but in preparing his estimate he figures, naturally, on the sum agreed upon between himself and the actor for the services of the latter, and ofttimes it happens the actor is promised a salary of such a tremendous figure that the only possible way by which the manufacturer can "break even" is for him to feature the player in a certain number of highly advertised feature productions for which a higher rental can be obtained. The manufacturer could never afford to employ the actor in the first place if he knew beforehand that the player would appear in but two or three releases and then jump to another concern, though by distributing his work over a number of subjects and correspondingly charging the salary against more production he sees a possibility of making a small profit even though the salary may appear a tremendous one.

But when the actor breaks the contract between himself and his employer all the estimates of the manufacturer go wrong and he has to prepare his figures anew.

Ethically the player has no more right to break his contract—or the manufacturer either for that matter—than has the coal company from whom you purchase your winter's supply of fuel. It would be considered highly illegal for a fuel dealer to agree with his patrons to deliver to them a stated amount of fuel at so much per ton, the agreement reading that delivery was not to be made until a stated date, and then when the appointed time arrived to have the dealer

tell the patron that the price of coal had advanced in the meantime and that delivery could now only be made provided the higher sum were paid. True the price might have advanced, but the terms of the original contract are still presumed to be binding.

Frequently film manufacturers suffer the loss of their best players in silence, fearing lest the taking of legal steps to retain the services of the player will expose them to the ridicule of their fellow manufacturers and the public, but the increase of the practice on the part of players of regarding contracts lightly will surely and certainly lead to an understanding between manufacturers by which it will be difficult for players breaking existing contracts to secure employment with other reputable manufacturers.

In this day of advertising it is largely the manufacturer who is responsible for the actor's fame in the first place, and it is only the long continued exploitation of this or that player which leads to the actor in question becoming a notable, a public favorite, worshiped and admired the country over. Knowing this condition to be true the manufacturer will have the more incentive to unite in an effort to stop the breaking of contracts.

In a small fashion the same trouble has been experienced in baseball, but the public so quickly showed its disapproval of the contract jumping that players soon came to realize that they were shattering the pedestals upon which they had been raised and today one rarely hears of the baseball star who is a contract breaker. Doubtless the exhibitors themselves will equally resent the lack of loyalty on the part of film favorites, once they realize in full the injustice which the practice works upon the manufacturer and the exchange.

In justice also to the great host of actors who earn their daily bread by posing in the hundreds of studios that dot the country, let it here be said that the contract breaker in the profession is the exception and not the rule, for by far the great majority of the players are implicitly to be relied upon, are men and women of their word, who when they sign a contract honestly intend to live up to the stipulations of that document. Accordingly this editorial is intended only for the few who, blinded by their lust for riches, have seen fit not alone to ignore their plighted word and their own best interests, but to deliberately ignore their written agreements with their employers.

HEARST-SELIG PHOTOGRAPHERS FILM "EASTLAND" DISASTER

Exclusive views filmed of the Eastland disaster for the Hearst-Selig News Pictorial may be utilized in the investigation of the cause of the terrible catastrophe now under way in Chicago, Ill. The Hearst-Selig News Pictorial staff was on the scene of the disaster five minutes after the big passenger boat turned over. The motion pictures of the terrible disaster, carrying an object lesson likely to prevent similar tragedies in the future, were ready for general release a few hours later.

The presentment of these pictures, it is believed, will be an impressive object lesson and aid in the preventing of similar accidents in the future. The scenes presented herewith are exclusive and will probably figure importantly in the official investigation instituted by the United States Government and the City of Chicago.

Just a Moment Please

Here we are again.

—

Back safe and sound from our trip aboard the Selig Movie Special.

—

All of which will doubtless stagger and astound one Gordon Trent, who seemed of the opinion that this column of type had been forever put to rest.

—

We hope, however, to yet be able to avenge a few of the outrages perpetrated by the same L. R. and thus settle once and for all his opinion as to our "liveness."

—

SHALL WE GET AN INJUNCTION?

We lamp by a recent issue of the esteemed *Dramatic Mirror* that the cut line writer is stealing our stuff. When stuck for a caption beneath a cut illustrating a stirring scene from Somebody's five-reel feature we have been wont to surmount the difficulty by writing "A tense moment in ——————'s '——————.'" This method evidently appeals to our Eastern friend also, and upon mature deliberation we have decided to waive all rights, titles, claims and interests to this particular phraseology.

—

After a ride in Don Meaney's benzine buggy we are of the opinion that Pauline's perils, and Elaine's exploits were all pretty tame. If Don ever enters that chariot of his in the Chicago speedway races De Palma, Oldfield and the rest of the speeders will have to look to their laurels.

—

What a relief it was after that dash of death to sink our teeth in the delicious chicken provided by pretty Violet MacMillan and her able hub, John Folger.

—

On second thought, though, the carving of that bird by John was somewhat of a peril to those in the immediate neighborhood also. But, by Heck, he succeeded in dissecting it just the same and we all had a bit of the dark and a hunk of the light meat.

SOME PROGRAM

One Los Angeles exhibitor is evidently an epicurean. Passing his house we lamped a banner announcing the following films on exhibition that day:—

"Beautiful Love," (Komic).
"Betty's First Sponge Cake," (Beauty).
"A Woman Scorned," (American).
"The Man Who Went Out," (Domino).

But then it takes all kinds of films to please the public, for the fellow in the next block was announcing:

"Jimmie," (Selig).
"An Hour of Freedom," (Lubin).
"When Wifie Sleeps," (Lubin).
"Boys Will Be Boys," (Essanay).

—

For real "native son" hospitality such as we've read about commend us to Kenneth O'Hara and Bennie Ziedman. We wisht we'd had time to see a lot more of 'em.

—

Just about this point in the column we begin to sincerely miss that "Seven Suffering Sister" serial, which was such a great little space filler. Guess we'll have to think up something else to take its place.

—

Thereby cutting down the great space which at present exists between the top of this page

—

And the bottom, which is still some distance below

—

But drawing constantly nearer

—

As we add another line or two

—

Thereby reaching it. N. G. C.

Some Current Releases Reviewed

Lubin's "The Climbers"

Reviewed by Hugh Hoffman

CLYDE FITCH left quite a legacy of hard work to motion picture adaptors. Fifty per cent of the thought in a Clyde Fitch play is in the cleverness of the lines. Therefore with the lines eliminated there is some work to be done to elaborate the plot so that the motion picture production will be as brilliant as the stage play.

One of the quickly apparent things about a Fitch play when one begins to analyze it is that some of the wittiest lines are entirely superficial, and could properly be classed as decorative detail. His plots while founded on the merest grain of an idea are nevertheless substantial and hold water like a new copper kettle.

In the picture version the story begins with the wedding, which is somewhat earlier than the beginning of the stage play, that began with the return from the funeral. According to Clyde Fitch the entire Hunter family were social climbers. They were selfish to a painful extreme, even to Blanche Hunter herself. They were cold-blooded aspirants for social distinction regardless of national or international laws of social warfare. They would torpedo their best friend if it would advance them any in the social scale.

On this point the picture play is not as emphatic as the stage play. The very thing that drove Richard Sterling into bankruptcy was the ambition of his wife and his wife's family. The picture version does not even show a good motive why Richard Sterling should have plunged so recklessly into speculation. The Hunter family, according to the scenario writer and producer, are not of any special interest so far as the affairs of Richard Sterling are concerned. They merely appear as the mother and sisters of his wife, and their heavy drain upon the family resources has not been sufficiently shown. This is why it is difficult for a reviewer to state whether the picture will please those who never saw the play.

The three principal characters are Blanche Hunter, later Mrs. Richard Sterling; Ned Warden and Richard Sterling, played respectively by Gladys Hanson, George Soule Spencer and Walter Hitchcock. These three parts are unusually well acted by three highly experienced players. It seems, however, that Mr. Spencer and Mr. Hitchcock would have been better cast if each had been given the other's part. Here again we draw from the stage version. Robert Edeson in the original production played the part of Ned Warden and Frank Worthing played the part of Dick Sterling. Walter Hitchcock, who plays Dick Sterling, looks like Robert Edeson, and George Spencer, who plays Ned Warden, looks like Frank Worthing. They got away with their parts perfectly from a technical point of view, but it was really very



Ned Warden tries to encourage Sterling.

hard to keep from remembering the Edeson-Worthing combination.

The photography is not the best that Lubin has been known to do. There are lots of feature film manufacturers who would consider the photography in this picture as something particularly fine. There are some fine refreshing winter scenes taken in very crisp cold weather, without the slightest trace of static. We are not so sure of the advisability of photographing love scenes in such cold weather as this on account of the large clouds of vapor that come from the mouths of the lovers, especially when their faces are close together.



The Christmas eve feast.

Barry O'Neil has produced the picture in a capable manner from a technical standpoint. The scenes are correct, the costumes are proper and everything else is according to Hoyle. There is a splendid dinner scene that is very pleasing on account of the overhead lighting effect. A big ballroom scene is cleverly arranged and directed. The entire story calls for elaborate settings and the scenes measure up to the requirements.

The story in brief is that of two suitors for the hand of Blanche Hunter, whose family is socially ambitious. Dick Sterling wins the girl and his friend and rival, Ned Warden, acts as best man at the wedding, though bitterly disappointed. Financial reverses occur in the family and soon all are penniless. Dick Sterling turns out to be a coward in the face of failure and Ned Warden, through his love for Dick's wife, saves the family from disgrace. Dick's cowardice increases to such an extent that his wife becomes disgusted with him and openly declares her love for Ned Warden. The story ends cleanly, as Warden steps out of the case after having recouped the family fortunes by legitimate means.

"The Scarlet Sin"

Reviewed by Florence Enk

HOW easy it is for us to give up our pleasures and luxuries to do our duties in the world and yet how hard it is for others to give up those things and accept the harder things life has to offer. "The Scarlet Sin," a Universal Broadway Feature released on August 2, is a photoplay in four parts, written along these lines. They have cast Hobart Bosworth as Eric Norton, a minister, who found it very easy to give up his fashionable church and beautiful home to go to a small mining town, where poverty and the devil reigned, to try and bring these men to see light. Jane Novak, Eric's wife, Cecelia Norton, found it as hard to give up these luxuries as Eric found it easy. Of course, there always has to be someone to tempt the weak and Frank Elliott as Richard Allen has been given this part. Grace Thompson played the part of the stronger type of woman and as Edith Jackson, Norton's ward, she was well cast.

There is action aplenty throughout the four reels. It is a thrilling moment when Cecelia, after her elopement with Allen, returns to her husband and son on the eve of her husband's marriage to his ward, finds the home ablaze and her son in it. She makes one wild rush through the flames and smoke up to the nursery, returns with the child in her arms and then faints. Realization of her wrongs comes to her too late, and she passes away.

Because Eric Norton will heed to the call of his heart, and take a church in a small mining town in order to con-

vert these men, Cecelia, his wife, listens to Richard Allen, and one morning while Eric is preaching at the little church she makes ready to go to Paris with Allen. However, the owner of the town's "blind pig" and Norton's most bitter enemy



The owner of the "blind pig" assaults Norton.

comes to the church and tells Norton of his wife's action. Norton will not believe him and they immediately start a fight, the owner of the "blind pig" getting the worst of it. Norton returns home and finds what this man has told him is true. He goes to his enemy and apologizes but the apology is not accepted.

The miners strike and it is Norton's endeavor to get them back to work. He goes to the owner of the mine and between the two they get the men started. However, the owner of the "blind pig" cannot see Norton win favor with the men and so steals some dynamite and after the men have gone down into the earth the dynamite explodes. Many of the men are killed or injured and among them is this owner of the "blind pig." When he is brought up to earth by the minister, he confesses that he did it, thinking the blame would fall on Norton, and then passes away.

While all this is happening, Cecelia has been deserted by Allen in Paris, and she and another unfortunate are occupying an attic room together. Cecelia tries to secure enough money to come to America, but finds it pretty hard. Her room mate goes out, doning Cecelia's coat, and when she comes to the river drowns her sorrows in the water. Her body is found and seeing the name of Cecelia Norton in the coat they think it is she and when Norton learns of her death through the papers he marries his ward.

However, on the eve of the wedding Cecelia returns to the little mining town, and peeking in at the window sees all.



Norton considers Allen his friend.

She is grief stricken and desires one last look at her little son. The little boy has become tired and his nurse takes him home and puts him to bed. On coming down the stairs she trips and falls, dropping the lamp. The house immediately catches fire and the nurse escapes. Cecelia, seeing the blaze and realizing her child is in the house, goes in and rescues him and then becomes unconscious.

Eric and Edith hear of the fire and rush from their festivities. Norton has the unconscious Cecelia taken to the doctor's office and when the covering is taken off her face, Norton is dumbfounded to see his former wife, whom he thought dead. Cecelia begs Norton's forgiveness and this being granted, with a smile she slips from this world. "And though her sins were as scarlet they were washed white as snow."

Edith, unaware of the identity of the woman who rescued Eric's son, finds content and happiness in the squalid surroundings which were the cause of Cecelia's "scarlet sin."

"The Diamond From the Sky"

Reviewed by John C. Garrett

CHAPTER FIFTEEN of the North American serial "The Diamond From the Sky" or "Desperate Chances" does not serve to develop the plot of the story to any great extent. The scenery along which Quabba and Esther take their flight is beautifully photographed.

Opportunity has afforded every member of the remarkable cast in this chapter a chance to show dramatic ability as well as physical prowess. Esther spies an aerial cradle used to send ore across a gully and dragging the loyal Quabba after her she climbs into a perilous basket and directs the hunchback to untie the cable fastening, and out into space go the two occupants. This is one of the biggest thrills which has been staged in the serial.



Marmaduke Smythe amuses himself with the contents of Esther's suitcase.

The diamond is dangling from the beak of the pelican and Quabba chases the bird over swamp and marsh and through grasses until he loses track of it. Later we see the diamond emeshed in a slimy marsh with frogs playing around it.

As the picture opens Esther sees Blair Stanley and Luke Lovell carefully surveying the ruin they have wrought. She pulls herself together, climbs out of the debris of the wrecked stage coach unhurt, and later knowing she is caught in the mesh of the souless plotters, hides the document which tells the story of the heir of Stanley hall under the rocks.

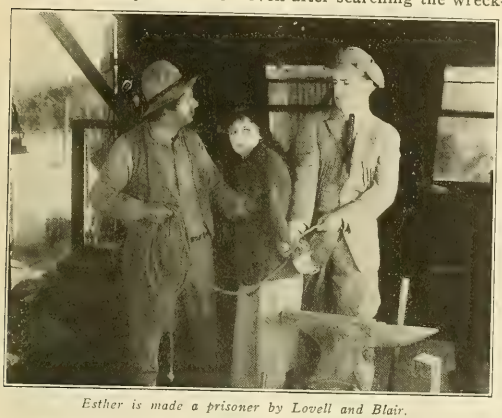
Luke Lovell gathers the girl in his arms and carries her to a blacksmith shop and there he and Blair Stanley tie the girl to the anvil and leaving her, go back and again search for the missing document.

Meanwhile Marmaduke Smythe pulls himself out of the wrecked stage coach, takes his deerhead and a suitcase which are lying near at hand and starts off on a tireless journey over the mountains. Upon arriving at a resting place he opens the suitcase and there to his dismay finds that it is full of feminine finery.

Esther tries to wrench herself from the ropes which are holding her to the anvil and at last by working the blowers which flame the fire, with her feet, she heats a poker and throwing this to the floor she manages to apply it to the heavy rope and later is freed from the bonds. Quabba who is passing the blacksmith shop hears Esther beating against

the door and crying for help. He takes a heavy mallet, smashes the door through, and he and Esther make their escape.

Blair Stanley and Luke Lovell after searching the wreck-



Esther is made a prisoner by Lovell and Blair.

age and being unable to find the document return to the blacksmith shop and find that their prey has escaped, and immediately start in pursuit of the girl and Quabba.

After a chase over mountains and through valleys Blair and Luke Lovell come upon Esther and Quabba on the edge of a deep gully. Here the girl forces Quabba into the frail aerial cradle which has been used to send ore across the gully, she herself climbs in after him and the frail car starts out into space. Blair Stanley whips out a knife and cuts the cable and we last see Esther and Quabba dangling in the air from a frail rope.

Arthur Stanley, now known as John Powell, arrixes at Santa Barbara to board his yacht. Vivian Marston also arrives at the same hotel, and as she is bound to throw herself in the way of Arthur she learns that he is about to take a trial trip in the yacht and hires a sail boat with a desperate plan in mind.

"The Goddess"

Reviewed by Charles R. Condon

CHAPTER TWELVE of "The Goddess" sees the birth of the long-promised corporation which is to own and control the world and in which each citizen will be a stockholder. Celestia has long advocated such an arrangement as the solu-



A scene from Vitagraph's "The Goddess."

tion for the labor difficulties which arise constantly. Tommy, however, has no faith in the plan, and does not hesitate to openly oppose it between employer and employed.

There is no doubt but that the goddess is sincere in her belief that a corporation such as above mentioned will revolutionize working conditions and make all men equal; she was instructed along these lines during the entire fifteen years which she spent in the secluded cave which she was led to believe was heaven, and she emerged from there convinced that she was sent to reform the world; but circumstances lead one to believe that the multi-millionaire, Barclay, has another motive besides that of benefiting mankind in accepting the presidency of the universal corporation.

As has been the case in the last few episodes of the Vitagraph serial beautiful, this chapter is marked with several mob scenes which, for realism and effect, have seldom been equaled in pictures. The action here is not near as quick or thrilling as that in chapter eleven, but the interest is nevertheless kept at its highest pitch by the series of unique situations which the twelfth episode employs to advance the story.

As the last scene in the preceding chapter faded out, Celestia and Tommy were seen walking through the gates of the besieged stockade. The goddess succeeds in influencing the enraged mob of striking miners, who were about to charge the walls surrounding Kehr's place, to delay the attack at least long enough to afford her an opportunity to explain her plans for reforming and saving the world. The delay becomes permanent, and a compromise with the coal baron, Kehr, results, as the men are brought to realize that their stubborn battle against capital will bring them nothing but poverty and suffering.

There is one person in the assemblage, however, who does not approve of Celestia's doctrine, and that is Mrs. Gunsdorf. Her hatred for the girl leads her to become the tool of Mary Blackstone, who has journeyed to the mining



A scene from Vitagraph's "The Goddess."

section to inform Tommy of Celestia's history only to be rudely repulsed by him. Mary offers the miner's wife a diamond ring in exchange for news of the goddess' death.

In the meantime, Stilleter has wired Barclay, telling him of Celestia's success in subduing the mob, and inviting him to visit Bitumen to see for himself the wonderful headway which the girl is making in her work of reformation. The goddess asks him to accept the presidency of the new corporation which is to own the world and in which each citizen is to be a stockholder, and he consents. Tommy Barclay files past the speaking platform with the men, but, unlike them, he refuses to shake hands with the multi-millionaire, his foster-father, and predicts only failure for the corporation which, he insists, will be ruled by the capitalists—not the people.

"When Love is Mocked"

Reviewed by Florence Enk

HOW often do we find the happiness of young lovers wrecked by the advent of some bewitching "beauty," and then how cruel the lover can be to his loved one after his first meeting with this so-called "beauty?" The Selig Polyscope Company has produced a very successful photoplay along these lines in "When Love Is Mocked." It is in three parts and is scheduled for release August 12.

In the cast we find Eugene Pallette, a fisherman, who

loves Yvonne, Lotta Grimes, but who forgets her when Mme. La Glou, Anna Luther, comes upon the scene; the fisherman's mother, Lillian Hayward and George Demerst, Mme. La Glou's husband. Every one of these do their best to make the picture what it is and George Nichols, the author and director, may well feel that he has put forth a picture that is worth seeing because of its excellence and clearness of photography and the moral it carries.

Because her husband will not buy her a certain necklace, Mme. La Glou decides to go to the sea shore. At the sea shore she meets a fisherman, who is bethrothed to Yvonne. The fisherman thinks her the most beautiful woman he has ever seen and because Mme. La Glou likes the beautiful figure of the young fisherman she decides that she will amuse herself with him while waiting for her husband to come to her with the necklace.

It is only the matter of a few hours before the fisherman becomes her slave and believes that he really loves her. That night he returns home late and is cruel in his treatment of his sweetheart and mother, who have waited anxiously for his homecoming. The next day he spends entirely with the beautiful woman of the world and that night does not return home nor does he return the next day. The mother and girl are almost exhausted waiting for the one they love to return, but time goes on and still he does not come.

La Glou, finding that his wife has left, decides to buy the necklace and present it to her. The fisherman on coming to the sea shore finds Mme. La Glou with her husband and



Yvonne and her lover.

becomes crazed at the sight of another man with his beautiful lady. He demands an explanation, but Mme. La Glou merely laughs at him and, dazed, he falls over the cliffs, unconscious.

The mother, at home, cannot stand it any longer, and with a lantern searches the shore. Walking along she comes upon the prostrate form of her son and drags him home. Mme. La Glou and her husband return home and a month later when her husband has to leave town, she decides to return to the fishing village to again see the fisherman. She meets the fisherman's mother, and the mother realizing that this woman was the cause of her son's unhappiness, she decides to put an end to her. She offers to take Mme. La Glou to her son. They enter a boat and in the middle of the sea the mother chops the bottom of the boat out, and together they go to their death and the sea, unmindful of its burden heavily rolls on toward the shore.

Love for Yvonne has once more returned to the fisherman and they, unaware of the mother's sacrifice, are happy with each other.

World's "Marrying Money"

Reviewed by Hugh Hoffman

A VERY girly picture is this five-reel comedy production by the World Film Corporation. Add to this the charming and pervading personality of Clara Kimball Young and the result is more than pleasing. Photographically, the picture is a gem. The camera work was done by Harry Keepers, who was so long at the Vitagraph Company, and who accompanied Clara Kimball Young with the Vitagraph Company on her trip around the world, some two years ago.

There is no denying the fact that Clara Kimball Young is a dream. The way her work registers on the screen is a marvel to every motion picture man as well as to the public. She could make any story get over by the mere fact of her presence in the picture. The plot itself borders on the farci-



Clara Kimball Young in "Marrying Money."

cal. It is all about a couple of penniless young lawyers, and a will, in which one of them is supposed to inherit a lot of money but doesn't. The wrong fellow gets the money and the young lawyer gets a pittance. Clara Kimball Young is a wealthy broker's daughter and the broker loses all of his money. It becomes a story of love in spite of hardships, further complicated by the usual foreign count who has things all his own way, up to a certain point, when things begin to break in favor of the young hero, who is really the choice of the beautiful maiden.

The story depends entirely upon Miss Young's drawing power. The settings are entirely adquate and excellent. William Jefferson in the leading comedy role is pleasing enough, and handles his part skilfully without ever once getting on the wrong side of the deadline between comedy and pathos. Chester Barnett as Ted Vandeveer, his young partner in law, is most acceptable in the part.

One of the best things in the entire picture is the finish. When anyone pulls a new kind of a finish it is time for critics and reviewers to throw up their hats and dance with joy, and the ending of this picture is a pippin. After the elopement the lovers are forgiven and start away on an automobile



The smile before the refusal.

honeymoon. While crossing a railroad track they decide that it is time for another kiss, so the car stops in the middle of the track while the lovers begin an osculatory marathon. In the distance a train appears coming at full speed, and still

the soul kiss goes on. The train comes on at full speed till it gets within one foot of the automobile. Then it stops and the train crew come forward to find out what is the matter. The marathon kiss is disturbed and the lovers ride on, little realizing that they have held up the United States mail, and caring less. The scene fades out with the conductor, fireman, engineer, brakeman and others holding an indignation meeting and saying to each other, "Now, what d'ye think of that?"

"The Death Cloud"

Reviewed by Florence Enk

PATHE'S "The Romance of Elaine" gets more mysterious and contains many a thrill as it progresses. The seventh installment, "The Death Cloud," abounds in thrills and mystery. Again the tramp is active and succeeds in saving Elaine from the hands of Del Mar and his confederates. We wonder who the tramp is.

Throughout the Elaine series new inventions have been used which serve as means of overcoming the enemy or enemies, and in the "Death Cloud," when Del Mar and his confederates find themselves hemmed in by United States troops they use asphyxiated bombs as a means of defending themselves, and the bombs prove very successful.

Del Mar, a foreign emissary has been trying to mine all United States harbors and because of his fear of detection he has found another place for his secret arsenal. This time it is a deserted hotel and here he receives new supplies and issues instructions to his confederates that any person loitering around the place shall be captured and held prisoner.



The tramp brings Elaine her disguise.

Elaine and her party, as well as Del Mar, receive an invitation from cavalry "D" of the United States troops to participate in a paper chase and they all start off. In the meantime the tramp has been watching the goings on around the hotel for a long time unobserved, but finally he is captured and two of the confederates start off and notify Del Mar.

The chase begins and Del Mar accompanies it for a short distance and then at a time when no one is watching escapes back to the arsenal to look the prisoner over. The chase continues and in some unaccountable way Elaine becomes lost. She gets down off her horse in order to get her surroundings and while her back is turned the horse runs away. Horseless she wanders on until finally she comes to the arsenal. Del Mar sees her and they make her a prisoner.

A confederate of Del Mar's comes to take the tramp to Del Mar, but the tramp proves to be a little too much for the confederate and overcomes him. The tramp takes the clothes, including goggles and nozzle of the confederate, and gives it to Elaine, instructing her to assume this disguise and make her escape. Elaine does as she is bid and goes boldly forth. She meets one of the guards of the arsenal and passes by him and after she has gone a little way her hat falls off and her hair tumbles down. Of course, this is a giveaway and the confederate fires. The shots arouse Del Mar and his men and they search for their prisoners, but both have made their escape.

Elaine and the tramp encounter the troops and report what has just taken place. The troops and the tramp start off to capture Del Mar and his confederates. Del Mar and his men, armed with asphyxiated bombs soon make short work of the attack and go back to their arsenal while those



Del Mar and his confederates see Elaine watching them.

of the troops who have not been overcome are busy helping those who were victims of the bombs. And a still deeper mystery surrounds the tramp.

"A Man Afraid"

Reviewed by John C. Garrett

"A MAN AFRAID" is the two-reel Essanay production released on July 31, featuring Richard C. Travers and Renee Noel. The picture is well photographed and the story is one which is unusual and will be of interest to everyone.

There are some very good scenes showing the tryouts of the racers on the Chicago Speedway and those showing the race which is won by Ted Barham, who is portrayed by Richard Travers, "a man afraid," is very realistic. All of the cast do commendable work.

Ted Barham while a youth is the leader of the boys and always one of the first ones to perform some feat of daring. One day, while playing in the barn with Bayard Schnell and one of the other lads, Ted falls from a trapeze and strikes on his head. When he regains his senses it is discovered that the blow has deranged certain nerve centers and left him a coward.

As a man Ted is engaged to Austen Martin. Bayard



A scene from Essanay's "A Man Afraid."

Schnell is also infatuated with the girl and realizing Ted's weakness decides to make it a means of winning Austen's love.

One day while Austen, her father, Ted and Bayard are

going through a large power plant, Ted becomes frightened and Bayard noting this calls Austen's attention to it. The girl will not believe that Ted is a coward, but finally listens to the plan Bayard unfolds to prove Barham's cowardice. Ted disguises himself and holds up Ted and Austen and forces Ted to give up all of his money and then turns and chucks the girl under the chin. Ted stands helpless, finally walking away from the scene and Austen then returns her engagement ring, telling Ted to come back when he has proven himself a man.

A few days later, Ted saves the life of an old man by rushing in front of a speeding automobile and dragging the man to safety. The newspapers get hold of the story and write Ted up as a big hero. Austen reads of his heroism and immediately telephones him and tells him to come to her, but the boy tells Austen the act was not one of bravery as he did not realize any danger when he saved the man's life.

While at the club Ted learns of the race which is to take place at the Chicago Speedway and he determines to enter and prove that he is no coward. After days of trial racings the final day of the race approaches and Bayard Schnell realizing that if Ted wins the race he will also win the girl, bribes Barham's mechanician to pretend illness in the middle of the race and he knows that Ted is such a reckless driver that no other mechanician will take the other's place.

They are off and Ted is leading the race, when Austen, who is sitting on the grand-stand, sees his mechanician slide down into the seat and Ted is forced to stop the machine. No one else will take the mechanician's place and finally Austen all covered up in cap and duster jumps into the machine and she and Ted start off.

Ted gets back into the race and is the victor. That night while he and Bayard Schnell are at Austen's home, the mechanician whose conscience is hurting him comes in and confesses that he was bribed to become sick.

Schnell is ordered out of the house by Austen's father and Ted and the girl are left alone. He has proven his bravery.

American's "Detective Blinn"

Reviewed by John C. Garrett

EDWARD COXEN, as Detective Blinn, takes the leading part in "Detective Blinn," the two-reel American production to be released on August 2. He is supported by a well-chosen cast, which includes Winnifred Greenwood and George Ross.

The story from which the picture is taken is a very good one, dealing with the workings of a master criminal. Scenes showing the den of the criminals, the secret entrance and the silent Chinaman, who watches the stairway leading to the room, are all very good and give you an idea of how the criminals carry on their operations. Splendid photography is apparent throughout the production, and one scene which is taken at night is especially good.

A series of mystifying jewel thefts have baffled the police force and the detectives who have been working on the case are at their wits' end. A well-known society woman reports the thefts of valuable jewelry, and the detective assigned to the case has but one clue, and that is the maid appears rather nervous, but the mistress assures the detective of her maid's honesty. Soon the man reports to his chief, Detective Blinn, that he can find no trace of the robbers. Blinn feels sure that there is a master criminal at the head



Adele shows her pendant to one of the guests.



Detective Blinn on the trail of the crooks.

of the band and working on this theory sets out to locate one of the accomplices.

Judge Page, a wealthy jurist, and his daughter, Adele, enter the palatial store of Shaw, who is known as an exclusive jeweler for exclusive people. Adele persuades her father to buy for her a wonderful pendant.

Blinn, while still working on the case manages by a clever ruse to get in with a band of crooks and tells them he has lately blown in from Frisco. They tell him of how the next evening Adele Page is to be introduced to society and the event is to be marked by an ultra-fashionable ball at which she will wear the famous pendant. Blinn is chosen to steal Adele's pendant.

The detective warns his assistant of what is to happen at the ball the next night, and has him attend and keep watch over one of the crooks and also over Lyman Shaw, the jeweler. The evening of the ball one of the criminals manages to take Adele out on the balcony and Here Blinn scrambles up a post behind her, unclasps the necklace and escapes into the night.

The next day he and the other two criminals are taken into a secret room where a masked man buys from him the necklace and they leave the building. Blinn's assistant handcuffs the two other crooks and Blinn jumps into a waiting taxi and when the masked man comes out and enters the taxi he is handcuffed.

At the police station the three criminals are brought in before the judge. The mask is taken from the face of the masked man and Lyman Shaw, the exclusive jeweler for exclusive society people, is disclosed.

"The Princess of India"

Reviewed by Thomas C. Kennedy

IN "The Princess of India" the Sun Photoplay Company offers a production of rare photographic and scenic beauty. The story, while diffused as is usually the case with spectacular productions, has some pleasing situations and is well interpreted. It is the story of a princess who is afflicted with a strange malady and an English sportsman who, seeking adventure, presents himself to her father, the Rajah, and, posing as a European physician, wins the love of the beautiful princess.

The desert scenes are striking in their uninviting, arid stretches of sandy waste. Especially impressive is the scene in which the caravan is seen in silhouette. The action, supported as it is by these remarkable settings, awakens and sustains the interest of the spectator. Two royal Bengal tigers, splendid specimens, play a prominent part in the picture. When called upon, they furnish some stirring action, notably when they attack a camel which the travelers are forced to sacrific in order to save the caravan.

The high quality of the photography of this film is one of its strongest points. All the scenes are clear and have great depth, and are further enhanced by the tasteful tinting which the finished film has received.

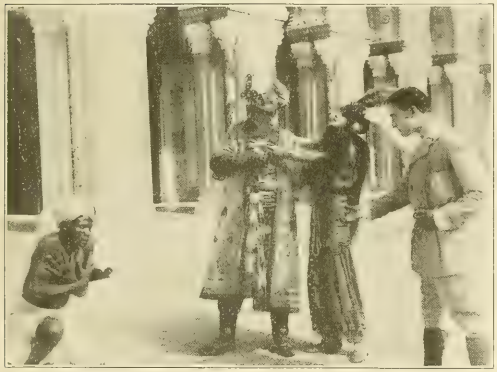
Sir Arthur Wardwell, who prefers the life in India to

that of London, receives word of his father's death. He returns to London. The estate which his father left is hardly sufficient to pay the indebtedness. Through an advertisement in a newspaper he learns that a wealthy Englishman wishes to obtain the services of a man acquainted with India, to organize a hunting expedition.

The Rajah of Aude is told that a certain fakir possesses great healing powers. He sends for the fakir and offers him enormous wealth if he succeeds in curing Ivna, the princess, of her strange illness. The healer is unsuccessful and the rajah condemns him to the beasts. The servants tie him to a tree in the jungle. In the meantime Arthur has arrived in India and returning from the jungle to his camp he hears the fakir's cries.

From the healer Arthur learns of the beautiful princess and decides to go to the palace and see her by posing as a European physician. Ivna and Arthur are attracted to each other. Atha, the rajah's servant, while in search of medicinal herbs, falls into a pitfall intended for the capture of wild beasts. The fakir hears his cries and promises to save him if he will swear to kill the rajah.

When the servant reaches the palace he gives the signal which is to notify the fakir and his followers that the rajah is dead. They arrive at the palace and Atha leads them to the temple of Siva, the entrance to the treasure vault. Wild beasts have been let loose in the temple and the robbers are



The slave confesses that he swore to kill the Rajah.

devoured. Ivna seems cured of her illness and she is in love with Arthur. Her father asks him what he wishes as a reward for curing her. Sir Arthur answers, "The Princess of India."

"The King of the Wire"

Reviewed by Thomas C. Kennedy

STORIES which portray any one of the many phases of circus life have always been quite popular. While that ever attractive institution plays but a small part in the theme of "The King of the Wire" there is just enough of it to add the flavor which characterizes these stories. This drama was written and produced by Ashley Miller and is to be released by Edison on August 13. Though some of the situations, which are melodramatic, are rather improbable the picture is interesting and entertaining.

Pat O'Malley, who plays the title role, gives an exhibition of his skill on the tight-wire, and he performs many difficult feats with apparent ease and pleasing grace. Gladys Hulette is also featured, and, as Patricia, the little girl who instills in the circus boy a desire for learning, her work deserves only the most enthusiastic praise. Herbert Prior as Bob Hunter is a satisfying "heavy." Charles Sutton is seen as Colonel Beverly. Other members of the cast are John Sturgeon; Bigelow Cooper; William West; Robert Brower; and Mrs. Wallace Erskine.

Tom Stratton, "the boy king of the wire," is injured during the performance in a small town. He is taken to the village doctor's home and treated. Patricia Beverly, a little girl who saw the accident, visits the boy and reads to him. They become fast friends. Patricia persuades Tom to give up his life as a circus performer and remain in the town and work his way through college. Years after this Colonel Beverly dies and Patricia, his granddaughter, is left without an income. She secures a position as reporter on a New York newspaper through Bob Hunter.

The girl does not trust Hunter, but she is forced to ask



A tense moment in "The King of the Wire."

his assistance to obtain the position. Tom, now graduated from college, works in the law office in the town. Senator Strong prepares a bill prohibiting child-labor and a number of politicians, among them Hunter, offer him a bribe, but the Senator will not be bought off. This bill creates a great dale of interest and the editor of the Record sends a reporter to interview Strong.

The reporter is unsuccessful. Patricia is given the assignment. Tom arrives in New York and at the office learns where Patricia has gone. Hunter decides to compromise the senator by forcing him, at the point of a gun, to sign an incriminating statement. Dressed as a little girl, Patricia is invited into the house by the senator's little daughters.

Hunter, wearing a mask, enters the house and the helpless senator signs the statement. Patricia sees this and she rushes for the telephone. Hunter recognizes her and attempts to break down the door of the room. Tom arrives at the house and hearing her call for help climbs the telegraph pole and walks the wire to the window of the room. Hunter is arrested and the Senator gives Tom a position as his secretary. In the final scene the two young lovers embrace.

"Milestones of Life"

Reviewed by John C. Garrett

THE four-reel Thanhouser Mutual Master-Picture, "Milestones of Life," was released on July 29. This picture is a production showing the four seasons of life. The ideas



The proposal.

used are very good. In the spring of life little Helen Badgley as Pauline Avon meets William Hallet, who is portrayed by Leland Benham. In the summer of life Mignon Anderson, one of the Thanhouser favorites, takes the part of Paul-

ine Avon as a young woman, and she becomes betrothed to Hallet, who as a man, is portrayed by Harris Gordon. In the fall of life the couple, after a rather unhappy married existence, are separated, and in the winter their paths once more cross and they become reconciled to each other. With splendid photography and a well-chosen cast this picture is well worth seeing.

Little Pauline Avon and Will Hallet, playing in Dr. Avon's yard, realizing nothing of the theories of "psycho-analyses" their world was filled with amusement and romance. One day, Frances, a young girl of seventeen, comes to visit at the Hallets, and little Will forgetting his first love, writes a letter, proposing to her. The girl tells him she is already engaged, but to remember that he proposed to her. Frances always kept this note from the little lad of nine years. Later Pauline and Will are married. A baby boy blesses the home of the Hallets, but dies when but a few months old. Pauline never gets over the death of her child and her continual brooding worries her husband.

They move to the city and here again meet Frances, who entertains them at her home. The gulf between Pauline and her husband widens, and one day Will leaves for Chicago on business. As he is coming out of the door he sees Frances, who has just overheard a conversation from which she learns that she has but one year to live. He tells her of his going to Chicago and after he has gone Frances writes a note to her husband, telling him she has but a short time to live and is going away with a man who has always loved her. She hastens aboard the train that Will is on and after telling him of her foolish act the man has her write a note to her husband, telling him that she is going to visit her old nurse. Will jumps off the speeding train and hurries back to Frances' home where he extracts the first note she had written and places the second note in the envelope and leaves it for her husband.



Will meets the "other woman."

When Will gets home he takes out the note and is in the act of throwing it into the fire-place when his wife comes into the room and demands that he show it to her. He tosses the note into the fire-place and his wife picks it up. As she starts to open it he tells her that if she reads it he will leave her for good. Heedless of this warning she reads the note and Will goes out of the door.

Years later Will receives a letter telling him that the cemetery in which his infant was buried is to be cut up and roads put through it. He hastens home and here after rescuing his wife from a burning building they are reconciled to each other.

"The Righted Wrong"

Reviewed by Thomas C. Kennedy

"THE RIGHTED WRONG," a three-reel Milano Film being released by Pathe, is a melodramatic love story of merit with the added attraction of handsome sets, exceptional photography and a splendid cast of players. The theme concerns a young woman, the adopted daughter of a prince, who is forced to become a circus rider through the villiany of the prince's nephew, who eventually receives her rightful heritage and the fulfillment of her love.

The action of the story carries one through contrasting stations of life. Both the interior and exterior scenes of the large estate playing the part of the prince's home are beautiful. Equally true in atmosphere is the action which takes place in the arena and dressing rooms of the circus. The photography contains many remarkable lighting effects.



A scene at the cafe frequented by Captain Sindor.

Captain Lindor, a spendthrift, asks his uncle, the Prince of Lindor, for financial aid. The prince becomes impatient with his nephew, and a heated argument ensues. Hesperia, the prince's adopted daughter, overhears the discussion and through her intercession Lindor receives the money. The prince is still angry and changes his will and makes Hesperia his sole heir. Max, one of the coachmen employed by the prince, is secretly in love with Hesperia. He steals into the house and takes a photograph of her.

Jim Wilson, the head-coachman, learns of this and informs his master. Max is dismissed. While walking about the grounds the prince dies suddenly from an attack of heart failure. Wilson carries him to his room. Wilson takes the will, which he finds in his master's room. He shows the will to Lindor, and promises to remain silent if Lindor, who in the absence of the document, will receive his uncle's fortune, will pay him a steady income.

Hesperia leaves the estate. She sees Max, who is now a famous jockey, with a circus. As she is an excellent rider she has little trouble in securing employment with the same company. Wilson demands more money from Lindor. When the captain refuses to increase his income he threatens to expose Lindor by showing the will which he still retains. Lindor's wife, Magada, sends for one of the circus men, with whom she is acquainted, and promises him a reward if he will secure the will from the coachman.

Max's fellow performer speaks of this to him. Together they steal the document from Wilson. Max substitutes a sheet of blank paper and sends the sealed envelope to Lindor, who boastfully shows it to Wilson and then destroys it. Hesperia presents her claim and she is made mistress of the estates of the Prince of Lindor. Max and Hesperia are married.



The head coachman sees Jim with the photograph.

Lubin's "The Witness"

Reviewed by Neil G. Caward

ON Thursday, August 5, Lubin will release a three-reel special feature, entitled "The Witness," a grim story produced by Director Joseph Smiley, after the photoplay of Clay M. Greene.

The story concerns Fred Carlisle, head bookkeeper in a bank; James Thorn, a defaulting bank cashier; and their two children, who, as mere infants are sweethearts, and ere the picture ends renew their love vows, though grim tragedy seems to have forever separated them.

Lillie Leslie and Joseph Smiley are the featured players in this three-reel drama, Mr. Smiley appearing in the role of James Thorn, the bank cashier, and Miss Leslie as the grandmother of Carl Thorn, the son of James. Both of these talented players get everything possible out of the roles assigned them, though it is barely possible Miss Leslie could be criticized for not showing the marks of time more distinctly as the story advances.

James Thorn, the bank cashier, after himself embezzling large funds, alters the books of the head bookkeeper, Fred Carlisle, to cover his own crime. Later, when Carlisle is



A scene from Lubin's "The Witness."

arrested and released on bail, he learns from the night watchman of the bank that Thorn had spent many hours at work on the books when he should have been home abed. Suspicious that Thorn is to blame for his disgrace, Carlisle visits the latter and as the result of a quarrel between the two men, Thorn shoots Carlisle, the act being witnessed by Carl Thorn, the young son of the embezzler, who had hidden behind the draperies in the room and seen all, without his presence being suspected.

The tragedy is reported as suicide, though at the inquest the boy attempts to tell his story which would convict Thorn of murder. His grandmother, however, succeeds in quieting him, and for many years thereafter he is never trusted out of her sight, lest he reveal the grim secret which concerns his father.

To insure safety he is taken abroad by his grandmother and as time passes becomes a bitter misanthrope, forgetting even Elise Carlisle, daughter of the dead man and the sweetheart of his babyhood.

Some years later Carl returns home and by chance again encounters Elise. The two renew their love vows, but the girl receives a letter, left by her mother, enjoining her to devote the rest of her life to clearing the memory of her father from shame, and believing that this imposes a duty upon her from which there is no escape, she writes Carl that a message from the dead renders it impossible for them to meet again.

Elise secures a position in Thorn's office as his stenographer and there overhears an interview between Thorn and the night watchman, in which she obtains proof that her father had been innocent of the crime. With this evidence she goes to Thorn's home to demand that he clear her father's name, but Thorn arranges to abduct Elise to secure his own safety, though Carl frustrates the plot and tells what he knows. Thorn, as the film ends, commits suicide and Carl, to atone for the wrong his father has done, bestows on the innocent victim his everlasting love and protection.

CHICAGO'S MOTION PICTURE HOUSES STAGE "EASTLAND" BENEFIT SHOWS

As a result of the *Eastland* disaster, benefit performances were announced not alone by the legitimate stars playing in Chicago, but also by several hundred motion picture houses of the windy city.

Many of the houses donated 5 per cent of their entire week's receipts to the families of the sufferers, while hundreds of other houses announced that the entire receipts of Wednesday night's show, Thursday night's show, Saturday's matinee, etc., would be turned over to the relief committees. In fact, as MOTOGRAPHY goes to press, the indications are that there is scarcely a house in Chicago but will contribute its mite toward the aid of the stricken families. Next week an estimate can probably be given of the receipts turned over to the Red Cross Association.

V-L-S-E EXHIBITION SYSTEMS ARE PROVING VERY SUCCESSFUL

Reports coming into the V-L-S-E executive offices from exhibitors in all parts of the country pay earnest tribute to the co-operative policies and the finer points of showmanship being taught by the "Big Four."

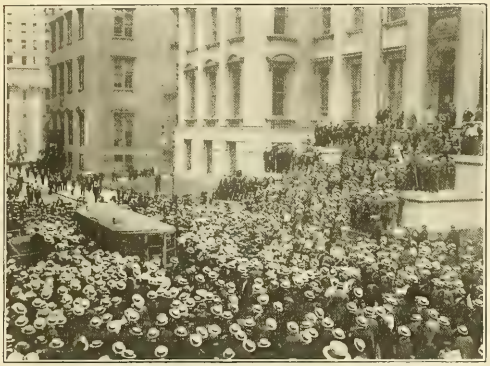
From all points come advices that systems of exhibition as suggested by V-L-S-E representatives in all of the principal cities have been started and proved successful in the highest degree. Throughout the country theater managers are using big newspaper space to announce the V-L-S-E features as they are booked, and the daily newspapers are devoting liberal space wherever the exhibitors contract for V-L-S-E service.



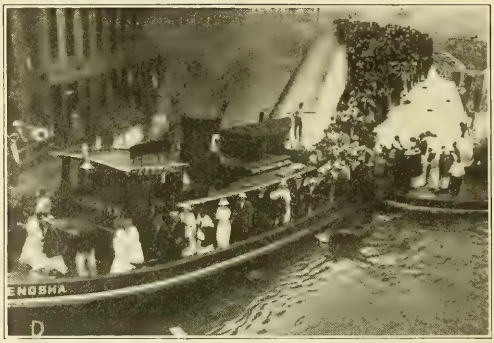
The invaders landing. *Major General Wood, U. S. A.* *A night revel.*

Scenes from Vitagraph's spectacular spectacle, "The Battle-Cry of Peace."

News of the Week as Shown in Films



Harry K. Thaw cheered by crowds on day he is freed. Copyright, 1915, Universal Animated Weekly.



The rescued passengers leaving the ill-fated Eastland which sunk in Chicago river. Copyright, 1915, Hearst Selig News Pictorial.



Paying tribute to Lieutenant Warneford, daring aviator. Copyright, 1915, Hearst Selig News Pictorial.



Cunard Line steamer Orduna which was attacked by a German submarine. Copyright, 1915, Pathe News.



Automobiles used to take native sons of Pennsylvania through Pittsburg. Copyright, 1915, Pathe News.



Scenes of devastation caused by cyclone at Cincinnati, Ohio. Copyright, 1915, Universal Animated Weekly.

Brevities of the Business

MIDDLE WEST NEWS

By William Noble

Oklahoma

Monarch Show Company, Oklahoma City, Okla. Theatrical and moving picture pictures; capital stock, $1,000. Incorporators: A. J. Varvel, E. L. Rodman and C. F. Case, all of Oklahoma City.

Smithville, Tex. Capital stock of the Star Theater Company of Smithville, Tex., increased from $3,000 to $15,000.

The Star Airdrome, McAlester, Okla., (A. Bert Estes, manager) has changed at least temporarily from stock and musical comedy, together with vaudeville, to moving pictures and vaudeville, and will show western and comic pictures as a tryout.

Texas

The Airdome at Brownswood, Tex., which showed vaudeville and moving pictures, was totally destroyed by fire July 16; cause of fire unknown. The loss was partially covered by insurance.

At at meeting of the Council of Mothers held at Dallas, Tex., July 21, Mrs. Reed Finley presented a set of questions sent out by the National Board of Censors with regard to the character of pictures that should be shown at children matinees, which are becoming popular all over the country. The questions applied to a number of detailed points in pictures and asked whether or not a bad influence would be exerted over children under 16 years of age if certain scenes were shown.

Following are some of the questions and answers.

1. Are young people from 12 to 16 accustomed to repicture in their minds details secondary to the main story in the film?

"Yes," the women said.

2. Shall crime and sex scenes which arouse unwholesome curiosity be shown, entirely eliminated, or cut when objectionable parts begin?

Such scenes are not fit for children, they all agreed.

3. What do you think of the use of fear as a motive, to check evil?

Not good, they said. Yet fear of punishment and worry for fear of not being promoted is the main elements used to get results in the public schools, one woman declared.

4. What about pictures of adventure with thrills such as cowboy scenes, etc.?

All right.

5. What is to be done with pictures showing gambling, cheating, killing by shooting or with knives or hanging?

Should not be shown.

6. What about torturing scenes?

Take the law too much into their own hands, they thought.

7. What about details of crime against property, such as arson, thievery, etc.?

Objectionable. Charlie Chaplin should not steal, even with a gun on the end of a cane.

8. Is it possible to lay down any absolute rules about the use by an individual of weapons for defense or offense?

No. Follow the good books, was suggested. A book that is not fit to be read is not fit to be filmed.

9. Shall pictures belittling the sanctity of marriage be shown?

No. They are the most destructive of all and undermine everything.

10. What position should be taken about manifestations of love before and after marriage?

Bad for the child under 16. All "mushy" and "sticky" love scenes should be cut out. It was rather a broad subject, though, the women agreed, to decide on a moment's notice.

11. Shall triangular, intricate problems of married life be shown?

No.

12. Shall evil be punished and good rewarded?

Every picture should not only point out the moral, but prolong it.

13. What about persons appearing partially clothed, such as in bathing suits?

All right, they said, though it depends on the setting of the picture.

14. Is it possible to exclude parts containing leers or winks, etc.?

Yes, for they often contain the worst parts.

15. Can a distinction be made between dancing at parties, in dance halls or low resorts?

Yes, all suggestive dancing should be cut out, even though only a flash to show the kind of a resort.

16. Can any rule be made against showing cruelty to human beings, animals or insects?

There should be. Some children are abnormally cruel and need to be cured. A long discussion followed on how to cure.

The questions and answers as given above will be sent to the National Board of Censors for such action as the National Board may desire to take relative to censoring picture films.

Sunday picture shows in Dallas, Tex., between 2 p. m. and 12 p. m. was held legal in the case tried July 22 in the criminal district court at Dallas, in case prosecuted against W. D. Nevills for Sunday violation of law. County Attorney M. T. Lively announced in court that in view of the decision, no more Sunday picture shows would be prosecuted unless the criminal court of appeals should change the ruling under which the Dallas ordinance was held in force. Twenty-nine complaints had been filed charging violations of the Sunday law. Summed up, the argument on behalf of the picture shows was that the Dallas ordinance did not suspend state law, but that by provisions of the home rule bill the control of picture shows was legally accorded to cities of over 5,000 inhabitants. It is expected that the Council of Churches will appeal the case to the criminal courts of appeals for decision.

NEW YORK NOTES

J. Kempner of the Radium Gold Fibre Screen Company returned early this week from Chicago, where he established a branch office, installed several screens and made arrangements for installing several more.

Albert S. LeVino, secretary and treasurer of the Arrow Film Corporation, is in Winsted, Conn., where he has a company of fourteen people engaged in the production of the exterior scenes for "Right Off the Bat," featuring **Mike Donlin.** For his extras, LeVino draws upon the town's population, and there isn't any of it that he cannot get, so well are the picture players liked by the villagers.

W. W. Hodkinson and his son, Kenneth, returned this week from San Francisco, where Mr. Hodkinson journeyed in the interest of Paramount and where his son was connected with the Progressive Motion Picture Company. It is expected that **Kenneth Hodkinson** will hereafter occupy a desk in the home office of Paramount.

Joseph F. Coufal, the Novelty Slide man, publishes a house organ called *Novelty Notes,* which, he insists, is the greatest medium in the industry. What-

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
Biograph Company	51	63½
General Film Corp., pfd.	40	49
Majestic Film Mfg. Co.	140	170
Mutual Film Corp., pfd.	53	58
Mutual Film Corp., com.	59	63
North American Film Corp., pfd.	50	60
North American Film Corp., com.	50	57
New York Motion Picture Corp.	75	83
Reliance Motion Picture Corp.	...	29
Thanhouser Film Corp.	1¼	3¾
Universal Film Mfg. Co.	135	...
World Film Corp.	3¾	4¼

North America Film Corporation—Bookings continue to increase and the officials state that with the almost universal satisfaction evidenced by the exhibitors, they see no reason why this serial should not continue to run for at least two years. The "Million Dollar Mystery" has already run over a year.

New York Motion Picture Corporation—The policy and future history of this company has not, as yet, been definitely settled. There have been few transactions in the stock, but the market holds very steady.

General Film Corporation—The future course of this stock is naturally largely dependent upon just how far the V. L. S. E., as an independent organization—though made up of the constituent companies of the General—develops along the line of pretentious serials, marketed by themselves and so curtailing their output formerly marketed through the General.

The market is very unsettled and trades are scarce.

Biograph Company—Stock is very easily secured, with very little buying power in evidence.

Mutual Film Corporation—The common stock is wanted around 59 to 60. Some of the buying the past two weeks has been of a very good character.

World Film Corporation—In spite of some very bullish items, the stock seems to have a downward tendency.

Thanhouser Film Corporation—Very few trades have been reported since this company reduced the par value of its stock from $100 to $5.

ever its drawing power, it makes interesting reading, containing some brief, pointed talk by Mr. Coufal, the editor, and a series of cartoons dwelling on the adventures of "Opie, the Operator."

The Life Photo Film Corporation is now comfortably situated in their new offices on the sixth floor of the Candler building, New York. Their former suite, located on the same floor, is now the home of the American Correspondence Film Company.

On Monday night, July 26, a Universal company under the direction of **Jack Harvey** staged some scenes in and about the Cedar Cliff Inn, New Rochelle, N. Y., for a coming Universal release. At midnight the onlookers were the guests of the players at a "between days" supper at the inn.

Harry Reischenbach, director of publicity for the Metro Pictures Corporation, is expected back from California either late this week or early next. H. R. has ever been a busy bunk artist, but during his stay at the west coast he far exceeded his New York speed, in one case getting columns on the front pages of all the newspapers for a story which, whether true or not, is so sensational that it takes a master diplomat to put it over.

Southard Brown, formerly in the publicity department of Warner's, and more recently publicity manager for Alliance, is now doing publicity for the Associated Film Manufacturers, which has recently become allied with Gotham.

The Nichols-Finn Advertising Agency of Chicago have recently opened up an office in the Fifth Avenue building, New York City, with **Mr. Kuhn** in charge.

Julian Solomon, publicity director for the Oliver Morosco Photoplay Company, is now away on a vacation. **George Henken** and **Pete Schmid** have inherited his work.

David Horsley, who came East last week to sign up with the Mutual program and a day or two afterwards returned to his west coast studio, is expected back in Gotham within the next week or two.

PACIFIC COAST NEWS

By "Captain Jack" Poland

Los Angeles

The past ten days have been very busy ones for the motion picture heads, entertainers, publicity men and others, because of the hundreds of visitors. Last week the city was crowded with Elks attending the national convention in this city, and many special stunts and features were pulled off for the antlered herds at the studios.

At Universal City last Saturday, **Director-General Henry McRae** pulled off a rodeo and western celebration for the Elks and visitors that was exceptionally interesting. At Selig zoo a special program was in order, with the naming of a baby elk born at the zoo after the local order No. 99. At other studios the Elks were welcomed, and many players who are Elks participated in the convention proceedings.

Next came along the big Selig special, which reached Los Angeles last Friday with its twelve cars and special motion picture car and equipment, producing en route from Chicago to California the big feature, "The Seven Suffering Sisters." Many newspaper men, exhibitors and others were guests of the Selig company on the trip, and the concluding ceremonies and conclusion of the pictures at the Selig zoo were of unusual interest.

During the present week the Shriners, numbering several thousand, have been wandering around the studios, and open house and welcome signs have been in order. Then the wanderers from the exhibitors' national convention at San Francisco dropped into Los Angeles, where special entertainments and courtesies were extended them, all of which adds to the prestige and popularity of this film metropolis of the Golden West, and the end is not yet.

Tuesday **Mayor Thompson** of Chicago, now prominently mentioned for the presidency of the United States, arrived in this city with a special train loaded with officers and members of the Illinois National Guard as a personal escort. The mayor and his party had the picture fever, and after visiting several of the larger studios, where they were guests of honor, featured in pictures, etc., left for San Diego and the exposition, all of which made Los Angeles resemble a Chicago home scene with Chicagoans shaking hands and greeting each other.

Macklyn Arbuckle, well known on the legitimate stage, is making a new record as he appears in films under the auspices of the Oliver Morosco Photoplay Company in a new picture featuring suburban politics of an original order.

Neil G. Caward, associate editor of Motography, was a welcome visitor to the Los Angeles studios last week. He came as a guest of the Selig company on the Selig special, and was entertained royally. At the Universal films **Assistant Director-General Don Meaney** took personal charge of the visitor and towed him around the new $1,000,000 plant, showing it to the best possible advantage.

Los Angeles friends of **Isadore Bernstein,** former general manager of the Universal Film Manufacturing Company and builder of the magnificent west coast studio, were pleased to read in the current issue of Motography that Mr. Bernstein had affiliated himself with the $3,000,000 Equitable Corporation and expected to return to the coast at an early date, when a big new studio will be built and used in the production of motion pictures.

Nat C. Goodwin, the famous actor, and **"Governor" Otis Turner,** leading director of the Universal staff, have already become great friends, with Turner featuring Goodwin in the French play, "Business Is Business," for early Universal release. It will be a four-reel film and is pronounced exceptionally strong.

Director **William C. Dowlan** of the Universal staff is forging steadily ahead, and is now featuring **Carter de Haven** and **Mrs. Carter de Haven** in a college comedy that promises unusual circumstances and much humor.

At the New York Motion Picture Corporation headquarters, Inceville, a large staff of directors, stars and camera experts are busily shaping up for the advance work for the production of big features to be directed personally by **Thomas H. Ince** for the oncoming Kessel - Baumann - Griffith - Aitkin - Ince-Sennett $2 pictures program. If present plans mature, as now conceived, masterpiece features of an unusually high class will be produced in southern California. It is an established fact that scenic experts are now visiting all parts of southern California seeking locations of the out-of-the-ordinary character for the building of the new special pictures.

Mack Sennett, the Keystone comedy head, is sojourning in Colorado, taking a much-needed rest far removed from scenarios and players, and he reports that he is particularly happy.

With **Eddie Foy** and all the little **Foys, Raymond Hitchcock, Mabel Normand** and such comedians constantly busy at the Keystone, an exceptionally interesting class of comedies may be expected for the summer releases.

Charlie Chaplin, the half-a-million-dollar-a-year comedian of Essanay fame, is the star of Broadway in this city. All the kids are aping him by becoming miniature Charlie boys, and every time his name appears over a picture house it means full crowds. He is undoubtedly a popular drawing card, yet, withal, is modest and entertaining personally.

David Horsley will arrive in Los Angeles July 27, and reports from his new moving picture studios are to the effect that he brings with him to Los Angeles a number of new leading men and women and will at once inaugurate a busy season of productions for Mutual releases, using eight to ten companies in producing popular-priced pictures. He expects to recruit his forces mostly among local players, and is receiving applications for positions in various companies now forming. Horsley's return and advent so strongly into the production fields is being watched with interest.

Frank Lloyd, a former well-known Universal director, has joined the directing staff of the Oliver Morosco Photoplay Company and his productions are to be featured by that organization.

CHICAGO GOSSIP

C. C. Pyle returned on Monday from a trip which he made throughout the southern cities, visiting Asheville, N. C., and Birmingham, Ala. Mr. Pyle oversaw installations of the Bartola instrument in both of these cities.

David Horsley arrived in Chicago en route to Los Angeles on the 22nd. He was quite pleased over the contract recently signed with Mutual. Mr. Horsley said he would probably be back in New York within three weeks to personally oversee the arrangement of the studio in Bayonne for the making of some master picture films for the Mutual company.

H. E. Aitken, energetic, businesslike, returned from La Junta, Colo., after obtaining all the signatures to incorporate arrangements for the Triangle Film Company, arriving in Chicago on the 22nd. Mr. Aitken said that his new company was going to devote ample time to the making of the very best kind of five-reel photoplays and that the product would be fully up to that demanded by the public from the three big directors who form a part of this company. The

officers of the Triangle Film Company are **H. E. Aitken,** president; **D. W. Griffith, Thomas Ince, Mack Sennett** and **Adam Kessel, Jr.,** vice-presidents; **C. O. Bauman,** secretary. It is understood that Mr. Kessel will also act as treasurer.

Stanly Twist arrived in town on Saturday last. Mr. Twist stated that he had fully recovered his health and is now in a position to take up active work in the film business again.

Aaron Gollos of the Photoplay Releasing Company gave a de luxe showing of the two-reel film, "Sarah Bernhardt at Home," at the Illinois theater on Tuesday, July 27, to which the representatives of the various trade journals and all of the newspapers, as well as all the exchange men and exhibitors who wish to attend, were invited.

George K. Spoor arrived in Chicago on Monday, the 19th, after a short trip to the Pacific coast. It is getting to be so that the railroads would have to go out of business if there were no film companies.

Messrs. **Lochrane** and **Brown** of the *Northwest Weekly* called at MOTOGRAPHY'S office twice during their visit to Chicago last week, reporting excellent progress with their venture in the Twin Cities. This is the first local weekly which has lasted longer than five issues, the present release of the *Northwest Weekly* being No. 14.

J. Albert Goldman of the Standard Motion Picture Company is doing developing and printing on the wrestling match picture which was taken at Omaha July 4, at which time a new American champion was made.

Richard L. Crescy, who is well known among the Chicago exhibitors through his ownership of the Clifton and Little Sheridan theaters, is contemplating entering into the producing end of the business. Mr. Crescy has a theater in Los Angeles, where he is going about the end of September, and it is quite possible that about this time we will be able to make an announcement of the picture which he has under consideration.

The boys in New York will probably be very much interested in learning that **"The Baron"** was registered at the Sherman House on the 22nd.

The folks who looped the loop on the Selig special arrived in Chicago tired and dusty, but happy, July 25th. We have had post cards from a number of them while they were en route, and from all reports everybody had a very splendid time.

George Gollos has sold the Sherman Square theater and is now a gentleman of leisure.

Wm. Baker of John Burnham Company is authority for the statement that no further action will be taken at this time toward the completion of the Randolph Film Corporation, which company was to make and release a new serial by Onoto Watana, the well-known authoress.

Bert Adler of New York and the Bronx continues to keep busy down at the Midway Gardens, where he is looking after the details connected with Mrs. Smalley's production in which Pavlowa is the central figure. Bert is getting quite reconciled to the world's greatest summer resort and we have hopes of making him a permanent resident, although he weeps every time he thinks of the Bronx.

We get requests every now and again for information about cities or towns that do not have moving picture theaters at present. We want to take this opportunity of notifying all of these prospective exhibitors that the town of Waynesville, Ill., population 528, has no motion picture theater.

We were sorry to learn that **Paul Busch** of the Peerless Film Exchange had an attack of ptomaine poisoning last week and was forced to cancel his trip and substitute one to the doctor.

We are in receipt of the following letter from a prospective exhibitor. Anyone interested can get the name of the writer at this office:

Packwood, Ia., July 27, 1915.
Electricity Magazine Corporation,
Chicago, Ill.

Gentlemen: Please send a sample copy of MOTOGRAPHY. Do you know of a moving picture business for sale or a good opening in a town of 4,000 or 5,000 population? Northern Iowa or Minnesota town preferred.

Send yearly subscription, also.

(Signed) O. A. R.

Mabel Condon postcards the writer from Avalon Bay, Santa Catalina Island, Cal. She also says something on the post card. Mabel and Horace Greely are both great writers that have points of similarity. Greeley says: "I have three styles of handwriting. One that anyone can read, one that I alone can read, and a third that no one can read." This post card is division three.

Jack Williams has a splendid office and salesroom for theater supplies of all kinds at 18 West Washington street. Jack is one of the old-timers and has built up his business unaided, selling goods at night and by mail to get his capital. He has just been selected as the distributor for a new non-rewind device put out by **L. Smith.**

E. B. Lockwood and **John McGeary** have taken space in the Mallers building, under the style of McGeary-Lockwood. This company has completed a 2,000-foot picture for the DeKalb (Ill.) *Chronicle* and 1,000 feet for the Commercial Club of Benton Harbor, Mich.

Tom Quill of the Goes Lithograph Company motored over to St. Joseph, Mich., in his new Hudson on Saturday last. Tom says he recently closed a $90,000 order for posters and expects to take a vacation during August, now that he has the factory busy with a number of big contracts.

Charlie Worthington, the Fox manager here, spent last week in the Lakeview hospital. He has been having some trouble with his back and awanted to get it all over with at once. He was expected out this week.

W. H. Bell of the W. H. Bell Feature Film Corporation, Chicago, has just returned from a trip through Indiana, where he went to secure bookings on some of the features handled by his company.

Mr. Mittemuch of the Family theater, Davenport, Iowa, one of Motography's family, is remodeling the interior of his house. When completed it will have a fountain in the center 22 feet in circumference, lighted with vari-colored incandescents. The fountain runs continuously, the colored lights being turned on between pictures. A Bartola instrument is one of the features of this house.

Edward Kohl, accompanied by his son, **Everard,** daugher, **Gertrude,** and sister-in-law, **Agnes Fox,** as well as **George W. Heinbuch,** all of Cleveland, were callers at MOTOGRAPHY'S offices on Monday, July 26, the entire party having visited the Pacific coast aboard the Selig special and being now en route to their homes. Mr. Kohl and his National Theaters Company of Cleveland is known the country over. He owns and operates the Amphion, National and Crown theaters in Cleveland, as well as Luna Park and Forest Park in the same city, and Myers Lake Park at Canton, Ohio. He was the founder of the old United Film Exchange, one of the oldest in Ohio and the last to be absorbed by the General Film Company. Mr. Kohl's first house was established in 1891. Mr. Heinbuch is proprietor of the Superior theater of Cleveland and in attending this year's fifth annual convention of the M. P. E. L. of A. in San Francisco kept up his record, for he proudly declares that he has never missed a national convention and never intends to so long as his health continues. MOTOGRAPHY hopes in the near future to tell its readers more about these gentlemen.

Genial **George Cox,** one of the powers behind the Advance Motion Picture Company of Chicago, left the city on Wednesday afternoon, July 28, for a two weeks' vacation and thorough rest at the Sacred Heart sanitarium in Milwaukee, this being the first vacation Mr. Cox has enjoyed in more than seven years, and one which he has long looked forward to. Upon his return to Chicago it is expected he will again plunge into his work with renewed vigor, and from present indications the Advance company will be heard from in a big way during the coming months.

NOTES FROM ALL OVER

Another star has been added to the broadening firmament of the motion picture world. His name is "Chang" and the Selig jungle zoo at Los Angeles, Cal., is his home. "Chang," although he is an ourang-outang, works in scenes by himself and works opposite other players.

Miss Edith Reeves, who has just journeyed across the great desert to join the Balboa Company's aggregation of picture players at Long Beach, Cal., is a dainty little woman of the perfect blonde type, prettily sweet-faced and winsome—a talented and experienced actress.

Raymond Jerome Binder, who some years ago was with the Dearborn and Marlowe stock companies and deserted them to enter the business world, takes part in Essanay's "Business Rivals," released on August 3.

The first motion picture projecting machine designed by Nicholas Power, and which saw long and actual service in several of New York's theaters, arrived at the Panama-Pacific International Exposition and was set up in the

Power's booth in the Liberal Arts building.

The three states of Indiana, Iowa and Wisconsin have been secured by the W. H. Bell Feature Film Corporation for "Prohibition," the picture that is causing widespread comment in trade circles throughout the country.

Norman MacDonald, former Essanay producer, who this week started to make pictures at the Universal City studios, is making preparations for the production of another of the quiet little pictures of rural life which have become justly popular with the picture-loving public.

Authentic War Pictures.

By far the most interesting pictures of actual happenings in the European war zone are being supplied by the American Correspondent Film Company, Inc., of 220 West 42d street, New York, whose special envoys are risking life and limb to assemble feature moving pictures of the great battles and most noteworthy events of the storm centers of the conflict.

M. B. Claussen, president of the company, announces that "The Battle and Fall of Przemysl," a four-part feature is now ready to be shown.

Notable among the A. C. F. photographers on the firing line are Albert K.



M. B. Claussen.

Dawson, Edward Lyell Fox and Fritz Arno Wagner. Wagner in Belgium, Fox in Poland and Dawson on the Italian-Austrian frontier, make a combination of strength and brilliancy unexcelled. Their articles teem with the fulsome interest of first hand facts and these, rivaling the masterpieces of fiction, together with real life pictures of the fray, are superb descriptions of the world's greatest drama. The fact that they are produced on the spot make A. C. F. Features, both in story and motion picture, most notable contributions to the current records of the war for in every phase they reflect excellent fidelity and superlative quality.

In the production of the Vitagraph superfeature, "The Chalice of Courage," the scenes that Rev. Cyrus Townsend Brady wrote into the story required a full year for completion on the film.

The Federal Film Company have arranged to release one comedy a week on the Associated program, beginning August 16. The franchise was delivered to the Federals on Wednesday, and all arrangements were completed. The first release of the Feds on the Associated program will be "Nothing but Love."

When "Victorine," the Majestic feature in which Dorothy Gish, the Griffith actress, is starred, was being filmed at the Reliance-Majestic studio, Director-General D. W. Griffith ordered Director Paul Powell to hire a circus. Most of the action of "Victorine" takes place in a sideshow.

The American Correspondence Film Company has moved from 30 East Forty-second street to suite 602-6, formerly occupied by the Life Photo Film Company, in the Candler building, at 220 West Forty-second street, New York city. The officers of the company and the personnel of its staff remain the same.

Work upon "The Sable Lorcha," the Horace Hazeltine best seller, in which Tully Marshall and Thomas Jefferson are featured, has just been begun at the Reliance-Majestic studios. Loretta Blake is prominent in the support of Marshall and Jefferson. "The Sable Lorcha," which is to be a multiple-reel feature, is a Chinese mystery story.

Teddy Sampson and Charles Clary, as feature players supported by an exceptional cast, are at work at the Griffith headquarters, the Reliance-Majestic studios, on the two-reel Majestic feature, "Big Jim's Heart." In the support of the two featured players are such effective screen actors as F. A. Turner, Edward Flynn, W. A. Lowery and the Indian player, Eagle Eye.

By courtesy of the United States Navy Department, many motion pictures of life aboard the cruiser Maryland were taken recently, while the ship was in southern California waters. They will figure prominently in the smashing American serial photoplay entitled "Neal of the Navy," which is being made by the Balboa Amusement Producing Company.

Hoyt's "A Black Sheep," featuring Otis Harlan, king of American comedians, supported by an exceptional cast of players, including Grace Darmond, Rita Gould, John Charles and others, has been virtually completed by Director T. N. Heffron at the Selig studios, Chicago.

"Yes, it was a nine-pound girl," said "Silent Bill" Haddock, the well-known motion picture director, with his chest out and a broad smile on his face, "and she entered this life sound and healthy on July 20 and we call her Eleanor May."

Mary Van Buren is known to all regular motion picture enthusiasts because of her excellent work in the Lasky pictures. She is one of the latest acquisitions of the Balboa Company, with which she will play leads.

P. E. Hitchins of Olive Hill, Ky., visited Cincinnati recently in search of equipment for his theater and contracted with the Cincinnati Theater Supply Company to install a Minusa gold fibre screen, made to specific measurements of his theater.

The Onyx Club, having headquarters in Denver, Colo., has just finished its second annual photoplay contest, and announces that Ethel Clayton, the Lubin leading lady, wins the prize with a total vote of 378,235; Marry Fuller being second with 327,645, and Charlie Chaplin third with 325,885.

Last week Director Capellani, who is working on the William A. Brady feature, "The Impostor," for World Film with Jose Collins and Alec B. Francis in the leading roles, took some of his company to Pittsburgh to make some scenes. This week he is at Boston.

"The Pursuing Shadow," the first of Tom Terriss' productions to be released through the Picture Playhouse Film Company, has been booked by Loew's circuit. The first showing of the pic-



ture in a Loew theater was at the 59th Street Circle, on July 30, in New York. Picture Playhouse Film Company report a large demand for this production, as it is a highly artistic feature in every way and shows to a high degree the unusually good acting of Mr. Terriss.

World Film Corporation will shortly present the William A. Brady photoplay, "The Ivory Snuff Box," by Frederick Arnold Kummer. Holbrook Blinn plays the lead in the photoplay, which is a powerful detective story. It is Mr. Blinn's second appearance in World Film features, and he has been provided with a strong vehicle for his wonderful dramatic powers.

William Elliott makes his reappearance as a screen star in the title role of "Comrade John" under the banner of the Horkheimer brothers, who own and operate the Balboa studios.

George Ralph has won international fame as an actor, and his playing in "The Yellow Jacket" brought him an offer to appear in Russia when that very artistic play was presented in Moscow. Because of the war conditions, Mr. Ralph is back in his native land, and will be seen in support of Alice Brady in "The Renegade."

The Herald Film Corporation, which has taken New York City and Long Island in the distribution of the Cort Film Corporation's screen production of "The Melting Pot," has also contracted for the New England rights to the picture and will begin booking this week. Washington, Oregon and Idaho were sold last week to.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

C	7-26	A Letter to Daddy	Biograph	1,000
D	7-26	The Call of Yesterday	Essanay	1,000
D	7-26	Don Caesar de Bazan	Kalem	4,000
D	7-26	The Earl's Adventure	Lubin	1,000
D	7-26	The Unfinished Portrait	Selig	2,000
T	7-26	Hearst-Selig News Pictorial No. 59	Selig	1,000
C	7-26	Mr. Jarr's Big Vacation	Vitagraph	1,000

Tuesday.

D	7-27	Reapers of the Whirlwind	Biograph	2,000
C	7-27	Boys Will Be Boys	Essanay	3,000
C	7-27	The Toilers (Ham & Bud)	Kalem	1,000
C	7-27	Susie's Suitors	Lubin	500
C	7-27	An African Hunt	Lubin	500

Wednesday.

C	7-28	Poor Baby	Edison	1,000
C	7-28	Dreamy Dud Goes Bear Hunting	Essanay	600
D	7-28	The Disappearing Necklace	Kalem	2,000
D	7-28	The Dead Soul	Lubin	3,000
D	7-28	Jimmy	Selig	1,000
C	7-28	The Missing Clue	Vitagraph	1,000

Thursday.

D	7-29	The Wanderer's Pledge	Biograph	1,000
C	7-29	Snakeville's Twins	Essanay	1,000
D	7-29	The Gold in the Crock	Lubin	2,000
C	7-29	He's in Again	Mina	1,000
D	7-29	The Isle of Content	Selig	3,000
T	7-29	Hearst-Selig News Pictorial No. 60	Selig	1,000
C	7-29	Cutey Fortune Hunting	Vitagraph	1,000

Friday.

D	7-30	The Battle at Elderbush Gulch	Biograph	2,000
D	7-30	The Girl of the Gypsy Camp	Edison	3,000
D	7-30	Broncho Billy's Surrender	Essanay	1,000
D	7-30	A Business Buccaneer	Kalem	1,000
D	7-30	The Call of Motherhood	Lubin	1,000
C	7-30	Some Duel	Vitagraph	1,000

Saturday.

D	7-31	More Than Friends	Biograph	1,000
D	7-31	The Bedouin's Sacrifice	Edison	1,000
D	7-31	A Man Afraid	Essanay	2,000
D	7-31	The Fate of Number 1	Kalem	1,000
C	7-31	Billie's Heiress	Lubin	1,000
D	7-31	The Quest	Selig	1,000
D	7-31	The Mystery of Mary	Vitagraph	3,000

Monday.

D	8-2	Love's Rescue	Biograph	1,000
D	8-2	The Kiss	Essanay	1,000
D	8-2	The Maker of Dreams	Kalem	3,000
D	8-2	The Taunt	Lubin	1,000
D	8-2	The Melody of Doom	Selig	2,000
T	8-2	Hearst-Selig News Pictorial No. 61	Selig	1,000
C	8-2	The Serpent's Tooth	Vitagraph	1,000

Tuesday.

D	8-3	The Drab Sister	Biograph	2,000
D	8-3	Business Rivals	Essanay	2,000
C	8-3	The Hypnotic Monkey	Kalem	1,000
C	8-3	The Rakoon Hose Company	Lubin	500
C	8-3	A One-Reel Feature	Lubin	500
D	8-3	The Taking of Mustang Pete	Selig	1,000
D	8-3	The Scar	Vitagraph	3,000

Wednesday.

D	8-4	Jane Eyre	Biograph	3,000
C	8-4	Not Much Force	Edison	1,000
C	8-4	Dreamy Dud in a Visit to His Uncle's Farm	Essanay	600
S	8-4	A		
D	8-4	The Secret Code, Installment No. 3	Kalem	2,000
D	8-4	Tides of Time	Knickerbocker	3,000
D	8-4	Country Blood	Lubin	2,000
D	8-4	The Prima Donna's Mother	Selig	1,000
D	8-4	The Repentance of Dr. Blinn	Vitagraph	1,000

Thursday.

C	8-5	The Fixer	Biograph	1,000
C	8-5	Street Fakers	Essanay	1,000
D	8-5	The Witness	Lubin	3,000
C	8-5	Making Up Father	Mina	1,000
D	8-5	The Scarlet Lady	Selig	3,000
T	8-5	Hearst-Selig News Pictorial No. 62	Selig	1,000
C	8-5	A Disciple of Plato	Vitagraph	1,000

Friday.

D	8-6	Her Mother's Oath	Biograph	1,000
D	8-6	June Friday	Edison	4,000
D	8-6	Broncho Billy's Protege	Essanay	1,000
C	8-6	For High Stakes	Kalem	2,000
D	8-6	A Day of Havoc	Lubin	1,000
C	8-6	Dimples and the Ring	Vitagraph	1,000

Saturday.

C	8-7	Frederick Holmes' Ward	Biograph	1,000
D	8-7	Not Wanted	Edison	1,000
D	8-7	Eyes That See Not	Essanay	3,000
D	8-7	The Substitute Fireman	Kalem	1,000
C	8-7	Billie's Debut	Lubin	1,000
D	8-7	The Black Leopard	Selig	1,000
D	8-7	Pat Hogan, Deceased	Vitagraph	2,000

V. L. S. E. Program

4-26	Graustark	Essanay	6,000
5-3	The Carpet from Bagdad	Selig	5,000
5-10	The College Widow	Lubin	5,000
5-17	Island of Regeneration	Vitagraph	6,000
5-24	The Slim Princess	Essanay	4,000
5-31	The Millionaire Baby	Selig	6,000
6-5	The Sporting Duchess	Lubin	5,000
6-14	Sins of the Mothers	Vitagraph	5,000
6-21	The White Sister	Essanay	5,000
6-21	The Rosary	Selig	7,000
7-5	The District Attorney	Lubin	5,000
7-12	Crooky Scruggs	Vitagraph	5,000
	Hearts and the Highway	Vitagraph	5,000
7-19	The Blindness of Virtue	Essanay	5,000
7-26	A Texas Steer	Selig	5,000
8-2	The Climbers	Lubin	5,000

Mutual Program

Monday.

D	7-26	The Newer Way	American	2,000
D	7-26	Her Fairy Prince	Reliance	1,000
C	7-26	Fido's Tintype Tangle	Keystone	1,000

Tuesday.

D	7-27	Outcasts of Society	Thanhouser	2,000
C	7-27	The Straw Man	Majestic	1,000
C	7-27	Betty's First Sponge Cake	Beauty	1,000

Wednesday.

D	7-28	The Phantom Extra	Broncho	2,000
D	7-28	The Deception	American	1,000
D	7-28	Billie's Rescue	Reliance	1,000

Thursday.

D	7-29	When Love Leads	Domino	2,000
C	7-29	Title not reported	Keystone	
T	7-29	Mutual Weekly No. 30	Mutual	1,000

Friday.

D	7-30	When the Tide Came in	Kay-Bee	2,000
C	7-30	Getting the Gardener's Goat	Falstaff	1,000
D	7-30	After the Storm	American	1,000

Saturday.

D	7-31	Fake Takes a Hand	Reliance	2,000
C	7-31	Title not reported	Keystone	

Sunday.

C	8-1	Victorine	Majestic	2,000
C	8-1	The Deacon's Whiskers	Komic	1,000
D	8-1	The Game	Thanhouser	1,000

Monday.

D	8-2	Detective Blinn	American	2,000
D	8-2	The Bride of the Sea	Reliance	1,000
C	8-2	Title Not Reported	Keystone	

Tuesday.

D	8-3	When the Fleet Sailed	Thanhouser	2,000
C	8-3	Billie Goat	Majestic	1,000
C	8-3	Cupid Takes a Taxi	Beauty	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

WEDNESDAY: Biograph, Edison, Essanay, Kalem, Knickerbocker, Lubin, Selig, Vitagraph.

THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

D	8-4	The Golden Trail	Broncho	1,000
D	8-4	The Mighty Hold	American	1,000
D	8-4	The Little Boy That Once Was He	Reliance	1,000

Thursday.

D	8-5	The Promoter	Domino	2,000
C	8-5	Title Not Reported	Keystone	
T	8-5	Mutual Weekly No. 31	Mutual	1,000

Friday.

D	8-6	The Heart of Jabez Flint	Kay-Bee	2,000
C	8-6	A Plugged Nickel	Falstaff	1,000
D	8-6	A Woman of Nerve	Reliance	1,000

Saturday.

D	8-7	The Ceremonial Turquoise	Reliance	2,000
C	8-7	Title Not Reported	Keystone	

Sunday.

D	8-8	Big Jim's Heart	Majestic	2,000
C	8-8	Father Love	Komic	1,000
D	8-8	The Revenge of the Steeplejack	Thanhouser	1,000

Universal Program

Monday.

C	7-26	The Earl of Pawtucket	Universal	5,000
C	7-26	The Tale of His Pants	Nestor	1,000

Tuesday.

D	7-27	The Flight of a Night Bird	Gold Seal	2,000
C	7-27	One on Mother	Rex	1,000
C	7-27	The New Jitney in Town	Imp	1,000

Wednesday.

D	7-28	The Double Standard	Victor	1,000
C	7-28	Life and Moving Pictures	L-Ko	2,000
T	7-28	Animated Weekly No. 177	Universal	1,000

Thursday.

D	7-29	Heritage	Laemmle	4,000
	7-29	No release this week	Big U	
C	7-29	The Jap Phenoms	Powers	700
E	7-29	Strange Mamals at Home	Powers	300

Friday.

D	7-30	The Hunchback's Romance	Imp	2,000
	7-30	No release this week	Victor	
C	7-30	The Rise and Fall of Officer 13	Nestor	1,000

Saturday.

D	7-31	A Daughter of the Jungles	Bison	2,000
D	7-31	Mein Friendt Schneider	Big U	1,000
C	7-31	The Village Smithy	Joker	1,000

Sunday.

C	8-1	Jealousy, What Art Thou?	Rex	2,000
D	8-1	Paternal Love	Laemmle	1,000
	8-1	No release this week	L-Ko	

Monday.

D	8-2	The Scarlet Sin	Universal	4,000
C	8-2	It Happened While He Fishes	Nestor	1,000

Tuesday.

D	8-3	The Great Ruby Mystery	Gold Seal	2,000
C	8-3	The Proof	Rex	1,000
D	8-3	Her Wonderful Day	Imp	1,000

Wednesday.

C	8-4	My Tomboy Girl	Victor	2,000
C	8-4	In the Claw of the Law	L-Ko	1,000
T	8-4	Animated Weekly No. 178	Universal	1,000

Thursday.

	8-5	No release this week	Laemmle	
D	8-5	Out of the Flames	Big U	2,000
C	8-5	Saved by a Scent	Powers	1,000

Friday.

D	8-6	Leah, the Forsaken	Imp	3,000
	8-6	No release this week	Victor	
C	8-6	Little Egypt Malone	Nestor	1,000

Saturday.

D	8-7	Gene of the Northland	Bison	2,000
D	8-7	Around the Corner	Powers	1,000
C	8-7	Their Bewitched Elopement	Joker	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Universal-Nestor.
TUESDAY: Gold Seal, Imp, Rex.
WEDNESDAY: Animated Keekly, Victor, L-Ko.
THURSDAY: Big U, Powers.
FRIDAY: Nestor, Imp.
SATURDAY: Bison, Joker, Powers.
SUNDAY: Rex, Laemmle, L-Ko, Universal.

Sunday.

D	8-8	Betty's Bondage	Rex	2,000
D	8-8	The Source of Happiness	Laemmle	1,000
C	8-8	Shot in a Barroom	L-Ko	1,000
D	8-8	Episode 7, "The Broken Coin"	Universal	2,000

Miscellaneous Features

All for a Girl	Mirograph		5,000
Just Out of College	Frohman		5,000

World Features.

Released Week of

July 26	Pokes and Jabs in a Quiet Game	World Comedy	1,000
Aug. 2	Pokes and Jabs in Mashers and Splashers	World Comedy	1,000
Aug. 2	Sunday	Lederer	5,000
Aug. 9	The Stolen Voice	Brady	5,000

Paramount Features.

Released Week of

Aug. 2	Rags	Famous Players	5,000
Aug. 5	Sold	Famous Players	5,000

Mutual Masterpieces.

Released Week of

July 22	The Mating	New York Motion Picture	5,000
Aug. 5	The Girl from His Town	American Master Picture	4,000

Metro Features.

Released Week of

July 19	The Right of Way	Rolfe	5,000
July 26	The Second in Command	Quality	5,000

Pathe.

Released Week of

July 19	Safety First	Starlight	1,000
July 26	Pathe News No. 59	Pathe	1,000
July 26	Pathe News No. 60	Pathe	1,000
July 26	Romance of Elaine, No. 31	Pathe	2,000
July 26	The House Divided	Pathecolor	2,000
July 26	Ima Simp on the Job	Balboa	1,000
July 26	Eggs and Some Tests	Globe	333
July 26	The Spider-Monkey	Photocolor	333
July 26	The Mongoose	Photocolor	333
July 26	Pro Patria	Pathecolor	6,000
July 26	Spitball Sadie	Phunphilms	1,000
Aug. 2	Pathe News No. 61	Pathe	1,000
Aug. 2	Pathe News No. 62	Pathe	1,000
Aug. 2	Romance of Elaine, No. 32	Pathe	2,000
Aug. 2	Whiffles at the Front	Punch	2,000
Aug. 2	Col. Heza Liar Fools the Enemy	Pathe	600
Aug. 2	An Intimate Study of Birds, Part 4	Globe	400
Aug. 2	The Kangaroo	Globe	400
Aug. 2	In Pekalongan Picturesque Java	Globe	600
Aug. 2	The Righted Wrong	Victory	3,000
Aug. 2	Bold, Bad Boys	Starlight	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Reliance, Falstaff.
SATURDAY: Reliance, Keystone.
SUNDAY: Majestic, Thanhouser, Komic.

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Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 60—Selig—July 24.—Strikers at Standard Oil plant, Bayonne, N. J., fight fierce battle with guards; Governor Spry of Utah reviews Salt Lake City high school cadets at San Diego, California; Kitchener's recruits at Epsom, England, taught to use bayonets; latest fashions by Lucile, Lady Duff-Gordon; thousands greet Liberty Bell at San Francisco; "Chick" Evans of Chicago wins western amateur golf title of Cleveland, Ohio; scenes of the steamer Eastland which capsized in the Chicago river at Chicago, Ill.

Hearst-Selig News Pictorial No. 59—Hearst-Selig—July 29.—Miss Christie MacDonald wins woman's motor boat race at Thousand Islands, N. Y.; Elks march at big gathering in Los Angeles; Schooner Hardy is rammed by steamer Shasta just outside the Golden Gate, California; strike threatens to tie up arms industry where war munitions are being made for European countries at Bridgeport, Connecticut; Director F. L. Brown of the Panama-Pacific Exposition presents Edward A. McManus of the Hearst-Selig News Pictorial with a bronze medal, highest award for moving picture industry given at exposition; first exchange of prisoners between Germany and England at Stratford; old French castle captured by Germans is made headquarters; typhus plays havoc with Serbian forces at Nish, Serbia.

Broncho's Surrender — Essanay—July 30.—G. M. Anderson and Marguerite Clayton featured. The wife leaves with her child for the west and secures work as a school teacher, where Broncho, a fugitive from justice, seeks shelter in her cabin. After sheltering him and he has left, the husband enters and kidnaps the child. Broncho later holds up the stage coach and takes the child, returning it to its mother and then gives himself up and is lead to jail.

Love's Rescue—Biograph—August 2.—Isabel Rea and Frank Newburg featured. Roberta Winthrop's father advertises for a secretary, and a bunch of crooks seeing the ad get one of their gang to apply for the position. The crook meanwhile falls in love with Roberta, but after being egged on by the gang robs the safe and locks the housekeeper in a closet. Roberta, who is on top of a cliff, calls to her lover and just then loses her balance, and the secretary picks her up and carries her home. Later matters are cleared up, and the crook regenerated by love is accepted as the girl's lover.

The Kiss—Essanay—August 2.—With an all star cast. Lady Joyce poses for Simeon Henley and snubs the Duke of Rosemont for the artist. She later marries the artist and after two years of struggling goes away with Arthur Kane. Lady Joyce's mother, who is dying, sends for her daughter and later her death brings her daughter and her artist husband together again.

The Maker of Dreams—(Three Reels)—Kalem—August 2.—Mrs. Merwin desires that her son Harold marry Rena, an heiress. While at a house party Harold meets and falls in love with Lorna, a girl of the woods. Mrs. Merwin discovering this succeeds in making Lorna believe that Harold's future demands that he marry Rena. The girl breaks her engagement and filled with rage and pique the boy makes Rena his bride. Lorna is driven insane and years later, Neal, Harold's son, who bears a remarkable resemblance to his father, elopes with Josie and they go to the old Merwin mansion to spend their honeymoon. Lorna mistaking him for Harold captures Josie and is about to kill her when Neal saves his bride in the nick of time. When Harold and Rena come to the mansion later, Lorna seeing Harold is restored to her sanity and she dies in the arms of the man she loves.

The Taunt—Lubin—August 2.—William Kelsey, ex-bank cashier, who has served three years for burglary, comes begging to the house of Fred Mack, a broker. His wife gives him a coat of her husband's in which he finds an important paper proving that Mack was the one who had robbed the safe for which Kelsey was imprisoned. Kelsey goes to him and demands one thousand dollars for silence, but Mack says he hasn't got the money and Kelsey tells him he will meet him that night and he can rob a safe as he did before. Mack's mind goes back to the time when he longed for riches and met Florence, who was then Kelsey's sweetheart, and how later on winning the girl he had robbed the safe and had Kelsey convicted. Mack comes back to the present and is planning to kill Kelsey when he meets him alone that night, but falls into a trap Kelsey has set for him and is imprisoned for the robbery.

The Melody of Doom—(Two Reels)—Selig—August 2.—Henry learns from a Hindu how to play "The Melody of Doom" upon his violin. Later Zara, the adventuress, receives a note telling her that the police know of Adolphi's death and telling her to go to a certain address where she is confronted by Henry, who locks her in a room and plays "The Melody of Doom" which makes Zara confess her crime.

The Serpent's Tooth—Vitagraph—August 2.—Wally Van and Nitra Frazer featured. Amateur dental operations, anaesthetics and the "Society of the Serpent's Tooth" all help Cutey to win his bride and effectually silence pa's objections to the match.

The Drab Sister—(Two Reels)—Biograph—August 3.—Louise Vale and Madge Kirby featured with an all star cast. Upon the death of the Sheldon girls' mother Olive makes the way smooth for them both. Tom Weston loves Evelyn and asks Olive, who loves the man in secret, for the girl's hand, but Evelyn has fallen in love with Walter Courtney, a summer visitor, but later realizing she must marry someone marries Tom. Sometime after this Evelyn returns to the city with Walter, who comes after her and they are killed in a wreck. Tom breaks down and after months of companionship learns to value Olive's friendship.

Business Rivals—(Two Reels)—Essanay—August 3.—Featuring Nell Craig, Sheldon Lewis and Raymond Binder. Braga upon learning that Primrose McFarland is to give a birthday party and display the famous family jewels plans to attend and Dominica pledges to assist him and succeeds in being engaged as the singer for the event. LeGrand, an ex-police official is discovered by Dominica and neither he nor Braga, who is hiding in a chest, have succeeded in procuring the jewelry. Young McFarland, Primrose's nephew, is in the act of placing the jewels in a safe deposit vault when he is attacked by LeGrand and later when Dominica steps in and is injured, he takes her home in a taxicab. Dominica later renounces Braga as a coward.

The Hypnotic Monkey—Kalem—August 3.—Ham and Bud fall asleep in the park. Bud awakens and when Pasquale, his daughter Rosa, and a monkey pass the spot, Bud gets Rosa to take a walk with him. Ham dreams that he sees a hypnotist performing wonderful feats. He dreams that he has learned how to change Bud into a monkey and then cannot get him back again. At this time the Italian's monkey wanders over to Ham and wakes him up. Ham vainly tries to turn the monkey into Bud and when the Italian tries to get possession of his monkey Ham is willing to fight for "Bud" to the death. When Bud finally returns Ham's grief melts into rage and he chases Bud into the lake.

A One Reel Feature—Lubin—August 3.—A cartoon comedy depicting the interior of a moving picture theater. Another one of those cartoon screams. On the same reel with:

The Rakoon Hose Company—Lubin—Mattie, the belle of Ethiopia, is loved by John, the fireman, but Rastus, who has fine clothes, attempts to steal her away from him. Later Rastus abandons an old hut which he sets on fire and John's fire department answers the call, and after putting out the fire, Mattie chooses John and Rastus is given one hour to leave town.

The Scar—Vitagraph—(Three Reels)—August 3.—Featuring an all star cast. John Morton after accumulation of evidence against him is found guilty of murder in the first degree, but is saved



from the electric chair by a witness recognizing on the convict's hand a peculiar scar. This is a story centered around a cocaine crazed assassin trying to cover up his crime and fastening it on another.

The Taking of Mustang Pete—Selig—August 3.—A reward of $100.00 has been offered for Mustang Pete, and to play a joke on his sister, who has recently arrived from the east, the sheriff has Bill Daily disguise himself as Mustang Pete and call on Ruth. Later the real Mustang Pete overcomes Bill and goes to the sheriff's and when Bill recovers consciousness and tells the sheriff the boys start after the real Mustang Pete.

Jane Eyre—(Three Reels)—Biograph August 4.—Louise Vale and Franklin Ritchie featured with an all star cast. Rochester, a young Englishman, after finding that both the mother and the brother of his wife are demented brings her to England and puts her under the care of a nurse who indulges in drink. He engages Jane Eyre as a governess for his niece, who falls in love with her. He keeps his wife's existence a secrecy and later the house is set on fire by her and she plunges from the roof and is killed. Jane learning of the tragedy brings Rochester the consolation he needs.

Not Much Force—Edison—August 4.—Officer O'Tool, the entire police force, is threatened with discharge by the town council unless he arrests the thief who has committed so many robberies. O'Tool arranges with his daughter's sweetheart to make a fake arrest. The officer takes too much to drink and forgets about the arrest. His wife arrests the real burglar and the position of town policeman is given to her. The final scene shows O'Tool scrubbing the jail floor by his wife's orders.

"Dreamy Dud," He Visits His Uncle's Farm—Essanay—August 4. — Cartoon by Wallace A. Carlson. Dreamy Dud and Wag are given the freedom of their uncle's farm and go out to investigate the barnyard, where Wag succeeds in getting into a fight with a rooster. While Wag is fighting with the rooster Dud is picked up by the seat of the trousers by a horse and thrown high into the air. He alights near a cow and is hooked high into the air again. He alights on a calf and tries to ride the little animal about the pasture. The bull sees this and he and the cow toss Dud back and forth until finally he is thrown into the belfry of the church steeple, where his body rings the bell. This wakes him up and he gets up to stop the alarm clock. This reel which is approximately 1,000 feet, includes 500 feet of scenic.

Mysteries of the Grand Hotel—(Installment No. 3 "The Secret Code")—(Two Reels)—Kalem—August 4.—Francis Ballou and Jack Hilton, house detectives are unable to solve the mystery of who assailed Mrs. Holden, why she was drugged, and who the man found gagged in her apartment was. They later discover a button from which a wire runs to the floor above. They press the button and three knocks are a reply. Later Manning enters the room and is made captive by them. They discover that Pasca, a foreign agent, is trying to steal the United States Government secret code and under the impression that Mrs. Holden had it, drugged and overpowered her and also Clinton who was with her at the time. Pasca is placed under arrest.

Country Blood—(Two Reels)—Lubin—August 4.—Featuring Arthur Johnson and Lottie Briscoe. Ben, the village hack driver, buys Sadie Tully all the custard pies she wants, and later starts to build a home for them. Later Sadie's head is turned by romantic Rudolf, an art student from the city, and she goes to the city where she is hired as a model. Ben becomes driver for the hotel bus and one day when a real swell lady comes out, Ben takes her to the hotel and finds it's Sadie Tully and they settle down forever.

The Prima Donna's Mother—Selig—August 4.—Myra Barnes because of her degraded mother runs away, and is later known as the "Queen of Song." Myra's mother becomes more pitiable in the old home and the girl's concert tour takes her to the home, but no one realizes that she is Myra Barnes. The mother is finally overcome by her daughter's song and rises and calls to her.

The Repentance of Dr. Blinn—Vitagraph—August 4.—George Holt and Myrtle Gonzalez featured with an all star cast. Dr. Blinn's first law is to save life. The disregard of this law results in a mother's death, but the child lives to claim a full and terrible retribution.

The Fixer—Biograph—August 5.—With an all star cast. The lonely girl had no beaux, but was always fixing up quarrels for others. One day a footpad snatches her purse and a brave cavalier rescues her and escorts her home. She thinks at last she has a beau, but upon her arrival finds Edith, a friend waiting for her, and she rushes into the man's arms. The fixer did not get a sweetheart after all—but later who knows?

Street Fakers—Essanay—August 5.—Two street fakers and their wives set up rival stands and finally get into a desperate battle. They escape to a hotel and there prepare to flee from the village when they are met on the hotel steps by a policeman. An innocent man is later dragged off and the fakers make their escape.

The Witness—(Three Reels)—Lubin—August 5.—Fred Carlisle is arrested for a crime committed by James Thorne. Carlisle goes to call on Thorne and is shot. Thorne's son, Carl, age seven, has seen the crime, and when he tells his grandmother, to keep him quiet, she takes him to Europe. Years later Elise Carlisle, daughter of the late Fred Carlisle, secures a position in Thorne's office, who tries to have her abducted to secure his safety, but the girl is saved by Carl, who bestows his everlasting love and protection on Elise. For further review see page 265, this issue.

Waking Up Father—Mina—August 5.—Jerry seeing a policeman eating pours tobasco sauce in his coffee and after the officer has caused an uproar Jerry enjoys the remainder of his meal. He applies for a job in a grocery store and is engaged, but he sees the proprietor's pretty daughter and work no longer holds any attraction for him. While Jerry is entertaining the girl at the piano, robbers enter the place and carry out every movable fixture in the place. Angered at this the proprietor has Jerry arrested, but he finds an avenue of escape.

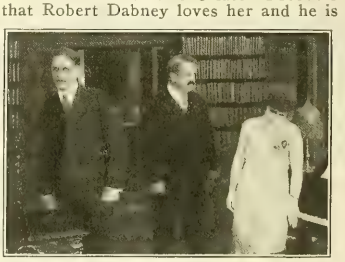
The Scarlet Lady—(Three Reels)—Selig—August 5.—Anna Luther and Jean Pallette featured. Doris Gray is engaged to Jim Courtney, and Howard Shaw, a rival for Doris' love, vows revenge. Doris sympathizes with Ethel Hayes, a girl who needs protection, and decides to introduce her as a friend from abroad. Jim Courtney is overcome by Ethel's charms and tells her that he loves her. Ethel realizing she is not being a friend to Doris meets Howard Shaw, who tells her she can use his yacht to return to the city. Shaw has it fixed so that Ethel is put aboard Jim Courtney's yacht and later Jim is taken down with the smallpox. Doris and Howard Shaw come aboard the yacht and Doris backs away from the sick room, while Ethel attends the invalid. After his recovery he sends for a minister so that he may marry Ethel.

A Disciple of Plato—Vitagraph—August 5.—Ricca Allen, Templer Saxe and Jay Dwiggins featured. A starving poet flirts with the chef's wife and is heartily sorry for it. After some funny adventures a tragedy is avoided by the poet confessing he was in love with the chef's cooking and not his wife.

Her Mother's Oath—Biograph Re-issue—August 6.—Featuring Henry Walthall and Dorothy Gish. "May God strike my mother blind if I ever speak to that man again." This prayer was repeated after an infuriated mother had told her daughter not to see the handsome actor traveling with the medicine show again. Love finally triumphs and she runs away with her sweetheart and her mother drops a kerosene lamp and is blinded by the explosion. Some time after this the runaways reach her side and she sees with inward eyes life in its true colors. Love has triumphed.

For High Stakes—(Two Reels)—Kalem—August 6.—Lord Morey follows Marguerite to America. On board the boat is "American" Joe, a crook, who seeing his resemblance to Lord Morey stows himself away and when Lord Morey is taken as "American" Joe, the crook obtains accommodations and succeeds in stealing some of the lord's clothes. Upon the boat's docking in America, Lord Morey is taken away by some of Joe's band and Joe palms himself off on Marguerite as his double title and takes her to the home of the crooks. Later after Lord Morey has overcome the crooks and is watching over Marguerite, Flint, the girl's father, consents to his marriage to the girl.

A Day of Havoc—Lubin—August 6.—Ethel Clayton featured as Estelle Adair, who marries Brant Hudson, though she does not love him. She later discovers that Robert Dabney loves her and he is



filled with fury at the news of her marriage. He gains entrance to the Hudson home and later Hudson comes upon the two. Hudson is killed and it is some time afterward discovered that Antonio, the chauffeur, had been madly in love

with Estelle and he had killed his master out of jealousy. A year later Robert and Estelle are married.

Frederick Holmes' Ward—Biograph—August 7.—Alan Hale and Vola Smith featured. Frederick Holmes receives word just as he is leaving on a yachting trip that Alice Dawn, a young girl, has been entrusted to his care and he arranges for the housekeeper to take care of her during his absence. Later he meets his ward unconventionally, and sometime afterwards he realizes that he had found not a ward, but a wife.

Dimples and the Ring—Vitagraph—August 6.—Lillian Walker and Billy Quirk featured. Hugh steals the silver loving cup which Lillian worked so hard



to win, but his ring gives him away. The girl manages to steal the cup back again and her dimples betray her. Both exclaim: "You burglar," then they go and get married.

Not Wanted—Edison—August 7.—Featuring Sallie Crute and Herbert Prior. Mrs. Bowen gives all her attention to her baby and has no time for Bobbie, her oldest child. Bobbie does everything which he believes will please his mother, but he is misunderstood. Bobbie prepares to run away from home and writes a note saying that his mother does not want him. The house catches fire while the children are alone. Bobbie brings the baby safely from the burning house. His mother does not realize how her actions hurt him until the note is found. Then she assures Bobbie that he is wanted.

Eyes That See Not—(Three Reels)—Essanay—August 7.—Featuring Beverley Bayne and an all star cast. Ralph Morgan secures a position with Adam Bell, who is engaged to Mrs. Venn, a widow. The couple are trying to keep their engagement a secret until Dorothy Bell is married. Bell gives Ralph a letter to deliver which is very important, advising his agents to sell three thousand shares of a certain stock, but Ralph meets Dorothy and forgets his errand, and later finds that it has saved Adam Bell $40,000, as the stock has gone up. Ralph then tells Adam Bell he wants to marry his daughter and Mrs. Venn walks in and congratulations follow.

The Substitute Fireman—(An Episode of "The Hazards of Helen" Series)—Kalem—August 7.—Quirkly, the fireman, whose life Helen has saved, is chloroformed and his money is stolen. When Quirkly is ordered to take freight No. 8 out at once. Helen knowing that his failure to appear at once will mean his dismissal, dons overalls and a cap and reports to the engine of No. 8. The men who had held Quirkly up board the freight and Helen waits until she is unobserved, climbs alongside of the tender until she confronts the crooks who try to throw her off the speeding train, but later the train crew comes to the rescue and the crooks are subdued and placed under arrest.

Billie's Debut—Lubin—August 7.—Billie Reeves featured. Billie, who has run away from his wife, pesters Patsy, the soubrette, and finally becomes a super so that he can be near her. The management sends a box to his wife for the opening performance and Billie amuses the audience, but what followed was funnier and broke up the performance and Billy was glad to go to jail to escape his better half.

The Black Leopard—Selig—August 7.—Donald Lee meets Mabel Davis, a society girl, whose cousin Doris is practically a servant. Later Mabel is disappointed because she is refused a black leopard skin, and when Dexter leaves for the jungle Mabel tells Donald that he should accompany him and secure a black leopard skin for her. Donald, after many adventures in which his face is disfigured in a combat with a lion, returns to Mabel with the leopard skin, but she is repulsed at the scar on his face and flings the skin from her. Donald then seeks Doris, who does not show repulsion.

Pat Hogan, Deceased—(Two Reels)—Vitagraph—August 7.—The big comedy four featured. Pat after being shipwrecked and suffering innumerable hardships returns to his little home and finds his wife counting the insurance money and preparing to marry his faithless friend. He busts up the show proving he is anything but a dead one, and before he gets through the place looks as though a 42-centimeter had hit it. Faithless Mike gets left altogether, for Kate who had saved him from a beating scorns his love.

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The King of the Wire—(Three Reels)—Edison—August 13.—Written and directed by Ashley Miller, featuring Gladys Hulette and Pat O'Malley. Tom Stratton, a boy wire walker with a traveling circus, is injured during the performance in a small town. Tom is taken to the doctor's home and treated. Patricia Beverly, who often visits Tom to read to him, persuades the boy to remain in town and work his way through college. Patricia, now a young woman, secures a position as reporter on a New York newspaper. None of the reporters have been able to interview Senator Strong and Patricia begs for the assignment. Dressed as a little girl she enters the house and secures the interview. Tom's opportune arrival and his skill in walking the tight-wire enable him to save the girl from the political crooks and the senator from ruin. For further review see page 263, this issue.

When Love Is Mocked—(Three Reels)—Selig—August 12.—Yvonne is engaged to a fisherman, but when the fisherman meets Mme. LaGlou he forgets all about Yvonne and becomes the slave of Mme. LaGlou, but it doesn't last very long. Mme. LaGlou's husband comes and when the fisherman sees her with another man he becomes crazed and falls over the cliffs, unconscious. During his convalescence Mme. LaGlou returns, but the fisherman's mother will not let her see her son and so ends the story of Mme. LaGlou and herself. Yvonne and her lover, unaware of the sacrifice of the mother, are happy. For further review see page 259, this issue. F. M. E.

Mutual Program

Tangled Paths—(Two Reels)—Majestic—July 25.—Featuring Sam De Grasse. Ben Rand and Jack Doe are rivals for the hand of Nell Summers. She becomes engaged to Rand. Doe agrees to join Rand in an expedition to the gold fields. They strike it rich. Doe



shoots his partner and stakes the claim. He returns east with the news of his pal's death. Nell, urged by her mother, promises to marry him. Rand is rescued by gypsies and nursed back to health. Later, at a shore resort, Rand and Doe meet. The latter, astounded to see his old pal alive, steps back over the cliff and is killed. Rand marries Nell.

Her Fairy Prince—Reliance—July 26.—Violet, a lonely little rich girl, discovers Jim, a convict, in her attic playroom. He tells her that he is a fairy prince, whom wicked dwarfs have transformed into a striped zebra. She "changes him back" by giving him clothes. She brings him food and he tells her wonder stories. That night Violet is aroused from sleep by voices in the library. Attorney Vane is trying to bully her father, a judge, into agreeing with his verdict. Violet enters. Vane, springing forward places a revolver at the child's head. "Agree or I fire!" he



cries. A long arm from behind snatches Violet to safety and Vane is gripped by the collar and ejected from the house. The judge learns that Vane has unjustly accused Jim. Jim's innocence is established.

The Deacon's Whiskers—Komic—August 1.—Fay disobeys her father, the deacon, and runs off with Edward to go in bathing. Father, siting on the beach



with his wife, is informed of Fay's actions by Steve, the suitor of his own preference. The deacon starts to find Edward. The latter, warned of his coming, changes the signs on the outside of the bath houses. The deacon gets into the women's corridor, and seeing a door ajar, peers in. Instantly the door is slammed and he is caught by the whiskers. Here his wife discovers him in a compromising position. Meanwhile Fay and Edward have captured the minister and gone out on a raft. Steve again rushes to inform his would-be-father-in-law, but the deacon and his party are too late to stop the ceremony.

Detective Blinn—(Two Reels)—American—August 2.—Edward Coxen and Winifred Greenwood featured. Detective Blinn, by means of a clever ruse, in a frameup works himself into the graces of a pair of crminals and by patience and diligence becomes their confidant. He at last succeeds in clearing up the mystery of a number of jewel thefts which had been occuring of late. For further review see page—this issue.

Victorine—(Two Reels)—Majestic—August 1.—Featuring Dorothy Gish and Ralph Lewis. Dottie, "side kick" to a knife thrower, is loved by the "angel" who is backing the side show, but her eyes are all for the handsome "strong man." For objecting to Dottie doing her act, on account of the knife thrower being drunk, the "strong man" locks up the "angel." Dottie is terrified by the flying knives. The "angel" escapes, and,



rushing into the ring, flings himself between her and the weapons. He is seriously injured and taken to the hospital, where Dottie and he pledge their troth.

The Game—Thanhouser—August 1.—Broken down in health, thinking of the support of her child, penniless, and about to give up her room in the boarding



house, was causing the young widow to worry, when the door opened softly and a woman appeared before her. After hearing the widow's story and assuring her that she and her husband were well off, the widow gratefully accepts a loan. Later, a gentleman calls on the widow and tells her that her child who takes short walks with her benefactors, is being used as a tool by two clever thieves. At first she doubts his word, but when he reveals himself as a detective, and places the man and woman under arrest, she changes her mind. The widow who once thought the detective a crook, in course of time, falls in love with and then marries him.

The Bride of the Sea—Reliance—August 2.—Grace is a hypochondriac, and no fit companion for Ralph, her husband,



nor Marie, her daughter. She invites Maude, a friend, to visit them. The latter determines to rouse Grace to her responsibilities as wife and mother.

Maude flirts with Ralph, and Grace unbalanced by constant self-pity, throws herself into the sea. Ralph mourns his wife as dead. Grace is rescued by Old Ben, a semi-demented fisherman, who believes she is his wife come to life again. On her recovery she cannot escape, but is obliged to help with the chores. She mourns daily for her daughter. Old Ben steals and brings to her the first child he finds, who proves to be her own daughter. Ralph finds Old Ben's cottage and he and Grace begin life anew.

Cupid Takes a Taxi—Beauty—August 3.—Neva Gerber and Webster Campbell featured. Bob comes upon a maid in distress and falls in love with her later, but



her parents decide she shall marry Clarence, a wealthy young dude, so Bob, who is sent out for himself by his father, becomes a taxicab chauffeur. He receives a call for a taxi and realizes that it is Mabel's home. He equips himself with a marriage license, and after taking Mabel to the theater, he has her meet him between the acts and they elope.

When the Fleet Sailed—(Two Reels)—Thanhauser—August 3.—Featuring Harry Benham and Florence La Badie. Harry Barton, a lieutenant in the navy, visits New York, where he meets a woman, one of his fiancee's friends, who is suspected of being a foreign spy. Barton is detailed to watch the woman. His diligence incites his sweetheart's jealousy. The Navy Department orders the lieutenant to ostensibly resign in order to thwart the efforts of the spy. He suffers bitterly because of his inability to explain matters. The conspirator's plot is to blow up a large part of the fleet with mines. The government plans to capture the yacht carrying the mines. The woman under suspicion takes Barton into her confidence. He, meanwhile, writes an assuring note to his sweetheart. As she reads it, one of the conspirators, a former lover of the spy, enters. He sympathetically discloses to her that the conspirators have placed dynamite in the mine laying yacht of which Harry Barton has been made captain. The yacht blows up and the brave young officer is rescued from a floating spar by his sweetheart. The story closes with their marriage.

The Mighty Hold—American—August 4.—Helen Rosson, Roy Stewart and Beatrice Van featured. Lewis Caldwell cannot marry Helen Wade, the mother of his few weeks' old baby, while his father lives, as he would be disinherited. Nan, a woman of the underworld, dresses up in boys' clothes and upon entering Helen's apartment there finds the child in a crib and a note asking someone to take

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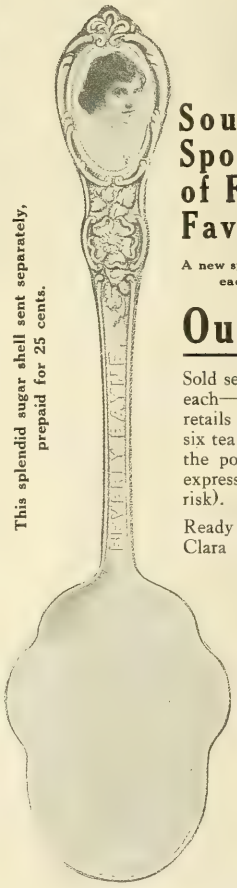
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care of the baby and saying that she had left the world. Later Lewis' father dies, and upon his going to bring Helen back with him he finds her gone. Five years pass, and Lewis, a lonely man, has sought in vain for his child and Nan



leading a new life supports herself and the child Bess. Nan is later struck down by Lewis' auto and he takes her home. A friendship begins which deepens into love and later he discovers that Bess is his own child, and Nan agrees to still mother the child as his wife.

The Golden Trail—(Two Reels)—Broncho—August 4.—Johnny Firth, a professional pugilist, dissipates, and loses the fight. He leaves for the west, where he is followed by his manager. In Arizona, Firth knocks out a bully, Tim Mason, who has robbed "Nutty" Ike of his nuggets. "Nutty" Ike introduces Firth to his daughter, Mary, and makes him a partner in the mine. Mason trails Firth and Ike. There is a fierce fight. Mary rides for the sheriff and the claim jumpers are subdued. Later, Johnny's old manager arrives. He discovers Firth and Mary in a love scene. "Nutty" Ike assures the manager that Johnny is so rich that he will never need to fight for a living again. Also, his love for Mary has made him a different man.

The Little Boy Who Once Was He—Reliance—August 4.—Dan Adams goes back to the scenes of his boyhood to get his bearings in life. The spirit of the boy that once was he companions him, and demands that he account for the way in which he has spent his mature years. Adams reviews his shameless career. He is overwhelmed with repentance. Returning to the city, he seeks out the wife whom he had wronged, wins her forgiveness, and persuades her to begin life over again with him.

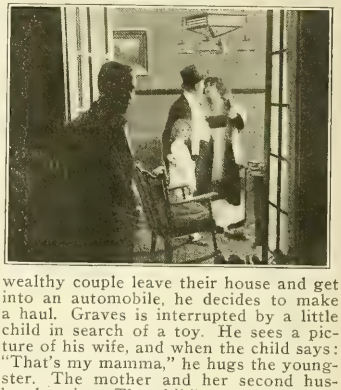
The Promoter—(Two Reels)—Domino—August 5.—Mallard, a crooked mining stock promoter, swindles Silas Clayton, a farmer, out of $3,500. The latter, almost penniless, leaves for the west. Jim Howard, a ranchman, falls in love with Ellen Clayton. She shows him a snapshot of Mallard, and tells him he is the man that ruined her father. Jim meets Mallard in a hotel. He imprisons the promoter in an abandoned mine while he goes for Ellen and her father. They identify the swindler. Howard orders Mallard to put down $5,000 or stay in the mine. Mallard agrees to do this. He is freed, and is then presented with the worthless stock which he had sold Clayton. Mallard starts back on an eighty mile walk through the desert.

A Plugged Nickel—Falstaff—August 6—A young business man finds a plugged nickel in his everyday suit. It is thrown out of the window, and later, when in church, he finds it again in his pocket. It is put in the collection plate, but it manages to get back to him. He cannot lose it, as it always comes back, so stops to figure whether he made or lost money. It is laughable to see how the nickel is disposed of and then finds its way back to the business man.

Universal Program

Universal Animated Weekly No. 177.—Universal—July 28.—Water carnival at Hoquiam, Washington; Glass Blowers' Association hold a convention at Columbus, Ohio; Californians give hearty welcome to Champ Clark and Mrs. Champ; the Elks present glittering pageant of floats and costumes at their convention in Los Angeles, Calif.; tragic results follow fierce rioting when thousands of Standard Oil employes attack armed guards at plant in Bayonne, N. J.; Ex-Secretary of State Bryan is escorted through Universal City; New York National Guardsmen display excellent skill during week of war manoeuvres at Fishkill, New York; great *Eastland* disaster, many lives lost when lake steamer laden with excursionists capsizes in Chicago river at Chicago, Ill.; cartoons by Hy Mayer.

Paternal Love—Laemmle—August 1.—Mrs. Graves, unable to bear the disgrace of her husband's being sentenced to five years for forgery, obtains a divorce. Several years pass. Graves, after his release, is kicked about and hounded. He becomes discouraged. On seeing a

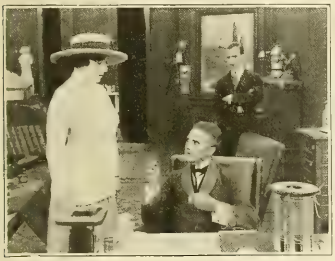


wealthy couple leave their house and get into an automobile, he decides to make a haul. Graves is interrupted by a little child in search of a toy. He sees a picture of his wife, and when the child says: "That's my mamma," he hugs the youngster. The mother and her second husband arrive. The child's entreaties save Graves from being turned over to the law. The ex-convict on being recognized by his former wife, points to the child and makes her promise to be silent. He then silently slips out of the window.

It Happened While He Fished—Nestor comedy—August 2.—Jack and his chum are enjoying the fishing. Neal tires, and Jack, left alone, spies a girl wading in the creek. She runs off, but later Jack meets her in the city, and it is not long before the engagement ring is slipped on. Jack, through courtesy, meets Neal's sister and jealousy permeates the atmosphere. Billie returns the ring, and

Jack returns to the woods to tell his affliction to the birds. Billie learns of the false alarm, hunts up her dearest, and after some excitement, reconciliation is in order.

The Great Ruby Mystery—(TWO REELS)—GOLD SEAL—AUGUST 3.—Basil Romanoff, a Russian, plans to sell his celebrated ruby to an American, Mr. Van Allen. Ivan Orloff carries the gem to America in the heel of his boot. Heinrich Von Buelow, a German secret service agent, who has spied on the Russian, follows Ivan. Miss Van Allen, a somnambulist, is Ivan's sweetheart. On his arrival he tells her his secret. That night in her sleep she takes the boot and secretes it in her room. Meanwhile Heinrich enters Ivan's room, murders him, and takes the other boot. The girl is



watched, and, during one of her night hallucinations reveals the hiding place of the ruby. The detectives allow Heinrich to escape with the wrong boot, which has nothing more valuable than a lump of sugar in the heel.

Her Wonderful Day—IMP—AUGUST 3.—Frances, a young girl living in the slums, reads novels of the lives of more fortunate girls who live in a perpetual garden of roses. Having a holiday, she goes forth in one of the big parks, bent on flowers and romance. An officer sees her trying to pick flowers and she becomes desolate because of the restriction. Jack, a wealthy loafer, sees her and takes her to dine. Her childish purity and innocence affects his hard heart, and he takes her out to his country estate for a day's browse among the flowers. After luncheon he takes her back to town again, and they both part, to lead the life that fate assigned to each.

The Proof—REX—AUGUST 3.—Jones, Drew, and Smith agree that a house cannot be robbed by an amateur. Astorbilt maintains that it can. They send him to tackle a private insane asylum, telling him to bring back a proof of his victory. Astorbilt, unsuspecting, sallies forth. After some curious incidents, the doctor takes him for one of the inmates and he lands in a cell. But why get peeved? Along comes Mollie and helps him to fly the coop. Molly fearing the wrath of the pater, however, goes with him. At the club the boys toast Molly and Astorbilt, and agree that he has won his bet.

In the Claw of the Law—(TWO REELS)—L-KO—AUGUST 4.—Mr. Rawsberry seeing his wife talking with the grocer's boy, decides to get licentious himself. He gets in right with a blonde at lunch, but not so with her pater, who is a good shot with seltzer. Mr. Rawsberry wreaks vengeance by knocking out a few of pa's front lunch-hooks with a brick. Mrs. Rawsberry gets affectionate with a cop and along comes hubby. His chances for the cooler are good. The judge, who is the aforementioned toothless individual, thinks it better to let Mr. Rawsberry off.

My Tomboy Girl—(TWO REELS)—VICTOR—AUGUST 4.—The curate of the boarding school is in love with the madcap. Harry, Rose's real lover, appears on the wall, whistles for Rose, but the principal rudely breaks up their amour. Rose, who cannot control her vivacity, finally gets landed in the cellar by the principal. Rose throws a note out of the window for Harry, but it gets into the hands of the curate, who decides to save Rose and marry her himself. The girls free Rose



and put the principal, bound and gagged, in her place. Naturally the curate rushes her to the minister and at his house they find Harry and the girls. A double wedding takes place.

The Mysterious Lady Baffles and Detective Duck POWERS—EPISODE SIX—AUGUST 5.—The capitalist wants his daughter hitched to one of the nobility, and therefore squelches Tom, her lover. Lady Baffles, who is ever keen on family troubles, has her accomplice impersonate a nobleman. The would-be nobleman just suits father, and he orders immediate marriage. Detective Duck advises Tom to elope with Lillian, and

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gives him a "Smellograph" which even sends messages through steel. The elopers are caught and Tom gets deposited in a vault. He send out his S. O. S. and Duck gets the message. He comes on the scene of woe disguised as a burglar, and Lady Baffles helps him open the safe. Tom dashes out in time to save the situation, for Duck recognizes the imposter. Meanwhile Lady Baffles and the crook blow themselves out of the reach of the law by tampering with the instrument.

"Out of the Flames"—(Two Reels)—Big U—August 5.—Adam Justice, a millionaire, has one daughter, Elaine. He is injured in a factory, and Arnold Becker, a young doctor, comes to his aid. Becker becomes interested in Elaine, or rather,



her money, and marries her. Justice becomes bankrupt and the shock kills him. Becker, keenly disappointed, is unable to complete his term at college, and Elaine secretly obtains work in a factory. Leonia, in love with him, persuades him to leave his wife. A fire breaks out in Elaine's factory, and she, injured, is carried home just before Becker has a chance to desert. He hears of his wife's brave struggle to provide for the completion of his education, and a happy reunion ensues.

Little Egypt Malone—Nestor—August 6.—Lee and Eddie, college chums, are in love with each other's sister. Their fathers are business partners. The boys both "broke," send to their fathers for funds with which to return home, but said fathers do not come across, not liking the boys' weak excuses. Not wishing to walk home, they buy the tent and outfit of a former dancer. Lee impersonates the dancing girl, and Eddie acts as "barker." The show is popular with the men, but not so with their wives, who later discover the deception. The boys escape the angry crowd and are forgiven by their parents.

Gene of the Northland—(Two Reels)—Bison—August 7.—Jeanne lives with her brother, Jacques, in the Northwestern country. He is imprisoned for robbery. Several years later, Donald McLean marries her. Jacques escapes from prison, hides in McLean's home. McLean wounds him, but he regains consciousness and staggers off. Jeanne disguised in one of her husband's suits follows her brother. McLean, finding both gone, pursues. Mrs. Cox, a kindly woman, welcomes Jeanne into her home, and Mr. Cox seeing a man in his wife's arms, shoots and wounds her. Jacques, who has become prosperous at trapping, is murdered by a half breed. McLean is suspected, but the half breed makes a dying confession of his guilt in time to save McLean.

Their Bewitched Elopement—Joker—August 7.—The queen of the fairies gets caught in a bear trap, and Tom rescues her. She gives him a whistle which will call her in a time of stress. Tom loves Sally, but then father has to be taken into account. The lovers are forced to separate but Tom sticks around, sees Silas, an old codger, getting affectionate with his beloved, and decides it is time to get Sally to the minister, at all costs. Silas sees the couple eloping, and they are soon hotly pursued. Tom sends out his S. O. S. and the fairy soon rounds up Dad and Silas in the bear trap, from



which Dad rather ungracefully gives his consent to the amourous couple.

Around the Corner—Powers—August 7.—Montgomery Stagg, without money, loves Margery Stone. Margery's mother forces her to break an engagement with him in favor of a more showy individual, named Gibson, who takes them to the theater. Stagg, angry, sets out in an adventurous mood, meets a girl in desperate circumstances, and gives up his room to her for the night. She has been wronged by a schemer, who got her to withdraw her money from the bank, and after the elopement left her penniless. Gibson turns out to be the one that has wronged the girl, and Stagg makes him return the money. Stagg ultimately marries the girl that he has helped.

Betty's Bondage—(Two Reels)—Rex—August 8.—Molly is married to a brutal drunkard, Steve Moran; her mother is also espoused to a drink fiend. Martin Dane, a foreman, is interested in Molly's sister. Betty's mind has been biased by two drunkards in the family, and as Dane gets more familiar she runs away to the city to avoid leading the life of a slave. Here she meets Howard, one of her former acquaintances, a theatrical



man, who enables her to get a start in the profession. Molly finally recognizes Dane's true worth. Dane visits the city, locates Betty's boarding house and comes face to face with Howard in her room. Howard becomes insulting and Dane

throws him out. Betty returns home with Dane and they are married happily.

The Source of Happiness—Laemmle—August 8.—Frederick, the son of Jonathan Rodd, becomes familiar with an adventuress, Olga, who is forcing him to financial ruin. Ruth Margate, who lives on a small farm with her mother, advertises for a lodger and Mr. Rodd goes there. He is impressed with the charm of this girl and tries to get Frederick up to the farm. After Olga tells him he must find some money, or quit his visits, Frederick goes to the farm, and although Olga follows later and tries to win him back, he finally recognizes in Ruth the girl of his choice, and the happy father's wish is consummated.

Feature Programs

Mutual Masterpictures

Milestones of Life—(Four Reels)—Thanhouser—July.—A story of the four seasons of life. In the spring the youth meets the girl of his dreams. In the summer their throth is plighted. In the fall of life, after the married couple have lost their only child, a gulf comes between their lives and the husband leaves the wife to her sorrow. In the winter their paths again cross each other and they become reconciled. For further review, see page 263, this issue. J. C. G.

North American

"Desperate Chances"—(Fifteenth episode of "The Diamond from the Sky")—(Two Reels)—American.—Esther and Marmaduke Symthe recover their consciousness after being hurled down the mountain side in the overturning coach and Esther hides the document relating to the heir of Stanley hall so that Blair Stanley and Luke Lovell will not get it. The diamond is now emeshed in a swamp and frogs are playing around it. John Powell or Arthur Stanley has gone to Los Angeles to board his new private yacht and he is followed by Vivian Marston. For further review, see page 258, this issue.

Paramount

The Fighting Hope—(Five Reels)—Lasky.—Laura Hope Crews and Thomas Meighan featured. Robert Granger is sent to prison for certifying a worthless check, but public opinion blames Temple, the bank president. Anna Granger, sure of her husband's innocence, gets a position as Temple's secretary. She finds out many things about her husband that she would have been happier not knowing. The husband escapes and when he comes to his wife he finds that she is aware of his dishonesty and as an excuse gives the fact that he stole for her sake. Meanwhile the prison authorities, learning of the escaped convict, come after him, and he is shot trying to elude his pursuers. Anna, who has fallen in love with Temple, is then free to marry him.

Pathe

The Righted Wrong—(Three Reels)—Pathe.—The Prince of Lindor dies suddenly. Jim, the head coachman, discovers the will which makes Hesperia, the prince's adopted daughter, his sole heir. Jim promises to keep silent about the will and Captain Lindor, the nephew, receives the entire estate. Hesperia left without resources, seeks Max, a coachman, who was discharged by the prince because he was in love with Hesperia, now a circus performer. Max is suspicious of Lindor. He secures the will and Hesperia is made mistress of the estate. Max and Hesperia marry. For further review, see page 264, this issue.

The Death Cloud—(Episode Seven of "The Romance of Elaine")—(Two Reels)—Del Mar continues to receive supplies in a secret arsenal. Elaine and a tramp are arrested for loitering around the grounds of this arsenal. The tramp helps Elaine to escape and then escapes himself. They meet the United States troops and report the arsenal to the troops. The troops, headed by the tramp, start out to capture this arsenal, but Del Mar and his confederates have seen the troops and by the use of asphyxiated bombs overcome the soldiers. For further review, see page 261, this issue. F. M. E.

The Mesh of the Net—(Three Reels)—Pathe-Balboa.—Halsey Merrick and Bob Taylor, in the secret service, secure jobs on board Captain Royal's yacht. Leone, Royal's wife, is an unwilling passenger, for she knows her husband is a smuggler. Merrick and Leone become friends. The detectives lay their net carefully and though greatly outnumbered they succeed in capturing the smugglers. In the struggle Royal is shot and killed. Later Merrick and Leone are married. There are many exciting moments in this picture.

The Kangaroo at Home—(Split Reel)—Pathe.—The Kangaroo with its many peculiarities makes an interesting subject for these wild-life pictures. The picture is both entertaining and instructive. The animals are photographed under natural conditions. On the same reel with:

Pekalongen.—A town in Java.

The Police-Dog Gets Piffles in Bad—(Split Reel).—Animated cartoon by C. T. Anderson of the Bray Studios. The little dog pesters the butcher for bones. There is a limit to the butcher's patience and his pent-up anger, through an amusing circumstance, is vented upon Piffles, the brave, but bungling cop. There is some real fun in this picture. On the same reel with:

Intimate Study of Birds—Part Three.—The Blackbird, Kingfisher, Thrush, Sedge Warbler, and Wren are shown in their native surroundings.

Whiffles at the Front—(Two Reels)—Pathe.—Whiffles, to please the girl he loves, joins the army. Single-handed he brings to earth an aviator of the enemy. The girl hears of his bravery. Whiffles is wounded. In the hospital he is cared for by a pretty nurse. He immediately falls in love with her. Much to Whiffles' dismay "the girl he left behind" arrives at the hospital to see her hero. He arranges matters to suit himself. The girl is happy with a former sweetheart and Whiffles marries the nurse. The amusing story is well produced and enacted by a fine cast. The two reels are replete with humorous situations.

Pathe News No. 59—Pathe.—Patriotic mottoes formed by human letters in the

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National Stadium, Rome, Italy, before members of the royal family; strikers at the plant of the Standard Oil Company at Bayonne, N. J., in a pitch battle; Charles Granavan, of Waterbury, Conn., wears monastic garb after recovering from a dangerous illness during which his mother had prayed to St. Anthony and promised that if he recovered he would wear this until sixteen years of age; animated cartoon by W. C. Morris; views showing how the people of New York solve the problem of keeping cool when the mercury hovers about the 100 degree mark; Harry K. Thaw greeted in Pittsburgh, Pa.; the Elks hold their national convention at Los Angeles, Cal.

Universal Special

The Broken Coin—(Two Reels)—Seventh Installment—Universal—August 2.—Kitty gets half the coin, and is cleverly captured almost under the eyes of the others. When she comes to her senses she finds herself imprisoned in a strange room, with the coin gone. Roleau gets on the track of Kitty's abductors, and helps Kitty to free herself, only to be



caught again, together with Roleau. Frederick sees King Michael and promises him to get the coin. He returns and fools the weak-minded king by giving him a fake replica of it. Cachio tells Kitty that she is to stay in captivity until she promises to go to America. Kitty picks the lock on a door of her room and comes face to face with two lions. She closes the door, pale with fright, just as one of the beasts springs. Sachio enters with a smile of satisfaction.

The Scarlet Sin.—Broadway Universal Feature—August 2.—Featuring Hobart Bosworth. Eric Norton is persuaded to give up his fashionable city pastorate for the guidance of the men in a rude miners' camp. Cecelia, his wife, is infuriated at his decision. Soon after taking up the new life she absconds with Richard Allen, a wealthy bachelor of her former city acquaintance. Eric warns Richard that his life will answer for betrayal of her trust. After thrashing an insulting miner Eric rises in the estimation of the men. The brute explodes the mine in revenge and is caught in his own trap. He is heroically rescued by the minister. A happy marriage between Eric and his ward, Eda, is now consummated. Two years later Eric hears of Cecelia's suicide in Paris, but after a battle with himself he gives up his idea of vengeance. His house catches on fire and his little daughter is in peril. An unknown woman rushes into the house and brings forth the child. She turns out to be Cecelia. Another woman in Paris had been murdered with Cecelia's coat on—thus the mistake. Eric forgives her, returns to Eda and resolves to keep the discovery quiet. For further review, see page 257, this issue.

V-L-S-E, Inc.

The Climbers—(Five Reels)—Lubin—August 2.—Joe Hunter's family all want to climb to social heights. To help them do this, he drains his purse, and when a stupendous reception is being given by his family he shoots himself. Later his mother's aunt supplies the family with ample funds to tide them over the rough parts. Their money is again all lost, after much trouble. Blanche, Joe Hunter's married sister, and her husband, who have fallen apart, are last seen in a final and everlasting farewell. For further review, see page 257, this issue.

Vitagraph Special

The Goddess—(Two Reels)—Vitagraph—Chapter Twelve.—Once outside the stockade, Celestia persuades the miners to cease their attack until they have heard her plan to settle the struggle between capital and labor. Mary Blackstone learns, from her father, Celestia's doctrine, which in reality will bring about an aristocracy of wealth. Jealous of Tommy's affection for the Goddess, she sets out for Bitumen to warn him of this. Mrs. Gunsdorf, also jealous of Celestia, expresses the wish that the Goddess were dead, and Mary replies that the person bearing that news would receive a diamond ring which she wears. The workers are completely won over by Celestia's plan to make of the United States a stock company, and agree to vote only for legislators who will amend the constitution. Tommy remains firm in his opposition of the proposed plan. Celestia starts out on a country-wide tour to stump-speak in favor of Gordon Barclay for president of the United States. For further review, see page 259, this issue.

World

Marrying Money—(Five Reels)—World.—Clara Kimball Young featured in a story of two young penniless lawyers and a will which one of them is supposed to inherit, but doesn't. The other fellow gets the money and the young lawyer gets a pittance. Clara Kimball Young is a wealthy broker's daughter and her father loses all of his money. For further review, see page 260, this issue.

Miscellaneous

The Princess of India—(Five Reels)—Sun Photoplay—The Rajah of Aude offers a handsome reward to the fakir if he succeeds in curing Ivna, the Princess of India, of her strange illness. He is unsuccessful and the rajah condemns him to the beasts. Sir Arthur, an English sportsman, finds the healer tied to a tree in the jungle. He learns of the beautiful princess and seeking adventure he poses as a European physician. The rajah's daughter falls in love with him and in a short time seems cured of her malady. Sir Arthur asks as his reward permission to marry the princess. The rajah gives his consent. For further review see page 260, this issue.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



FRANCIS X. BUSHMAN
WITH
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Vol. XIV CHICAGO, AUGUST 14, 1915 No. 7

Lubin

COMING RELEASES



"The Spark & the Flame"

A ONE ACT-COMEDY DRAMA WITH GEORGE ROUTH & DOROTHY BARRETT

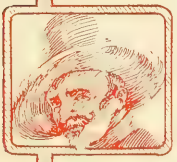
RELEASED AUGUST 23d



"Doggone Luck" AND "The Victorious Jockey"

THE LATTER A CARTOON COMEDY

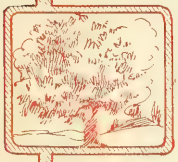
RELEASED AUGUST 24th



"A Species of Mexican Man"

A THREE-ACT DRAMA, FEATURING ROMAINE FIELDING & VINNIE BURNS

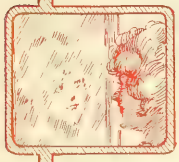
RELEASED AUGUST 25th



"Under the Fiddler's Elm"

DRAMA IN ONE ACT, WITH EDGAR JONES JUSTINA HUFF

RELEASED AUGUST 26th



"The Mirror"

DRAMA IN ONE ACT, FEATURING ETHEL CLAYTON, CRANE WILBUR, & THURSTON HALL, LATE STAR OF THE ONLY GIRL CO.

RELEASED AUGUST 27th



"Billie Joins the Navy"

AN UPROARIOUS FARCE IN 1 ACT, FEATURING BILLIE REEVES AND THE OFFICERS AND CREW OF THE UNITED STATES BATTLESHIP ALABAMA, TAKEN AT LEAGUE IS. NAVY YARD, PHILA.

RELEASED AUGUST 28th

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One of the big scenes in Lubin's five-part release "The Climbers," in which Gladys Hanson and George Soule Spencer are featured.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, AUGUST 14, 1915 No. 7

Mutual Announces Revised Program

MANY ATTRACTIVE FEATURES

DEFINITE announcement is made at the offices of the Mutual Film Corporation that its program revision and expansion is now complete and that the revised and increased schedule will be in the hands of the Mutual branch offices within the next ten days. As a result of extended conferences and contract making, President Freuler announces an all feature program, with no advance in film rental price, together with increased variety and a wide range of exceptional subjects.

The following plans have been definitely completed: Two three-reel features with Broadway stars in the leading roles will be released each week. The Knickerbocker Stars, now releasing three reelers on the General program, will release in the future on the Mutual program, using such stage stars as Sir Forbes Robertson, Gertrude Elliott, Alice Brady and Florence Nash. There will be five new comedy releases each week, the first being the new Cub comedies with George Ovey as the star and David Horsley as the producer. To those will be be added a new Beauty comedy release presented by a company personally recruited by President S. S. Hutchinson of the American Film Company, a new Falstaff comedy release made by a new company of players especially chosen by Edwin Thanhouser, and two new comedies featuring English knockabout comedians and directed by one of the most celebrated comedy men in motion pictures. After January first this comedy man will appear personally in special features to be released by the Mutual. The English comedians have been brought over under contract which gives the Mutual their exclusive services on long contracts.

The two-reel pictures on the program have been brought to feature quality and will be known hereafter as Mutual Banner features. Among these there will be each week a new Western drama to be known as the "Mustang" dramas.

The Bostock animal pictures produced by David Horsley will be two reels long and as already announced there will be one two-reel release each week on the regular program. Contracts have been signed with the Gaumont Company for a new split reel release each week, which will be half scenic under the title "Seeing America First" and half cartoon, the cartoonist chosen being Clyde Forsythe, who as "Vic" has made such a success with the "Axel and Flooey" series in the New York *Evening World* and a syndicate of 200 newspapers throughout the country. Mr. Forsythe will present the "Axel and Flooey" series to lead off this new feature.

In addition to the above many novelties have been arranged for the regular program, and Mutual Master-pictures, a series of feature releases which has met with tremendous artistic and financial success, will be continued in order to present subjects impossible to handle in shorter length pictures.

It is announced that a new series of Master-pictures surpassing the present offerings are about ready for release. The general policy of the Mutual has been broadened to admit of more comedies, more feature pictures and more novelties in order to present a program that would satisfy the undoubted demand among exhibitors and the general public for a balanced program of entertainment.

President Freuler when seen at the Mutual offices said: "Our program schedule is completed and I am gratified at its merit. I do not hesitate to say that it is the best balanced, the highest quality and the most profitable program ever offered to exhibitors.

"The regular Mutual program is in fact a feature program, because the quality of both the long and short subjects is equal to the best feature standard of the present market. I shall have more surprises to announce in a few days. The regular Mutual program as I announced several weeks ago, is the Gibraltar of the motion picture situation. In the Mutual readjustments of this rapidly progressing business we were enabled, because of our established position, to make unusually attractive arrangements and with good pictures and long contracts, we feel confident that the Mutual leadership will not only continue but be strengthened and increased.

"I will not rest on my oars but will continue to improve a program that never has been surpassed. I am a firm believer in the regular program as the greatest profit builder to the largest number of exhibitors, but our activities will include especial attention to the longer Master-picture subjects as the Mutual will be in a position to supply all the needs of the exhibitors, large and small. We never have looked out upon brighter times than now, despite all uncertainties that seem to exist in other directions of the motion picture business."

The Essanay Film Company has recently issued a very artistic little booklet on its V. L. S. E. release, "A Bunch of Keys." This production was scenariozed from Charles Hoyt's popular comedy which was very successful on the stage. The booklet is cleverly gotten up and everyone will be pleased to receive a copy of it.

BIG STARS ON FAMOUS PLAYERS PROGRAM FOR NEXT QUARTER

In accordance with its established policy of making each quarterly constellation of stars and plays on the Paramount program greater in merit and attractive power than the last, the Famous Players Film Company has lavishly selected as vehicles for its favorite group of stars, during September, October and November, a surprising number of celebrated dramatic successes that surpass, in intrinsic value and national reputation, any other series of releases presented by this company within a similar period of time since the inception of the Paramount program, or indeed, since the inauguration of the Famous Players as a producing company.

Mary Pickford, whose fame as the supreme favorite of the screen is unparalleled, will appear in an elaborate photo production of John Luther Long's world-famous opera and play, "Madame Butterfly," to be released in November, and in two typical characterizations, "The Foundling" and "Twisted Paths."

Marguerite Clark, whose association with the screen under the management of the Famous Players has been an uninterrupted series of brilliant triumphs, will be presented in "Molly-Make-Believe," the quaint and captivating romance by Eleanor Hallowell Abbott, and in a pretentious photo-adaptation of Mark Twain's great masterpiece, "The Prince and the Pauper," the first work by this great American humorist to be filmed.

Pauline Frederick, whose great personal triumph in her initial screen characterization, "The Eternal City," induced the Famous Players to obtain exclusive control of her film services, and who August 5 returns to the screen in the emotional drama, "Sold," will be presented in October in a film version of the international dramatic sensation, "Zaza." "The Fatal Card," the great American stage success, will be released in September, jointly starring Hazel Dawn and John Mason, the first time in the entire history of features that two stars of such individual importance were thus presented in one subject.

Hazel Dawn will again appear in November in the romantic classic, "Dorothy Vernon of Haddon Hall."

Marie Doro, who created a national sensation in her first film appearance, in "The Morals of Marcus," and whose re-engagement before the camera has been requested by exhibitors throughout the entire country, will appear in September in a thrilling spectacular romance, "The White Pearl," in which mystery, love and adventure are dramatically interwoven.

In October, Sam Bernard, known to be the highest salaried character comedian on the American stage, will make his debut to the motion picture public in the much-discussed comedy feature, "Poor Schmaltz," a characteristic Bernard vehicle. It is expected that Sam Bernard will in this subject introduce a new type of screen comedy.

Referring to comedy, that popular exponent of film fun, John Barrymore, is represented on the program by "The Incorrigible Dukane," George L. Shedd's melodramatic farce, to be released in September, and "The Three Elks," a play that should equal this inimitable comedian's success in "Are You a Mason?" scheduled for November.

Besides Sam Bernard, the Famous Players introduce two other new stars to Paramount audiences in its autumn program, in the persons of Charles Cherry and Gail Kane, who will be jointly presented in the great dramatic triumph, "The Mummy and the Humming Bird."

BECK NOW HEADS N. Y. EXCHANGE

Few exhibitors, especially those of the great Middle West will need any introduction to A. F. Beck, whom President Freuler has just selected to succeed Alfred Weiss as general manager of the Mutual Film Exchange of New York. Mr. Beck, until joining the Mutual, was general manager of the Universal exchanges in St. Louis, Kansas City and surrounding territory, a position he had held since the formation of that organization. He is a veteran motion picture man, and one of those pioneers who made their mark in the early days of the industry.

Mr. Beck was first identified with motion pictures way back in the "dark tent" days when he was secretary and treasurer of the Greater Cosmopolitan Shows, at that time the biggest carnival company on the road. He was also with the Bostock-Ferrari Carnival Company and several of the "big tops," receiving the training in the same rugged school and at the same time with many of the men who are today foremost in motion picture affairs.

Later, Mr. Beck became identified with George Kleine, when the Biograph was the leading independent. He organized and managed the Central Film Service Company in Indianapolis, Cincinnati and Louisville, handling the productions of the Motion Picture Distributing and Sales Company, until the formation of the Mutual and Universal, and at different times owned and operated the Rex, Fountain and Riverside theaters, all motion picture houses, and also two small film exchanges doing a big business in commercial films in the Indianapolis territory.

Mr. Beck is thirty-one years old, a college graduate, and has had a thorough business training. He is a believer in the principle that "service" in business is not merely the delivery of goods, but a combination of courtesy, co-operation and the application of common-sense ideas in all dealings with customers. His connection with the Mutual is a guarantee that the increasingly high standard of Mutual service will be maintained.

ROZSIKA DOLLY, FAMOUS DANCER, SECURED BY GRIFFITH

Rozsika Dolly, famous, with her sister, for their original dances on the legitimate and vaudeville stage, has been secured by Mr. Griffith to appear in feature roles in important productions now in preparation. Miss Dolly is a Russian by birth, and arrived in this country eight years ago.

Since then she has been prominently cast in many Broadway successes, and principally the list of the productions in which she has played includes Shubert's "The Midnight Sun," "The Merry Countess" and "The Whirl of the World"; Dillingham's "The Echo," Ziegfeld "Follies" of 1911 and 1913; "Princess Caprice," perhaps better known as "Lieber Augustine," "The Winsome Widow," "The Jardin de Danse" on the New York Roof, and in vaudeville with her sister, headlined as The Dolly Sisters. With Martin Brown they remained at Hammerstein's for a continuous period of eight weeks.

MANY HUGE PRODUCTIONS NOW UNDER WAY AT INCEVILLE

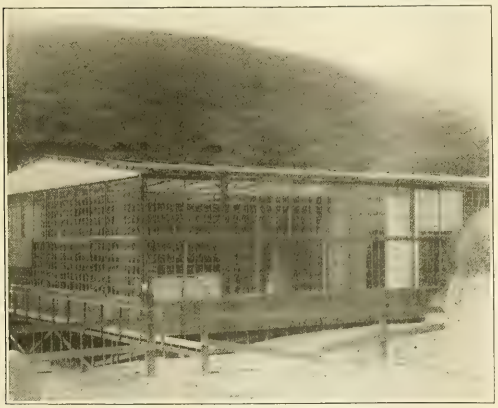
Bessie Barriscale, the charming star of a number of Ince features, has just finished a performance under the direction of Walter Edwards in "The Man Who Found His Honor," with Lewis S. Stone, and is now engaged under the wing of Reginald Barker in "The Golden Claw." This is another of the big American society stories in which Miss Barriscale has scored so heavily, and is believed to offer her even greater opportunities than her previous interpretations.

The current William S. Hart production, in which the great western character actor is appearing, is known under the working title of "Between Men." In this, Hart will depart for a time from his previous characterization—that of a rugged westerner—and don the clothes of a business man. Hart's principal support will be contributed by House Peters, the late Lasky leading man, who is now a member of the Ince forces.

Another powerful modern story now being made under the direction of Charles Swickard is "Whither Goest Thou," starring Orrin Johnson, the estimable Broadway star, who already has completed one picture under the Ince banner. In the cast with Johnson is Rhea Mitchell, the beautiful leading woman, who has achieved such notable triumphs since her affiliation with the N. Y. M. P. Company.

"Waifs" is the title of the story being handled by Director Scott Sidney. This is from the pen of J. G. Hawks and is expected to prove one of the most powerful human interest dramas ever conceived. Its stars are Jane Grey, who has just arrived at Inceville, and William Desmond, former Morosco stock favorite, who is now permanently associated with Ince.

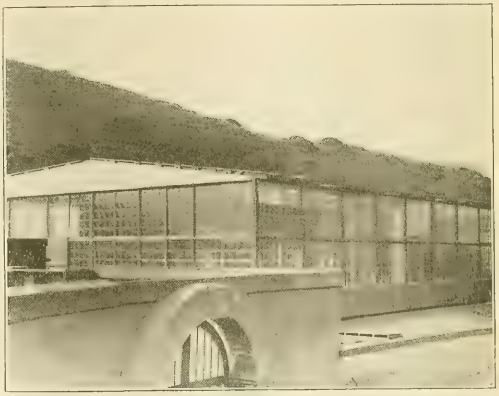
Because of a mishap that befell Willard Mack last week, two directors at the N. Y. M. P. studios are unable to proceed with their work. Mack was working under Richard Stanton's direction in "Aloha Oe." He was carrying Enid Markey down a mountain side, when he slipped and suffered an injury to his back. This has incapacitated him, and while Stanton is awaiting his recovery to finish "Aloha Oe,"



Another view of Inceville's new studio

Edwards is just as anxious, so that he can begin work on "The Corner," in which Mack will appear with George Fawcett, the distinguished Broadway character actor, recently engaged by Ince.

Mary Boland, for many years John Drew's leading woman, and Bruce McRae, one of the best-known and most widely liked leading men of the footlight



Inceville's new glass studio

realm, are two celebrities expected to arrive at the Inceville studios next month. Stories are now being prepared for them by C. Gardner Sullivan and J. G. Hawks of the N. Y. M. P. scenario department, in collaboration with Thomas H. Ince.

What is believed to be one of the most perfectly equipped glass studios in America has just been completed at Inceville for use in the big features now under way and contemplated by Thomas H. Ince. The stage measures 120 by 120 feet—being therefore nearly as large as the old main stage—and is so conveniently situated that the sun is in a commanding position at all times during the day.

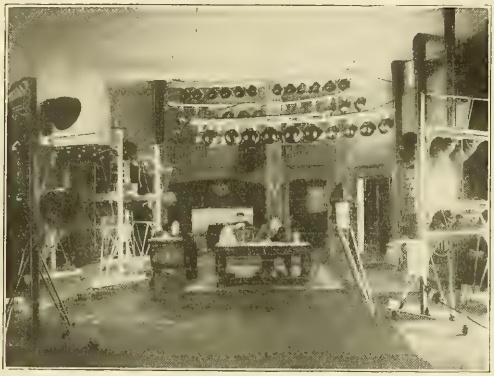
A PRIVATE EXHIBITION OF SARAH BERNHARDT PICTURES

There was a private exhibition on Tuesday, July 28, of the A. M. Gollos pictures of "Madame Sarah Bernhardt at Home." The pictures, beautifully photographed, are very interesting, as they portray the everyday life of one who is probably the most marvelous and well-known actress in the world. The pictures were run at the Illinois theater, "the theater beautiful," in Chicago, at which Griffith's "The Birth of a Nation" is having its successful run. There was a very large attendance and many satisfactory comments were heard on all sides. A very good orchestra rendered appropriate selections throughout the exhibition.

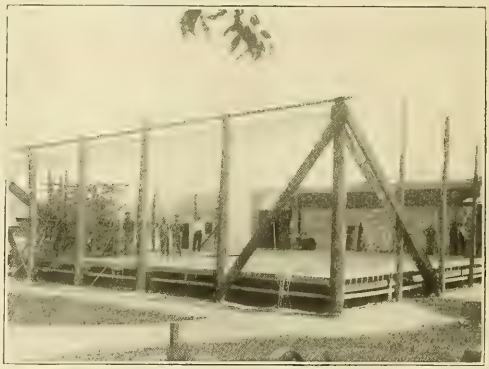
ABOVE THE CLOUDS SCENES SURE TO CAUSE COMMENT WHEN RELEASED

Essanay's corps of photographers has returned to Chicago, after spending six weeks in the Canadian Rockies, taking scenic pictures. Eight thousand feet of exceptionally beautiful scenic pictures were taken and will be released 500 feet at a time, twice a month. They will be coupled with 500 feet of animated cartoons, the Dreamy Dud series drawn by Wallace A. Carlson. The photographers took side trails from Banff, Lake Louise, Field, Glacier, Vancouver and Victoria to the tops of the mountains.

Interesting Views of the Wharton Studio



A portion of the studio interior



Outdoor stage of Wharton, Inc., Ithaca, New York



The Wharton Special (right to left) Motive Power—the Whartons—Brakeman, Creighton Hale—Engineer, Pearl White—Conductor, Lionel Barrymore. Seated: Paul Everton, Besse Enick, J. W. Buck, general manager; Dick Stewart, Elsie Baker, Daredevil Bert Dudgeon, Otto Neimeier, LeRoy Baker, James Kilgannon, J. E. Borden, studio manager, and A. H. Chadwick. Standing: R. H. Townley, James Gordon, director; J. K. Holbrook. Rest of group are members of mechanical force.



Entrance to Wharton, Inc.



View of Wharton, Inc., buildings from Lake Cayuga

The Studio of Warton, Inc.

ITS FUTURE ASSURED

FOR three years, fortune led the Wharton Brothers. At first blindly, then with slowly widening gaze, and at last with a full visual and mental realization of their opportunity—to Ithaca, N. Y., the home of learning. Cornell's campus and buildings, the homes of its officers and instructors, fraternity houses of varied architecture and the beautiful spots on which they lodge are wonders valuable for picture stories. The town itself is built up hill and down dale. Its homes are perched here and there. On rocky knolls. In deep depressions. Some one story in front, three in the back. Stepping down and down on rocky ledges. Flower laden gardens and crooked paths following the domain, which seems to be exploring the way to the bottom of the gorge.

The street car lines put to shame any gravity scenic railway ever built. For the trips through lanes of green, over bridges, high above rocky streams, beside waterfalls, in the tops of trees, seemingly—are far more beautiful than man could paint.

Wharton, Inc., took possession of the new studio June 1, where "Elaine" is still getting into scrapes and as persistently getting out of them at her "country home." All the characters of the "Romance" went down to Ithaca and are doing more hair breadth things than ever, for they have the added zest and the inspiration which comes with new surroundings.

Never, had the gods come down and asked the Wharton boys to choose the things they would like for their work, could they have asked for more than they found ready to hand in the spot upon which they have built their plant.

The purple blue water of Lake Cayuga, two miles wide by forty long, is guarded east and west by long lines of hills to its southern-most beach, where lawns and gardens form a cultivated stretch between the water and the forest beyond. Through dense growth runs a little stream, banked with wild flowers and ferns. Centuries have joined the branches above. Lightnings have whitened huge timber monsters, and there are unnumbered possibilities for cane brake hidings and jungle fights.

Situated at the foot of a deep, ice-cold lake, girt with high hills and reflecting a thousand vineyards in its blue waters, Renwick Park possesses every advantage in the way of convenience and excellence of nearby locations. There are forty acres of deep rocky chasms, waterfalls, rushing rapids, inky pools and fascinating eddies; quaint bridges, and buildings that look as though they had been picked up bodily from England's old Chester, France's ancient St. Malo, Germany's quaintest Strassburg, or Wyoming's roughest frontier town of the by-gone days. And everywhere are roses, great trees, wild ferns and then more roses—a spot for a dreamer or a poet, chosen to be the very busy little world of very busy picture makers.

It is hard for one to turn his back on the beauties of nature to inspect the less interesting but more practical buildings which house the Wharton activities; a long studio building of hollow tile; another long building containing workshops; various outbuildings for storage; more shops; a magazine for explosives; boiler house; developing and dark rooms; a miniature theater; bath and boat houses; a long pier and a flock of smaller docks; a wireless telegraph outfit—surely here is a very complete equipment for the making of quality pictures.

A long stretch of concrete pier to the left leads far out into the water to a lighthouse, while to the right is a line of docks and boat houses with all sorts of pleasure craft. This pier and lighthouse, by-the-way, is the spot on which was enacted some of the big scenes of "The Warning," which is now, after two years, playing return dates in many houses.

When the Wharton brothers incorporated, they handled the entire business themselves and wrote their own stories, but the contracts offered temptations and the young men quickly discovered that producing of pictures and doing the executive work connected with it, was too big a job. Then it was that



Theodore Wharton, President



James Gordon, A director



J. W. Buck, Secretary and Treasurer



Leopold Wharton, Vice-president

they secured the interested attention of their brother-in-law J. Whitworth Buck. In February, he severed a life-long connection with mercantile affairs, and resigned from the wholesale dry goods company of Ely & Walker, St. Louis, to take over the general management of Wharton, Inc.

He started to work at once, organizing the executive force and the building of the new studio, plying between the studio in Jersey and Ithaca, with the result that the big serial still continues weekly to run off fresh thrills.

Almost for the first time in its history Ithaca, the town, and Cornell University, are agreed upon the desire to bring the new enterprise to its midst. The college with classic brow has desired art and learning, and the town of course wanted commercial enterprise.

When the Whartons came, both university and commercial interest were satisfied for they had their desires.

The clubs, both social and commercial have sought and welcomed the heads of the film company and the welcome the entire organization has received is something to be proud of.

Wharton, Inc., is now just a year old, but the great growth of the plant and company during the past year prompts the thought that this is truly a very sturdy child and one of great promise. With the fine market which Wharton pictures obtain through the Pathe Exchange and with the high quality which is their boast, the future looks exceptionally bright for Ithaca's only producers.

V-L-S-E RELEASING GOOD COMEDIES

Custom and habit are blinding obstacles in the path of progress, and the men who make great successes are those who view these retarding forces with eyes protected by sound business reasoning.

Some exhibitors, through some mysterious form of psychological calculation, have persuaded themselves that the only class of feature that can be successfully offered as the main attraction must be the so-called "dramatic" subjects, overlooking, apparently, that the public spends money for laughter as well as tears. These exhibitors say that comedies will not draw as well as dramatic subjects, yet there is nothing tangible on which to base their theory.

In this connection, it is interesting to note that the four pioneer manufacturing companies—the Vitagraph, Lubin, Selig and Essanay—in producing features for the V-L-S-E program, have included in their offerings a number of big comedies. These companies, since their inception, have kept in close touch with the public fancy, and the fact that they have produced big comedies may be accepted as proof that there is a public demand for multiple-reel comedies.

The V-L-S-E have met with the most gratifying success in demonstrating to exhibitors the value of long runs and repeat bookings, and are now drawing the attention of the exhibitors to the business possibilities in properly advertising and featuring big comedy picture plays. They say that up until the present time the drawing power of comedy features has not been amply demonstrated, because there has been a dearth of good features of this class. The few worthy multiple-reel comedies that have been produced have met with great success wherever they have been properly presented, and advertised, and this, taken in connection with the fact that the history of theatrical enterprises shows comedies predominating as successes, proves conclusively that the public wants comedies.

In preparing their comedies, the Big Four have gone to great expense in the matter of production and staging, and the securing of good material, and in each case, to make them still more attractive, have featured artists of great popularity on the stage and in the silent dramatic field, to the end that the exhibitors may have a convincing illustration that comedy features are as big attractions as melodramatic and tragic subjects.

During the month of August two comedies will be presented. "A Bunch of Keys," picturized by the Essanay Company, is an adaptation of Charles Hoyt's successful comedy, with June Keith and Johnny Slavin in the leading roles, and "Tillie's Tomato Surprise," with the irresistible Marie Dressler as Tillie, produced by the Lubin Company. With these comedy features, and others to come, the Big Four state that they will establish a precedent in motion picture exhibition and awaken all exhibitors to the financial possibilities in this class of subjects that some exhibitors have overlooked through sheer habit.

STAR OF MOROSCO'S "KILMENY" GIVEN LUNCHEON IN NEW YORK

After the exhibition of "Kilmeny" at the Broadway Theater on Monday morning, July 19, the spectators were the guests of the Oliver Morosco Photoplay Company at a luncheon at the Hotel Hermitage given in honor of Lenore Ulrich who is featured in the production. The role of Kilmeny marks Miss Ulrich's screen debut. Her last big stage success was in "The Bird of Paradise."

Carl H. Pierce, special representative of the Morosco interests, exercised his official capacity as toastmaster by calling on George Mooser, manager of the Morosco offices and "finder" of Miss Ulrich, for a speech. Mr. Mooser's short, apologetic talk was followed by a speech from Leon Langfeld, manager of the Broadway Theater.

Mr. Frawley, Morosco stage director, spoke next, dwelling as did the others, upon Miss Ulrich's excep-



Luncheon given for Lenore Ulrich, star of "Kilmeny"

tional ability and willingness to work without protest among any and all conditions, a not common disposition among stars. Mr. Frawley, who has given much study to the motion picture industry, hopes for the

time when pictures will not be turned out on footage, but will be allowed to run their natural length and will not be ground out on a schedule. The last speaker was Fred C. Gunning of the *Evening Mail.*

Those present at the luncheon and shown in the picture are, reading from left to right, standing:

Leon Langfeld, Manager Broadway Theater, Carl H. Pierce, Special Representative, Oliver Morosco Photoplay Co., Lenore Ulrich, George Mooser, General Eastern Manager for Mr. Morosco, T. Daniel Frawley, General Stage Director for Mr. Morosco, Gerald Duffy, Editor, *Picture Play Weekly,* E. K. Thompson, *Picture Play Weekly,* Thornton Fisher, *Evening World* and *M. P. World,* Hamilton Owens, M. P. Editor, *New York Press,* J. A. McGarry, Dramatic Editor, *N. Y. Press,* Pete Schmid, Publicity Representative, Oliver Morosco Photoplay Co., Wen Milligan, *M. P. World,* Henry Obsfield, *Apeda Studios.*

Seated—W. C. Miller, Philadelphia Representative, Broadway Theater, J. V. Cooper, Broadway Organist, R. W. Baremore, *Every Week and Photoplay Review,* Charles R. Condon, Motography, Peter Milne, *Motion Picture News,* W. O. Eltonhead, *Dramatic Mirror,* Milton Loewenthal, *N. Y. Star,* Julian M. Solomon, Jr., Vice-Special Representative, Oliver Morosco Photoplay Co., Miss Margaret I. McDonald, *M. P. World,* Wid Gunning, *Evening Mail,* and George K. Henken, Oliver Morosco Photoplay Co.

LASKY TRANSPLANTING SPAIN TO SUNNY CALIFORNIA STUDIO

What is said to be one of the most elaborate and extensive exterior scenes ever built in America for the purpose of providing a background for a photoplay production, has been completed at the studios of the Lasky Feature Play Company, at Hollywood, Cal. The scene is a replica in every minute particular of the famous Plaza de Toros, Seville, Spain, and it furnishes the setting for some of the important action in the Lasky production of "Carmen," in which Geraldine Farrar, the famous grand opera prima donna, appears as the star.

The "Plaza" was several weeks in building and required a steel frame construction for all the score of buildings which were built. Wood and plaster completed the building material. There was no less than twenty-five tons of plaster used, of which eight tons went into the construction of the gate and arch. The setting shows the intersection of two streets and the houses abutting on the highways have their balconies and porches just as they have in far away Seville.

BRONZE MEDAL AWARDED METRO BY PANAMA-PACIFIC EXPOSITION

The bronze medal awarded the Metro Pictures Corporation by the officials of the Panama-Pacific Exposition at San Francisco on Metro Day, July 15, was a special award for the best motion picture shown during a competition in which manufacturers participated.

Metro's entry was the Quality Pictures production of "The Second in Command," in which Francis X. Bushman and Marguerite Snow are presented for the first time on the Metro program. It was pronounced by the judges and all others present to be the greatest picture since "The Birth of a Nation." The general public attended, and some 70,000 people, it is said, cheered Metro when the award was made.

Competition for the special award was keen to the utmost, and that it was won by the Metro Pictures Corporation is a tribute to the superiority of its output. The Metro Pictures Corporation has aimed from its inception to make the best productions possible. That it has achieved perfection in the art of producing motion pictures, distancing competitors by producing the one photoplay unanimously acclaimed by the judges the best of all those shown, proves that Metro is in a class by itself.

Metro proposes to continue to deserve this unusual



mark of esteem and appreciation by continuing its energetic methods in producing pictures that will not only prove satisfactory to the public but that will meet always the demands of the most critical.

The presentation of the award was made a signal honor for Francis X. Bushman, who on behalf of the Metro Pictures Corporation received it. Mr. Bushman was unprepared for the honor conferred upon him and was taken completely by surprise when called upon. He gracefully stepped forward on the platform in the glare of the sun and received the tribute, thanking the president in glowing terms, and at the same time paying a splendid tribute to the Metro Pictures Corporation for its productions and the remarkable list of great stars of the screen and dramatic stage which it has presented before the public and has yet to come.

THANHOUSER WINS BIG WAGER BY MAKING UNIQUE COMEDY FILM

Edwin Thanhouser is $5,000.00 richer today as the result of a spectacular wager which carries more than passing interest for filmdom. It shows that not even Thanhouser knows just how strong he is until the effort becomes imperative.

One of Mr. Thanhouser's warmest admirers is Seton C. ("Cyclone") Pierce, the Minneapolis traction operator. He is a film fan, and knows Mr. Thanhouser since the days of the old Thanhouser Stock Company in Milwaukee. He was visiting New York and looked Thanhouser up as he always does. One evening they were out dining, the company including B. F. Juddel, manager of the Mutual's Minneapolis office and J. B. Reissman of the Dale theater, St. Paul. The discussion turned to comedy and Mr. Thanhouser then broke the news that the Falstaff comedy brand would hereafter release two comedies per week instead of one. Somehow, this brought a turn in the talk which led Mr. Pierce to ask Mr. Thanhouser whether he believed he could make comedy in more than one reel which would equal a certain brand in which is featured a comedian whose name is now a by-word all over the world; furthermore Mr. Pierce volunteered the opinion that the very fact that this comedian is not pro-

curable makes the task of equaling those comedies impossible.

Those at the table looked over at Mr. Thanhouser askance. Thanhouser was thinking hard. He had never before made a two-reel comedy that could be considered in the light of the present-day conception of comedy, particularly the brand Mr. Pierce was referring to. The challenge cut deep to its mark, but in his quiet way, he just sat there, saying nothing. The talk went on, and finally Mr. Pierce, who is a John Gates kind of plunging sportsman, turned to him and said, "Ed, you can win five thousand if you can do it!" Edwin Thanhouser responded without removing his cigar, "All right, Pierce!"

The conditions were quickly arranged. The judges were to be a jury of all those present; besides Messrs. Juddel and Reissman there were Mrs. Juddel, Harry L. Bateman, Mrs. Bateman (friends of Mr. Pierce) and Mr. Pierce's son, Seton, Jr. It was left to Mr. Thanhouser to make any character of two-reel comedy he liked, and the jury was to give its verdict by open verbal vote without leaving the projection room where the picture is submitted. Both Mr. Pierce and Mr. Thanhouser each placed a check for $5,000 in Mr. Juddel's hands as stakeholder.

The result is now history. Mr. Thanhouser won. The comedy he made is "When Hungry Hamlet Fled." It is a farce which consistently avoids slap-stick, making Mr. Thanhouser's feat all the more remarkable because he was practically pitted against the cleverest slap-stick comedy ever made. Frederick Sullivan was the director, and Lorraine Huling, Harry Benham, Claude Cooper and Frances Keyes are in the cast.

Mr. Thanhouser celebrated his good stroke by giving a dinner at the Astor Hotel last Tuesday night. The jury and numerous others were there and the favors were gold fobs bearing the classic comedy mask, which forms part of the Thanhouser trade-mark. Mr. Pierce was certainly voted a game loser.

Mr. Thanhouser has decided to make room for this picture under the Thanhouser brand, because of it being in two reels; it will go out on August 17. The regular comedy brand from New Rochelle, Falstaff, will now be issued twice per week, Mondays and Fridays, instead of only Fridays as heretofore.

BACHRACH JOINS WORLD FILM FORCES

Henry E. Friedman has been assigned to the North Carolina territory by the Washington, D C., office of the World Film Corporation, for it is believed that by having one man in so large a territory better results can be obtained. For this same reason Alan J. Bachrach has been given the state of Virginia, and F. B. Spurrier, assistant manager for this territory, will give special attention to the Maryland business.

Mr. Bachrach is the latest addition to the field forces of the World Film Corporation, for he made his initial visit to the Virginia exhibitors within the past fortnight. Heretofore he has been engaged in the exhibition rather than the placing of motion picture films. During the past six years he has served as a manager for the Brylawski interests.

Through an error in the July 31 issue of Motography, in the story of Mme. Pavlowa and her work at the Chicago Universal studios, the name of Laura Sawyer was mentioned. This should have been Laura Oakley.

"EASTLAND" BENEFIT SHOWS AID FAMILIES OF SUFFERERS

Almost without exception the moving picture theaters of Chicago held benefit performances at certain specified times during the past week, at which either the entire receipts or a large percentage of them was turned over to aid the families of the *Eastland* victims, and from reports published in the Chicago newspapers a sum totalling more than $2,000 was raised as a result, though only comparatively few theaters had at that time made a report.

A special presentation of "The Birth of a Nation" was held at the Illinois theater which netted over $500. The Strand Theater Company donated the full receipts of the Saturday morning special program at Orchestra Hall, and Alfred Hamburger set aside the receipts of one exhibition at each of his twelve theaters for the aid of the *Eastland* sufferers.

One of the Chicago newspapers published the following list of returns which include only such theaters as have reported to the paper up to the time of going to press, and serves to indicate the generous response of the theater managers to the philanthropic cause. The list reads as follows:

Alhambra theater, Nineteenth and State streets, J. E. McCauley, manager	$ 19.00
Aristo theater, 2650 Lincoln avenue, F. W. Hartman, manager	32.70
Ashland, Pastime and Folly theaters, Harry Schoenstadt, proprietor	50.00
Avon theater, 3325 Fullton avenue, Hyman & Katz, proprietors	35.00
Biograph theater, 2433 Lincoln avenue, Lublinger & Trinz, proprietors	100.00
Bryn Mawr theater, 1125 Bryn Mawr avenue, H. A. Gundling, manager	15.40
Broadway theater, 5206 Broadway, E. J. Loehri, manager	3.60
Bertha theater, 4717 Lincoln avenue, H. L. Gumbiner, manager	8.00
Clifton theater, 1136 Wilson avenue, Thomas C. Weiss, manager	19.20
De Luxe theater, 1141 Wilson avenue, L. A. & E. F. Cuneo, proprietors	25.00
Erie Amusement Co., 641 North Clark street, B. L. Swartz, manager	5.10
Franklin Amusement Co., Franklin, Ashland and Circle theaters, Hertzberg, Balaban & Spencer, proprietors	50.00
Garfield theater, 5534 South Halsted street, George Bensch, manager	25.00
Hub theater, 1700 West Chicago avenue, I. E. Bergson, manager	5.35
Harvard Photo Play House, Fifty-third street and Harvard avenue, N. J. Muntz, manager	25.00
Halsted and Coranado theaters, Louis Frank, manager	34.55
Iola theater, 1238 Milwaukee avenue, A. W. Roth, manager	10.00
Imperial theater, 2329 West Madison street, Gazzollo, Klimtz & Ricksten, proprietors	17.40
Independent contribution, Gazzollo, Klimtz & Ricksten	20.00
Indiana theater, Forty-third and Indiana avenue, Hermann Kahn, manager	12.00
Janet theater, 617 West North avenue	10.00
Kenmore theater, 1039 Wilson avenue, William Burkhardt, proprietor	50.00
Lake Shore theater, Broadway and Belmont avenue, M. J. Weil, manager	62.50
Marshfield Amusement Co., 1611 West Twelfth street	50.00
Model theater, 1348 South Halsted street	10.00
Newberry theater, 854 North Clark street, M. A. Choyinski, manager	25.00
Oakland theater, 3863 Cottage Grove avenue, Powers & Mitchell, proprietors	35.00
Orchard theater, 659 North avenue, S. H. Levine, manager	15.00
Parkway theater, 2736 North Clark street, H. Tipton Steck, manager	50.00
Park theater, 6916 North Clark street, Moliniri & Booth, proprietors	5.60
Regent theater, 6746 Sheridan road, E. P. White, manager	5.00
Rex theater, Sixty-ninth and South Racine, Adolph Powell, manager	15.35
Roseland theater, 11381 South Michigan avenue, I. E. Bergson, manager	43.55
State theater, 3507 South State street, George Paul, manager	30.85
Strand theater, 3029 Lincoln avenue, Weber and Weinhold, proprietors	25.00
Temple theater, 3121 Lincoln avenue, Charles Kamp, manager	10.00
Twentieth Century theater, 3530 West Twelfth street, David Cooper, manager	6.75
Thalia theater, Eighteenth and Allport, Thomas Murray, manager	48.95
Triangle theater, 7210 Wentworth avenue, H. P. Wayman, manager	31.70
Vitagraph theater, 3137 Lincoln avenue, Lublinger & Trinz, proprietors	100.00
White House theater, 2405 West North avenue, Frank Holub, manager	10.00
Wilson theater, 1040 Wilson avenue, L. A. & T. F. Cuneo, proprietors	25.00
Total	$1,181.10

In the Wake of the Selig Special*

BY NEIL G. CAWARD



A fair vista.

Frisco, Jul. 13, 1915.

DEAR JACK:—

You must be just about in the middle of the last show, Jack, and i hope the house is still full. Tell Gerty to count the tikets careful and keep a good rekord of biz. till i get back. i and the Missus is just going to go out to the fair grounds 1 more and then we takes a boat to Oak land where the Selig Speshul is waiting for us.

Believ me, Jack we is having sum trip. My last letter tol you about our stay in Ogden, Utah and you must a thought i was getting to be a Mormon the way i wrote you but i aint. As we left Ogden on the Union P. ry. we went rite acrost the grate Salt Lake on a bridge what is moren 42 miles long and the watter under neath the brige is all salt and they say as how any body can swim in it without sinkin. i dont no about that Jack but believ me im goin to find out when we cum back.

Well Jack when i and the Missus got up next a. m. we was at Reno, Nevada, what is the place all the wimen goes to when they want a divorce, but the Missus didnt get off so we aint got no divorce. Then we cum to a place called Truckee and by golly Jack there was snow on the Mts just a few miles a way tho it was the leventh o Jul. and probably hottern billy B darned in Squdunk. All day we rode in whats called snow sheds tho there wasn't no snow where we was and i dont no why they hav em. looking out thru the kracks in these hear snow sheds you can see sum grate scenery, and way down bout a mile below was Donner lake a glittering in the sonshine.



Making a scene of "Seven Suffering Sisters" on the Zone.

By n by we got out o the snow sheds Jack and cum down the Mts on the other side and there was pam trees and appel orchards and peeches and G raniums etc. i fergot to tell you Jack that this day the wimen orgnized a sister Sciety to this hear ancien Order o Yellow Dogs what i joined. The Sciety the wimen orgnized is called the ex Alted Sroity o Pussy Kats and the offisers is Mrs C. M. Hueblein and Mis Maud B. Price and Mrs J. A. Ermetinger.

About noon we got to Sacra Mento and sum o the folks a board this hear Selig Speshul all most got left when the train pulled out, but the train baked up and got em. Believ me Jack this hear Herb Hoagland is got a regular job keeping track o all the folks on the train and seeing that all hav a good time and dont none of em get left, but hes doin it all O. K. A ways further along we cum to Bekneesha Ferry and the hole train was run on a bote and the bote took it all acrost to the other side and then the train went on a lone, till it cum to Oak land where we all got off and all got a board a bote that took us to San Francisco.



The tower of jewels.

Our party went to the Clift hotel what is a swell dump Jack. Its moren 5 times as big as the Palace in Squedunk and they got running water in every room and lectric lights and bathe tubs and everything. Well Jack after i and the Missus got washed up we went down to the dinning room and by golly it was swell. They got a chinese Girl in pants, Jack, what cums a round to every place and gives you a couple o biskits and a orkestra what plays while you eat and everything.

Well after supper Jack this hear Herb Hoagland hired sum auto mobiles to take us for a ride and we all piled in and was took 1st up on a hill to look at the lectric lights on the fair grounds and it looked like fary land with all the lights and sum fire works what was going on. After being took up the hill they took us down that 1 and up a nother and then thru a tunnel to China town where we went to a T house and had T and sum China kandy. Then the feller what was bally hooing took us to a China man's house and his little girl what was named Rosy she sang for us. The feller said she would only

*With apologies to Ring Lardner.

shake hands with the wimen and wudn't have 0 to do with the men, but Jack when the feller wasnt looking she shook hands with the men 2. It was dark in there Jack and when we went out and down a alley i was



The Selig party seeing San Francisco.

scared but john Selig was a long and i took hold of his hand and then i wasnt scared cause i new this hear Herb Hoagland wudnt let nothing happen to Bill Seligs bro. Well Jack after that we went to a China telefone Xchange and then to a China church, only they wasnt having church and the feller showed us how they had church when they was having it.

Next a. m. Jack everybody got into sum auto mobiles again and was took to the ferry where they put em on a bote and took em around the bay and to the fair grounds. i wanted to see sum folks so i and the Missus didnt go but went to call on Mr. Snell o the Cal. M. P. cO. and he was a dandy feller and tole us all about his cO. Then i went to see Mr. Cory the feller what has charge o the Xhibitors convention and at his offis i met Mr Tugwell what is a juge and Mr Herrington and Mr Pearce and Mr Jeup and a lot o other fellers and they was all just grate to us. At the convenshun hall they had booths all fixed up just like at the county fair and everybody shook hands and wanted to no did i need a new mashine or sum carbons and was i running the kind o fillims they was selling. And Jack 2 of the nicest fellers i met was Kenneth Ohara and Benny Ziedman and they took i and the Missus all over the place and showed us every-



The Civic Auditorium, where the convention was held.

thing. i had a bage pinned on me with my name on it and when i had it on the Missus said i looked like a mail box only i guess she was just jokin.

That nite i and the Missus went to the fair and by golly Jack you wudn't believ me if i tole you a bout it so i wate till i get home and show you sum o the postel kards i bote and then you'll no its so. At nite when its all lit up it looks just like fary land.

Well Tues. a. m. the convenshun opened so i had to go there and they had speeches by this hear Mr Cory what was so nice to us and Mr Pearce and Mr Herrington and Mr Jeup and Mr Beach and 1 feller that spoke was Mr Bloser from Shecawgo what is with the Selig Speshul party. Mr Binder o the Nat. Board o Censorship was there and talked and tho he is a censor he don't think as how fillims should be censored at all. Herb Hoagland hired some auto mobiles and took us all for a ride a round the city and its a grate city Jack only all hills and they took us to 1 place where we saw the Pac. Ocean and Jack it looks just like lake Mishigan in Shecawgo. Well Jack im going to male this letter to you and then i and the Missus is going to the fair again. We gotta hurry cause we gotta be at the bote dock at 11 o'clock. i wisht we was going to stay longer cause their goin to have some good speeches to the convenshun to morrow, but we gotta go along. im sending you some postel cards with this and Jack don't forget to order some more carbons and a nother roll o tikets. i rite you again from Santa Cruz. both i and the Missus is well and happy and hopes you is the same.

Resp. yours

Ed.

BOBBY CONNELLY CAST FOR FIVE PICTURES AT ONE TIME

Bobby Connelly, six years old, the littlest big man of the Vitagraph stock company, recently enjoyed the distinction of seeing his name on the "board" as appearing in five different productions. While some of the parts were "bits," they were all necessary to the action of the story. As each and every one of the screen plays were being produced at the same time, a council of the various directors was necessary to arrange a schedule of scenes in which the little Vitagraph star appeared that would not conflict with rapid production of the stories. A list of the pictures includes "The Writing on the Wall," produced by Tefft Johnson; "Old Good for Nuthin'," directed by George Ridgewell; "The Patriot," which is being produced by Theodore Marston; "The Tigress," for which Lorimer Johnston is responsible, and "To Cherish and Protect," produced under the direction of William Humphrey.

Before the five pictures were completed, little Bobby was given the manuscripts for seven new stories that will continue the famous "Sonny Jim" series and bring to life in the Vitagraph films, Sonny Jim, Daddy Jim, Mother Dear and Sonny's wonderful dog.

VITAGRAPH'S SCENARIO LESSONS

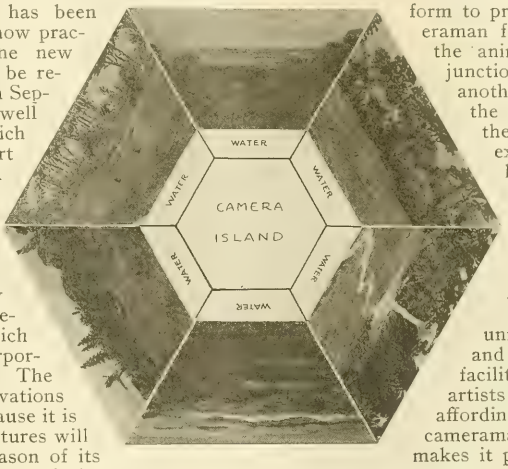
Newspapers through the country generally should be interested in a series of lessons on how to write photoplays which the Vitagraph Company is arranging with several hundred newspapers to carry as a daily feature, starting during September. The lessons were written by Miss Margaret Bertsch, the scenario editor of the company, who is said to receive the highest salary ever paid for this class of work. She has taken up every branch of photoplay writing in an effort to procure a more salable and a better grade film story.

Many Novelties in Studio Construction

HORSLEY PLANT UNIQUE

COINCIDENT with the alliance of David Horsley with the Mutual Film Corporation, under the terms of which all productions of the Centaur Film Company and the Bostock Jungle and Film Company, are to be released under the "Winged Clock," comes news that the mammoth new plant which Mr. Horsley has been building in Los Angeles is now practically complete. Here the new animal pictures, which will be released through the Mutual in September, will be produced, as well as many of the comedies, which will form no unimportant part of the Horsley contribution to the Mutual program.

The new plant, which covers a space of five acres in all located at Main and Washington streets, Los Angeles, contains many unique and entirely novel devices and appliances, which never before have been incorporated in studio construction. The most important of the innovations is the "arena," so called because it is there that all the animal pictures will be taken and which, by reason of its originality and construction and design, may be rated as among the most important of Mr. Horsley's numerous inventions.



Among the other devices and appliances installed in the Los Angeles studios, all of which were worked out by Mr. Horsley, are twelve modern dressing rooms which have a combination of 144 bungalow fronts of different design for exterior settings; a property room measuring 70x140 feet, spanned by sixteen massive steel trusses, the roofing and diffusers of which are operated by shaft gearings; and a stage large enough to permit six companies to work at the same time without interfering with each other.

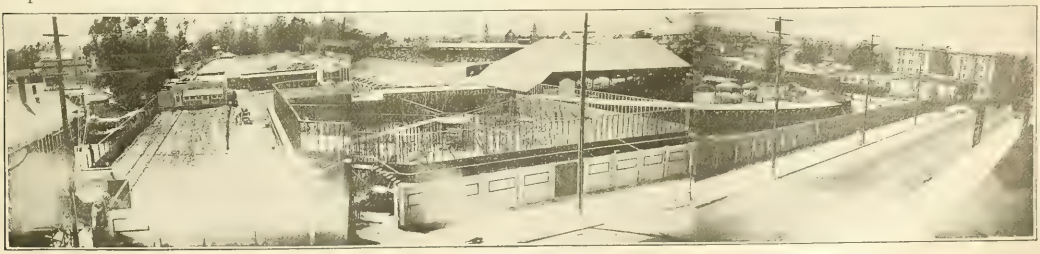
Specially notable among the many new devices incorporated in the Los Angeles plant is the "arena," where, by means of a unique arrangement in the plan of construction, the wild beasts of the jungle can perform on the same stage with the human actors without the slightest danger to the latter.

The diagram shows the "arena" is hexagonal in shape. It measures 144 x 144 feet in area and is surrounded by walls twenty feet in height. In the center, at the apex of the six triangles, is a concrete platform on which the camera is mounted. Around the platform, or "island," is a moat six feet wide and four feet deep, which is constantly filled with water. Iron bars, a dozen feet high, surround the platform to protect the director and cameraman from any sudden attack by the animal or animals. At each junction of the different triangles, another row of bars extends from the "island" across the moat to the wall behind. These bars extend only a few inches below the water, when crossing the moat, so that all a performer has to do to escape a threatened attack is to dive into the water and come out in the adjoining section of the "arena."

The advantages of this unique construction are many and obvious. Not only does it facilitate the escape of the human artists in time of peril, as well as affording complete protection for the cameraman and director, but it also makes it possible for the stage hands to remove one scene and erect another without interfering with the direction of the production, thus minimizing the delays which hitherto have been a serious factor in the manufacture of animal pictures.

Interesting and novel are the dressing rooms proper, twelve in number, including the office of the chief director. These rooms, like the "arena," and other modern devices and appliances employed in the studio, were designed and worked out by Mr. Horsley. The fronts of these dressing rooms have been built to represent bungalow fronts. They are all of different design, no two doors or windows alike, and have a combination of 144 fronts of different design for exterior work.

The property room, one of the largest and most modern on the Pacific coast, measures 70x140 feet. It is spanned by sixteen massive steel girders which carry the diffusers and canvas roof, which are operated by means of geared shafting. The laboratory, laid out by Mr. Horsley, is equipped with all the modern



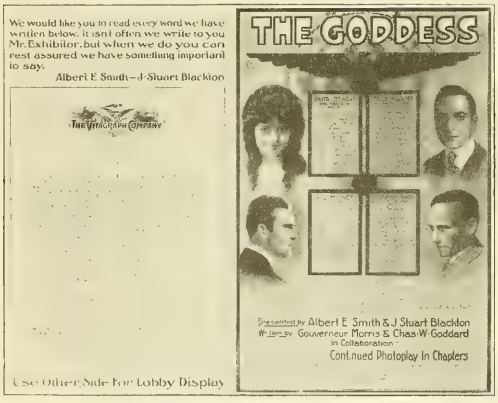
Panoramic view of Horsley plant.

improvements, and contains two large fireproof vaults for the storing of the film. In the same building are the private offices of the administrative forces, the negative, printing, winding, developing, washing, drying, assembling and patching rooms, as well as the offices of the scenario department.

The first of the Horsley animal pictures, according to present plans, will be released through the Mutual early in September, while the initial comedy is scheduled for the latter part of August.

UNIQUE ADVERTISING MATTER

Among the enormous amount of advertising material prepared by the Vitagraph Company for the exploitation of its far-famed photoplay in chapters, "The Goddess," no single piece of advertising matter stands out and carries such weight as a one-sheet lithograph, on one side of which are exceptional reproductions of Anita Stewart, Earle Williams, Ralph Ince and Gouvernor Morris, with signed articles by each of the four celebrities, and on the reverse side, a signed letter to the exhibitors by A. E. Smith and J. Stuart Blackton. This letter is the largest in point of size (28x42 inches) ever sent out by a motion picture company as a message to the exhibitor and to help advertise a picture. The letter tells the what, why and how of "The Goddess," and exhibitors all over the country have caught the idea of its value by hanging it so the lithograph side will attract the attention to the coming of "The Goddess" and the letter be an ever-present reminder that the gentlemen responsible for "The Goddess" are ever ready to aid them Vitagraphically. Numerous letters that swell the daily mail at the Flatbush plant are from exhibitors who extoll the unique attractiveness of this one-sheet and its exceptional double value to them.



KATHLYN WILLIAMS AGAIN SEEN IN SELIG JUNGLE ZOO RELEASE

"The Clause in the Constitution," a Selig Diamond Special in three reels, will be released in regular service on Thursday, August 19. This unusual production is said to uphold the Selig Diamond Special standard with a strong story, an all-star cast of players, beautiful photography and a succession of gripping climaxes.

On Thursday, August 26, "The Strange Case of Talmai Lind," a Selig Diamond Special in three reels, will be released in regular service. This Selig Diamond Special is particularly noteworthy for the reason that Kathlyn Williams, one of the world's most popular motion picture actresses, not only stars in this production but was the authoress of the plot.

Exhibitors and their patrons will be delighted to welcome Miss Williams back to a Jungle-Zoo Wild Animal Pictureplay. In "The Strange Case of Talmai Lind," Miss Williams again toys with the wild beasts of the jungle in her own fearless way. She enters the den of an African lioness at the risk of her life, in order to provide thrills for the audiences. There is an appealing love story running through the plot which also possesses that unusual ending so much to be desired. Miss Williams is supported by a carefully selected company of players. "The Strange Case of Talmai Lind" is certain to be popular for both the plot and the action is declared to be strictly out of the ordinary.

TOM TERRISS WORKING ON "A WOMAN OF THE WORLD"

Tom Terriss, who has just returned from the West Indies, where he has been very busy making several big features, has just commenced work in his new studio at Yonkers. The feature he is now at work upon is an adaptation of the successful English play, "A Woman of the World," in which Elaine Terriss will be featured. The juvenile role, playing opposite to Elaine Terriss, will be enacted by Adrian Jacobi, a celebrated Italian motion picture actor who has done some splendid work for the Pasquali Itala and other well-known Italian firms, and who will make his first appearance upon the American stage. Also will appear Alfred Hemming, a well-known English Dickensonian character actor who has been a member of Mr. Terriss' English company for many years, together with Rutherford Herman, Leighton Stark, Luella Knox and Edwin Hoyt, a well-known actor who has appeared with Richard Mansfield, E. S. Sothern and other well-known stars.

VETERAN ACTOR BURTON'S DEBUT AS PHOTOPLAYER FOR MOROSCO

John W. Burton, who for the past ten years has been under the management of Oliver Morosco, celebrated his fortieth professional anniversary by making his first appearance in motion pictures for the Oliver Morosco Photoplay Company.

Mr. Burton has been prominently connected with the American stage since 1875 and has lived in the period of the "traveling star," when it was the custom for stage stars to travel without road organizations of their own, being supported by the individual stock companies in each city. As a member of the famous Ben De Bar Stock Company of St. Louis, he played with such celebrities as Edwin Booth, the elder Sothern, Charles Fechter, the great romantic actor; John L. Toole, the English actor; Frank Mayo, Joseph Jefferson and Madame Modjeska.

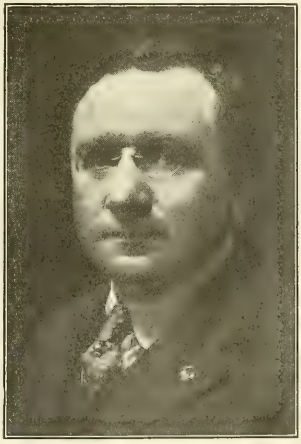
After supporting Lenore Ulrich the last two seasons in "The Bird of Paradise," Mr. Burton first appears on the screen in "Kilmeny," the same production in which the popular little star also makes her motion picture debut.

FIRST ISSUE OF NATIONAL NEWS WEEKLY TO BE RELEASED AUGUST 9

An event of interest to the film world will be the release on August 9 of the first issue of the National News Weekly. This associated newspaper film is to reproduce on the screen the news items which appear in the twenty-five publications which at present comprise the chain. Special emphasis will be laid on the events which occur in each of the cities, thereby localizing the interest. The launching of this new form of news weekly is due to an idea conceived by H. P. Wayman, president of the National News Weekly. Mr. Wayman has had a great deal of experience as a newspaper man, as a producer and as an exhibitor. While in the latter branch of the industry he realized that the news pictorials being shown at his house (the Triangle theater in Chicago) were vitally lacking in local interest. His experience as a journalist had taught him that news increases in value as it approaches the daily existence of those who read it. Realizing this fact, Mr. Wayman conceived the idea of a news film of and for Chicago, his home city. His plan was enthusiastically adopted by a prominent Chicago paper, and the films were shown with great success in over 200 Chicago theaters. This undertaking served to give Mr. Wayman an idea of the possibilities in the movement, and he resolved to expand upon his original idea and make his service nation-wide by taking it to other cities—to establish, in other words, an Associated Newspaper Film. This plan has taken form in the National News Weekly, which on August 9 will inaugurate a news pictorial unique in the moving picture world. In the twenty-five cities in which papers are now under contract, an expert camera man will work under the personal direction of the managing editor of the daily. This insures an accurate and most timely review of local events. No fire, wreck, accident, parade, sporting event, or other happening of interest will be permitted to escape the vigilant eye of the camera. Each city will thus be able to visualize her news. She will also be shown, on the same film, the pick of the pictures obtained in the other twenty-four cities in the chain. The films are to be distributed by the World Film Corporation. The facilities of this corporation, with over twenty-five branches, assure for the National News Weekly a service unique in the trade. On August 9 the World Film Corporation will begin its releases. Each week in each of the twenty-three cities in which the "World" operates exchanges there will be released 1,000 feet of strictly news events, 500 feet of which will be devoted to local events in the cities in the chain. This new form of news service will therefore provide a most comprehensive review of national events—a bird's-eye view, so to speak, of those happenings throughout the nation to which news value is attached. The standing of the publications which are to support the new enterprise and the scope of the service may be obtained from the following partial list: Chicago *Evening Post,* Atlanta *Constitution,* Milwaukee *Journal,* Cincinnati *Enquirer,* Philadelphia *Public Ledger,* Washington *Times,* New Orleans *Times-Picayune,* Cleveland *Leader,* Buffalo *Enquirer,* Minneapolis *Journal,* Omaha *Bee,* Detroit *Times,* St. Louis *Times,* Dallas *News,* Baltimore *News,* Pittsburgh *Dispatch.*



H. P. Wayman



Lewis J. Selznick.

JESSIE A. STAGG IN "YOUTH"

Jessie A. Stagg, of the Art Students' League, who has exhibited in the Academy, will have a prominent part in the Vitagraph Company's forthcoming photoplay, "Youth," now in course of production under the direction of Capt. Harry Lambart. Miss Stagg will do the modeling of the statues for a studio where most of the action of the picture takes place. Realism in the use of some fifteen thousand dollars' worth of statuary, finished and unfinished, will be used in the embellishment of the studio setting. A number of interesting scenes will also be filmed, showing the gardens and exterior of an old English country house that Director Lambart discovered in Lakewood, N. J. The cast selected to present the leading characters in "Youth," which when completed will be a Broadway Star feature, includes Antonio Moreno, Mlle. Valkyrien (Baroness Dewitz), Donald Hall and Frankie Mann.

ESSANAY'S MANY COMPANIES SECURE VARIETY OF EXTERIORS

Essanay has made a specialty this summer of taking a large number of outdoor scenes. In this way it has been able both to secure realistic settings and artistic backgrounds for its pictures. Five separate companies have been established at different places throughout the country to take these scenes. A new summer studio has just been established at Lake Zurich, Ill., an unusually picturesque spot. The first photoplay to be taken at this outdoor studio is "Rule Sixty-Three," the play written by P. G. Wodehouse, the well-known magazine writer. Other summer studios have been established at "The Pines" and at "Starved Rock," Ill., while another company is touring through the East to take scenes along the Atlantic coast. The pictures taken in the Tennessee mountains have been completed and the studio relinquished after four months' work.

Helping Celebrate Donlin Day

BY CHARLES R. CONDON

WINSTED, Conn., saw moving picture players in real life for the first time about the middle of July when Albert S. LeVino, secretary and treasurer of the Arrow Film Corporation, escorted a company of fifteen through the Berkshires to the little New England town, where the exterior scenes for the Arrow's first production, "Right Off the Bat," were to be taken. The story, of which Mr. LeVino is the author, features Mike Donlin, the former Giant outfielder, voted the most popular man in baseball.

LeVino's first work, after seeing that his people were comfortably fixed at the hotel, was to win over the town officials and prominent citizens and get on good terms with Main street's one newspaper. The result of his missionary work is best illustrated by the fact that the chief of police, the other policeman, and some of the little manufacturing town's foremost business men, among whom were a millionaire and



Mike up to bat.

the presidents and cashiers of a couple of the banks, played volunteer extra parts in some of the scenes.

Winsted is old, conservative and proper, but it does not despise publicity for commercial reasons, and moreover, it took a distinct liking to the picture players; therefore LeVino and his director, Hugh Reticker, were privileged to pick their locations wherever they saw them. If factory work or street traffic interfered with the company's operations, the intruding factions suspended action.

The townspeople's admiration and friendship for Mike Donlin, too, must be accredited in part for this hospitality. Before Donlin had been in town two days all knew him, whom they had previously known only through the newspapers, to be jolly, a hard worker, and an all-around "regular" fellow. An enthusiastic follower of the company's doings informed one of the



Arrow Film Corporation players at work on "Right Off the Bat," the five reel photoplay featuring Mike Donlin. In car (left to right) Mike Donlin, George Henry, Charles Mather, Fan Bourke, Rita Ross Donlin and Claire Mersereau. On running board (left to right) Hugh Reticker (stage director), Albert S. LeVino (secretary and treasurer Arrow Film Corporation) and Charles Condon, Motography's representative.

visitors that never before had the townsfolks so recognized theatrical people.

But to forget for a moment the conditions which made the filming of "Right Off the Bat" possible and pleasant—Donlin Day, advertised from Springfield to New Haven as the day on which one could not only enjoy a cracking good baseball game between the Winsted and Meriden teams, but could also see moving pictures actually being made on the field, turned out to be ideal in every way. The sun, evidently ashamed of having been supplanted by rain on the four previous



A view of the company appearing in "Right Off the Bat."

days, beamed forth big and joyous. So did the countenances of LeVino and Reticker and Cameramen Henry Bredeson and C. W. Van Ranst. W. E. Shallenberger, president of the Arrow Film Corporation,

who, with Mrs. Shallenberger, Mr. Van Ranst and two trade paper representatives autoed up from New York for the occasion, also appreciated the sun's victory and smiled in unison.

The field gates opened at 1 o'clock, and from then until 1:30 the people from Winsted and its neighboring towns streamed through the gates, determined to see the first turn of the camera crank. Those who knew said that the grand stand and bleachers on July 24 held more people than ever before in the history of the grounds. Shortly before 1:30, the time set for the beginning of things, Mike Donlin and the members of the Winsted and Meriden teams, who were his guests at dinner at the hotel, started for the field, the members of the nines as anxious to take part in the pictures as the spectators were to see them.

From 1:30 until 3:20 the ballplayers pitched, batted, fielded, and submitted to close-ups before the camera. Others of the cast which, besides Mike Donlin, includes Claire Mersereau, Rita Ross Donlin, Charles Mather, George Henry, Fan Bourke, Mabel Wright, Thornton Friel, George Sullivan, J. Arthur O'Brien, Frank Frayne, Jr., Frances Walton and Mrs. William Taylor, were seated on the players' bench and in the grand stand and were the subjects of the camera's scrutiny every now and then.

One of the picture's big scenes is of Mike's winning the game by a spectacular dash from third base to the home plate, followed by a thrilling slide to safety. This registered on the film, the game proper began. Mike Donlin played right field on the Winsted nine, and got everything that came into his territory. Every time he came up to bat he was greeted like the great Casey. But Mike did not strike out; therefore the applause and "'at a boy, Mike," increased instead of diminished as in Casey's case. But like the latter, had Mike ever struck out, an idol would have been smashed. Van Ranst had his camera trained on the players, and here and there took parts of the game.

The finished picture should be refreshing and full of the unusual—because the action in its scenes is. The story is of a youth who falls in love with his employer's daughter, is kidnaped just before the factory's big game, and, through his sweetheart's efforts, arrives in time to lead the team to victory, winning the game and the girl. A Giant scout happens to be present at the game and secures Mike for McGraw. John J. McGraw of the New York Giants will take a small part in the picture.

Although baseball figures prominently in the big scenes, "Right Off the Bat" is not strictly a baseball story. It contains nothing pertaining to the inside workings of a baseball club, nor is there anything technical in it. Telephones, automobiles and pistols, almost necessities in present day dramas, play no part in this picture. It is a play that anyone, whether interested in baseball or not, will be able to understand and enjoy.

SELIG'S "THE ROSARY" WINS HIGH PRAISE FROM N.Y. THEATER MANAGER

A. E. Hamilton, president of the Hamilton Amusement Company, proprietors of the big Hamilton theater in Yonkers, N. Y., is now an ardent booster for V-L-S-E, owing to the unprecedented crowds that were attracted to his theater by "The Rosary." Mr. Hamilton says that this feature is the best drawing card he has ever booked.

"The Rosary" was first shown at the Hamilton theater on July 12 and 13. The first night the former house record was equaled and the attendance on the second day broke all house records. Mr. Hamilton, in a letter to Mr. Partridge, New York branch manager, says that on this occasion he could not begin to get all the people in the theater and that even the car lines in front of the house were blocked at 9:30 o'clock in the evening by people waiting for the second show.

On July 20 Mr. Hamilton re-booked this feature. At the very first showing the house was crowded and people were standing in line waiting for the second show.

Speaking of this feature and the V-L-S-E program in general, Mr. Hamilton says: "I want to congratulate you for having such a drawing card on the V-L-S-E program, and hope you will have more that will prove equally good. . . . It got me the cash, and along in September, or the early part of October, I will give you a re-booking for another two days, and I am sure I can do equally well at the third showing, in the cooler weather, as I have done in the earlier showings."

Adam Kessel, Jr., C. O. Baumann and Charles Kessel left Los Angeles on July 27. After a few days in San Francisco they will return to New York City, where the distributing plans of the newly organized Triangle Film Corporation will be carried out under their supervision. During their stay in Los Angeles they have been the guests of Mack Sennett, managing director of the Keystone Film Company and an officer of the Triangle Corporation.

Through error, the advertisement of this week's Lubin releases contains "A Midnight Mix-Up," to be released August 17. Instead, the release for that date is a split reel, "The Dead Letter," a comedy, and "Persistent Dalton," a cartoon comedy.



Metro Day at Panama-Pacific Exposition.

One of Iowa's Prettiest Theaters

THE PLAZA OF WATERLOO

ONE of Iowa's most beautiful theaters is the Plaza, located at Waterloo, and owned and managed by A. G. Bryant.

Reading the signs of the times in the photoplay world and following the policy of the leaders in production of silent drama, Mr. Bryant spared no expense in building and equipping his theater. Everything is of the best, both in materials and workmanship. The ideas embodied in the construction and equipment are the latest. But over all, modern ideas expensive materials and thorough workmanship, is the mark of perfect taste.

Mr. Bryant ascribes most of the credit for the beauty of the Plaza to Mortimer Cleveland, the architect. Together they visited many of the newest motion picture theaters in the larger cities and studied the trend of theater construction for the houses devoted exclusively to motion pictures. The task of combining the new ideas in a way both practical and beautiful was Mr. Cleveland's, and the opinion of vis-



Exterior of the Plaza Theater, Waterloo, Ia.

itors to the Plaza is that he has met unqualified success in its accomplishment.

In no detail does the theater appear gaudy. It appeals to the person of discriminating tastes and soothes in its absence of jarring mixtures of styles and its lack of flashy adornment.

In entering the Plaza, the amusement seeker is first struck by the color scheme followed in the lobby. Warm tints of ivory and brown in the walls harmonize with the red tile of the floor, while the ceiling is beamed and decorated with a rich Egyptian design. On the right is the ticket window. There, as elsewhere in the theater, the latest devices are installed to contribute to the expediency of ticket selling.

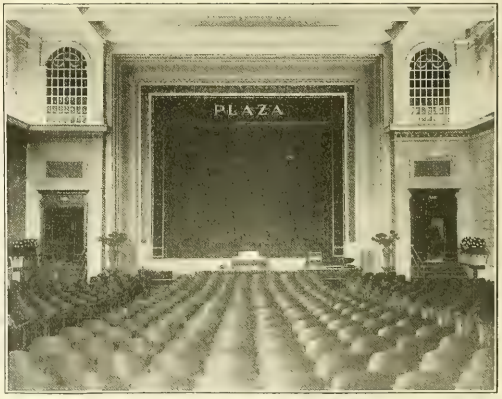
The foyer is reached through six glass paneled doors. To the right and left are the aisles leading into the auditorium. On one side are retiring rooms and on the other a door opens into the office of the manager. From the foyer, also, there are stairways which lead to the two loges, furnished with comfortable chairs and designed especially for theater parties. These loges will take the place of boxes which have been adjudged impractical in theaters devoted to motion pictures and are conspicuous by their absence at the Plaza.



Lobby of the Plaza Theater, Waterloo, Ia.

Perhaps more care was given by Mr. Cleveland to the decoration of the auditorium than to any part of the work and the result is an interior that is said to be the equal of any in the country in both theaters devoted to the legitimate and the film drama. The side walls are finished to resemble garden walls, to a line two-thirds of the distance to the ceiling. Surmounting this is a series of panels each with a different landscape. These panels, eleven in number, were executed in the Italian style by F. H. Lundahl, of Davenport.

The note of deep green which is carried through-



Interior of the Plaza Theater, Waterloo, Ia.

out the decorations of the house is more noticeable at the front of the auditorium, where the curtain is green as are the drapings about the proscenium arch. On either side are exits above which are the organ lofts.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

LOCAL CENSORSHIP

REMEMBER also that this nation and its institutions are founded on something bigger and broader than personal privilege. There is a spirit of justice and righteousness abroad in the land, and it exists for the very purpose of curbing any abuses of the blessings of liberty which make us so much better off than the dwellers in other lands. Freedom may be a precious privilege, but it has its price which must be paid in full, otherwise our enjoyment of it will surely be curtailed. The price to be paid is simply that we assume and discharge the obligations that freedom imposes, and these include the guaranty that in the exercise of our freedom, we refrain from doing anything that abridges the freedom of others.

In the last analysis this is seen to have a much deeper meaning than shallow thinkers have been wont to give to it. Real freedom is seen to be the right to expand and progress along the most direct and promising route, and the most harmful abuse of freedom is to interfere with expansion and progress.

Here we are again, fact to face with the pictures, for just in proportion as they are potent to inspire and cheer, so have they power to blast.

SURE CURE FOR CENSORSHIP

Before resuming consideration of the physical principles upon which the picture industry is based, we will try to formulate some useful conclusions as to the real causes behind the present agitation for and against censorship of the pictures. We shall also try to point out a logical remedy for troublesome criticism, in the hope that those most vitally interested may unite to make censorship unnecessary.

It is natural that those in the business should be jealous of their privileges, especially when some outsider undertakes to regulate those privileges, and as usual makes a bungle of it.

MISUNDERSTANDINGS

The whole trouble is the result of misunderstandings which arise from a difference of viewpoints. The average censor and the average producer, as well as the exhibitor, are all agreed that the public should be given a full money's worth of entertainment, and that every show should be intensely interesting, whether directly instructive or not. They also agree that it is better to show truth than error, but it has proven exceedingly difficult to determine just what is true and what is not.

"Truth" is very much like food which ordinarily is wholesome, whereas "knowledge" may be likened to all foods, good, bad and indifferent. Even good food must be partaken of moderately, and preceded by an appetite and followed by proper digestion, or it may cause more harm than good. Then there are some good foods which some people cannot and should not eat at all. This does not refer to foods which are essentially poison, but to differences in people.

With mental food, and especially motion pictures, the people get it into their minds without any reference to whether they want it or need it or can digest it. It is simply thrown at them and they couldn't dodge if they wanted to, and of course they never do.

OUR OMNIVEROUS OPTICS

Their eyes eat up with equal avidity the well-turned romance and the raw suggestions, the delicate situations and the coarse humor. One has no chance at all to become a *connoisseur* while being stuffed indiscriminately with an unpremeditated mixture of everything from soup to nuts.

Perhaps the censor is a vegetarian and would like to cut meat out of the bill of fare. This would not cause much of a difficulty, because most people want meat and would get it in spite of the censor. More likely his objections would be confined to overseasoned and indigestible foods, and such other things as are positively unwholesome. Here is a real difficulty, and if those who dish up the victuals and feed them to the half-starved public do not have a little care, the people may be compelled to look to the censor for protection.

Before any definite progress can be made toward eliminating the censor from the motion picture industry several things must be done.

First we must know the conditions, including the principles involved, and the rights of everybody concerned. Then we must know where we stand in relation to the other factors in interest, so that all moves may be made consistently and effectively.

VESTED RIGHTS.

At the very start you are likely to receive a jolt when you are informed that, no matter how much you have at stake, even though your investment may run into the millions, and you are otherwise primed for keen disappointment, you simply haven't got any rights at all, unless you refrain from violating in the slightest degree the far greater right of the people to have their entertainment just 100 per cent decent.

Most of you, moreover, have already made money out of all proportion to the energy and capital invested, and where did the money come from? It has come in the most liberal and grateful fashion and almost directly from the people. Never, in fact, have the people respondid so enthusiastically to the offerings of a new industry, and lest you forget it in a greedy scramble for more, please be reminded that according to the law of equivalents, *whatever has been taken from the people in excess of what has been earned by the producers and exhibitors, still belongs to the people.* By all standards of ethics and equity you hold the "unearned increment" in trust for them, and should you prove false to your trust and fail to return to them a full equivalent in wholehearted, clean-handed service, they are going to get it out of you somehow, if they have to put a bone-head censor in every town.

It is precisely this sense of trusteeship, of responsibility, of recognized duty, if you will, that is going to put the motion picture industry on bed-rock. It has had a merry, dizzy time on the shifting sands of easy money, but conditions are changing very rapidly, and the hydra-headed censor is only one of the signs of the times.

What is more, you simply can't get out of the responsibility if you should want to. You have bit off a great big chunk, and now you have to chew it. You have jumped right in the great ethical ocean, alongside the school and the church, and you are so numerous that your

swimming is making some commotion. Now you will have to show class, or get out, or drown. Otherwise the censor will get you.

THE INDUSTRY IS YOUNG.

One tremendous advantage enjoyed by this industry is its youth. It has no precedents to hamper its growth. No musty customs, no narrow dogmas, no political affiliations, no ancient organization to set a limit to worthy achievements. In short there is practically nothing to the industry but opportunity, as is amply proven every day by the ease with which a newcomer can equip a studio, and begin "producing"(?). The established producers find that about all they have to show for their investment is experience and reputation, outside of the few millions in studios, etc., practically all of which have been paid for out of profits.

In fact it is opportunity that has been capitalized by all the promoters in the game. Opportunity for what? Opportunity to supply a mind-hungry and heart-hungry people, a hundred million sure-pay customers, with the best the market affords, at so much a meal, cash in advance. Viewed as a business, the game is so direct and simple that it is no wonder it has attracted many investors and so-called business men of ultra-commercial type, who know more about rebates than responsibilities, and who never will be able to train their sordid aspirations to see anything higher than dividends.

Let such keep out of the producing end of the business, for they will do less harm if they are only running an exchange or exhibiting pictures which have been made and approved by others with sane ideas and wholesome ideals. *As long as the making of money is the sole end and aim of any type or class, that type and class has got to be kept out of that part of the industry which determines what shall be sent down the line to be served up to the people.* The next best thing is to put such restrictions on their activities that they can do no harm. Otherwise you must get along with the censor the best you can.

PERSONAL PRIVILEGE.

It is an old story that people only partly familiar with the spirit of American institutions are apt to mistake freedom for license to do about anything they please, but it is rather surprising to read about American producers and exhibitors objecting to censorship on the ground that it interferes with their plans to make money, just as if the censor had it in for them, and was bound to take away some precious personal privilege guaranteed by the constitution.

As stated above, the rights of the people come first, and whatever rights the producer and exhibitor may have are conveyed by the people who pay for the whole show, and it doesn't make any difference how much bigger the dividends might be if all criticism could be done away with.

THE PRICE OF FREEDOM.

Personal privilege is one of the blessings which freedom bestows, but like everything else it must be paid for. *The price is that we assume and discharge the obligations that freedom imposes, and these include the guarantee that in the exercise of our freedom we must refrain from doing anything that may abridge the freedom of others.*

Real freedom is the untrammeled right to expand and progress along the most direct and promising route, and the most harmful abuse of freedom is to interfere with expansion and progress. Of course it is difficult to make any hard and fast rules to govern what pictures might or might not be injurious, but it is not nearly so hard as many would have us believe, to weed out the really harmful ones.

Regardless of what our philosophy or religion or other preconceived notions may be, it may be assumed that there are things which at the present time the average audience should not be permitted to see. You may have outgrown Puritanism and all narrow ideas of personal liberty, but if your are a twentieth century American there are many things that you do not want to have forced into the minds of the members of your family.

It may be all right to view a murder if it can be shown with proper setting and sufficient explanation and elucidation of the whys and wherefores and the consequences, but that is a very different thing from forcing into the minds and souls of immature observers either the bare fact and hideous details of a brutal murder, or, what is worse, the successful, not to say glorified culmination of a burglary or murder plot.

If the pictures are not to be curbed, then they must be faultlessly managed. Of themselves they may be good or bad. In proportion as they are potent to inspire and cheer, so have they power to blast.

They can build up and they can destroy. They are like literature in that they deal with thoughts and ideals, only they deal much more directly and more powerfully. Their many-pointed shafts of light go straight to the hearts of the eager and the hungry; they are mingled of love and hate, of wit and pathos, of travel and adventure, of strife and achievement.

Here surely is enough for hungry souls, without adding the poisons of indecency and degradation. And when it comes to the manner of serving, many a true and wholesome story can be shorn of its helpfulness and made positively harmful by inelegant or inartistic presentation.

Who, then, is to decide what is fit and what is not? The right answer is, unfortunately, a wish rather than a statement of fact. It is that the producers themselves shall continue to completion the magnificent work of self-censorship which most of them have carried on from the start, and that they may unite to drive from the industry the unscrupulous and unprincipled before the latter shall have brought on a reaction of ultra-strict and unwise local censorship.

Let there be no self-satisfaction or mutual congratulation as long as it is possible for a single producer to so much as start a single such print on its long journey of destruction, for before it has made its return it will have visited enough places to inoculate the entire country, not only with its particular kind of disease, but with a loathing, on the part of self-respecting and right-thinking people, that will affect the entire industry.

Remember, lastly, that we are new comers and our record is in the making. We have not the long established reputation of the stage to carry us over any isolated violations of the rules of propriety. It has been a wonderful record so far. May it become and remain spotless.

(To be continued)

YOUNG MAJESTIC STARS ARE DISTRIBUTING STAGE PROPERTY

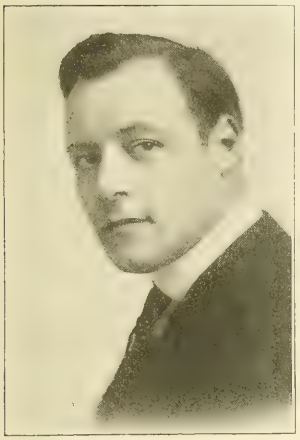
In "Providence—and the Twins," a Majestic production, paper dolls play a prominent part, as also do twins. The twins and the paper dolls are intimately associated through a paper bag containing one thousand dollars, which is in danger of being stolen. The twins take the money and substitute their paper dolls.

When "Providence—and the Twins" was filmed, two children new to the screen art of acting, yet of theatrical families and possessed of unusual natural ability, were assigned to play the twins. They were

Beulah Burns and Ninon Fovieri. Before the twins were set to work a number of scenes in which the adults alone appear were worked over. The paper dolls, which had been especially prepared for photographic purposes, were safe in a corner of the room on a table. Finally, everything was in readiness for the twin scenes, when Director Siegmann discovered that not only the twins, but also the paper dolls, were missing. A search by his aides disclosed that the twins were leaning far out of a window in a remote corner of the building and had passed their paper dolls to several tattered little children without.

HAROLD LOCKWOOD

It was a big day for Harold Lockwood, American leading man, who has won signal success by his portrayals of the young Yankee millionaire in "The Lure of the Mask," and as Harold Hazard in "The Secretary of Frivolous Affairs," Mutual Masterpictures produced by the American Film Manufacturing Company, when he returned to his Brooklyn home with his college diploma, ribbon and all, carefully stored away in his suit case. And it was a big day for his proud father, too, for he had already decided upon his son's future. Harold was to enter upon a career in an exporting house with which Lockwood, Sr., was connected. But the father had decided without consulting his son, as subsequent developments demonstrated to the satisfaction of both.



Harold Lockwood.

Always a close student of the stage, young Lockwood had determined to enroll himself in the ranks of the players. Therefore, he was not the least disheartened when a manager offered him a place in the back row of the chorus of a traveling company. Lockwood eagerly accepted, for he knew that before long he would work himself to the front row and then into a part of his own. At the close of the season, he was an experienced player and the following year accepted engagements under the Frohman and Shubert managements. Then he tried the two-a-day, and, after a successful tour, returned to New York, where he met Edwin S. Porter, then part owner of the Rex Company, who persuaded Lockwood to try his hand at motion picture work. Lockwood made a success of it from the very start, and later left the Rex for the Nestor, for whom he played dramatic leads for several years. Then followed engagements with the New York Motion Picture Corporation, the Selig Polyscope Company and the Famous Players. The American studios next claimed him, and he has been there ever since.

The Minusa Cine Products Company, manufacturers of the Minusa screen, have gotten out a clever little pamphlet which is called "The Minusa Minstrel."

JOHN LEHNBERG INJURED

The Standard Oil Company has a supply station right behind the Thanhouser studio. From it towers a two-hundred-foot chimney flue, and a few weeks ago



The players in a dangerous position.

some bricks fell from the crater of it leaving a hole and necessitating repairs by an expert. A man was brought from Chicago, and when he had made fast his scaffolding on the dizzy height Harris Gordon and John Lehnberg climbed up to do a scene from a Thanhouser release, "The Revenge of the Steeple-Jack." In the course of the action there is a scuffle and to the horror of Director Sullivan and Mignon Anderson, waiting below, Lehnberg was seen to trip and fall. Gordon was paralyzed with fright and reached for him desperately, but it was unnecessary, for the falling man's foot caught on a plank and only his great strength in using it for leverage enabled him to pull himself back to safety. He sustained severely wrenched ligaments.

It is this story, by Lloyd Lonergan, which was featured for a week in serial illustrations in the *New York Evening World.*

ARTISTIC HOUSE ORGAN

Motography is in receipt of a copy of the house organ of the Majestic theater at Grand Junction, Colo., called *The Movie Fan,* and it is a bit surprising to note the interesting little sheet which the Majestic manager is able to publish weekly. It is prepared in newspaper form, with the standard newspaper heading, and contains stories and items of real interest, announcing the plays soon to appear at the Majestic, and the players who enact the principal roles in them. It seems safe to say the playgoers of Grand Junction are unusually fortunate in having a publication of this kind in their midst, which keeps them constantly informed regarding coming attractions, and the favorites of the screen whom they are to see. Motography wishes to congratulate the management upon the newsy character of the sheet, and to wish it every success.

COLONIAL AND STUDEBAKER THEATERS SECURED BY TRIANGLE

The Triangle Film Corporation which inaugurates its new service of de luxe multiple reel features from such producers as D. W. Griffith, Thomas H. Ince and Mack Sennett in the best and largest theaters of the country at $2.00 prices early in September, last week secured booking arrangements with the firm of Jones,

Linick & Schaefer, by which the Triangle productions will appear exclusively in the Colonial and Studebaker theaters of Chicago.

"The Birth of a Nation," which is now nearing the beginning of its fourth month in Chicago, will be transferred from the Illinois theater, where it is at present running, to the Colonial on Sunday, August 22, the present Paramount policy of the Colonial being terminated August 16, thus permitting a brief interval in which to renovate and redecorate the theater. Norman Fields, at present manager of the Colonial theater, will continue in charge of the house, and the same $2.00 prices will prevail as during the run at the Illinois.

The Metro pictures running at the Studebaker will give way to the new Griffith-Ince-Sennett productions on September 15, and from that date onward the Triangle Film Corporation will use the big Michigan avenue house for the debut of its attractions, though Louis J. Jones will remain as manager of the Studebaker and both the Studebaker and the Colonial will continue to be known as Jones, Linick & Schaefer houses.

VISITED SAN DIEGO FAIR

Edward (Komic) Dillon and his famous company of Komic funmakers are back at the Hollywood studios again, after a vacation trip to the exposition at San Diego, Cal., where, according to all concerned, borrowing an expression from a celebrated explorer, ex-president and foe of mollycoddles, they had a "bully" time. Headed by Director Dillon and the popular Fay Tincher, the party—nine strong—saw everything worth seeing in San Diego, rid themselves of their surplus cash, and then took train for Hollywood. There they are now engaged in the filming of several new



Dillon-Komic Company at San Diego

comedies that promise to be bigger laugh getters than any of their predecessors.

General Manager Gasnier of Pathe has just returned from a short vacation which he spent in company with twenty-five fellow members of the Pump Club, a social organization of well known Jersey City politicians. The party went in motor cars from Jersey City to Lake George.

Com. J. Stuart Blackton Lends His Fleet

BOATS TO ACT AS AUXILIARY COAST DEFENSE

FOLLOWING the motor boat races which are to be held the second week in August, Commodore J. Stuart Blackton, owner of a fleet of the fastest motor boats in the world, has arranged to have the craft placed in dry dock and work will immediately be started to armor them. It is the intention of Commodore Blackton to have his fleet act as an auxiliary coast defense in connection with the peace through preparedness movement. The present war in Europe has shown that the only method of overcoming submarine warfare is by having armored motor boats, which are so fast that they can outsail torpedoes and are able to outmaneuver, attack and sink submarines, and in other ways make it possible for peaceful shipping to operate. Commodore Blackton is noted for the fact that he aided in designing his present craft, and the movement on his part is regarded as significant.



J. Stuart Blackton

Acting with Commodore Blackton is Hudson Maxim, the inventor of high explosives, who is also on Thomas A. Edison's board in connection with an increased navy. It would require only a very few boats of this kind to keep the entire coast front free from submarines. It is possible to operate these with crews of from three to five men. Commodore Blackton has decided to submit his present plans to the United States Navy Board.

"These boats can be built very rapidly and are one of the most feasible means of rapidly ending our present state of unpreparedness and inadequate defenses," asserted Commodore Blackton, in discussing this matter. "I have studied the situation very carefully, and from my own experience with motor boats I would say that almost any one of my present craft could successfully operate against any number of U boats such as now infest the waters about the British Isles. This move on my part is not directed against any particular country, but is solely to prevent a foreign country from invading this country. It is merely a defensive move, and not an offensive.

"I have discussed this matter with many of the foremost naval authorities and they are thoroughly agreed with me that this is the best move that possibly can be made."

Further Preparations Made for Carnival

JOE HUMPHREYS MADE MASTER OF CEREMONIES

THE New York Motion Picture Exhibitors' League has placed Joe Humphreys in charge of the ceremonies for the big carnival and field day to be held at Brighton Beach, August 21. Joe Humphreys is an ideal master of ceremonies and is recognized the country over as an expert in not only the running of such an event but he can produce ideas for comical stunts, contests and races, faster than they can be absorbed. He has officiated at most of the large events of this character which have been held hereabouts during the past ten years and has become an expert in athletic matters generally. He is now busy gathering in the prominent photoplayers, and discovering their latent powers in preparation for their entry in the various contests.

The various committees in charge of the many details of the big event are hard at work and leaving no stone unturned in order to make the affair a record breaker. Interest in its success is by no means confined to greater New York. Already many letters are coming in from other parts expressing best wishes, etc. William Sweeney, vice-president of the Chicago Exhibitors' League, writes that a delegation of Chicago exhibitors are preparing to come for the Field Day gathering and J. P. Masters, proprietor of five theaters, in Kentucky, will be on hand with a representation of exhibitors. An effort is being made to bring Charlie Chaplin here for the day and Samuel Trigger, general chairman, says he will go to California if necessary, and bring Charlie back with him.

The League wants again to call attention to the fact that this carnival is of interest and concern to the trade generally and on its success depend the funds so much needed to combat the proposed drastic censorship laws and other laws adverse to the best interest of the trade. The children's admission law and the standee question need revision and the question of film transportation requires earnest attention.

The photoplayers are exhibiting great interest in the carnival and are already lining up for entry in the various events: Edith Storey of the Vitagraph Company has issued a challenge to any other lady photoplayer for a horse back race and a challenge comes from King Baggot for the running broad jump. When at Christian Brothers College in St. Louis, King Baggot was some jumper. Guy Coombs, leading man of the Kalem Company was at one time instructor in swordsmanship in Washington, D. C., and he offers to meet any moving picture actor in a broad sword combat. He has also made entry for the hundred yard dash. Anita Stewart and Earle Williams of the Vitagraph Company will judge the public dancing contest and will take part in the dancing contest among photoplayers. Arthur Ashley, the well known Vitagraph and Thanhouser player, is the first name entered in the automobile race.

A splendid program is in the process of making and the League wishes to extend invitation to all photoplayers to come forward and make entry for some sort of contest.

Send communications to Motion Picture Exhibitors' League, 110 West 40th street, New York City.

All the professional scenario writers are requested to submit scenarios for a 600-foot comedy. A prize, to be determined later, will be given to the writers of the six best stories. Each story should be written so that it will have several scenes in which the carnival crowd at Brighton Beach will be used. They should also be limited to not more than two or three interior scenes, but may have as many exteriors as needed.

These stories will be acted by professionals before the grand stand. There will be six directors at work at one time at different points along the track. Incidentally there will be a prize stage setting contest for the scenery handlers. At the blow of the whistle six sets of scenery experts from six separate motion picture studios will start unloading furniture vans containing complete stage settings and will put them together on the track which is as flat as a floor. The judges will decide this contest according to speed.

The directors will then begin their work, but their work will not be judged until evening. By that time the pictures will have been developed and printed. The titles, which are to be made in advance, will then be inserted. In the evening these competitive productions will be exhibited in the ball room between dances, and the judges will be the audience. A handsome prize will be awarded to the winning director.

Motion pictures of the Eastland steamship disaster in Chicago, which first were presented in Minneapolis by the Northwest Weekly, caused a clash between the acting mayor of Minneapolis and the police, and friction between St. Paul censors, the municipal administration and certain daily newspapers.



Lee Ochs, Prsident of League — *Samuel Trigger, General Chairman* — *Isaac Hartstall, Chairman Ticket Committee*

SAMUEL LONG, KALEM'S PRESIDENT, CLAIMED BY DEATH LAST WEEK

Death suddenly claimed Samuel Long, president of the Kalem Company, 235 W. Twenty-third street, New York City, at his home in the Clarendon apartments, Eighty-sixth street and Riverside Drive, New York, on Wednesday, July 28, thus removing from the moving picture industry one of its most influential leaders. Mr. Long's demise was directly traceable to an attack of typhoid fever which developed suddenly about July 4, though death itself is said to be due to a blood clot which formed in his lungs and which caused him to grow steadily weaker. Up to the day before his death he was in remarkably good spirits and those in charge of the case felt reasonably certain he would recover, as he was but forty years of age and possessed of remarkable vitality. Mr. Long was a southerner by birth and received his early education in Baltimore, his favorite studies being chemistry and mechanical engineering, in both of which fields he was noted. The American Mutoscope and Biograph Company claimed his services in 1897, when he moved to New York City, and a year later he became superintendent of the Biograph factory in Hoboken, New Jersey, remaining with the concern for about ten years, and being directly responsible for many of the technical improvements made.



Samuel Long.

He became a director of the General Film Company upon its formation and for a time acted as treasurer of that organization. Upon the organization of the Kalem Company in 1907, Mr. Long was elected to the office of president of the concern, which post he held at the time of his death, though his chief interest lay in the mechanical, rather than the marketing and executive ends of the industry. The deceased was admired and respected by all of his associates and is said to have been without an enemy in the entire industry. He possessed many sterling traits of character that caused him to be held in high esteem by his associates and his passing will be deeply felt by the whole industry.

He is survived by a widow and two brothers. When the funeral was held from the Clarendon apartments on Friday afternoon, July 30, the honorary pall-bearers were: J. J. Kennedy of the General Film Company; H. N. Marvin of the Patents Company; W. N. Selig and J. A. Berst of the Selig Polyscope Company; J. Stuart Blackton, W. T. Rock and A. E. Smith of the Vitagraph Company; Siegmund Lubin of the Lubin Company and George K. Spoor of the Essanay Company. Officials of Kalem Company were the active pallbearers. The body was laid to rest in Woodlawn Cemetery, New York City.

"HUMAN CARGOES" PROMISES AN ABUNDANCE OF THRILLS

A public which has been educated to expect unusual motion picture drama from the mind and hand of the producer and author of "Traffic in Souls" and "Ireland a Nation" will look forward with extraordinary interest for Walter McNamara's next production, "Human Cargoes." This latest offering, which is now being made for the Equitable Motion Pictures Corporation, to be released through the World Film Corporation, is being staged at the Equitable's studio in Flushing. The cast is headed by Robert T. Haines, the distinguished actor, whose work in association with Walker Whiteside, Viola Allen, Blanche Bates, Grace George and Mrs. Fiske has won him national recognition. Mr. Haines is supported by Miss Bess Sankey, Miss Isabelle MacGregor, Mrs. Laura Macklan, Mrs. Blanche Davenport, Mrs. Vernon, Miss Hill, Thomas Morrisary, Willis Granger, C. E. Kimball, F. M. McQuirk and William Evans. "Human Cargoes" is a political story. The three principals, Bill Nadden, the son of a laboring man; Mary Miles, the daughter of a city editor, and Victor Brown, the son of a wealthy and unscrupulous politician, are shown first in their early lives, and then as grown young people. Bill, splendid and ambitious, displeases the political ward boss, who plans his destruction. Both young men find themselves in love with the city editor's daughter. In the end the politician's son suffers the very destruction which his father had planned for Bill, and the son of the masses wins the girl he loves. "Human Cargoes" will be more than thrilling picture drama. Its illustration of the ultimate triumph of right over evil will make it as worth while as the other of Mr. McNamara's productions.



Robert T. Haines

CALIFORNIA M. P. TO PRODUCE SIX DRAMAS PER YEAR HEREAFTER

Following immediately upon the production of "Salvation Nell," which has just been completed and is scheduled for release Sept. 1, the California Motion Picture Corporation settled upon a definite policy of issuing six master productions during the coming twelve months, each to be based upon an already famous story of unusual strength and popularity and filmed on the same elaborate scale as "Salvation Nell."

An official of the corporation discussed the plan as follows in a recent interview: "We feel certain that in 'Salvation Nell' we have nearly reached the acme of producing perfection and have consequently set it as a standard below which none of our future pictures are to fall. We have formulated our policy upon a qual-

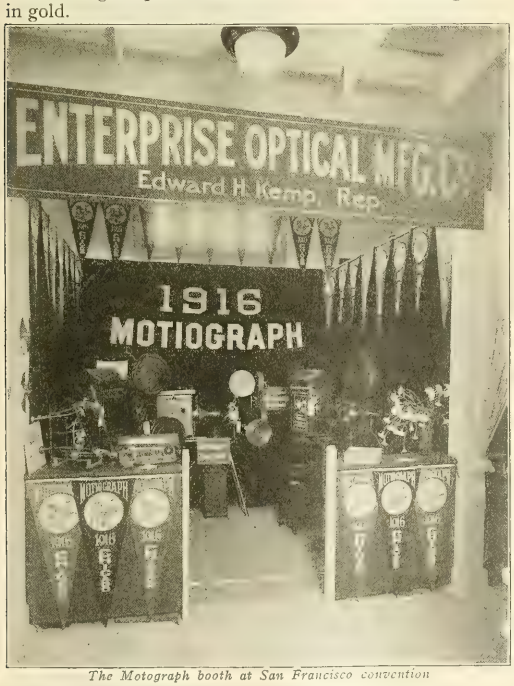
ity rather than a quantity basis. We contemplate giving on an average of at least eight weeks to each of our future features. This will allow us ample time for careful and studied direction and the most minute attention to the all important item of detail.

"The time has clearly come, we believe, when each individual production must stand on its own merit, and the trade mark of either producing or releasing company will not be enough of itself to insure success. The market has been flooded with pictures, the producers of which have seemed to have no desire beyond that of getting out something just good enough to 'get by' with, and to get it out as soon as possible.

"This has been going on too long now, and it does not take a Daniel to see the handwriting on the wall. Our policy henceforward is to produce pictures carefully and without deliberation, our intention being to set a standard, rather than to try to live up to one already promulgated by some one else in the industry."

MANY MOTIOGRAPHS SOLD AS RESULT OF CONVENTION DISPLAY

The Enterprise Optical Manufacturing Company, of Chicago, makers of the Motiograph, had quite an elaborate display of their 1916 Model Motiograph at the National Convention of the M. P. E. L. of A., held at San Francisco, as you will note by the photograph. Their western representative, Edward H. Kemp, had complete charge of the booth and decorations, the booth being draped in black velvet and the lettering done in gold.



The Motograph booth at San Francisco convention

Mr. Kemp reports that all machines consigned to him were sold during the convention and orders taken for a number of others to be shipped direct from the factory. The interest shown by the film manufacturers and exhibitors more than fulfilled his hopes and he was given the privilege of running the official film.

Since the close of the convention the factory states that it has received quite a number of wires to ship machines to film manufacturers, which was due to the exhibit at the convention and especially to the projection which the Motiograph produced in the miniature theater on the convention floor. The factory is now working overtime and hopes to fill orders on this new model machine promptly.

ETHEL CLAYTON, LUBIN LEADING LADY, LEAVES FOR ARIZONA

Ethel Clayton, the Lubin leading lady, left last Saturday for Phoenix, Ariz., accompanied by her brother, Donald Clayton, and Edward Earle, the camera man, to join Romaine Fielding's company in



Ethyl Clayton to be featured in Lubin's "The Great Divide"

the Grand Canyon, Arizona, where William Vaughn Moody's play, "The Great Divide," will be filmed. Miss Clayton was laden with flowers. Siegmund Lubin sent her a magnificent basket, and Ferdinand Singhi and Ira M. Lowry sent her forty-eight American Beauty roses.

NEW STYLE OF THEATER CHAIR ENABLES EVERY CHILD TO SEE

One of the most recent developments in the motion picture industry is a new chair, the design of Raymond D. Weakley of St. Louis. Theater men are all acquainted with the way in which children make universal nuisances out of themselves by bobbing around from place to place in the effort to see what is going on on the screen, in this way obstructing the view of the people on both sides as well as those behind.

Mr. Weakley's chair will do away with this annoyance of the theater going public and will give the child the square deal to which his entrance fee entitles him. Here follows a description of the Weakly Universal chair which we commend to our readers.

The "Universal chair" differs very little in design and construction from the present opera chair in use for adults. The front two-thirds of the seat portion is bolted to an independent pair of seat rest castings, that are hinged to the forward ends of the regular seat rest castings, as shown in the illustration—the forward part of the adult seat is pulled forward and upward until it stops, then the entire seat is moved toward the back of the chair where it locks automatically in the new position.

This simple movement converts the adult seat, which is 17 inches deep and 15 inches above the floor, to a child's seat 11 inches deep and 24 inches above the floor. The back and seat of the chair is in the same direct proportion to that of the child as the regular opera chair back and seat is in proportion to the adult.



The Universal chair demonstrated. Note the child in the second row who is seated in the normal type of chair and the one in the front row on the Universal chair.

A foot rest is provided in the form of a bar of wood that automatically comes into position when raising the seat. The child in this form of seat is perfectly fitted and seated the same as in our public schools. By pressing the release wire through the hole the seat is released and returns to the position of an adult's chair.

The "Universal chair" puts the children's eyes on the same level as their parents' and in addition to giving the children a square deal, eliminates the nuisance of parents holding children upon their laps, which fact will make the theater installing these "Universal chairs" popular with the family.



The simple method of operating the Universal chair

There is nothing complicated about the construction and the children can raise it into place in the darkened theater or lower it again with ease. Theaters having the regular opera chair in use may change the seat portion of their chairs at little added expense into the "Universal" seat.

The group picture shows how comfortably the boy at 7 is seated upon the "Universal chair," while the girl of 10 years on the regular chair is stretching her neck to see.

Generally the children sit on the arm rest with their feet on the veneer seat. This position of the children is injurious to their nerves and health and results in general dissatisfaction all around.

As about 40% of the theater attendance is children, this form of seat will popularize the moving picture industry as it is designed for the mixed audience.

MARIE CAHILL STARRED IN BROADWAY UNIVERSAL FEATURE

Marie Cahill, known internationally as a queen of comedy, is the star in "Judy Forgot," a Broadway Universal feature. Miss Cahill has had an interesting career. Born in Brooklyn of American parents, she had unusual advantages in becoming the great success which she is today. At an early age her father, realizing the latent talent in the child, sent her to a school where she learned the rudiments of classic and esthetic dancing. This Miss Cahill considers the best beginning towards any career, and still following the advice of a wise parent, Miss Cahill studied languages, arts and the sciences until she was out of her teens. It was after having seen a performance with the well-known Mary Anderson that the future comic opera queen decided to adopt the stage as her life work. Her rise was rapid, and when she married her manager, Daniel V. Arthur, success and stardom followed.



Marie Cahill

Miss Cahill has always been identified with an original brand of comedy entirely her own. It has been her endeavor to "get this over" on the screen in "Judy Forgot," the Broadway Universal feature which is being released on the regular universal program. This play, written by Avery Hopwood, is chock full of humorous situations, which have been cleverly developed for the screen. The famous "wink" which makes all the trouble for Judy and all the fun for the audience, is in full evidence, and so is Miss Cahill's originality and versatility.

Melville Stewart has been engaged to appear in Richard Harding Davis' "The Galloper," to be produced by Donald Mackenzie for Pathe. Melville Stewart has probably created and sung more leading roles in Broadway musical successes than any other man one can readily call to mind.

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The Dog in the Manger

MANY in the motion picture industry have found much in the statements recently made by eastern theatrical managers relative to the appearance of their most popular stars in the silent drama, to remind them of the story of the dog who took up a position in the cow's manger, and though he could not himself eat the hay, succeeded in preventing the cow from doing so.

The proud managers of the legitimate, upon discovering that the moving picture magnates could offer sums in excess of that which they were prepared to offer for the services of certain stars, have rushed into print with the declaration that the films are injuring the drawing power and popularity of their stars, and that in the future contracts will be drawn which will prohibit the stage star from entering the picture studios even during the vacation period.

Evidently the managers of the big legitimate attractions have not given the matter careful thought or they must instantly have realized that the Broadway star who has been appearing only in the $2 theaters of the country, by entering the ranks of the motion picture players has increased rather than decreased his popularity; for now he is appearing before as many thousands nightly as he appeared before hundreds when appearing in person on the legitimate stage. In other words his name and face is now known in every village and hamlet the country over, whereas before he was known and appreciated only in the larger cities, and only by a limited number of theatergoers in even those cities.

J. Stuart Blackton of the Vitagraph Company recently summed the matter up in the following succinct fashion:

"How many people in towns of 25,000, 50,000, 75,000, and even 100,000 are familiar with the so-called Broadway stars? Yet every one of them could identify on the street any of the moving picture players. They know them, they are in intimate touch with them, they know their characteristics, their likes, their dislikes, there is very little that escapes them.

"The stand taken by some of the theatrical managers that they will not maintain their contracts with stars who appear in moving pictures will not affect the progress of the one form of amusement that has so far outstripped the others that this last cry is merely a dying gasp on the part of the managers who maintain a position that for years has been a burden and has been more of a restraint than it has been a help. I do not like to charge the theatrical managers with bad faith, but I do say that in attempting to restrain the stars from appearing in the moving pictures they are not only standing in their own way, but are attempting to deprive the public of what legitimately is theirs."

Discussing the same question Samuel Goldfish, executive head of the Lasky Feature Play Company, declared:

"The fact of the matter is, that through the medium of the photoplay, the fame of stars has increased a thousand-fold; persons who never heard of them in great sections of the country—and world, as far as that goes—are now intimate with their art. Ten years ago

the legitimate managers objected to their stars entering vaudeville, because, they said, it lessened their value. Now the vaudeville managers are joining the legitimate solons in the cry against the photoplay. In conclusion, I can only ask why managers should object to their players entering a field which they themselves are making every effort to invade?"

So great an actor as Robert Mantell, who within the past fortnight deserted the legitimate stage for the screen, has gone on record as follows: "Within the past two years there have been plenty of good dramatic plays that opened and then closed immediately, which would have run indefinitely ten years ago. The stage has stood still while the motion picture has gone on. The pictures are now occupying the center of the world's stage. They have come to be so great and are so good and so cheap that we of the $2 lot have either to retire or to go in with them. Ten years ago I would have despised even the thought of going into motion pictures, but today they have become so artistic, have increased the value of artistry to such an extent, that I can hardly wait to begin my work on the screen."

Frankly, Mr. Mantell seems to have summed it all up in his expression: "The stage has stood still while the pictures have gone on." For this condition the theatrical managers have only themselves to blame, as they will doubtlss realize sooner or later, and then instead of berating the films and threatening their stars with cancelled contracts in case they appear in the celluloid drama, they will take steps to procure the best stars of the film drama—stars whose popularity is world wide on account of the medium in which they have appeared, for the purpose of featuring them in person on the legitimate stage.

AN IMPERTINENT NUISANCE

NO less a journal than the *Saturday Evening Post* has recently taken up the cudgel against censorship of motion picture films, and the editorial which the *Post* published has been read the country over, undoubtedly giving many reformers, uplift workers, and others of that ilk new food for thought. The matter is so pointedly worded that MOTOGRAPHY takes pleasure in reproducing the editorial for the benefit of such of its readers as may have missed that particular issue of the *Post*. It reads as follows:

"The instinct to look after your neighbor's morals —however unsuccessful you may be in looking after your own—is ineradicable in human nature. If printing were a new art—invented, say, in the nineteenth century—it would undoubtedly be under a comprehensive censorship. There would be a college of censors in the postal department to scrutinize every printed sheet that went through the mails. There would be state censors, whose political activities had been of such nature as to inspire the governor with great faith in their general discretion.

"New York, Chicago and other large cities would have local boards, probably affiliated with the police departments and very zealous in seeing that the minds of the young were not corrupted by printed words which tended to raise doubts of the police department's intelligence and integrity. Recent issues of Chicago newspapers containing information that policemen had been indicted for grafting would have appeared with the corrupting columns carefully blacked over in the Russian manner.

Just a Moment Please

Last week our difficulty lay in filling the space at the end of this column.

But this week it seems to be the top that bothers us.

However with this as a start.

We may be able to reach the middle at least.

And after that it'll be easy sledding.

Elizabeth Lonergan, of the famous Lonergan family of New Rochelle, has called our attention to the fact that a theater in her burg that long boasted a banner reading "Movies as They Should Be," is now bearing an additional legend reading "Closed For the Summer." At that a lot of exhibitors can be found who will believe the New Rochelle manager has the right dope.

SPEAKING OF VACATIONS

From a little note we received from friend Charley in Noo Yawk we were inclined to believe that he envied us our recent trip to Calif., but after reading the account of his outing with LeVino at Winsted, Conn., we are inclined to believe we haven't much on him.

Don't it beat all the way your friends shift about? Barely two weeks ago Don Meaney, then assistant director-general of Universal Film Manufacturing Company's studios at Universal City, Calif., entertained us, and now we understand he is general manager of the Quality Film Company's studios in Los Angeles. Good luck, Don.

Another old pal of ours, Paul Kuhn, who was vacationing at Santa Barbara when we went away, is now we understand in Noo Yawk looking after the Mutual advertising. Hooray for you, Paul.

And little Bert Adler, who was bossing the Smalleys and Madame Pavlowa around the Universal's temporary Chicago studio, as we departed, and whom we promised to look up when we returned, we are told has went away and left us. Call of the bright lights too much to resist, Bert?

Go on, fellers, and good luck go with you. Maybe some of these days we'll hunt up a new job, too.

WELL, WELL, WELL

Vitagraph, the press agent alleges, is soon to produce "Green Stockings." Wonder if that means they're going to make a Kinemacolor production, or do you suppose they'll hand tint 'em?

Anyway it's going to open up an infinite number of new possibilities for the boob exhibitor to attract some attention by billing the picture in conjunction with some other feature attraction whose name, when coupled with that of "Green Stockings," will make the public sit up and take notice.

Suppose for instance he also announces Rex's "One on Mother."

Or American's "Wait and See."

And there are still worse ones.

OUR BURG

Carl Laemmle spent a few Hrs in Our Burg as a guest of the Smalleys, while en route to Noo Yawk last wk.

Several benefit shows was given in the village opry houses last wk the receipts being turned over to the families of Eastland victims.

J. A. Berst, Bill Selig and Geo. Spoor was to Noo Yawk last wk. to attend the funeral of Sam. Long.

F. O. Nielson is to home once more after a biz. visit to the effete E.

Paul Bush is out making a round of the tank towns in the vicinity of Our Burg.

Harry Aitken was lamped on Main St. one day last wk., as busy as two men.

The heavy rains of the past wk. has interfered with the operation of Joe Finn's speeder.

Just as we thought, this brings us.

To the bottom.
Of the line.
At last.

N. G. C.

Some Current Releases Reviewed

"A Bunch of Keys"

Reviewed by John C. Garrett

THE Essanay Company has chosen for its next V. L. S. E. release a five-reel production of Hoyt's comedy, "A Bunch of Keys." This comedy full of genuine humor and comic situations is to be released on August 9. June Keith is cast as the heroine and John Slavin and William Burress are the other two leads. These three stars were famous as mirth provokers on the speaking stage and are ably supported in this production, which surpasses the famous stage success, by a well chosen cast.

The majority of the scenes are laid in a hotel, in a small country town and with the aid of splendid photography and complete interior settings the scenes are very realistic.

The three Keys girls, Rose and May, who are prim and put on all the airs of country belles, and Teddy, who is the youngest sister and full of mischief, quarrel over a will left by their uncle. He has left the town hotel to them and each one of the girls claims it as her own. Teddy to settle matters writes to Littleton Snaggs, the lawyer who has the will, asking him to come to the town and set matters right.

Lawyer Snaggs receives the letter and after placing it in his pocket goes to call on Matilda Jenkins. While he is there he overhears a messenger tell her that all of her money has been lost, and losing no time Snaggs jumps over the back fence, dropping Teddy's letter, and boards the first



Teddy discovers her sisters are at the hotel

train. Matilda, finding Snaggs gone, follows after him. She finds the letter he had dropped and as this tells of his destination, she starts after him in an automobile.

Snaggs arrives at the home of the Keys, and there after disclosing his identity he is warmly greeted by all three of the girls. Just as they are discussing the will, an automobile rushes madly up to the porch and Matilda steps out and immediately throws her arms around poor Snaggs. The lawyer finally persuades the town constable that Matilda is a "nut" and she is carried off to jail.

Snaggs now plans to win the hand of one of the girls and thus get the hotel property. He tells them that their uncle left the property to the one that shall be declared the homeliest by the first drummer that stops at the hotel. They all refuse to enter the contract. Snaggs makes love to Teddy, trying to get her to consent to pose as the ugliest of the daughters.

Grimes, Teddy's suitor, suspects that there is a clause in the will which Snaggs has not read, and so induces the girls to try and get hold of the will, which Snaggs has hidden in the hotel safe. At last Rose and May hit upon a scheme. They get their suitors to disguise themselves and register at the hotel and they dress as foreign women and also register.

Teddy in the meantime dresses as a drummer and comes to the hotel, where she manages to fool old Snaggs. He falls into her trap and bribes her to pick out "Teddy" as the homeliest daughter.

Matilda Jenkins manages to escape and comes directly to the hotel. She makes things warm for Snaggs and while he



A humorous situation in "A Bunch of Keys"

is trying to get away from her Grimes manages to extract the will from the safe and when the girls see it they find a clause which says that the girls can divide the property equally if they wish to. Matilda drags Snaggs away with her. The "bunch of Keys" and their suitors are left to take possession of the hotel.

"Tides of Time"

Reviewed by Thomas C. Kennedy

MARY NASH, well known both in pictures and on the stage, is starred in the Knickerbocker Star feature release of August 4, "The Tides of Time," a three-part drama based on Poe's famous poem, "Conqueror Worm." Miss Nash portrays a character seen in the five ages of woman, from youth to second-childhood.



The main theme is the visualization of a dream inspired by Poe's poem. In this the man who idolizes gold sees how short-lived is his power and the bitterness which awaits him should he continue his life of avarice. The story is

well produced. The wrecking of the boat during the storm is a realistic and thrilling piece of work.

Harmon MacGregor as Edmund Stark and T. Morse Koupal as Leland Grey have important parts and render Miss Nash able support. John Reinhard, Fritz Orlamond, Geo. T. Clark, James Levering and Madge Orlamond complete the cast.

The laborers at Edmond Stark's factory demand better wages. The capitalist refuses to meet their request and the men determine to burn down the plant. Mary, the mother of one of the men, pleads with Stark, but he is relentless. Then showing him a copy of "Conqueror Worm," she asks him what part he is playing in the drama of life. After Mary leaves, Stark, in a dream, reviews his past life.

The son of a wealthy manufacturer he meets Mary when they were both at the age of twenty. At his club he wagers that he will sail aboard the next outgoing steamer with Mary. Believing he intends to marry her the girl elopes with him. The steamer is wrecked in a storm. They are both saved. Stark shows his true intentions. Mary makes her way home and later marries Leland Grey.

Some years later Leland is employed in the factory owned by Stark. He is killed while doing work which his employer has expressly ordered him to do. Finally he sees himself in his second childhood, dying friendless and uncared for; his money is of no avail. And then in eternity he is



The laborers are determined to burn their employer's plant

spurned. The gold which in life he had considered so powerful is now a curse of which he cannot rid himself.

Upon awakening he begs Mary, who has returned with the workmen, to lead him from his life of unhappiness to her lift of humanity.

"The Exile of 'Bar-K' Ranch"

Reviewed by Neil G. Caward

THE melodramatic love story "The Exile of 'Bar-K' Ranch" will be the American feature release of the Mutual program for Monday, August 9. The story features Vivian Rich and Roy Stewart, Miss Rich appearing as the daughter of Jack Donald, a rancher, and Mr. Stewart as Dave Burton, another rancher and a friend of Burt Towne, who is Milly's sweetheart.

Other popular American favorites such as Jack Richardson, Louise Lester and Walter Spencer appear in the production, which is beautifully photographed and staged amid ranch scenes that are realistic in every particular.

Burt Towne saves the life of Dave Burton when the latter is attacked by Tex, a drunken Mexican, and Dave promises Burt that if the time ever comes when he can assist him he will feel duty bound to do anything in his power for the man who saved his life, little thinking that the time will come when Burt will demand the supreme sacrifice of him. Burt, who loves Milly Donald, the daughter of old Jack Donald, is unable to marry her because she feels it her duty to remain at home to care for her mother, who is an invalid. Later, when the mother dies, Burt again asks Milly's hand in marriage, but this time it is her father who insists that her duty should compel her to remain at home.

Burt is much disappointed at the postponement of his marriage, but finally Milly whispers a secret in his ear that assures Burt that the wedding will have to take place almost immediately. Exultantly he rides off to procure a marriage



Dave defends the girl he has found

license, but is seen by Tex, who has never forgiven him for interfering in his quarrel with Dave Burton, and Tex, taking advantage of the opportunity offered him, waylays and kills Burt, though ere Burt dies, he is strong enough to scribble a message to his friend Dave on the outside of the envelope containing the marriage license, writing: "Come and make good with Milly for me, as I cannot."

Burt's riderless horse reaches Milly's cottage, and the girl is frantic when she discovers spots of blood on the saddle. After a talk with her father the latter rides off in search of Burt, and finds the boy dead on the road. When Milly's father returns and learns her secret he drives her from his house, declaring that her sister must never hear her name again.

Though Dave is already engaged to another girl, he resolves to make the sacrifice for Burt when the message is delivered to him, and sets out to find Milly. At her home the angry father explains why his daughter has been driven away, and Dave again sets out to seek her.

Two weeks later he finds the homeless wanderer resting beside the road, and not knowing that she is Milly, the girl he is seeking, he takes her into the shelter of his humble home.

There it is discovered she is about to give birth to a child, and Burt arranges with a neighbor to care for her during her illness. Though Milly and her baby survive the ordeal and apparently find happiness in Dave's company, the busybody gossips of the neighborhood reprove Dave for his friend-



The quarrel between Tex and Burt

ship for "such a woman," and urge him to send her away from his house.

Next day the sheriff turns over to Dave a few possessions left by Burt. In the package Dave finds the marriage

license, together with a picture of Milly, by which he at once recognizes the girl he has befriended. Dave at once offers his hand in marriage to Milly, for long since this time he has discovered that he did not really love the other girl to whom he was engaged. Sobbing, yet happy, Milly goes to his arms.

"Shadows from the Past"

Reviewed by Thomas C. Kennedy

RICHARD RIDGELEY is the author and producer of the latest Edison feature, "Shadows from the Past," a four-reel drama to be released August 20. In the story there



A tense moment in "Shadows of the Past"

are situations which to be effective and convincing required delicate treatment in their presentation, and this Mr. Ridgeley has succeeded in giving. A particularly strong cast was selected to enact the story, and, provided with opportunities, the work of its members is of high quality. "Shadows from the Past" is a splendid vehicle for Mable Trunnelle, seen in the leading role.

In the scene with her mother Miss Trunnelle has her best opportunity, and splendidly supported by Helen Strickland, she makes this the most dramatic and impressive part in the picture. Marc MacDermott is seen as Robert Jardon, the barrister. Bigelow Cooper gives a pleasing performance as Lord Lester. Nellie Grant does remarkably well as Babette. Curtis Cooksey, Leone Flugrath, Jessie Stevens and Florence Stover complete the cast.

Mary Fitz Allen and Arthur Barton, a soldier, agree to



A scene from "Shadows of the Past"

elope and marry. After leaving her Arthur visits the tavern. There he overhears Robert Jardon's unsavory remarks about Mary. Jardon refuses to apologize and in the quarrel which ensues Arthur knocks Jardon unconscious. One of Arthur's friends advises him to leave the country, believing that Jardon will die. He writes a hasty note to Mary and embarks on a sailing-vessel. Some time later Mrs. Fitz Allan learns her daughter's secret. They go to the farm owned by an old servant and there the child is born.

The servant is bribed to tell Mary that her baby is dead. When she is recovered, she and her mother return to London. The child is left in the care of the servant. Arthur's many letters are intercepted by Mrs. Fitz Allan, who wishes her daughter to marry Lord Lester. Arthur is killed by one of the sailors and his body is thrown overboard. Mary, to please her mother, marries Lord Lester. Fifteen years later Jardon, Lester's legal adviser, learns that Mary is the mother of a child by Arthur. Feeling that he can command her affection by blackmail he visits her home.

Lady Lester finds the letters written by Arthur and also the letters that have passed between her mother and the servant who is caring for the child. Mrs. Fitz Allan dies from heart attack during an argument with her daughter, who scornfully reproaches her. Jardon enters the room just as she expires. His veiled remarks cause Mary to suspect that he knows her past.

Mary visits Jardon at his apartment and defies him to expose her to Lord Lester. That night the barrister's former mistress shoots and kills him. As Mary's handkerchief is found in Jardon's room, suspicion falls on her. But the adventuress breaks down under a grilling third-degree. Lady Lester leaves her home and takes up her residence at Willowdale Farm, where her daughter lives. Mary is forgiven by her husband and with Ellen she returns to him.

"The Chalice of Courage"

Reviewed by Thomas C. Kennedy

MAGNIFICENT scenery done full justice by wonderful photography is an important element in making for the strong appeal which marks the picturization of Rev. Cyrus



An artistic scene in the "Chalice of Courage"

Townsend Brady's book, "The Chalice of Courage," the Vitagraph six-part V. L. S. E. feature to be released August 9. Strong in its power to hold the interest and entirely worthy of its fine presentation, the dramatic possibilities of this story make it an excellent screen subject.

The theme is laid in the mountains, and consequently there are many opportunities for thrilling action. A horse and rider plunging over a high cliff, a factor in the plot's development, is the most exciting incident and leads up to a gripping dramatic situation. This, when the young wife, too crushed and broken to be moved, and suffering terribly, implores her husband to kill her. In this scene William Duncan, playing the leading male role, does most commendable work.

Though rather seriously treated, in that the man in the case wears a quite grave expression, a mirthful scene is when the girl answers the call of an inviting pool and takes a plunge. A bear appears and naturally throws the girl into a state of panic. From the distance the mountain recluse sees this, and after shooting the animal, gallantly retires.

The production is realistic to a degree, for which may be thanked the director, Rollin S. Sturgeon. The characters are well interpreted by William Duncan as Newbold, Myrtle

Gonzalez as Enid, George Holt as James Armstrong, George Kunkel as Robert Maitland, Wm. V. Ranous as Kirby, Natalie De Lontan as Louise Rosser. Otto Lederer as Stephen Maitland, and Anne Schaefer as Mrs. Maitland.



George Holt in a scene from "Chalice of Courage"

To escape the persistent attentions of Armstrong, a former suitor, Louise accompanies her husband on a prospecting trip. In an accident she is mortally and painfully injured and begs her husband to end her sufferings. After an inward struggle he does this. Sometime later Newbold suddenly disappears from the settlement, taking with him a locket worn by Louise.

In the locket is a picture of Armstrong, whom Newbold has never met. Five years later Enid Maitland visits her Uncle Robert in the West. Maitland arranges a camping trip to the mountains and invites Armstrong. At the camp Armstrong pays Enid marked attention. One day she ascends the canyon to fish for trout. A terrific storm comes up and Newbold, now a recluse of the mountain, meets Enid and is compelled to carry her to his cabin at the top of the mountain.

The storm continues through the night and they are snowbound, and there is no hope of their reaching the settlement until spring. After a fruitless search Maitland and the guide Kirby give Enid up as lost. During the winter Enid and Newbold grow to love each other and each fights a silent battle to restrain their deep affection. In the spring Armstrong, with Maitland and Kirby, reach the cabin.

Newbold recognizes Armstrong from the picture in the locket. In answer to Newbold, Armstrong makes a remark insulting to the memory of the dead woman. Kirby knows the truth and confronts him. Armstrong is forced to confess. He leaves the cabin and takes his own life. Enid and Newbold return to the city, where they are married.

"The Romance of Elaine"

Reviewed by Neil G. Caward

THE operation of a submarine boat, the fall of an automobile over the edge of a cliff, and the destruction of a launch by a torpedo fired from a submarine, form the thrillers in episode eight of Pathe's thrilling "Romance of Elaine" serial entitled "The Flashlight Gun."

Del Mar, the foreign operative, who had mined the harbors of the United States and is seeking to do away with Elaine, lest she interfere with his operations, again plays a prominent part in the story, and Professor Arnold, though he has little to do in this particular portion of the story, again proves himself Elaine's friend and benefactor, saving her life by taking her off the launch in a motor boat just before the launch is struck and blown to atoms by a torpedo from a submarine.

As the picture begins Professor Arnold is seen completing his latest invention, which he calls the flashlight gun, since the gun projects a ray of light and is so constructed that the bullet, on being fired, will strike the exact center of the circle of light. This gun Professor Arnold sends to Elaine with a note explaining its operation, the note being merely signed "a friend."

On receiving the gun Elaine and Jameson take it down to the basement, where they hold an impromptu demonstration and find that it is remarkably efficient.

Del Mar, the foreign agent, plants a torpedo of his own construction in some rocks near the shore and dispatches a message to Kay, one of his assistants, instructing him to pick up the torpedo from its hiding place and install it in Elaine's home, set to discharge at a certain hour, and thus dispose of Elaine forever.

By chance Elaine wanders near the shore and accidentally finds the hiding place of the torpedo. Her curiosity being aroused, she takes the deadly apparatus away with her in her automobile, is seen by one of Del Mar's assistants, and the information that she has the torpedo is conveyed to the foreign agent.

Visiting her friend Lieutenant Woodward at the fort, Elaine is advised to take the deadly contrivance to Professor Arnold, who is on a yacht in the harbor. She sets out to do so and word is flashed ahead to intercept her automobile, but through a mishap the automobile containing Del Mar's accomplices goes over a cliff and Elaine and Jameson escape.

On boarding Professor Arnold's yacht they think themselves safe, but Del Mar descends in his submarine and sets out to destroy the yacht by firing a torpedo at it.

Professor Arnold sees the periscope of the submarine through his binoculars and suspecting Del Mar's purpose he hastens Jameson and Elaine over the side into a motor boat and then orders all hands to flee for their lives.

No sooner has the motor boat left the side of the yacht when the torpedo is fired, blowing the yacht to atoms. Del Mar discovers, when it is too late, that he has failed in his purpose, however, since Elaine and Jameson are safe ashore in the company of Professor Arnold.

"The Diamond from the Sky"

Reviewed by Neil G. Caward

THE innumerable complications of plot that have continued throughout the first fifteen chapters of the North American serial, "The Diamond from the Sky," become even more complex in chapter sixteen, which is entitled "The Path of Peril."

Vivian Marston, the beautiful adventuress who has set her cap for Blair Stanley in the past, ere this chapter ends, deliberately arranges to meet Arthur Stanley, now known as John Powell, in the hope of winning his love, and through that, "The Diamond from the Sky." Esther, meanwhile, arrives in the west and receives her first news of Arthur Stanley's whereabouts, and as the chapter closes we see her setting out to find him, though unfortunately we also



Esther and Quabba enter the mine to escape pursuit

learn that he has just departed from the place in which she is about to seek him.

Chapter sixteen begins with the safe arrival of Esther and Quabba on the other side of the chasm over which they

journeyed in an ore bucket when pursued by Blair Stanley and Luke Lovell, his accomplice.

Climbing to safety on the opposite bank they find the entrance to a mine. Standing on one of the electric tram



Arthur prepares to rescue Vivian

cars, which are used to bring the ore to the surface, they hasten to climb aboard the car, turn on the power and go thundering down into the depths of the mine, as they know Blair and Luke are still following them.

Meanwhile, Arthur Stanley, or John Powell, as he is now known, rescues Vivian Marston from a watery grave when her sail boat is tipped over nearby his yacht, for he little suspects that the woman had upset her craft purposely in order to meet him.

After being given dry clothing Vivian proceeds to weave her meshes about the heart of her rescurer, and when he offers her anything within his power to give she asks that he procure for her "The Diamond from the Sky." Ere the chapter ends Vivian and Powell land at Los Angeles and Esther and Quabba, after making their way through the mine, come out on the other side of the mountain where they are temporarily cared for by the kind-hearted miners, and learning of Arthur Stanley's presence in Santa Barbara set out immediately to find him.

Marmaduke Smythe, the English lawyer, who in a previous chapter was abandoned in the mountains, is much disturbed by fears lest he be attacked by Indians, and spends a very uncomfortable day in solitude. Growing unusually nervous at a sound in the distance, Marmaduke fires his trusty rifle, only to discover that he has killed nothing but a frog. Investigating further, however, he is amazed to find in the pool into which the frog has fallen the famous "Diamond from the Sky," which had been dropped there by a pelican in a previous chapter of the story.

"Bold Emmett, Ireland's Martyr"

Reviewed by John C. Garrett

"BOLD EMMETT, Ireland's Martyr," is a play based on history during the stormy days when Robert Emmett tried vainly to free Ireland. The pictures were taken in the beautiful countryside and on the rugged cliffs of old Ireland. It is a three-reel production to be released by Lubin on August 11.

Valentine Grant and Sidney Olcott are featured and a very good cast helps them to make this production one which is both interesting and well acted. The beautiful scenery, one of Ireland's many assets, is artistically shown by the means of splendid photography.

Con Daly, a young Irish fisherman and a revolutionist, is in love with Nora Doyle, the belle of the countryside, who lives with her mother. One day Major Kirk is desperately wounded and taken to the home of Mrs. Doyle, where Nora and Con nurse him back to health. In a cave nearby the revolutionists are making arms and ammunition. Robert Emmett, "The Bold," visits the cave and afterwards disguised as a blind flute player he goes into the heart of the enemy's camp. Here he is in conversation with Con Daly when Feely, an informer, overhears him and straightway sets out to notify the authorities.

Emmett is holding a meeting with the revolutionists when Con happens to glance out of the window and sees the soldiers headed by Feely approaching the house. He pushes Emmett up through the fireplace and after seeing that the leader has escaped from the house he opens the door and lets the soldiers in.

Upon finding their prey has escaped the soldiers turn upon Feely and then arrest Con and Nora for treason. They are tried, found guilty and sentenced. The girl is to serve seven years on a penal isle and Con is to be executed.

On the day the execution is to take place Mrs. Doyle remembering that Con and Nora had nursed Major Kirk to life, decides to go to Dublin and ask him for a pardon for them. She gets into the old donkey cart and is soon on her way over the hills to Dublin.

Con is led to the execution, the rope is put auround his neck and the trap is ready to be sprung. Robert Emmett is in a tree-top overlooking the prison yard, shoots at the rope and with a splendid shot severs it. In the meantime Mrs. Doyle's errand has been successful and a messenger is madly riding toward the prison on horseback with an absolute pardon for the two young people. He arrives just in time, saves Con from execution and we last see he, Mrs. Doyle and Nora having a happy reunion in the Doyle cottage.

Universal's "Judy Forgot"

Reviewed by Neil G. Caward

MARIE CAHILL, the celebrated comedienne, and her wonderful wink have been transplanted from the musical comedy stage to the celluloid film by the Universal Film Manufacturing Company, and on August 9 in a Broadway Universal feature entitled "Judy Forgot" the American public the country over will be enabled to see the inimitable Marie and her never-to-be-forgotten wink.

The story in which Marie Cahill is featured is the same comedy by Avery Hopwood, in which she appeared on the musical comedy stage, and much of the humor of the production, not alone in the action of the story, but also in the dialogue has been transplanted to the film through the humorous sub-titles that are frequently used. The adaptation of the story was prepared by Raymond L. Schrock for the screen and T. Hayes Hunter is credited with the direction of the production, though a number of talented players appear in Miss Cahill's support. The principal male role, that of Freddie, is left in the hands of Samuel B. Hardy, who gets every laugh possible out of the many opportunities afforded him.

The action begins when Freddie sees and falls in love with Judy, who is troubled with an affliction of one eye by which every time she smiles she winks, the result being that she is followed by innumerable gentlemen who imagine she is flirting with them. Freddie, after many humorous adven-



Freddy objects to Judy's Flirtation

tures, forces Judy to consent to marry him, and they go abroad for their honeymoon. At old Heidelberg Judy is surrounded by the students who are infatuated by her wink, and Freddie is well nigh frantic.

When he objects to her flirtation, Judy locks him in a bathroom and sets out for another nearby resort. En route the train is wrecked, and when Judy regains consciousness she has forgotten all about Freddie, her marriage and in fact her entire past.

She is mistaken for a vaudeville star who is happily married to another gentleman, and at the new hotel to which she is taken finds that she has a husband and several children, much to her embarrassment.

The husband, in order to inherit a fortune from his uncle, stands humbly by while the uncle carries on a flirtation with Judy, though he is somewhat surprised when still other children of Judy's are introduced to him.

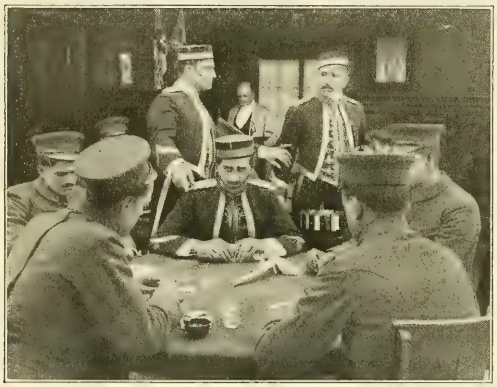
In the end an automobile accident restores Judy's memory and Freddie, appearing at that opportune moment, she decides that after all her first love was best, and the two after straightening out the misunderstanding depart for a real honeymoon.

"The Second in Command"

Reviewed by Thomas C. Kennedy

APPROPRIATELY handsome settings, well interpreted characters, and good photography, combine to make the first offering of the Quality Picture Corporation, "The Second in Command," an attractive production. This film version of Robert Marshall's enjoyable story is in five reels and will be released by Metro.

Francis X. Bushman makes his first appearance as a Metro star as Miles Anstruther, the part created on the speaking stage by John Drew. The role is a romantic one



A scene from "The Second in Command."

and is therefore well suited to Mr. Bushman, who is admirably supported by Marguerite Snow as the charming Muriel Mannering. Wm. Clifford as Major Bingham, Lester Cuneo as Walter Mannering, and Helen Dunbar as Lady Harburgh give commendable performances in other parts. Paul Byron, Marcia Moore, and Evelyn Greeley complete the cast.

Miles Anstruther, an officer in the British Army, has made a brilliant record in the service. He is appointed Lieutenant-Colonel over his friend Major Bingham. The demotion to the rank of "second in command" keenly disappoints Bingham who is in love with Muriel Mannering, an orphan protege of Lady Harburgh's. Urged by Lady Harburgh, Muriel accepts his offer of marriage, telling him that she does not love him now but will try to learn.

Anstruther arrives and takes command of his regiment. Muriel is instantly attracted to him. He has not been told of her engagement to his friend and pays her a great deal of attention. The Colonel learns of Walter Mannering's financial embarrassment and he gives Bingham a sum, instructing him to present it to Walter but not to disclose the identity of the giver.

At the Officers' Ball, Anstruther proposes to Muriel. He is hurt when she forbids him to speak of his love, informing him of her engagement to Bingham. Bingham enters the conservatory and shows her the engagement ring. Muriel asks him to release her as she cannot marry him without love.

She then seeks Anstruther and informs him that she is now free, and he repeats his proposal. Bingham sees them embrace and jealousy takes the place of his friendship for his superior. He gives Anstruther's present to Walter as his own gift. Mannering, as a return for this kindness, tells Anstruther that his sister is really in love with Bingham. In



A scene from "The Second in Command."

answer to the Colonel's question Bingham confirms this.

Just before his departure, with his regiment, to South Africa, Anstruther writes Muriel a letter, breaking the engagement without further explanation. During a battle with the Boers Anstruther saves Bingham's life at the risk of his own. The wounded and penitent Bingham confesses his duplicity which results in bringing together once more Anstruther and Muriel.

"The Goddess"

Reviewed by Charles R. Condon

FREDDY the Ferret, ever amusing, proves to be somewhat of a hero in the thirteenth chapter of Vitagraph's serial, "The Goddess." Twice does he appear at the psychological moment in Celestia's defence: the first time to repulse Professor Stilleter's advances towards her, and the second time, to defeat Mary Blackstone's plans to have her put out of the way so that she will be alone in her conquest of Tommy Barclay. William Dangman's characterization of the East Side youth is decidedly clever.

Chapter twelve ended with Celestia's triumphant arrival in the West. At Eastern Junction her meeting draws all of



One of the big scenes in Vitagraph's "The Goddess"

Tommy's audience. Left alone, he discontinues his harangue on the evils of the doctrine preached by Celestia, and, turning to leave his porch-platform, confronts Mary Blackstone. She induces Tommy to listen to her story of Celestia and

her motives, and convinces him that the girl is a fraud and that it is his duty to expose her.

In the meantime Stilleter takes the goddess to a private car on a nearby side track, and he and she enter to rest, leaving Freddy the Ferret outside to act as doorman and guard. The professor's great love for the girl asserts itself, and he attempts to force his attentions upon her, but suddenly finds himself struggling with Freddy, who has been summoned by Celestia's cries.

Tommy arrives on the scene, and puts an end to the fight. Alone with the goddess, he begs her to give up her propaganda, warning her that otherwise he will be forced to expose her. She complains that she is too tired to understand, asking him to return in an hour. Stilleter, sullen but not discouraged at his defeat, determines to marry Celestia before his love overcomes his hypnotic influence over her. He awakens the girl, commands her to obey the driver of an automobile which he will send for her at five o'clock, and leaves to arrange for the marriage with a parson.

Mrs. Gunsdorf, bribed and urged by Mary Blackstone, attempts to stab Celestia, but is prevented from doing so by Freddy. While on his way back to the private car, Tommy overhears a heated argument between Mrs. Gunsdorf and Mary Blackstone, and learns of the latter's foiled plans to take the goddess' life. When the automobile arrives for



A stirring scene from Vitagraph's "The Goddess"

Celestia, Tommy, suspicious, follows the driver down to the car. Here he and Freddy overpower the man, hurry Celestia into the machine, and set out for the girl's "heaven," intent on proving to her that she has been deceived.

"The Clause in the Constitution"

Reviewed by Neil G. Caward

A STORY quite out of the ordinary, acting that is satisfactory in every particular and backgrounds that are correct to the most minute detail, all tend to make the Selig three-reel release of Thursday, August 19, entitled "The Clause in the Constitution," one of the best that has ever borne the Selig trademark.

The story is from the pen of Campbell MacCulloch and the production was staged by Edward J. Le Saint. Earle Foxe has the leading male role, that of Edward Clay, star reporter on a big daily newspaper, while the role of John Duffy, ward politician, is splendidly interpreted by George Hernandez, Stella Razetto appearing as his ward, Rose Rankin, with whom Clay is in love.

Will Sheerer gives a splendid impersonation of the governor of the state, while Joe King acts the part of the lieutenant governor, who signs the important Canal bill when the real governor is out of the state for a few hours.

When Edward Clay, a newspaper man, in love with Rose Rankin, a ward of politician Duffy, secures an interview with Governor Graham on the Canal bill that has just passed the legislature and which will result in cheaper transportation for the inhabitants of that state, he suspects immediately that James O'Neil, president of the Eastern Pacific Railway, will use every power at his command to prevent the bill becoming a law, despite the fact the governor positively asserts he will sign the bill when it passes the upper house of the legislature.

Clay accidentally overhears a conversation between O'Neil and Duffy, and is able to witness the passing of a



The governor grants an interview

check from the railroad president to the political boss when he places his eye to the keyhole of the room in which the two men are in conference.

Clay rushes to his city editor with the news that O'Neil has declared his railroad will lose half its profits if the Canal bill passes and that Duffy has told him, "The governor won't sign. I'll fix him."

Upon learning the next morning that Governor Graham will visit Mt. Holly University for the purpose of laying a corner-stone, Clay realizes that in order to reach Mt. Holly the governor will have to pass over a railroad whose lines run for many miles outside the boundaries of the state. Knowing that there is a clause in the state constitution reading, "In case of the death of the governor or his absence from the state, the duties and powers of said office shall devolve upon the lieutenant governor." Clay instantly realizes that during the hours when Graham is aboard the train Lieutenant Governor Rainey will be legally empowered to sign the important bill, thus making it a law.

Clay's city editor decides to give Rainey a chance to become a power in the state and suggests to him that he sign the bill in the governor's absence, thus affording the people cheaper transportation. Rainey consents and representatives of the newspaper are sent ahead to wire back the exact second when the governor leaves the boundaries of the state.

Owing to an unforeseen delay in the passage of the bill it becomes necessary for the newspaper men to delay the governor while he is aboard the train, and to accomplish



The reporter defies the "boss"

this they bind the bridge tender at the railroad bridge, preventing him from lowering the structure over which the train must pass.

When word is received that the bill has been signed, the

bridge tender is released, the bridge is lowered, the train passes back into the state and there, upon leaving it, Governor Graham and Boss Duffy discover by the extras that the Canal bill has been signed and is a law.

In the concluding moments of the picture Clay tells Duffy how he was outwitted and demands the hand of his ward in marriage, Duffy reluctantly admitting his defeat and consenting to Rose's marriage to the newspaper man.

"The Battle and Fall of Przemysl"

Reviewed by Charles R. Condon

MANY film manufacturing companies have taken advantage of the opportunities offered by the European conflict for timely subjects treating on war, its conditions and



A charge from "The Battle of Przemysl."

consequences, but it has remained for the American Correspondent Film Company, Inc., to furnish this country with the real war dramas; those with the fields of march and battle for their stage and the fighting armies for their actors.

The pictures are thrilling, impressive, and authentic, being taken by the ACF's own correspondents, located among the various warring nations of Europe. The first release, a four-part feature entitled, "The Battle and Fall of Przemysl," was secured by Albert K. Dawson, the ACF correspondent with the Austro-Hungarian army, and pictures vividly the events which led up to the capture of this famous stronghold.

The first part of the picture is a sort of review of the Austrian and German activities following the declaration of war. The troops are seen mobilizing, marching, scouting, skirmishing, packing their four thousand dollar shells across the country, and finally engaged in one of the greatest bat-



Scene from "The Battle of Przemysl."

tles of this great war. The intimacies of camp life, the big guns in action, views of famous generals busy planning and executing the maneuvers which have caused their names to be featured in the newspapers for the past year, and many other angles of war which the people like to see and become familiar with are shown here in their true atmosphere and without exaggeration.

One does not have to be morbidly curious nor in favor of the Germans and Austrians in order to enjoy these pictures. All that is necessary is an inclination or desire to see the actual enactment of one of the greatest military triumphs in history. At present the American Correspondent Film Company, with headquarters at 220 W. 42nd street, New York City, has photographers in Belgium, Poland, on the Austrian frontier, and in Italy. Their plans are to furnish exhibitors with authentic moving pictures of the activities of the warring nations, and their organization enables them to do this most efficiently.

"The Cave on Thunder Cloud"

Reviewed by John C. Garrett

MARY ROBERTS RINEHART, the famous authoress, has written some very thrilling and exciting stories. She has also turned her pen to stories which are not alone exciting but full of good clean humor. Amongst these are a series written around Letitia, better known as "Tish," a woman of new ideas, and her companions, Aggie and Lizzie. The Essanay Film Company has scenariorized these stories and made them into two reel productions.

The first of the "Tish" pictures to be released is "The Cave on Thunder Cloud," on August 14. Camille D'Arcy takes the part of "Tish," and Marion Skinner and Louise Crolius are cast as her friends, Aggie and Lizzie. The portrayal of all these characters is splendid and the picture is artistically projected.



Donald disguises himself as a country woman

Tish organizes a walking tour and her two companions, Aggie and Lizzie, will not listen to her going alone, so after some parleying all three of them clad for the tramp start out for a long hike, and Modestine, the donkey, is laden down with what the three old ladies would term the necessities of life.

Edward Donald, a young clubman, makes a wager of five hundred dollars that he can hold up a train with an empty revolver and escape. He accomplishes this act, but the authorities hearing of this, put one of their best known detectives on his trail.

The young man after a long chase over hills and through ravines, and after severely hurting his foot, manages to hide in a cave on Thunder Cloud and here Tish and her companions come and decide to make it their camping place. Young Donald comes out of the cave and tells the three ladies that he is a railroad detective after the desperate hold-up men.

Tish leaves the camp to go after some water at a near-by farm house and meets the detective and his two aids. The woman immediately thinks that they are the train robbers, and the detective in turn is suspicious of Tish's actions and follows her back to the camp. The woman rushes into the cave breathlessly and tells Donald to hide as the train

robbers are coming and he is in no condition to put up a fight on account of his injured foot.

Later Donald tells the three women that there is a reward of $1,000 for the capture of the robbers, and if they



Tish and Modestine, her donkey

will help him he will go after the men and then return and capture the hold-up men. Tish dresses him in an old calico dress and bonnet and he rides away on the donkey.

After some thinking Tish decides that she, Aggie and Lizzie can use the reward to an advantage, so the three start out to capture the desperate train robbers. The detectives after being held at bay in the cave by the three women manage to bundle all three of them off to jail. Here Tish sends for her nephew to come and bail her out.

Just as Charlie Sands, Tish's nephew, arrives at the jail a telegram and package are brought into the judge. It is word from Edward Donald telling of his prank, returning the package he had stolen from the train and asking that the "three old ladies" who so kindly helped him out would receive the $1,000 reward. Tish with a triumphant sneer on her face passes the detective and the three women leave the jail.

TWO BEAUTY RELEASES PER WEEK BEGINNING AUGUST 14

Exhibitors the country over will hail with delight the announcement made by the American Film Manu-



Scene from Beauty's "Love and Labor"

facturing Company that, beginning on August 14 and weekly thereafter there will be two releases of American Beauty films made each week on the Mutual program.

The decision to make two Beauty releases each week has only just been reached, and "Love and Labor" is the title of the extra Beauty film for the week of August 14, which inaugurates the new arrangement. "Love and Labor" is a comedy drama featuring John Steppling and Beatrice Van, the comedy having been made under the direction of Mr. Steppling. Undoubtedly bookings on the new Beauty releases will be as great as they were on the original Beauty brand, when that subject was added to the Mutual program, for the high quality established by the Beauty brand will, of course, be maintained in the additional release.

V-L-S-E TO OFFER COMEDY IN WHICH RAYMOND HITCHCOCK IS FEATURED

An announcement of great importance has just been made by the V-L-S-E to the effect that it has added to its list of releases for the month of August, a four-part farce comedy featuring America's foremost comedian, Raymond Hitchcock.

The name of this feature in which Mr. Hitchcock



makes his first screen appearance is "The Ring Tailed Rhinoceros," produced by the Lubin Company. It is doubtful if there is anybody anywhere who has not heard of Raymond Hitchcock, and in securing his services for the screen, the Lubin Company achieved a decided triumph.

"The Ring Tailed Rhinoceros" is a story that allows every latitude for Mr. Hitchcock's wonderful fun making abilities, and in it his one thousand and one laugh producing tricks have been recorded in their minutest detail.

A new song based on the popular North American serial, "The Diamond From the Sky," is making a big hit the country over. The title of the piece is "Like a Diamond From the Sky." The music was written by Leo Bennett and the lyrics by Leo Wood. A striking picture of Lottie Pickford, the lovely heroine of "The Diamond From the Sky," together with a reproduction of the famous American trade mark adorns the cover.

News of the Week as Shown in Films



Strikers at the Bayonne, N. J., plant of the Standard Oil Co. have pitched battle. Copyright, 1915. Pathe News



Friends mourn for dead of Eastland tragedy. Copyright, 1915, Herast-Selig News Pictorial



E. A. McManus, general manager of Hearst-Selig News Pictorial, presented with highest award for motion pictures. Copyright, 1915, by Hearst Selig News Pictorial.



Fatal strike battle of Standard Oil employees. Copyright, 1915, Universal Animated Weekly



William Jennings Bryan on his tour of Universal City. Copyright, 1915. Universal Animated Weekly



Elks' convention parade at Los Angeles, California. Copyright, 1915. Pathe News

Brevities of the Business



Raymond Cavanagh



Nat. G. Rothstein

"NAT" AND "CAVVY." That's what they call them at Universal headquarters. It's something to have a nickname in such an institution, for the atmosphere of Carl Laemmle, "Pat" Powers, "Bob" Cochrane, "Sphinx" Kann and "Hard Hitter" Brandt, requires of a man a ten-ton punch to have them refer to him in such familiar terms.

But "Nat" Rothstein, advertising manager of the Universal, and his side kick, Raymond Cavanaugh, are two very extraordinary individuals. Their work is probably better known and they are perhaps less known than any other two men in the moving picture business. They dislike personal publicity and advertising, prefering to spread the fame of the Universal rather than to talk of themselves.

These two men create, design, write and produce all the vast amount of advertising for this great organization, and those of us in the film world who have read those crisp gems which ripple from their typewriters know that the Universal has a reputation for the manner in which it exploits its productions. It is safe to say that few concerns in the picture game have a bigger trumpet than "Nat" and "Cavvy"—the official screamers for the Universal.

To prove this, all we have to do is refer to such colossal campaigns as "Damon and Pythias," "The Black Box," "The Broken Coin," "The Master Key," "The Williamson Submarine Pictures," "Broadway Universal Features," and dozens and dozens of other big features which this company has put out recently.

"Nat" and "Cavvy" did it all. They can write more ten-ton punch "ads" to the square inch, with more gripping readable stuff in them than any team this side of Mars. They're the dyed-in-the-wool, blown-in-the-bottle brand of Western Chicago hustlers. They write advertising without the aid of mince pie. That's why everybody reads the stuff they write. It's the kind of stuff that made "children cry for Castoria," and Waterman's pen write. They're as original as an Irish joke, and they get on together like a couple of honeymooners.

If you start on a cruise through the Universal offices to find them you'll have some difficulty, for they're hidden away behind a lot of boxes, posters, cases, books, pencils, cuts, rulers, drawings, typewriters, ink, solicitors, engravers, printers and all the rest of the paraphernalia that goes to make up a thoroughly efficient advertising office. They occupy a space of about 12x14 feet, but their brains are all over the office, in fact, all over the country. For who hasn't read the result of their labors? Every well known newspaper, magazine and periodical has, at one time or another, been emblazoned with some startling Universal announcement. We all have seen the thrilling descriptions of the great serials and features, and startling announcements of forthcoming productions. "Natty" and "Cavvy" are responsible for it all.

People have called them "nuts." Well, if that's nuttery then there are many others who would be tickled to death to be put in their class. There are "ad" writers and "ad" writers, but "Nat" Rothstein and "Ray" Cavanagh are unique in their field. They are not the sort of fellows who tell you to come back later and get the "ad." They grind 'em out while you wait. What they have to say is told in crisp, brisk, abrupt language, with a punch that knocks the exhibitor right plum into the Universal program. He has to purchase the Universal program after he reads the eulogies of its advertising department. If he doesn't he's afraid he's not living the right kind of a life.

But, "Nat" and "Cavvy" didn't acquire all this in a day. Neither did they study it at some Incorrigible Correspondence Scollege. You cannot "make" real advertising men by writing them a couple of letters or giving them tutors. Real advertising men who possess the real advertising and merchandising instinct are born and created thus. "Nat" and "Cavvy" are old timers at the game.

"Nat" Rothstein has been a hustler ever since his father hustled him out of a neighbor's green apple tree about twenty-five years ago. He has been advertising manager of several large Chicago institutions, and at one time was in control of a large agency. His style has been copied by hundreds of merchants all over the country.

He has applied the never-failing modern merchandising methods in the selling of Universal films. His remarkable campaign books on serials are the talk of the country.

Both "Rothy" and "Cavvy" hail from that bristling burg Chicago where advertising is the big word in every business. Their great ideas in advertising helps for showmen have been received with welcoming arms by hundreds—yes, thousands of exhibitors all over the world.

These two men are a peculiar combination in that one may draw up and lay out a big campaign, and, if called away before he begins it, the other can go right ahead and carry it through. They can lay out a big advertising campaign, involving huge sums, while an engraver is soliciting their business and a bootblack is shining their shoes. They can do a half dozen things all in the same breath, and do them all well.

When they arrive on the firing line in the morning their desks are clear. During the day these very same desks are often piled high with pages and pages of advertising material, but before the day's battle is over everything has been completed and their desks are as barren as the desert.

They have made the name of J. Warren Kerrigan and scores of other Uni-

versal stars household words; they put the fun in advertising, the nerve and snap in exploitation.

Those who are of the opinion that the Irishman doesn't get on well with the Yiddisher ought to browse into "Nat" and "Cavvy's" office. They are one of the greatest teams one could hope to meet in many a day, and they agree on everything except certain delicate questions such as the legitimacy of "Nat's" unwritten right to refrain from eating pork, and "Cavvy's" sacred ideas about pork and beans on Friday.

MIDDLE WEST NEWS

By William Noble

Oklahoma

In order to ascertain the views of the people who pay to see moving pictures and to get their ideas as to what character of pictures should be censored, the newspapers of Oklahoma City, Okla., have asked their readers to write for publication, what they think on motion pictures and censorship. The motion picture producers claim that the best manuscript, the most vital life stories, are seldom produced for fear that they will be banned.

Free speech in America, they charge, is being threatened by public censorship as a legal right over the films. And that once authorized in motion pictures the suppression of freedom of expression will quickly extend to the spoken stage and to the press itself. The theatergoers are asked "What do you think about motion picture censorship?" After both sides have been heard, the verdict will be printed for the benefit of all concerned.

Illinois

Grace Methodist Episcopal church at Elgin, Ill., after one trial, has decided to use moving pictures indefinitely to promote interest in Christianity, the board of trustees agreed.

That pictures are just what one makes them.

That they are popular and effective, and the direct means of conveying an idea.

That they can be educational and can stimulate religious thought as effectively as any other thought.

That there is no objection to the use of a picture machine or reels in themselves, since they are purely the mechanical agents, capable of being used for educational and religious purposes as well as for any other.

One member made the point that the exhibition of religious pictures has set people to talking about the Bible, especially children, who grasp the idea readily when they see it worked out through moving pictures. He said that he had never been asked so many questions about a Bible story in so short a space of time as his children had asked him since they saw the reel "David and Absolom" one Sunday evening.

Pictures are shown twice a week after short sermons.

Texas

As an advertisement for the Fair and in order to secure the fairest of the fair, the Texas State Fair at Dallas, Texas, had a moving picture film made of fifteen of the most beautiful ladies residing in Dallas. Hundreds of photographs have also been submitted from Texas beauties from all over the state, asking to be permitted to pose as a moving picture actress in the Dallas State Beauty Film, and the State Fair beauty contest has proven itself of nation-wide interest, as evidenced by the telegram received by **C. A. Meade**, southwestern manager of the Vitagraph-Lubin-Selig-Essany Company, Inc., one of the largest film manufacturers in the United States, requesting that he secure a copy of the film of the fifteen Dallas beauties and send to the New York office. Mr. Meade stated that it was the intention of the V. L. S. E. Company to give the Dallas Beauty film picture nation-wide publicity and to show the picture wherever V. L. S. E. pictures are shown.

Longview's $50,000 opera house, located at Longview, Texas, said to be the finest in Northeast Texas, was opened with a special feature picture show night of July 29. **Mayor Bodenheim** delivered a short address and was loudly cheered as he praised the Longview spirit, especially of **F. T. Rembert**, who built the opera house. The building has a cooling plant for summer and heating plant for winter. It is equipped with everything necessary to make a modern play house. A large crowd was present at the opening performance.

PACIFIC COAST NEWS.

By "Captain Jack" Poland

Los Angeles

The organization and filing of incorporation papers this week at La Junta, Colorado, by the Triangle Film Corporation with a capital of $5,000,000 comes not as a surprise to leaders in the film world. Mention was made previously in Motography that such an organization was a certainty.

The new company is headed by **H. E. Aitken** of Mutual fame, who is president and directing head; **David W. Griffith, Thos. H. Ince, Mack Sennett** and **Adam Kessel Jr.**, vice-presidents; **Chas. Kessel**, treasurer, and **C. O. Bauman**, secretary, and headquarters will be established in New York under the direction of Mr. Aitken, while Los Angeles will be the production center.

The Reliance-Majestic studios, Inceville studios and Keystone studios, now headed by Griffith-Ince-Sennett combinations, will be brought into the new company and the highest class of general feature pictures will be specialties of the Triangle organization.

Large theaters will be leased or purchased in many of the principal cities of the United States, and plans include the invasion of foreign countries.

Norman MacDonald, one of the new directors of the Universal Films, is now creating special Hawaiian pictures for a big specialty production, which promises to be of unusual merit.

The Universal will feature, through Director **Charles Giblyn**, a great Naval Reserve scene, in which some 864 midshipmen from Annapolis, Maryland, will be featured, the party being en route from the East to San Francisco.

Nothing is too expensive for Universal productions it seems, for this week a western cattle and frontier city, costing $1,500 to erect, was burned down to the ground in the early nighttime by Director Bob Leonard, securing scenic effects for the play "Renunciation," featuring Julia Dean, the former Broadway star.

Henry Ford, the great automobile manufacturer, was a guest this week of the Universal management, and was personally shown the ins and outs of movie productions by **Dr. Lloyd Mace**, head of the hospital department. Mr. Ford was thoroughly entertained and voted the Big U a magnificent plant.

Edwin F. Dunne, former mayor of Chicago, now Governor of Illinois, with his staff, were special guests of honor at the Universal studios this week, upon personal invitations extended through **Carl Laemmle**, president of the company, The visitors were shown through the entire plant and pictures were made, which will be shown in the Animated Weekly.

Many improvements are being made at the Universal to comfortably care for the growing staff of producers and stars, and twenty-six companies are now steadily engaged producing pictures. Another big stage is now being constructed.

Helen Leslie, one of the stars of the Universal company, now playing with the Warren Kerrigan company at Lake Tahoe, was dangerously injured by being thrown from a horse this week. Three

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
Biograph Company	50	60
General Film Corp., pfd.	41	49
Majestic Film Mfg. Co.	145	170
Mutual Film Corp., pfd	52	58
Mutual Film Corp., com	58	63
North American Film Corp., pfd.	50	60
North American Film Corp., com.	50	60
New York Motion Picture Corp.	72	76
Reliance Motion Picture Corp.	...	29
Thanhouser Film Corp.	1½	3¾
Universal Film Mfg. Co.	135	...
World Film Corp.	3	3⅞

New York Motion Picture Corporation was decidedly weaker until the last several days. The part that this company will play in producing feature films for the newly organized Triangle Film Company, in which Mr. Kessell, Mr. Ince, Mr. Griffith, Mr. Sennet and Mr. Aitken are associated, is now pretty well known. A part of the future policy of the new Triangle Film Company seems to be based upon:

1. Only exhibiting feature films.
2. Using downtown theaters in most of the larger cities as an advertising magnet by which the attention of the smaller exhibitors can be gained.
3. Charging $1 and $2 for seats.

All of this is a radical departure from established precedents and the answer cannot be known until a year from now.

North American Film Corporation.—Bookings are reported in excess of $750,000, with steady gains each week. As the latter part of July and August is usually not a very propitious time for the moving picture industry, and as the weather man has not done his part toward helping out this business, these gains are somewhat unusual.

The general market on film stocks continues to be abnormally inactive, and it is reported that there have been fewer transfers of stock in the last two months, in five of the better known companies, than in any similar period for the last several years.

ribs were broken and other hurts put the little actress out of commission for the time being.

The Balboa Amusement Company at Long Beach is making rapid strides of progress during the summer season, new leading men and women are being secured, and action is the result. **Mr. Horkheimer** plans some big features in pictures during the next ninety days.

The Static Club of America, the Los Angeles organization of cinematographers, is fast becoming a very important club from a social and educational standpoint, new members, representative camera men from all the big companies, are joining the club, and it is the popular move now for the wide-awake photographer to become a member of the Statics. This is the only club of its kind in the United States outside of the Cinema Camera Club of New York, and its membership is limited exclusively to active camera men in good standing who can show one year's steady service. The club rooms are in a cosy bungalow leased by the boys. They have a billiard and pool room, card rooms, library, reception room, music room and offices for the club officers and directors, all of which denotes a prosperous condition and healthy tone of efficiency.

The demand for actors of the legitimate stage is attracting many notable men and women of the profession to Los Angeles, and one can visit any of the big hotels or Broadway, the California Rialto, and meet with celebrities of the stage who formerly made New York and Chicago their places of rendezvous. Strange to relate these men and women who formerly clamored for the great eastern cities seem perfectly satisfied and contented to linger here in the Golden State, where flowers and sunshine add to the brightness of living and the nights are delicately cooled by the wafting breezes of the mighty Pacific, while enjoyment of the lobster and cold bottle kind can be had at any of the hundreds of cafes in the city and at the beaches, all reached by finely made automobile roads. Hundreds of machines are owned by stars and players of the profession, and they are most always in constant use.

NEW YORK NOTES

Chester Beecroft and his staff, now located at the Horsley studio in Bayonne, N. J., are soon to move to New York—71 West Twenty-third street is a probable location.

Theodore Mitchell, press representative for **D. W. Griffith** in New York, is authority for the statement that Saturday, July 31, was one of the biggest days which the Liberty Theater has had since the opening of "The Birth of a Nation" there six months ago, despite the fact New York has not experienced as hot a day for many years.

George Proctor, formerly employed on the *Motion Picture News* is now writing scenarios for the Metro Pictures Corporation.

A reading notice about **Julian Solomon** in last week's issue of MOTOGRAPHY referred to him as publicity manager of the Oliver Morosco Photoplay Company. This was in error. It is from genial **Pete Schmid's** desk that publicity concerning the activities of Bosworth, Inc., and the Morosco company emanates. Mr. Solomon's title is Vice-Special Representative of those companies in the East.

I. B. Rubinstein sails for Italy Saturday, August 7, to take war pictures for the American Correspondent Film Company, Inc.

Harry Reichenbach, manager of advertising and publicity for the Metro Pictures Corporation, returned from the exposition last week sunburned, radiant, and chuckling over the way the largest newspapers in the West "ate up" his story about **Francis X. Bushman's** being presented with a bomb at his hotel.

Samuel Long, president of the Kalem company, was buried from his residence at Riverside Drive and Eightieth street Friday morning, June 30. Eight manufacturers contributing to the General Flm Program were honorary pallbearers, the active pallbearers being eight of the employes longest in the service of the Kalem company.

Adam Kessel, Jr., C. O. Baumann and **Charles Kessel** returned to New York Sunday, August 1, from La Junta, Colorado, where the conference at which the Triangle Film Corporation was formed was held.

Jack Rose, who featured so prominently in the recent Rosenthal murder case, has been mentioned in all the newspapers as now being in the motion picture business, but none of them explain further. The Humanology Film Company, in which Mr. Rose was interested, has made but one picture to date, "The Price He Paid," adapted from Ella Wheeler Wilcox's widely read story. Whether or not they intend to continue producing has not been formally announced.

Mary Anderson, until recently a member of the Vitagraph stock company in Flatbush, left Saturday for Santa Monica, Cal., to join the Western Vitagraph Company. Rollin S. Sturgeon picked Miss Anderson for his company on his recent trip East.

Mike Donlin, one of the best known and most popular men in baseball, finished work on "Right Off the Bat," being produced by the Arrow Film Corporation under **A. S. LeVino's** supervision, early this week. All of the exterior scenes for the picture, which is five reels in length, were filmed in Winsted, Conn.

CHICAGO GOSSIP

The making of a moving picture entails some expenses which the unwise are not cognizant of. For instance, after six thousand feet of negative had been "shot" on the Pavlowa picture it was found that only about one thousand was of a high enough quality to release, and it was consequently necessary to retake the major portion of the scenes. A company that recently started making pictures locally, complained bitterly the other day that their director had stated that the expense for remodeling a studio would be about $1,000, but that they had expended over $17,000 in actual cash to get the result required.

H. E. Aitken discussed last week some of the plans which he has in mind for the new Triangle Film Company and one of his ideas in particular is so splendid that we do not see how, when worked out, his idea can meet with failure. It is the intention of his company to lease one of the Michigan boulevard theaters in which will be shown, as a complete show, the entire week's release of the Triangle Film Company. The pictures will be staged similar to the manner in which the "Birth of a Nation" is projected, with shadow box effects, stage fittings, and an entire orchestra will rehearse every show before it is put on, so that the musical accompaniment will be of the finest character. Every exhibitor in Chicago is to have an annual pass to this theater in order that he may see the pictures before he books them and he will see them under the finest kind of conditions. It is an axiom that a booking on Michigan boulevard will absolutely "make" a picture in Chicago, and we predict that exhibitors will take to this new venture the moment it is started. It will also have the effect of showing exhibitors how pictures should be projected and should go a long way toward eliminating some of the bad features of projection as found in the smaller houses throughout the city. If sufficient of Chicago's theater-going public pay entrance fee to see the Triangle films at the Boulevard theater to cover the expense of the house the advertising will have cost the Triangle Film Company nothing, and even if they do not get a single paid admission the venture should prove tremendously profitable.

Carl Laemmle was a visitor in Chicago last week on his way to New York. Mr. Laemmle made a visit to the Midway Gardens, where the Pavlowa picture is being filmed, and was entertained there at a dinner by the two **Smalleys, "Ted" Flaherty, Claud Plough** and **Maurice Fleckles.**

E. K. Moss, formerly with the Mutual Film Company, is now to be found in the World Film Corporation Chicago office.

R. Levine has a splendid new house at Chicago Heights, which opened on July 31. This theater is named the Washington and seats 800 people.

H. Schoenstadt is completing a new house at Fifty-fifth and Ashland avenue to seat 1,100 people. It will be known as the Boulevard.

George L. Cox writes from the Sacred Heart Sanitarium, Milwaukee, to say that he is sleeping about twelve hours a day and going through various stunts with the electric light cabinets, massage and other modes of bodily torture to rejuvenate the aged and shopworn, and that he will be there another week or longer, depending on how well he feels and his bank roll. A surprise party was given him at the Hotel Pfister on his birthday, July 31, by a number of his friends, at which time he was presented with a silver loving cup.

Dwight J. Reed, president of the Camel Film Company, makers of animated advertising film, exhibited to the writer some splendid pictures he had made for the Solvay Coke Company, the Oshkosh Overall Company, and others, at E. E. Fulton's projection room.

Although the parent company has almost passed out of existence, the Chicago Kriterion branch under the able management of **J. E. O'Toole,** is still doing business. O'Toole is now buying

features whenever he sees a good one offered and claims that his bookings are increasing right along.

Friend **William (Bill) Sweeney** was elected to the board of governors of the Reel Fellows' Club at the last meeting. Sweeney now holds more offices than he has fingers and toes.

Abe Balaban is an enthusiastic booster for the "Movie Inn," Chicago's popular moving picture rendezvous, although Abe, with his svelt figure, is not a good advertisement. We nominate **Louie M. Noto** as one of the best walking advertisements of a caterer in Chicago.

Ralph Bradford, Chicago manager of the Mutual Film Corporation, is making preparations for an extended fishing trip up into Wisconsin. Ralph is too even tempered to make a good fisherman as from personal experience, we know that the fish will not bite unless they are talked to.

Chris Whalen, who was the "goat" in the recent ventilation test case gave us the inside of a recent meeting of exhibitors at which it was proposed that the exhibitors donate one day's receipts for the benefit of the Eastland sufferers. In his own inimitable way Chris says one exhibitor replied: "I should give a benefit from the Eastland? Vell, I shall do it. I shall give my expenses from 11 o'clock till 5 o'clock, but I want free service from the General Film Company and free operators from the union." Chris stated that this particular exhibitor takes in about $2 between the hours of 11 and 5.

Nate Ascher's new one-thousand-seat house on Sheridan road, to be known as the Lakeside, is rapidly nearing completion. We expect to have photographs of this house in the very near future, at which time we will be able to show one of the prettiest suburban theaters in Chicago.

Aaron Gollos is advertising in the daily newspapers for information about a good moving picture house for sale. We refer him to the Jefferson on the south side or the Plaisance in Austin, as these are two mighty fine houses.

George K. Spoor returned from New York on Monday of last week, having made a hurried trip east on Wednesday to pay a final tribute to **Samuel Long,** president of the Kalem Company, who died on that day.

J. A. Berst, vice-president and general manager of the Selig Company, is looking after the affairs of his company in New York this week.

V. H. Hodupp, of the Chicago Pathe exchange, says that his office broke all previous records for gross weekly bookings last week.

Exhibitors in Chicago and the West will be pleased to hear that **A. W. Goff,** the pleasant division manager whom they met while he was connected with Pathe, has been promoted to a division managership of the western territory of the V-L-S-E.

F. O. Nielson returned to Chicago last week, refreshed from his long vacation, the first that he has had in many years, and is making arrangements to announce the release of the two big pictures he purchased in New York, "Little Sunset" and "Just Out of College."

C. J. VerHalen was a visitor at Motography's office last week. Ver Halen is now the busiest little weekly editor in Chicago, he having to make all the arrangements for the Tribune Animated Weekly as well as cut the negative before it is printed. Here's wishing you success, C. J.

We received from one of our subscribers last week the following letter:

"Will you please advise to whom we may apply for rental of the "Birth of a Nation"?

We appreciate the fact that it may be a long time in getting to a city the size of Freeport, but it may be possible that it can be shown. Yours truly,

———— THEATER,
J. F. D., Owner.

Which goes to emphasize the value of advertising in Motography.

C. F. Potter, Jr., sales manager of the Simplex Photo Products Company, Morris Park, L. I., N. Y., was a caller at this office last week. He is appointing local representatives and calling on the trade to stimulate sales of a small motion picture camera and a new studio lighting apparatus.

That the Chicago office of the Metro Pictures Service is growing is proven by the fact that within the last three weeks exactly fifty-one exhibitors have become "Metroed."

Every night finds **Phil Solomon,** assistant manager, in his Metro Meter—the new ninety-horsepower gasoline wagon, and according to Mr. Solomon this machine not only registers mileage, but contracts also. It is a rare occurrence when two or three are not registered every night. In fact, exhibitors are so used to seeing the big black wagon driving up to their theater that they have their fountain pen ready to sign up when they see **Harry Weiss** and Phil Solomon coming.

The Chicago office boasts that they have four downtown runs—their pictures are being shown at the Bijou Dream, the Star, the Studebaker and the Boston.

Who said that Chicago was a suburb of New York, or vice versa? When it comes to time, trouble and expense (with an utter disregard for the latter), the following will most likely be interesting—the negative of the Francis X. Bushman picture, "Second in Command," was delayed in coming from the coast studios to New York, yet the Chicago office had to have this picture in time for censoring and ready for rehearsal at the Studebaker theater for a chance to get the critics to review same. No train carrying express would make the run in less than twenty hours. So as a last resort the Metro Pictures Corporation, New York, on Friday sent one of their office men, Mr. Laird, to bring the prints to Chicago, which he did in twenty hours.

Frank Tichenor was a visitor in Chicago this week, calling on numerous friends along film row. Mr. Tichenor is jubilant over winning his suit against the Photoplay Productions Company and announces that he will now resume work on the production he had under way at the time when the court action interfered.

NOTES FROM ALL OVER

Ben Wilson, Lee Sterrett, his assistant director, Dorothy Phillips, Vivian Prescott, Estelle Dowling, Gene Burnell, little Katherine Lee (aged four), Joseph Girard, William Bailey and thirty of the ugliest negroes in New York are in Washington working on a feature civil war film to be known as "A Gentle Volunteer." The Universal will release the $15,000 ante-bellum feature on its regular program.

Dallas, Tex., is agitated by a movement to close its motion picture theaters on Sunday; but all indications point to the defeat of those interested in the movement. The fight of the exhibitors is being aided and abetted by most of the city officials, headed by Mayor Lindsley and Finance Commissioner Shannon, who have come out in all of the daily papers with interviews in favor of Sunday shows. Mr. Shannon states that on Sunday, July 11, he viewed "The Rosary" at the Old Mill theater, and says: "It was one of the best sermons I have seen in a long time; that is, if you can see a sermon, and I believe you can."

A number of the "Flying A" stars, headed by Miss Vivian Rich, are planning a week-end vacation on a group of Pacific islands a day or so out from Santa Barbara.

The Minusa Minstrel, a wee bit of a publication that is being put out and put over by the St. Louis office of the Minusa Cine Products Company, has made such a hit that the three issues are almost completely exhausted.

Dupers of "Cabiria" are to be run down and punished, is the advice from Harry Raver's office of the Itala Film Company, makers of the big D'Annunzio spectacle, now famous the world over. Rumors of duping have reached Mr. Raver's ears from several sources, and while no infringements have been perpetrated, some damage has been done in several unsold countries on account of rights being offered without authority at ridiculously low figures by so-called film exporters having offices in New York.

Cleo Madison, who has been ill with pneumonia for some weeks, returns to the screen in the Gold Seal drama, "The Flight of the Night Bird." She looks better than ever and is glad to be before her friends once more.

William Elliott, having completed his summer engagement in pictures with the Balboa Amusement Producing Company of Long Beach, Cal., has returned to New York to begin work on his fall productions for the spoken stage.

Al Christie is busy working on the big feature, "Mrs. Plum's Pudding," which will be the screen debut of Marie Tempest, the famous comedienne. Eddie Lyons and Lee Moran and several other prominent Universal players are in the cast.

P. J. Flannery, until recently with the *New York Review,* is now connected with the publicity department of the Big Four. Mr. Flannery was with the *Review* for the past five years, and previous to that was connected with the *Brooklyn Daily Eagle.* While with the *Review* he conducted its motion picture section.

Raymond L. Schrock, scenario editor

of the eastern Universal studios, has just completed a four-reel play in which the eminent stage favorites, Effie Shannon and Herbert Kelcey, will be featured.

Harry Myers, Wilton Lackaye and Rosemary Theby, with a company of fifty Victory players, are in Quebec filming scenes for "His Double," the big Universal Broadway feature starring Wilton Lackaye. Harry Myers is directing, while Rosemary Theby is playing opposite the famous actor.

Henry E. Dixey, the famous actor, will appear in "Romance and Pickles," an original play by Raymond L. Schrock and Hugh Weir. It will be directed by Harry Myers, and Rosemary Theby will appear in an important role supporting the famous comedian. This is another of the forthcoming Broadway Universal features.

To enter the offices of the All-Celtic Film Company reminds one of an art gallery, for large oil paintings of all the company adorn the walls. These were made by the Padelford studio, and represent the better class of good photographic work. Peggy Shannon, Joe Sullivan, Charles C. O'Hara, J. A. Fitzgerald, Earl Lennon, Gene Techenor, Henry Schlatter, Tammany Young, Jake Baderacco, Frank P. Donovan, the press agent who put Rafferty on the moving picture map, and others are daily in attendance for the admiration of the callers.

Commencing about the 15th of August, Edwin Stevens, "the devil" of the legitimate stage, will start his screen debut in "The Crime Syndicate," a five-reel drama by Raymond L. Schrock and Hugh Weir, both well-known playwrights. John Adolfi will direct the production.

In appreciation of his appearance at an entertainment given recently, Charles Chaplin, creator of the Essanay-Chaplin comedies, was presented with a beautiful diamond ring by the Indoor Yacht Club of San Francisco.

Harry Myers and Rosemary Theby, famous the world over as film folks of unusual talent and ability, have just signed another contract with the Universal whereby they will appear in productions both for the regular program and features.

The Peaceful Rafferty comedies have grown so popular that Warden Osborn of Sing Sing requested the All-Celtic-World Film Companies, the producers, to have them shown last Sunday at the prison, and they met his request most willingly. Needless to say, the films proved the hit of the day and many of the inmates requested Mr. Osborn to get the entire series. Charles C. O'Hara, the author of the series, and head of the All-Celtic, says that he will personally see that the entire series is shown at the prison.

Florence Laurence, who before her retirement from moving pictures a year ago was one of the best known motion picture actresses in the profession, is seriously ill at her country home at Mulford, Mass. Her condition is so serious that two Boston specialists have been telegraphed for.

Little golden-haired Clara Horton, whose work with the Eclair Company has occasioned so much favorable comment from the general public, has joined the Universal's general stock company and plays an important role in "Just Jim," the first of Oscar A. C. Lund's Universal features.

In Selig's release of August 14, "The Orang-Outang," a novel feature has been introduced. We find all of the sub-titles of the picture—and there are many—all written by this huge orang-outang, Chang, who takes the leading part in the picture.

Maclyn Arbuckle, now working with Bosworth, Inc., in a production of "The Reform Candidate," is a member of the Dallas, Texas, Lodge of Elks, No. 71. Needless to say the fact that the annual convention of the Elks in Los Angeles fell upon the very week of Maclyn Arbuckle's presence in the city suited the latter to a T—a Texas T.

Buckley Starkey versatile photoplay actor with the World Film Corporation, is now in Knoxville, Ga., with the company selected by Oscar Eagle for the making of "The Cotton King."

It is little known that Harry Myers, director of the Victor Studio of the Universal Film Company at Coytesville, N. J., at one time thought seriously of pursuing painting as a life vocation. He has worked at various times in pastels, oils and water colors and in addition is a caricaturist of no mean ability. The peacock panels displayed in "The Prize Story" one of Mr. Myers productions, is an excellent example of his artistry.

Richard C. Travers, leading man with Essanay, who recently completed work in his part playing opposite Viola Allen in "The White Sister," has just returned from Chattanooga, Tenn., where he took the leading role in "Affinities," the play by Mary Roberts Rinehart, which was produced by Essanay's southern company.

Twenty thousand people were present in the Court of the Universe at the Panama-Pacific Exposition at San Francisco, on July 15 when the Hearst-Selig News Pictorial was presented with a bronze memorial by Director Frank L. Brown, representing the Exposition's official board. This is the highest award to be presented an animated newspaper.

Lubin of Philadelphia has captured a prize beauty in the person of little Edith Adele Pierce, who was the second most beautiful girl in America in a contest held at the San Franscisco fair. Miss Pierce, who is only sixteen, is petite, with large brown eyes, a small mouth, and silken, wavy brown hair. Born in Syracuse, N. Y., she spent most of her youthful career in Philadelphia. For the last nine years she was on the vaudeville stage, and only recently joined the Lubin forces. Miss Pierce submitted her photograph to a committee of beauty experts, headed by Mrs. Fiske and Harrison Grey Fisher, and won the second prize after a close contest.

The Thanhouser female baseball team, headed by Peggy Burke, captain, will meet a men's team at the forthcoming Exhibitor's Field Day at Brighton Beach. The nine is made up of Eleanor Brown, Janet Henry, Violet Hite, Ethyle Benham, Winifred Lane, Jean Lehnberg, Ruth Elder, Fan Gregory and Lydia Mead.

Leon J. Bamberger has resigned as Washington representative of the World Film Corporation, to accept a position with the V-L-S-E. Mr. Bamberger succeeded in making an enviable reputation for himself during his connection with the World Film Corporation, and comes to the Big Four with a host of friends and well-wishers.

William Hale Thompson, Mayor of Chicago, Ill., and possible candidate for United States President in the next campaign, recently made a trip to the West Coast. On his way he enjoyed a visit with Tom Mix, the intrepid cowboy-actor of the Selig Polyscope Company, at Las Vegas, N. Mex., and visited the famous Selig Jungle-Zoo at Los Angeles, Calif.

Many persons who remember Paul Gilmore, when he was a matinee idol on the legitimate stage, will be pleased to renew his acquaintance shortly via the screen. Mr. Gilmore is being featured by the Balboa Co., in a number of strong three-reel productions.

Lubin of Philadelphia announces the engagement of Jack Pratt, who directed the filming of "The Garden of Lies," as an addition to its staff of directors; and the engagement of Allen Farnham as general art director in supervision over the decorative and artistic effects of the Lubin productions.

Producer Ed. J. Le Saint has accepted an engagement with the Universal company to direct features and with him has gone delightful Stella Razeto, who was so well known while with the Selig Polyscope company.

Dainty, petite Claire Whitney, who has to her credit the honor of having starred in the first feature the Fox Film Corporation stood sponsor for, has been elected by William Fox to portray the leading feminine role in a new feature, the work of Rex Ingram, author of "A Mother's Love," which served as a starring medium for Betty Nansen.

Actors, Director Francis Powers and cameramen are now at work at the Reliance-Majestic studios upon "The Kinship of Courage," a two-reel Majestic feature. W. E. Lawrence and Francelia Billington have the two chief roles. Wilbur Higby, William H. Brown, Walter Long, Mildred Marsh and Violet Wilkey are other principals.

Pauline Bush has been enjoying a visit from her husband, Allan Dwan, who came from the east on a hurry trip to see her, pending his starting with Kessel and Bauman. Miss Bush will probably follow him in a short time and if she does, the whole colony will be sorry.

Meredith Nicholson, the noted author, came all the way from his home at Indianapolis, Ind., on Friday, July 30, to view the recently completed Selig Red Seal Play, "The House of a Thousand Candles," based on his novel of the same title.

The Vitagraph Company has secured for immediate production in pictures, an original story by Robert Edgren, entitled, "Black Caesar," and the late Morgan Robertson's wonderfully virile book story, "Masters of Men." Both stories are masterpieces of fiction and crowded with the thrilling action that is the life of a photo-dramatic masterpiece. Carefully selected casts, picked from the flower of the Vitagraph Stock Company, will enact the principal roles in each of the features, which are destined to be representative Vitagraph features.

Admirers of Harold Lockwood will be

delighted to learn that he will be seen in several two-reel subjects for the American company.

Alma Ruben, formerly one of the Vitagraph's featured players, is now appearing before the Balboa's cameras. At present, she is doing a vampire part under the direction of Frank Cooley. Besides her good looks, Miss Ruben possesses unusual acting ability.

Louis Reeves Harrison has written an as yet unnamed five-reel masterplay, which Lubin will produce at once as a special feature. The play deals in a big way with the present war situation and is pregnant with things vital to today.

Another long run for its features is reported by the V-L-S-E.

"The Blindness of Virtue," four-part Essanay production, on the Big Four Program, completed its second week's successful run at the La Salle Opera House in Chicago, playing to capacity houses at 25c admission.

The next Clara Kimball Young feature will be based on the very successful novel, "The Heart of the Blue Ridge." This is a story that deals with moonshiners in the mountains of North Carolina.

Will Rex, who has been playing leads in the comedies produced by Al Ray for the Federal Films Company, has been appointed director of the dramatic company. This, however, will not interfere with his comedy work, as for the present he will produce but one picture every two weeks.

Bessie Barriscale returned from San Francisco a very happy young actress, for she could not help but be elated at the splendid reception she received from the public and especially from the exhibitors, many of whom went out of their way to tell her how genuinely popular she is in their theaters.

Several hundred visitors to Universal City were recently entertained when Francis Ford staged a battle over ten acres of ground in Universal City as a feature scene in the eleventh installment of "The Broken Coin" serial.

Julian M. Solomon, Jr., Vice Special Representative of Bosworth, Inc., has packed up all those soft summer shirts which have made him famous, bought a big stack of magazines and has hied himself to the mountains for a short rest.

Commencing in October, the Vitagraph Company will release a Sidney Drew picture every Friday, inaugurating what will be known as a "Sidney Drew Day." Mr. Drew will direct all the pictures in which he appears, playing opposite his wife.

Frank Crane is starting work on his next feature which will be the long promised Lew Fields picture "All Aboard," which will serve to re-introduce to our exhibitors the famous comedian, who caused so much hearty laughter in "Old Dutch."

The Quality Pictures Corporation at its Hollywood studio, has just erected a five-room apartment, completely furnished in every detail, for a special scene to be used in "The Silent Voice," for Francis X. Bushman, who will be seen in this production on the Metro program.

Dorothy Gish, the winsome Griffith featured player, is spending her vacation at the San Francisco Fair. She is accompanied by her mother.

Nat C. Goodwin is hard at work at Universal City in the film version of the old French tragedy, "Business Is Business," under the direction of Otis Turner. Mr. Goodwin plays the role of Isadore Lechat.

Ann Murdock, the new Metro star, whose first screen appearance will be made in Charles Frohman's play "A Royal Family," a production by the Columbia Pictures Corporation for the Metro program, experienced in this play the sensation for the first time of riding a horse astride. She will be seen, too, for the first time in boy's dress. She is an accomplished equestrienne, so riding astride was not difficult for her.

Among the many leading men who appeared at the Exhibitors' Convention in San Francisco, none proved more popular than the unassuming Hobart Henley, so well known with the eastern Imp company, and now with the western Universal.

Andrew Arbuckle is the newest member of the Balboa Company's family of players. Prominently before the screen world today are three members of the Arbuckle family. They are Roscoe, Maclyn and Andrew, and all of them are fat.

The Griffith California studio is the scene of much activity these days, with Broadway stars such as Douglas Fairbanks, Tully Marshall, Rozsika Dolly, John Emerson and Thomas Jefferson, playing in feature pictures.

Because of the unusually good results which attended their first animal picture, "Joe Martin Turns Them Loose," Paul Bourgeois and Rex de Rosselli have been assigned to the production of a multiple-reel drama of the African jungles. The picture will be released under the 101 Bison brand. No title has thus far been given it.

Jacob William Binder, Director of Finance and Publicity of the National Board of Censorship, was a member of the large party of exhibitors that visited the Griffith studio recently.

Henry King has completed "The Brand of Man" at the Balboa studios. This is the story he wrote, produced and is being starred in.

It will be a novel experience for May Allison, who plays opposite Harold Lockwood, to see herself on the screen two or three times a month and this is what she will do in the future, for while the new features are being outlined, she is acting in several two-reel photoplays under Thomas Ricketts. Miss Allison has already become one of the Mutual favorites and is giving her best efforts.

William Lampe, who is known wherever the footlights gleam, has succumbed to the lure of motion pictures. He was captured by H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, of Long Beach, Calif., and has started working on his first picture.

In a very short while, Anna Little will cease to go to and from the Universal ranch, for Anna leaves soon. She departs with the good wishes of everyone, including the management, and there will be much wailing among the steady Universal fans, for their departed favorite. Anna will take a short rest and then spring a genuine surprise on everyone.

Capt. G. E. Merrill, in command of the troops stationed at Texas City, Texas, has just placed an order for a Minusa Gold Fibre screen with the home office of the Minusa Cine Products Co., in St. Louis, to be used in entertaining the troops stationed at that place.

Theatrical managers of the Mid-West will hold a convention at Chicago, Ill., on August 12, 13 and 14. A committee of fifty, including producers, theater managers, and agents, are arranging a novel program for the entertainment of the visitors. The Selig Polyscope Company will entertain the visitors on August 13.

Colin Campbell, the Selig director, has sailed with a select company of players for Catalina Island, where he will produce a series of original two-act photoplays.

During the past week there has been a great number of notables who have visited Universal City. Among these were nearly four thousand Shriners, Mayor William Hale Thompson of Chicago and a party of one hundred prominent Illinoisians, Hugo Allan of the Berlin Hof Opera and Louis Rouillion, a prominent member of the national board of censors and a director of the Mechanics' Institute of New York City.

The seven reel Selig Red Seal play, "The Rosary," has been used by Commissioner Shannon of Dallas, Tex., as an example of the good a motion picture can accomplish, in the fight of the city officials and the exhibitors against the law providing for the closing of motion picture theaters on Sunday in that city. Mr. Shannon and his backers say that picture plays like "The Rosary" not only furnish clean entertainment but also teach a moral lesson.

Garfield, or as his friends know him, "Garry" Thompson, one of the best known scenario authors in the country, has been engaged by the World Film Corporation for a place in its scenario department at the company's studio, Fort Lee, N. J.

Edward O'Connor, the comedian who is well known in farce, extravaganza, comic opera and vaudeville, has been engaged for the Pathe series "The New Adventures of Wallingford," now being made by the Whartons at Ithaca, N. Y. Mr. O'Connor will play "Onion Jones," one of the leading characters in the story.

SOME NEW THEATERS

Arkansas.

The new motion picture theater at Crossett was recently opened to the public and was attended by a large number. The new building is equipped especially for motion pictures, and is operated by the E. S. Crossett Club.

Jacob Bryan of Earl, Ark., has just completed a building for moving pictures only. It is 110 feet long and 25 feet wide. Ventilation is secured by an eight foot fan driven by a four horse power gasoline engine. He shows the Universal program. The seating capacity will be five hundred.

Minnesota.

Plans are under way by Messrs. Lennon and Benz for the erection of a large photoplay house at 7th and Wabasha streets, St. Paul. The theater will have a seating capacity of 2,500 persons.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	8-2	Love's Rescue	Biograph	1,000
D	8-2	The Kiss	Essanay	1,000
D	8-2	The Maker of Dreams	Kalem	3,000
D	8-2	The Taunt	Lubin	1,000
D	8-2	The Melody of Doom	Selig	2,000
T	8-2	Hearst-Selig News Pictorial No. 61	Selig	1,000
C	8-2	The Serpent's Tooth	Vitagraph	1,000

Tuesday.

D	8-3	The Drab Sister	Biograph	2,000
D	8-3	Business Rivals	Essanay	2,000
C	8-3	The Hypnotic Monkey	Kalem	1,000
C	8-3	The Rakoon Hose Company	Lubin	500
C	8-3	A One-Reel Feature	Lubin	500
D	8-3	The Taking of Mustang Pete	Selig	1,000
D	8-3	The Scar	Vitagraph	3,000

Wednesday.

D	8-4	Jane Eyre	Biograph	3,000
C	8-4	Not Much Force	Edison	1,000
C	8-4	Dreamy Dud in a Visit to His Uncle's Farm	Essanay	600
S	8-4	A		
D	8-4	The Secret Code, Installment No. 3	Kalem	2,000
D	8-4	Tides of Time	Knickerbocker	3,000
D	8-4	Country Blood	Lubin	2,000
D	8-4	The Prima Donna's Mother	Selig	1,000
D	8-4	The Repentance of Dr. Blinn	Vitagraph	1,000

Thursday.

C	8-5	The Fixer	Biograph	1,000
C	8-5	Street Fakers	Essanay	1,000
D	8-5	The Witness	Lubin	3,000
C	8-5	Making Up Father	Mina	1,000
D	8-5	The Scarlet Lady	Selig	3,000
T	8-5	Hearst-Selig News Pictorial No. 62	Selig	1,000
C	8-5	A Disciple of Plato	Vitagraph	1,000

Friday.

D	8-6	Her Mother's Oath	Biograph	1,000
D	8-6	June Friday	Edison	4,000
D	8-6	Broncho Billy's Protege	Essanay	1,000
C	8-6	For High Stakes	Kalem	2,000
D	8-6	A Day of Havoc	Lubin	1,000
C	8-6	Dimples and the Ring	Vitagraph	1,000

Saturday.

C	8-7	Frederick Holmes' Ward	Biograph	1,000
D	8-7	Not Wanted	Edison	1,000
D	8-7	Eyes That See Not	Essanay	3,000
D	8-7	The Substitute Fireman	Kalem	1,000
C	8-7	Billie's Debut	Lubin	1,000
D	8-7	The Black Leopard	Selig	1,000
D	8-7	Pat Hogan, Deceased	Vitagraph	2,000

Monday.

D	8-9	Her Hidden Life	Biograph	1,000
C	8-9	The Bank	Essanay	2,000
D	8-9	The Happy House	Essanay	1,000
D	8-9	The Runaway Wife	Kalem	4,000
D	8-9	The Great Lone Land	Lubin	1,000
T	8-9	Hearst-Selig News Pictorial No. 63	Selig	1,000
D	8-9	The Face in the Mirror	Selig	2,000
C	8-9	What Did He Whisper?	Vitagraph	1,000

Tuesday.

D	8-10	The Law of Love	Biograph	2,000
D	8-10	When My Lady Smiles	Essanay	3,000
C	8-10	The Winning Wash	Kalem	1,000
C	8-10	Horrible Hyde	Lubin	500
C	8-10	Relentless Dalton	Lubin	500
D	8-10	The Gold Dust and the Squaw	Selig	1,000
D	8-10	Life's Yesterdays	Vitagraph	2,000

Wednesday.

C	8-11	Food for King and Riley	Edison	1,000
C	8-11	The Fable of "The Tip and the Treasure"	Essanay	1,000
D	8-11	The Riddle of the Rings	Kalem	2,000
D	8-11	Bold Emmett, Ireland's Martyr	Lubin	3,000
C	8-11	His Fairy Godmother	Vitagraph	1,000

Thursday.

D	8-12	Stronger Than Love	Biograph	1,000
C	8-12	The Bell Hop	Essanay	1,000
D	8-12	The Power of Prayer	Lubin	2,000
C	8-12	A Case of Limburger	Mina	1,000
D	8-12	When Love Is Mocked	Selig	3,000
T	8-12	Hearst-Selig News Pictorial No. 64	Selig	1,000
D	8-12	His Bunkie	Vitagraph	1,000

Friday.

D	8-13	The Last Drop of Water	Biograph	1,000
D	8-13	The King of the Wire	Edison	3,000
D	8-13	Broncho Billy Steps In	Essanay	1,000
D	8-13	The Country Girl	Kalem	1,000
D	8-13	The Deception	Lubin	1,000
C	8-13	A Keyboard Strategy	Vitagraph	1,000

Saturday.

D	8-14	The Little Slavey	Biograph	1,000
D	8-14	A Sprig of Shamrock	Edison	1,000
D	8-14	The Cave on Thunder Cloud	Essanay	2,000
D	8-14	The Limited's Peril	Kalem	1,000
C	8-14	Her Romeo	Lubin	1,000
D	8-14	The Orang Outang	Selig	1,000
C	8-14	Heavy Villains	Vitagraph	3,000

V. L. S. E. Program

5-31	The Millionaire Baby	Selig	6,000
6-5	The Sporting Duchess	Lubin	5,000
6-14	Sins of the Mothers	Vitagraph	5,000
6-21	The White Sister	Essanay	5,000
6-21	The Rosary	Selig	7,000
7-5	The District Attorney	Lubin	5,000
7-12	Crooky Scruggs	Vitagraph	5,000
	Hearts on the Highway	Vitagraph	5,000
7-19	The Blindness of Virtue	Essanay	5,000
7-26	A Texas Steer	Selig	5,000
8-2	The Climbers	Lubin	5,000
8-9	Chalice of Courage	Vitagraph	6,000

Mutual Program

Monday.

D	8-2	Detective Blinn	American	2,000
D	8-2	The Bride of the Sea	Reliance	1,000
C	8-2	Title Not Reported	Keystone	

Tuesday.

D	8-3	When the Fleet Sailed	Thanhouser	2,000
C	8-3	Billie Goat	Majestic	1,000
C	8-3	Cupid Takes a Taxi	Beauty	1,000

Wednesday.

D	8-4	The Golden Trail	Broncho	1,000
D	8-4	The Mighty Hold	American	1,000
D	8-4	The Little Boy That Once Was He	Reliance	1,000

Thursday.

D	8-5	The Promoter	Domino	2,000
C	8-5	Title Not Reported	Keystone	
T	8-5	Mutual Weekly No. 31	Mutual	1,000

Friday.

D	8-6	The Heart of Jabez Flint	Kay-Bee	2,000
C	8-6	A Plugged Nickel	Falstaff	1,000
D	8-6	A Woman of Nerve	Reliance	1,000

Saturday.

D	8-7	The Ceremonial Turquoise	Reliance	2,000
C	8-7	Title Not Reported	Keystone	

Sunday.

D	8-8	Big Jim's Heart	Majestic	2,000
C	8-8	Father Love	Komic	1,000
D	8-8	The Revenge of the Steeplejack	Thanhouser	1,000

Monday.

D	8-9	The Exile of Bar-K Ranch	American	2,000
D	8-9	The Little Orphans	Reliance	1,000
C	8-9	Aunt Matilda Outwitted	Rolfe	1,000

Tuesday.

D	8-10	A Message Through Flames	Thanhouser	2,000
D	8-10	The Right to Live	Majestic	1,000
C	8-10	Jimmy on the Job	Beauty	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	8-11	Shorty Inherits a Harem....Broncho	2,000
D	8-11	Comrades Three....American	1,000
C	8-11	The Noon Hour....Reliance	1,000

Thursday.

D	8-12	The $100,000 Bill....Domino	2,000
C	8-12	Title not reported....Keystone	
T	8-12	Mutual Weekly No. 32....Mutual	1,000

Friday.

D	8-13	Over Secret Wires....Kay Bee	2,000
C	8-13	Gussie, the Grateful Life-Guard....Falstaff	1,000
D	8-13	Weighed in the Balance....Thanhouser	1,000

Saturday.

D	8-14	The Way of a Mother....Reliance	2,000
C	8-14	Title not reported....Keystone	

Sunday.

D	8-15	The Kinship of Courage....Majestic	2,000
C	8-15	The Fatal Finger Prints....Komic	1,000
D	8-15	The Crogmere Ruby....Thanhouser	1,000

Universal Program

Monday.

D	8-2	The Scarlet Sin....Universal	4,000
C	8-2	It Happened While He Fishes....Nestor	1,000

Tuesday.

D	8-3	The Great Ruby Mystery....Gold Seal	2,000
C	8-3	The Proof....Rex	1,000
D	8-3	Her Wonderful Day....Imp	1,000

Wednesday.

C	8-4	My Tomboy Girl....Victor	2,000
C	8-4	In the Claw of the Law....L-Ko	1,000
T	8-4	Animated Weekly No. 178....Universal	1,000

Thursday.

	8-5	No release this week....Laemmle	
D	8-5	Out of the Flames....Big U	2,000
C	8-5	Saved by a Scent....Powers	1,000

Friday.

D	8-6	Leah, the Forsaken....Imp	3,000
	8-6	No release this week....Victor	
C	8-6	Little Egypt Malone....Nestor	1,000

Saturday.

D	8-7	Gene of the Northland....Bison	2,000
D	8-7	Around the Corner....Powers	1,000
C	8-7	Their Bewitched Elopement....Joker	1,000

Sunday.

D	8-8	Betty's Bondage....Rex	2,000
D	8-8	The Source of Happiness....Laemmle	1,000
C	8-8	Shot in a Barroom....L-Ko	1,000
D	8-8	Episode 7, "The Broken Coin"....Universal	2,000

Monday.

C	8-9	Judy Forgot....Universal	5,000
C	8-9	Dan Cupid, Fixer....Nestor	1,000

Tuesday.

D	8-10	A Cigarette—That's All....Gold Seal	2,000
D	8-10	Where Happiness Dwells....Big-U	1,000
C	8-10	To Frisco Via the Cartoon Route....Imp	1,000

Wednesday.

D	8-11	Refuge....Victor	2,000
C	8-11	Married on Credit....L-Ko	1,000
T	8-11	Animated Weekly No. 179....Universal	1,000

Thursday.

	8-12	No release this week....Laemmle	
D	8-12	His Beloved Violin....Big-U	2,000
C	8-12	The Elephant Circus....Powers	700
E	8-12	Little People in Fur....Powers	300

Friday.

D	8-13	Driven by Fate....Imp	3,000
	8-13	No release this week....Victor	
C	8-13	Lost—Three Teeth....Nestor	1,000

Saturday.

D	8-14	Chasing the Limited....Bison	2,000
D	8-14	Haunting Winds....Powers	1,000
C	8-14	A Dip in the Water....Joker	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Universal-Nestor.
TUESDAY: Gold Seal, Imp, Big-U.
WEDNESDAY: Animated Keekly, Victor, L-Ko.
THURSDAY: Big U, Powers.
FRIDAY: Nestor, Imp.
SATURDAY: Bison, Joker, Powers.
SUNDAY: Rex, Laemmle, L-Ko, Universal.

Sunday.

D	8-15	Mountain Justice....Rex	2,000
D	8-15	In the Grasp of the Law....Laemmle	1,000
C	8-15	Love on an Empty Stomach....L-Ko	1,000
D	8-15	Episode 8, The Broken Coin....Universal	2,000

Miscellaneous Features

All for a Girl....Mirograph		5,000
Just Out of College....Frohman		5,000

World Features.

Released Week of

Aug.	2	Pokes and Jabs in Mashers and Splashers..World Comedy	1,000
Aug.	9	Pokes and Jabs in Juggling the Truth.....	
Aug.	9	The Stolen Voice....Brady	5,000
Aug.	16	The Master Hand....Premo	5,000
Aug.	9	Letters from Bugs to Gus No. 5....World Comedy	
Aug.	16	Letters from Bugs to Gus No. 6....World Comedy	

Paramount Features.

Released Week of

Aug.	2	Rags....Famous Players	5,000
Aug.	5	Sold....Famous Players	5,000

Mutual Masterpieces.

Released Week of

Aug.	9	Secret Orchard....Lasky	5,000
Aug.	12	Nearly a Lady....Morosco	5,000
Aug.	16	Marriage of Kitty....Lasky	5,000

Metro Features.

Released Week of

July	26	The Second in Command....Quality	5,000
Aug.	2	Sealed Valley....Metro	5,000

Pathe.

Released Week of

Aug.	2	Pathe News No. 61....Pathe	1,000
Aug.	2	Pathe News No. 62....Pathe	1,000
Aug.	2	Romance of Elaine, No. 32....Pathe	2,000
Aug.	2	Whiffles at the Front....Punch	2,000
Aug.	2	Col. Heza Liar Fools the Enemy....Pathe	600
Aug.	2	An Intimate Study of Birds, Part 4....Globe	400
Aug.	2	The Kangaroo....Globe	400
Aug.	2	In Pekalongan Picturesque Java....Globe	600
Aug.	2	The Righted Wrong....Victory	3,000
Aug.	2	Bold, Bad Boys....Starlight	1,000
Aug.	9	Pathe News No. 63....Pathe	1,000
Aug.	9	Pathe News No. 64....Pathe	1,000
Aug.	9	Romance of Elaine No. 33....Pathe	2,000
Aug.	9	Max and His Mother-in-Law....Punch	2,000
Aug.	9	In Old Ile de France....Photocolor	600
Aug.	9	Native Venders, Calcutta, India....Globe	400
Aug.	9	Soaking the Clothes....Phunphilms	1,000
Aug.	9	The Dawn of Freedom....Victory	3,000
Aug.	9	Amateur Night....Starlight	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Rodeo, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Falstaff.
SATURDAY: Reliance, Keystone.
SUNDAY: Majestic, Thanhouser, Komic.

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Brief Stories of the Week's Film Releases

General Program

Tides of Time—(Five Reels)—Knickerbocker.—Mary Nash featured in this allegorical story, which is founded on Poe's "Conqueror Worm." Edmond Stark, a capitalist, refuses to grant his employe's reasonable request. They determine to burn his factory. Mary, the mother of one of the men, pleads with Stark and, showing him Edgar A. Poe's poem, "Conqueror Worm," asks him what part he is playing in the drama of life. In a dream he sees himself as others see him. Upon awakening, he begs Mary to lead him from his life of selfish unhappiness to her heaven of humanity. For a longer review, see another page this issue.

Hearst-Selig News Pictorial No. 61—Hearst-Selig—August 2.—The first aero squadron of the U. S. Army found at San Diego, California; famous ball player, Jack Ness, receives loving cup at Oakland, California; B. K. Shepard of Medford, Mass., invents devices controlled by wireless masts that lights lights, moves signals, fires cannon, lights cook stove, sinks ship, and operates auto, all by wireless; Lieut. Chas. Becker of New York police department refused last chance for life at the supreme court; Theodore Roosevelt makes address at the Panama-Pacific Exposition; Baroness Irmgard von Rottenthal dances at Central Park, New York, for the benefit of the children; Lord Kitchener of London, England, visits Guildhall with Lord Mayor; scenes on the battle line in Serbia; five hundred victims of river tragedy buried in Chicago; Wm. C. Redfield, Secretary of Department of Commerce, begins investigation of Eastland disaster.

Hearst-Selig News Pictorial No. 62—Hearst-Selig—August 5—Camp of instruction for field artillery and sanitary troops is opened by U. S. Government at Tobyhanna, Penn.; George Mehan collapses in swimming contest at Charlestown, Mass., within reach of prize; parade of the Shriners at San Francisco; Serbians use tree as observation tower against enemies near Semendria, Serbia; George F. Russell, an American inventor, invents aerial torpedo which is controlled by wireless; convicts of Sing Sing prison enjoy latest innovation, a swimming pool; mimic warfare on Illinois day at Exposition at San Francisco; semaphore signal regulates Gotham's stream of traffic, New York City, N. Y.

Broncho Billy's Protege—Essanay—August 6.—G. M. Anderson and Marguerite Clayton featured. Broncho Billy becomes jealous of a newcomer to the West, gets intoxicated and takes the girl's ring back and frightens the tenderfoot out of the general store with his gun. He tells the girl to try and make a man of the tenderfoot. Two years later, her husband dead, the wife is at the point of death with a small child to care for. When she dies the little girl runs and gets Broncho Billy, who takes her in his arms and says, "Come, kid, we'll lead a straight life together."

Her Hidden Life—Biograph—August 9.—Augusta Anderson and Charles Perley featured. Ruth Warren, after losing her position, decides to sing in cabaret, but keeps it a secret from Charles King, who later through a friend sees the girl's picture in King's room and finds that Ruth is singing in a cabaret. When he comes face to face with her, the girl runs away in despair, is about to commit suicide, when Charles, following her home, tells her that his love is far from being killed, but was enhanced by her unselfish devotion to her mother.

The Happy House—Essanay—August 9.—Carlotta accepts Jack Wells' proposal. Jack, who is poor, shows her their future home, a quaint, vine-covered house back from a country road, telling her this is where his father and he were raised. Carlotta doesn't like this and some days later she wanders to the old country home, where she sees the ghosts of the house's lives pass before her. The spirit tells Carlotta through the visions that "the generations past have stamped this house with happiness for all brides who come." The ghost is gone and just then Jack walks up and she tells him she will be taken to his happy home.

The Runaway Wife—(Four Reels)—Kalem—August 9.—Stewart Baird and Justina Wayne featured. When Eastman, an artist, becomes blind, he, his wife and son make their home with Hester, who drives Alice from the house and makes the artist believe his wife had eloped with Vane, a former suitor. Eastman and Arthur go to the city, and Vane learning that they were killed in a fire, gains Alice's consent to marry him. Fourteen years later Arthur, a successful artist, takes his father abroad and here meets and falls in love with Lillian, Vane's niece. Eastman's eyesight is restored, and after Vane is killed in a steeplechase Eastman takes Alice in his arms.

The Great Lone Land—Lubin—August 9.—Romaine Fielding supported by an all star cast. Neal Cameron, a young engineer is happy with his wife, who was Marion Harley, daughter of a railway magnate, and their only child who is three years old. They set out across the desert and their supply of water in the keg is just sufficient to get them through. The baby opens the spigot of the cask and most of the water is gone and it is not discovered until the next morning. Later Marion is found by her father, whose heart has been melted by the peril which Marion has undergone and when Neal and the child are found unconscious, but living, there is a happy reconciliation.

The Face in the Mirror—(Two Reels)—Selig—August 9.—Richard Savage and his wife Blanche, two crooks, intercept a letter which George Gray writes a Mrs. Dundore telling that he cannot attend a reception on account of important business calling him away. Savage poses as Gray, and after getting into the house, manages to get into Mrs. Dundore's room, where a pearl necklace is lying, and at this moment a wireless message is delivered signed by George Gray. Later Savage is taken to the police station and recognized as one of the cleverest crooks in the country.

What Did He Whisper?—Vitagraph—August 9.—George Stanley, Otto Lederer, Anne Schaefer and Gretchen Schaefer featured. Under an assumed name Phineas courts a widow and makes love to his own wife. He lands in court with a breach of promise suit looming big. He confesses, whispers in his wife's ear and all is forgiven.

The Law of Love—(Two Reels)—Biograph—August 10.—Madge Kirby supported by an all-star cast. Stanley Brentwood meets Mildred, the daughter of Judge Murdock, and tells her that when he has completed his college course they will be married, but he is called to his mother's side, who is abroad, and later Mildred, getting no word from her lover, tells her secret to the old nurse, who repeats it to her father and they go into seclusion. Stanley, returning, cannot find the Murdocks, and when he looks for them receives word from Judge Murdock saying he was not fit to rear a child. To atone for the past he becomes a clergyman, and after some time through a sad incident he meets Mildred, explanations ensue, and they are quietly married.

When My Lady Smiles—(Three Reels) — Essany — August 10. — Ruth Stonehouse and Richard Travers featured. Janet, daughter of a proud, penniless old southern colonel, is engaged in a fashionable millinery shop and later meets Edward, son of a rich customer. After her father's death, Janet and Edward elope and Edward is forbidden to return to his home. Years later, very ill, he is taken back by his mother on condition that Janet relinquish her baby, and Edward's strength will not return, as he is pining for Janet, who is brought by his mother to her home, and Edward's mental state returns when he sees Janet's wonderful smile spreading over her face when she clasps the baby to her heart.

The Winning Wash—Kalem—August 10.—Ham and Bud featured, as two assistants to a Chinaman in a laundry, where the boss endeavors to make love to Lizette, but Ham attacks him and then makes love to Lizette himself. He is chased by the boss and his trousers catch fire and he is compelled to sit in a tub of suds to extinguish the blaze. Later Bud finds a roll of bills in the vest which Lizette left at the laundry, and when her father comes for the money they flee, but later turn the money over to the police.

Relentless Dalton—Lubin—August 10.—This cartoon comedy shows the adventures of a hero, the persecuted heroine and the pursuit of the villainous Dalton. On the same reel with:

Horrible Hyde—Lubin—August 10.—When Reginald Claverhouse's landlady demands pay he tells her he has secured an engagement in a stock company and the first play is to be Dr. Jekyl and Mr. Hyde. He is practicing when the lady sees him and is afraid of her and now he can even borrow money from her if he wants to. When the landlady sees him

the opening night, however, she realizes she has been tricked.

The Gold Dust and the Squaw—Selig—August 10.—Tom Mix featured. Ned and Bob hide bags of gold dust under the floor and Bob with the aid of Lame Dog, an Indian, gets the gold and buries it in the woods, but they are overseen by a squaw. Lame Dog is persuaded to tie Bob to the floor in the shanty, and Bob tells Ned when he returns home that he was overpowered by Indians. Later Little Fawn, the squaw, is the means by which Bob's dishonesty is discovered.

Life's Yesterdays — (Two Reels) — Vitagraph—August 10.—Julia Swayne Gordon and Leo Delaney featured. Richard Dalton, once a promising young doctor, looks back upon his life when La Stella, a dancer, had become infatuated with him and taught him the use of the deadly morphine, and after this his downward career was rapid. While under the influence of dope he gave a child the wrong medicine, with fatal results. He later, after a struggle, conquers the drug habit. Dalton resolves he must atone for the life he has taken and goes to the Moloki Islands to take charge of a leper colony. There he devotes his life to the suffering unfortunates, knowing he can never return to the civilized world again.

Food for the Kings and Riley—Edison—August 11.—Featuring William Wadsworth as Riley, who is wealthy but still retains his simple tastes. Unable to have corned beef and cabbage in his own house, he visits his old friend, Mrs.



Moore, every Thursday for dinner. Mrs. Moore's son, Jerry, becomes acquainted with Riley's daughter, Eileen, and they meet many times on the quiet. Mrs. Riley hires detectives to find out where her husband takes his dinner every Thursday. The Moore's are seated at the table with Eileen and her father, when Mrs. Riley enters the house. To please them she consents to taste the corned beef. The result is that the delectable dish is now served often at the Riley table. T. C. K.

The Fable of "The Tip and the Treasure"—Essany—August 11.—Roger Danby's grandfather, who had been a roving sea captain, leaves a document which his grandson finds and figures out that he will find a large cask of buried treasures. He arrives and there was a boulder, but a bird was perched on it. Eleanor was painting scenery and daubs her heart on Roger's new khaki shirt. It seems that granddad was not only a sea captain but something of a matrimonial agent. Moral. Keep on digging and you will find something.

Mysteries of the Grand Hotel—(Two Reels)—Kalem—August 11.—Marin Sais and True Boardman featured. After Vincenzo comes to remove the breakfast tray from Mrs. Weed's room she discovers her gems have disappeared. Of course Vincenzo is suspected and later Mrs. Weed finds one of her rings on the breakfast tray. She is appeased when presented with a check for the value of the stolen rings. The house detectives' suspicion is aroused and later it is found that she had hidden her jewels in the knob of the bedpost. Vincenzo comes in to wreak vengeance upon the woman, but she is jailed and Vincenzo is reinstated in the hotel.

Bold Emmet, Ireland's Martyr—Lubin—(Three Reels)—August 11.—Valentine Grant and Sidney Olcott featured. Nora Doyle, who is loved by Con Daly, nurses Major Kirk back to life, and later, when there is a meeting of revolutionists in the Doyle house, Con and Nora are arrested for treason, tried, found guilty and sentenced. Just as they are to be led to their execution, Major Kirk, remembering the kindness of Con and Nora, obtains their pardon and all ends happily. For a longer review, see another page of this issue. J. C. G.

His Fairy Godmother—Vitagraph—August 11.—Wally Van and Nitra Frazer featured. Just as the fairy godmother had warned him, Jones, while addressing a fashionable gathering, suddenly discovers that his dress suit has vanished, leaving him clad only in a suit of pajamas. Pandemonium breaks loose, but he awakes to find it all a dream.

Stronger Than Love—Biograph — August 12.—Isabel Rea and Frank Newburg featured. The explosion of a chafing dish starts a fire in Ann Corey's studio. Gaston La Rue, an artist, living next door, is badly burned in saving the girl's life. Ann, finding that he is penniless and hungry, pretends to sell his paintings, buying them herself. He becomes engaged to Grace Van Dyke, a wealthy girl, who is jealous of Ann, and breaks the engagement, and then he discovers that he has overlooked Ann's love.

The Bell-Hop—Essanay—August 12.—Ben Turpin and Victor Potel featured. Ben takes a patron up in an elevator, but something happens and they swoop rapidly up and down before they get out. Then a beautiful young lady with a little dog registers. Later Slippery Slim comes and Ben has to carry his trunk upstairs for him. Ben discovered water running in an empty room and in trying to shut it off, slips, falls and is nearly drowned.

The Power of Prayer—(Two Reels)—Lubin—August 12.—An all-star cast featured. Morgan, a self-made capitalist, who is an atheist, proposes to Madeline Wilson, a young girl of deep faith. When she refuses him he sets out to ruin her father. When the girl learns of this, to save her father she marries Morgan and their union is blessed with a son. The mother dies and Morgan refuses to have him brought up to believe in God. Later, the little boy becomes ill and there is but one hope left, that is that the capitalist must get down on his knees and pray to God. Later, in answer to the prayer, an old chemist comes into the house who has discovered a remedy for the child's illness which proves successful. Morgan slowly takes the cross which hangs from the neck of Scott, the minister, and presses it to his lips.

His Bunkie—Vitagraph—August 12.—Featuring Darwin Karr, Ned Finley and Eleanor Woodruff. This production produced by Lionel Belmore. The daughter of his old pal and bunkie becomes his ward. He finds they have met before and are already in love, so he proposes and she becomes his wife. Note: This picture was produced in Texas with real U. S. troopers.

The Last Drop of Water—Biograph Re-issue No. 10—August 13.—Blanche Sweet featured with an all-star cast. The girl, after being courted by Jim and John, marries John and they start out across the prairies. In camp John becomes drunk while Jim is always thinking of the women and children. Volunteers go for water on the edge of the last water hole, when all die except Jim and John. John, finding some water in his canteen, gives it to Jim and dies a hero. Jim reaches the water hole, fills the canteen and returns to the camp.

The Deception—Lubin—August 13.—Ethel Clayton featured. Wharton, seeing his wife open a letter which is from an old sweetheart, becomes jealous. Later he looks through the waste-basket and finds the scraps of the letter and then hears a conversation between his wife and Burton. He leaves the house and goes to Burton's apartment, but not finding him there returns home and finds a note on his desk and then sits down to write a letter. He follows his wife to Burton's apartments, breaks open the door and shoots Burton. The scene goes back to Wharton furiously writing at his desk. He takes the story in his wife's room and tells her he has just finished another one of his wild stories based on what might have happened to Burton, Wharton and Frances.

The Country Girl—Kalem—August 13.—Alice Joyce featured as Mary, who is persuaded by Jim Burke, a side showman, to elope. Lazelle, Jim Burke's sweetheart, tells Mary's suitor of the elopement and Mary is overtaken as she is about to board the train and she consents to return home. Just as the train is pulling out Burke arrives, boards the last car and hides from Mary's sweetheart and father, while the girl throws herself into her sweetheart's arms.

A Keyboard Strategy—Vitagraph—August 13.—Lillian Walker and Constance Talmadge featured. Frank flirts with the pretty blonde stenographer in his hotel. She takes the conceit out of him and then she falls in love with the bellboy, gets Frank in very wrong, but in a most cleverly amusing manner he sets himself right, then—wedding bells.

The Little Slavey—Biograph—August 14.—Irma Dawkins featured with an all-star cast. A little orphan is a slavey in a boarding house. A crook lives in the same house and his young pal is in love with the slavey and resolves to go straight. The crook steals some money and places it in the young man's room, but the slavey, upon seeing the money, hides it in the real crook's room. The young man touched by the slavey's devotion, vows to go straight, and they are married and leave to work together for their own home.

The Cave on Thunder Cloud—(Two Reels) — Essanay — August 14. — Tish,

with her two old maid friends, Aggie and Lizzie, start out on a walking tour. In a cave they meet Edward Donald, a young clubman, who on a wager has held up a train. By telling a woman he is a detective he manages to escape clad in some of their clothes, and later when they are arrested as his accomplices the matter is cleared up and they receive the $1,000 reward offered for the capture of the hold-up men. For longer review, see another page of this issue. J. C. G.

The Limited's Peril—(An Episode of the "Hazards of Helen" Railroad Series)—Kalem—August 14.—Wharton who is trailing Red Leary and his gang, is attacked by them, but Helen comes to the detective's rescue. The crooks plant dynamite in the culvert over which the limited must pass, and Helen after much trouble sees the apparatus just as the train approaches and snatches it from the track in the nick of time. The dynamite explodes and kills Red Leary and his men.

Her Romeo—Lubin—August 14.—Featuring Billie Reeves and Mae Hotely. Bess has but one hope in life, and that is that romance will come to her. She tells



Billy if he comes to see her he must come dressed as a Romeo, and so he does, but her father pumps a lot of bird shot into him and as he is running away he runs into another Romeo who is being chased because of his poor performance of the part, and Billy is mistaken for him and gets another good run.

The Orang Outang—Selig—August 14.—Tom Howard returns from a voyage with an orang-outang and is made comfortable at the home of Mrs. Blake, his sweetheart's aunt, where there is another roomer, John Horton, an ex-miner. Jim Hand, another seaman, calls on Tom and later when the orang-outang takes a cane from Horton's room it is found to be blood stained and Horton dying from blows upon the head. Jim Hand later tells how years before Horton had decamped with his savings; that in the boarding house Horton tried to attack him and that he felled the man with a blow from the cane.

Heavy Villains—(Three Reels)—Vitagraph—August 14.—Featuring the big comedy four. Mr. Lawrence favors Philip Preston for a son-in-law, while his wife prefers Reggie, the dainty dude. Mrs. L. becomes suspicious of a stout stranger who is about the place, and tells Mary, the husky cook, to point him out to Serena Slim, the slender sleuth. The fat man happens to be Serena's beau, so she sics Serena onto John Bouncer, Philip's uncle. After explanations Lucy nestles her pretty head on Philip's shoulder, while Bouncer's feelings are soothed by her parents.

The Clause in the Constitution—(Three Reels)—Selig—August 19.—A thrilling political story showing how a clever newspaperman discovers a clause in the state constitution by which the lieutenant governor is empowered to act in the absence of the governor from the state and then arranges to keep the real governor outside the boundaries of the state a few hours, thus permitting the lieutenant governor to sign an important measure which the governor has been bribed to veto. It is splendidly photographed and acted. A longer review will be found on another page of this issue. N. G. C.

Shadows from the Past—(Four Reels)—Edison—August 20.—Arthur Barton, believing he killed Jardon in a quarrel, writes a note to Mary Fitz Allan explaining his situation and leaves England on a sailing vessel. Mary and Arthur had planned to marry secretly, as her mother objected to the match. Later Mary becomes a mother. Mrs. Fitz Allan bribes the servant to tell Mary that her child is dead. Mary, to please her mother, marries Lord Lester. Fifteen years later she learns that her child is alive and being cared for by the old servant. Jardon learns this and threatens to inform Lord Lester. Jardon's former mistress. Babette shoots and kills him. Through this, Lester learns that his wife had a child. He forgives her and welcomes Ellen into his home. For a longer review, see another page of this issue. T. C. K.

A Sprig of Shamrock—Edison—August 14.—Cast with Bessie Learn, Gladys Hulette and Pat O'Malley. This is an appealing story of a young Irishman and his wife who come to America to seek their fortune. Tom is successful in business and they are perfectly happy. Eileen returns to Ireland to see her mother.



While there she becomes a mother. After her return to America she visits her husband's office. She sees him embrace the stenographer. Eileen refuses to listen to Tom's pleadings for forgiveness. Her mother sends her a book which she had always cherished. Among the leaves of the book Eileen finds the sprig of shamrock which Tom had given her as a token of his love. This is the means of reuniting her with her husband.

Mutual Program

Fate Takes a Hand—(Two Reels)—Reliance—July 31.—With Francis J. MacDonald, W. E. Lawrence, and Adoni Fopieri. Jim Brant, a crook, is in love with Broadway Maxine, whose insatiable love of finery holds Brant to a life of crime. After serving a term in the penitentiary, he promises his father to keep straight. Maxine breaks down Brant's resolution. Later Maxine is captured for shoplifting. The district attorney induces her to turn state's evidence and she betrays Brant and his gang. Brant, resolved to kill the attorney, stations himself opposite his enemy's office, and, seeing the silhouette of the man's hat on the window shade, fires. A few moments later he is captured by the police and taken to view the victim. On the chair hangs the hat, untouched. Maxine lies dead on the floor.

The Heart of Jabez Flint—(Two Reels)—Kay-Bee—August 6.—Jabez Flint, an old miser and pillar of the church, forecloses on the property of Widow Ames. The minister, Mr. Dowling is filled with righteous indignation at Jabez, and the widow is taken into the Dowling home. The following Sunday the text of the sermon is: "It is harder for a camel to pass through a needle's eye than for a rich man to enter the Kingdom of God." Jabez is furious at the preacher, and through the power of his money manages to get him deposed. Flint is stricken with small-pox and fearing to die, sends for the new minister. He, being afraid to go near the ill man, old Dowling is called and helps the doctor save Flint's life. Dowling is reinstated, and Widow Ames' home is restored to her.

Billy's Goat—Majestic—August 3.—Dan's father has a goat delivered at his house for the lodge initiation to take place that evening. Dan hitches the goat to a baby carriage and goes for a drive.



He meets Billy and Mae, who are in a pony cart. Mae is disdainful. After some useless attempts to get in right with Mae, Dan determines to get even. He holds a lodge initiation patterned after the one the grown-ups have been talking about, and Billy is made the "goat" of the occasion. Billy and his father arrive home from their respective lodge initiations much battered up. They solemnly give each other the lodge high sign, and discretely separate.

A Woman of Nerve—Reliance—August 6.—"Three Fingered Mike" Brennan learns that Baker, a wealthy banker, has presented his wife with a diamond necklace, and as soon as Baker leaves town, he enters his home. Blanche Baker sitting in the library, notices the table cover move slightly, and then sees a hand with two fingers missing, appear and disappear. She shrewdly calls for the maid and says to her, "I wish you

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would take a note to the jeweler, bidding him to bring my necklace and other valuables to the house tonight. I desire to put them in the safe." She gives the note to the maid and accompanies her to the door where she instructs the maid to deliver it to the captain of the police. Mrs. Baker returns to the li-



brary, plays the piano and sings a little, and in due time the officers arrive and drag Brennan from his hiding place. Mrs. Baker gets the reward of five-hundred dollars.

Father Love—Komic—August 8.—Archibald's wife, Frances, has acquired the club habit. She neglects to take him to the theater, and he must pass the evenings tending the infant. Fay, the chauffeur, falls in love with the slighted husband and begs him to elope with her, but his duty to the baby constrains him to decline. Determined to have him at any cost she kidnaps him in the auto. Archibald's wife gets wind of the doings and rushes to the rescue. Fay's machine breaks down. Archibald escapes and flings himself into the sea, but his wife swims out and saves him. Realizing he has been faithful to her, even to the



point of risking his life she gives reassurance of more affection in the future.

Big Jim's Heart—(Two Reels)—Majestic—August 8.—Featuring Teddy Sampson and Charles Clary. Sheriff Jim Taylor loves Elsie, daughter of Ranchman George White. Elsie, however, has given her promise to Tom Smith, driver of the pony express. Tom has a quarrel with Wild Cat, an Indian half-breed, and when the latter is found dead shortly after, Tom is arrested on suspicion of murder. Elsie alone believes him innocent. On the day set for the hanging, Mojave Ed, a worthless character, falls ill of the fever in the mountains, sends for the sheriff, and confesses that it was he who killed Wild Cat. The sheriff is tempted to withhold this confession, and get Tom out of the way, but the wicked impulse melts as he stands with the hang rope in hand. He then frees Tom and the lovers are united.

The Exile of "Bar-K" Ranch—(Two Reels)—American—August 9.—Vivian Rich and Roy Stewart featured in this melodrama of the West, showing Burt Towne in love with Milly Donald. Burt saves the life of Dave Burton, when the latter is attacked by a drunken Mexican. The latter promises to do anything for his rescuer. Later, when Burt is killed by the Mexican, he leaves a note asking Dave to marry the girl whom he is unable to wed, and Dave, after many trials, keeps the promise made. A longer review of this picture will be found on another page of this issue. N. G. C.

The Little Orphans—Reliance—August 9.—Starring the child actors, Violet Wilkey, and Harold Goodwin. When



their mother dies, Donald and Doris fall into the hands of Levy, a pawnbroker, who is a "fence" for a gang of crooks. Levy forces Donald to sell papers for a living and makes Doris his slavey. The gang hire the boy from the pawnbroker, and he is compelled to enter the home of Renwick Morris, while the crooks wait outside for him to open the door. Morris discovers the young intruder, recognizes Donald, his newsboy, and wins from him his story. The thieves are captured. Meanwhile Doris has gone to the police, desperately determined to win help against Levy. Donald and Doris meet at the station. Levy has been arrested. Renwick Morris and his wife adopt the homeless brother and sister.

Jimmy on the Job—Beauty—August 10.—Webster Campbell and Neva Gerber are featured in this one-reel comedy



that shows how Jimmy, an auto salesman, after losing his position through his failure to sell cars, is able to regain it and wind up in a blaze of glory by selling a car to Mabel, his sweetheart, and Jasper Swayne, a farmer, whom he rescues from holdup men. The story is a sparkling comedy and is sure to get laughs.

The Right to Live—Majestic—August 10.—Piccino, hustling little "newsie" takes a half-starved waif, Bettina, home with him to his tenement room. They invite the old blind lawyer across the hall to share their feast. Next morning Piccino finds that Jo, the bully, has stolen his corner. Wandering disconsolate, he sees an automobile strike Bettina, who is selling papers to help out. The injured child is carried to the tenement, and in desperation Piccino steals some bread and is caught. In the juvenile court he meets Bettina and the rich employer of the chauffeur. Old lawyer Hildebrand pleads the boy's case, and Montgomery, the capitalist learns of his chauffeur's carelessness. Piccino is vindicated, and Montgomery sends him, with Bettina and Lawyer Hildebrand, to a pleasant home of their own in the country.

Shorty Inherits a Harem—(Two Reels) — Broncho — August 11. — Jack Hamilton as Shorty. Shorty, traveling with Selby's Wild West Show, in India, goes hunting in the jungle with Bill Forbes, who is serving in the British Army. In the wilds he becomes separated from Forbes, who believes he has been killed by a tiger. Shorty succors a dying Indian prince, and is made successor to his kingdom. On arriving at the palace of the Maharajah, the cowboy discovers that he has forty wives. He becomes smitten with the youngest, thus causing Fatimeh, the former favorite, to commit suicide. He then is informed that the customs of the country demand that he shall bury himself with his dead wife. Shorty objects, shoots up the palace, and escapes.

Comrades Three—American—August 11.—Edward Coxen and Winifred Greenwood are featured in this story that tells how Stanley Ward, a rich youth, desirous of adventure, seeks to disguise himself as a tramp for two weeks. Ginger, a girl of the slums, to escape abuse, dresses herself as a boy and leaves home. When on the road she encounters a homeless lad who has run away from an orphanage, and later the two meet Stanley, still disguised as a tramp. After rescuing them from a ticklish situation



and learning their story he explains his real identity and takes them to his home, where Ginger later becomes his wife and the orphan boy finds a home.

The Noon Hour—Reliance—August 11.—Ada Prentice is forbidden by her parents to marry John Horrocks. She confides in Aunt Sarah, who tells her she has a perfect right to marry the man of her own choosing. The old lady knows whereof she speaks, for in her youth she had been obliged to refuse the only man she could ever love. That evening after a scrap with Ada's father

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and brother, John manages to escape to Aunt Sarah's with Ada. The old lady faces the angry father and brother in the doorway, gun in hand, and as she is the crack shot of the region, she easily extracts the father's consent to marriage and a promise to attend the wedding.

The $100,000 Bill—(Two Reels)—Domino—August 12.—Featuring Walter Edwards. Guy Roberts, an Alaskan prospector, is given a one-hundred thousand dollar bill at the sub-treasury at Nome for his coarse gold. The news spreads, and Soapy Smith and his gang get busy. Roberts takes passage for Seattle. Soapy and his pals dope some of the sailors from the ship, change clothes with them and go aboard. They drug Roberts, but cannot find the bill. Later he pretends to give the money to Ruth Duncan, the skipper's daughter, with whom he had fallen in love. The crooks get the girl into their power, but are again baffled. They decide to torture Roberts into a confession of its hiding place, and then get away in the boats, but Ruth calls the crew to the rescue. The crooks are captured and Roberts has the satisfaction of disclosing to them the hiding place of the bill—under the steamship label on his trunk.

Gussie, the Graceful Lifeguard—Thanhouser—August 13.—The young clerk is spending his money lavishly at the seashore. He receives notice from his employers that his services are not needed any longer. The hotel cashier who admires our handsome subject, gets him a job as life guard, assuring the proprietor he will fill the hotel. He does not know how to swim, but is very clever in concealing the fact. He gets indifferent towards the cashier and pays too much attention to a wealthy old maid. While he is out rowing with her, the cashier's brother, a genuine, but homely live-saver, upsets the boat, leaving both in distress, while the old-maid's wig goes on a cruise. The cashier gets him out of his fix, and he returns to his true love.

Weighed in the Balance—Thanhouser—August 13.—The wealthy importer's cousin in the country sends her boy to him to make his place in business. The country boy makes his debut into the society of a saloon gang and accepts some counterfeit money from its leader at a credit discount. The employer discovers that something is wrong, but says nothing. The boy's pocket is picked, but the thieves soon throw the worthless wallet away. The scrub woman finds the wallet and returns it to the boy, who gives her some bills as a reward. The importer witnesses this action, has the woman apparently arrested and brought to the office. When the boy sees that she will be sent to prison he breaks down and admits that he gave her the bills. The boy's honesty in clearing the woman even at his own expense induces his employer to give him another chance, and he promises reformation.

The Way of a Mother—(Two Reels) Reliance—August 14.—With Marguerita Marsh and George Walsh. Robert Harding, a country boy, who has come to New York to earn his living, falls in love with Gladys Duncane, an actress. Gladys is a woman of principle and courage, and supports herself and child by her only talent, her voice. Henry Bartlett, a man about town, covets Gladys and writes to Robert's mother, warning her of the danger her son is running by associating with an actress. Mrs. Harding comes to New York and goes to the woman's apartment, where she finds Gladys caring for her sick child. Gladys promises that if the child's life be spared her she will give up Robert. The child improves and Mrs. Harding leaves. In the ante-room, however, she hears her son enter the apartment and the ensuing conversation assures her of the woman's honesty and of Robert's genuine sorrow. She re-enters the room, and being entirely won over, invites them to return with her and celebrate the wedding.

The Fatal Finger Prints—Komic—August 15.—Nell and Ben are happily betrothed, and all is well until the advent of Austin Force, whose aesthetic physiognomy captives Nell and she promises to marry him the following afternoon. Nell's aunt, Ellen buys a beautiful necklace for the bride-to-be, and Austin, seeing the purchase, and ignorant of the identity of Ellen, enters the house that night and secures the necklace. Nell, who is spending the night, surprises him, but in the dark they fail to recognize each other. Force has to slap Nell's face to effect his get-a-way. Force, who has now put the necklace in the safe-keeping of Nell's father realizes it will go hard with him if the aunt identifies the gems. Nell appears with the finger prints on her face as priceless evidence. Ben's suspicions are aroused, and after he does some detective work, Austin is exposed and Nell nestles in the amplitude of Ben's arms.

The Kinship of Courage—(Two Reels) Majestic—August 15.—The cast includes Francelia Billington and W. E. Lawrence. Carlos Dunning is the lawless son of a famous lawmaker of Arizona. He meets Olive Temple and at last resolves to behave, but his associates in the west keep after him. He goes to New York to begin life over again and once more meets Olive. The shadow of an old disgrace, however, falls between the two young people, and Dunning is about to give up his fight to live an honest life. But the cloud is dissipated as suddenly as it came, and the Arizonan and his sweetheart are happily married.

Universal Program

A Cigarette, That's All—(Two Reels) —Gold Seal—August 10.—Barrett is importuned by a Hindoo Yagi to purchase a pair of spectacles through the medium



of which walls vanish, and those behind them are seen in their true characters. In succession the glasses are turned by

Barrett upon his employes, his partner, his best friend, and his wife. What is disclosed, and the resultant effect upon the lives of the several characters in the story is ingeniously shown in its outcome.

A Dip in the Water—JOKER—AUGUST 4.—Shultz, with his little boy Beannie, and his daughter Lillian, visit the wealthy widow at the seashore. The widow favors Shultz's rival, Binks. Tom loves Lillian, but he cannot get on father's right side. The couple go out in a rowboat which Beannie has perforated. Shultz has made a date with the widow, but decides to go bathing with Beannie first. Some bathing girls run off with the men's clothes, and Shultz, with glittering eyes, is forced to watch Binks make suit to the widow on shore. Tom and Lillian swim ashore from the sunken boat, and Tom brings father his clothes after he has his consent for immediate marriage. It is quite unnecessary to add that Binks' punishment is as sound as the occasion calls for.

Haunting Winds—POWERS—AUGUST 4.—Wilfred Melton, discovers a rich ledge of gold, but being poor, cannot develop it. He is in desperate circumstances, and goes to a wealthy hermit to beg for provisions for his family. The hermit who has just been counting a mass of gold, mistakes his purpose and in the ensuing struggle the hermit is accidently killed. Melton takes the gold and provisions. He is haunted by the wind in the trees which he construes to be the voice of the old man accusing him, but as he is about to give himself up, learns that the hermit is wanted by the authorities for lifting a bank of ten thousand dollars. The bank is mystified to receive a package of ten thousand dollars, and Melton's conscience is at last at peace.

Universal Animated Weekly No. 178—UNIVERSAL—AUGUST 4.—Society people of Long Island attend annual race at Bay Shore; Jack Ness, captain of Oakland, Calif., baseball team, sets new batting record; elephant drags shriners around Universal City, Calif.; rigid inspection held on New York excursion steamers; Harry Elionsky of New York swims five miles in straight jacket with legs shackled by thirty pounds of chain; world's biggest locomotive pushes 150 loaded freight cars up steep mountain grade; Liberty Bell arrives at San Francisco, Calif.; last public appearance of ex-Lieutenant Becker, who was electrocuted; cartoons by Hy. Mayer.

Dan Cupid, Fixer—NESTOR—AUGUST 6.—Jack comes home from college to meet the wealthy beauty his father has picked out for him to marry. Miss Dillpickle's style of beauty, however, is not to Jack's liking and he has an exciting time eluding her rather grotesque endearments. Miss Dillpickle means business, so when Jack runs off to town she is in hot pursuit. He takes refuge in M. Massage's beauty parlor, and is undergoing a manicuring operation with a bewitching nail surgeon opposite, when his fiancee sails in for a banana massage. A mutual recognition takes place forthwith, but Jack grabs the manicure girl and is soon half way to the tropic of capricorn in his speed car, leaving Miss Dillpickle to the tender mercies of Monsieur Massage, far behind.

Judy Forgot—(FIVE REELS)—BROADWAY FEATURE—AUGUST 9.—Starring Marie Cahill. Judy Evans, a stage star, marries Freddy, and they proceed to Europe on their honeymoon. Judy has the inherited habit of winking whenever she smiles, which habit leads to many compromising situations. At Wiesbaden, the newlyweds quarrel and Judy runs away. She is caught in a wreck, and, as a result of the accident, loses her memory. Trixy marries a young man and is charged with kidnapping, therefore through a transposal of baggage, Judy is taken for Trixy. An infinite number of ridiculous situations follow close upon each other. In the end, Judy regains her memory and when, after a long search, Freddy finds her, they resolve never to quarrel again.

Where Happiness Dwells—BIG U—AUGUST 10.—Stanley Lambert, a physician, to whom the sham and shallowness of city life is a bore, repairs to his cabin in the mountains. Grace Manning, a society girl, who feels practically the same, goes to a mountain resort, and runs across Lambert, who appears to be the flesh and blood of her dreamed of mountain hero. He keeps up the deception, and both, having similar ideals, cupid's work is effected. Grace, realizes the barrier between them, and unable to face her lover, goes back to the city. Stanley, heartbroken, goes back also, with the faint hope of finding her, knowing only her first name. Grace's life being unbearable, she returns to the cabin, only to find it deserted. On his sad return to the wilderness, Stanley finds her ill at the hotel, and after her almost immediate recovery, they are married.

To Frisco Via the Cartoon Route—IMP—AUGUST 10.—One of the celebrated Hy. Mayers' animated cartoons which are always looked forward to with anticipation by lovers of graphic humor.

Payment Received—(TWO REELS)—VICTOR—AUGUST 11.—Jack Brandon and his wife, Agnes, live on a large ranch. Near them live Jude Martin, his wife and daughter Cynthia. Jude is out of work and his wife is ill. Jack gives them all the aid they need without telling Agnes, not considering it an act of charity. Jack's wife is from the city and being tired of the monotony of ranch life welcomes diversion in the person of Akron, a cattle buyer. Akron hears that Cynthia is to meet Jack at night to receive some medicine, and cleverly gets Agnes to witness the meeting. She reluctantly believes that her husband is faithless and



consents to accept Akron's escort to the city. At the station she learns from Jude how she has been deceived and is saved. Jude forces Akron on the train and tells him to keep going until he is out of the country. After some tense situations, Jack is reconciled to his wife.

His Beloved Violin—(TWO REELS)—BIG U—AUGUST 12.—Von Wagner's dearest possession is his violin. His granddaughter falling ill, he is obliged to pawn the instrument. He loses the pawn ticket; the pawn broker finds it, and sells the violin to Jardin, a famous musician, Jardin is engaged to perform at the home of Mrs. Hamilton, where Von Wagner's granddaughter, Mildred, is employed. Von Wagner, having sold one of his compositions, tries to reclaim his instrument, but the pawnbroker demands the ticket. Von Wagner goes to tell Mildred of his trouble, and at the Hamilton's home

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meets Jardin, who recognizes him as his old teacher. The picture fades with pro-



fessor and ex-pupil rendering a selection together.

The Elephant Circus—Powers—August 12.—A photoplay reproduction of a popular vaudeville act. This picture was produced under the supervision of the curator of the Bronx Park zoo at New York. On the same reel is Little People in Fur, one of Ditmar's educational pictures.

Lost—Three Teeth—Nestor—August 13.—The girl, who is an ex-football artist, has had the misfortune to leave her three front teeth on the field of battle. This deficiency gets on her conscience enough to make her refuse her lover. But in spite of the "blot" on her past, he is bound to have her. The maid carelessly tosses the false bony triad out of the window; a tramp finds the teeth and discovers a ready customer. Our hero gets on the job, and after a gallant effort recovers the missing food sawers. Now the gap is filled, her smile is re-



stored, and as soon as the operator quits hollering "busy," the aspiring youth has something to say to the minister over the phone.

Chasing the Limited—(Two Reels)—Bijou—August 14.—Clagett, chief clerk to the superintendent of the railroad, because of his fondness for the superintendent's daughter is sent to a small town five hundred miles away, as agent. Here he meets Catherine and realizes that his former attachment was only fancy. Catherine's brother steals a large sum from the safe, and Clagett falls under suspicion, but he guesses the identity of the real thief. After a thrilling episode, Clagett saves the superintendent's train from a wreck, and, returning to the office is exonerated from guilt, Catherine having obtained the money from her brother and replaced it. As the superintendent's daughter comes to ask forgiveness for her suspicion, she finds Catherine in Clagett's arms.

In the Grip of the Law—Laemmle—August 15.—Kate Roberts lives at her mother's boarding house at the seashore. She has a spat with her sweetheart, Ned Johnson, because he is so popular with the women visitors at the house, telling him that if she had money, she too, could wear fine clothes. Kate now "falls for" the good looks and clothes of Henry Andrews, and incessantly accompanies him about, cutting Ned clean off. Ned discovers that Andrews and his father are parties to a smuggling game, and with the help of the sheriff, catches them



with the goods, as they are about to get away. Kate gladly returns to Ned's love and their happiness is full when he receives a large reward for the capture.

Love on an Empty Stomach—L-Ko—August 15.—Hank and Kitty have had no breakfast, but, notwithstanding, they retain their ability to attend to the wants of the ladies. Unfortunately they pick out the same lady. She has a husky sweetheart who has just left to purchase the ring. Hank conceals a sledgehammer in a bouquet of forget-me-nots, figuring that this will rid him of the gentleman, who happens back and catches him in conversation with his fiancee. It does, but only temporarily, as the fellow comes too quickly and goes after Hank. Hank had also struck Kitty with the hammer, and with everybody looking for everybody else, confusion ensues. The escort tries to find Hank, and there is almost a crime right then and there with the escort as killer and Hank as killee.

Mountain Justice—(Two Reels)—Rex—August 15.—Angus McDonald and Jeffry Kirke are partners in a moonshine still. Kirke is cruel to his wife, yet she is devoted to him. Nora Davidson is deeply in love with Angus, but his interest is centered in Mary Kirke. They both see Kirke strike his wife, and Angus is prevented by Nora from killing him. Mary leaves her husband to give him a chance to reform. Angus pleads with Mary to accept his love, but is refused. The officers raid the still and Kirke kills one of them. Angus sees a chance to get Kirke killed and turns him over to the officers. The mountaineers learn of the betrayal and Angus is about to be hung when Nora's father, through love of his daughter, holds the men at bay with his gun. Angus finally realizes his love for Nora and they are united.

Feature Programs

Metro

The Vampire (Five Reels)—Metro—August 9.—Featuring Mme. Petrova as Jeanne Lefarge, who is seriously injured in an automobile accident and in her convalescence meets a married man and falls in love with him. When she finds out that he has kept this from her she decides to avenge the wrong on all mankind and becomes known as a vampire. In Paris she meets a young attache of the American legation and is about to cause his downfall when she finds she is desperately in love with him. The young man's father is none other than the one who had deceived Jeanne years before and she finally accomplishes a difficult deed, that of reuniting the young man with a fine young woman and in the end herself reforms.

The Second In Command—(Five Reels)—Metro—Featuring Francis X. Bushman and Marguerite Snow. Major Bingham is in love with Muriel and he causes a misunderstanding between her and the man to whom she is engaged, Miles Anstruther. Bingham and his superior officer, Anstruther, depart with their regiment for South Africa. During a battle with the Boars, the Colonel saves Bingham's life at a risk of his own. The wounded and penitent Major confesses his duplicity, which results in bringing together once more Anstruther and Muriel. For a longer review see another page of this issue.

North American

The Path of Peril—(Chapter Sixteen "The Diamond from the Sky")—(Two Reels)—American.—In this chapter Vivian Marston, after overturning her sailboat, is rescued by Arthur Stanley, now known as John Powell, and proceeds to cause him to fall in love with her, the two landing from his yacht at Los Angeles. Ere the chapter ends Esther and Quabba escape from Blair Stanley and Luke Lovell, make their way by a path of peril that leads through a mine to the other side of the mountain, learn Arthur Stanley's whereabouts and set out to meet him at Santa Barbara. "The Diamond from the Sky" is found by Marmaduke Smythe in a frog pool where it had been previously dropped by a pelican. A longer review of this picture will be found on another page of this issue.

N. G. C.

Paramount

Seven Sisters—(Five Reels)—Paramount—Marguerite Clark featured as Mici, the daughter of a widow of a Hungarian army officer, who must not be married before her three elder sisters are. She is sent away to a convent and there meets Count Horkoy, who falls in love with her. The Mother Superior of the convent discovers Mici's escapade and expels her. The girl returns home, and as punishment is forced to wear short dresses and act as if she were fourteen until her three sisters are married. The count follows her home and wagers three kisses that he will have the three sisters safely wedded within a month. At this point the conclusion is clearly in view and one knows that it will be only a question of time before he will succeed in his undertaking.

Pathe

Pathe News No. 61—Pathe.—Saddle horses entered in the twenty-second annual show at Long Branch, N. J.; a ban placed on abbreviated bathing suits at Atlantic City, N. J.; a submarine for the British government launched at Quincy, Mass.; scenes with the French Moorish Zouaves; shell which fell in the French trenches near Verdun and failed to explode; Queen Alexandra presents Royal Flying Corps with four aeroplanes at London, England; Lord Kitchener visits the Guildhall where Lord Mayor has organized a meeting at London, England; James W. Gerard, U. S. Ambassador to Germany, in his office at the American embassy at Berlin, Germany; animated cartoons by W. H. Morris; annual outing of Boston Chamber of Commerce at Beverly, Mass.

The Flashlight Gun—(Episode Eight "Romance of Elaine")—(Two Reels)—Pathe.—Professor Arnold invents a gun which projects a ray of light, in the center of which a bullet is certain to be fired due to the construction of the gun, and presents this to Elaine Dodge. Del Mar constructs a torpedo which he conceals in the neighborhood of Elaine's home and the girl accidentally finds it and sets out to convey it to Professor Arnold. Del Mar's assistants attempt to trap her automobile, but are themselves killed when their car goes over a cliff in an attempt to wipe out Elaine's life. Del Mar fires a torpedo from his submarine at the professor's yacht, but Elaine and the professor escape just before the missile explodes and Del Mar is again foiled. A longer review of this picture appears on another page of this issue. N. G. C.

Max and His Mother-in-Law—(Two Reels)—Pathe—Max Linder, the popular French comedian, featured as the bridegroom whose mother-in-law is ever present. She insists on accompanying the young couple on their honeymoon. They go to the mountains to enjoy the winter sports. Max and his bride have a companion even when they go skating, coasting and skiing. The portly mother-in-law's attempts to perform these various feats produces real hearty laughter.

The Dawn of Freedom—(Three Reels)—Pathe.—The Swiss patriotic army is victorious over their oppressors. Castiglioni, the commander of the invading forces, is captured. He is permitted to go, unguarded, about the village on his promise not to escape. After a short friendship Monica falls in love with Castiglioni. The prisoner secures plans of a campaign against his army. He promises to return for Monica as soon as he has reassembled his forces. Peter, who is jealous of Castiglioni, accuses Monica of aiding him in obtaining the plans. She denies this and her father, the leader of the army, believes her. Castiglioni returns. Monica's father sees the lovers embrace. Enraged, he struggles with the soldier and throws him down a steep cliff. Monica follows her lover to death.

Pathe News No. 60—Pathe.—More than 1,200 persons perish when the steamboat Eastland, carrying employes of the Western Electric Company of Chi-

"BUILT BY BRAINS"

MINUSA

You Can't Show a Beautiful Film on a Poor Screen.

When you buy a Minusa Screen you don't merely buy it by the square foot. Minusa Screens are "BUILT BY BRAINS" to suit all the particular requirements of YOUR particular theatre.

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Minusa Cine Products Co.

St. Louis, Mo. Houser Building — New York 19 W. 23rd St.

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Tell me how long your throw is, the size of your house and what size picture you want and I'll tell you

The Screen You Ought to Have

We make Rembusch Patented Glass *Mirror Screens*. Glasstransparent screens for rear projection and all kinds of cloth curtains for motion picture projection. Gold fibre screens. Silver fibre screens. Mirror cloth screens. White opaque screens. Seamless, with stretchers or rollers. Mirrors of all kinds and re-silvering. Poster frames.

FRANK J. REMBUSCH, Pres.

MIRROR SCREEN CO., Shelbyville, Ind.

Peerless Film Exchange

Now booking

Uncle Sam at Work

(Illinois, Iowa and Nebraska)

also

The Melting Pot

(Iowa and Nebraska)

36 W. RANDOLPH ST., CHICAGO

FAMILY THEATRE BLDG., DES MOINES, IOWA

We Furnish Cameramen

ALSO DO

PRINTING AND DEVELOPING

OF THE HIGHEST GRADE

We guarantee all work. Give prompt delivery, at lowest prices

Standard Motion Picture Company

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The manufacturer who brands his films and *advertises them in Motography* is so sure of their quality that he is willing to stand the full force of possible complaints.

He is making something for which he is proud to be responsible. His trade mark secures for him the increased sales that result from *satisfaction* and *identification*. At the same time it secures to the great mass of exhibitors the certainty of quality which the *known* manufacturer must maintain if he is to continue to be successful.

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Trade marks and *advertising in Motography* are the two greatest servants in the film business today. Their whole tendency is to raise qualities and standardize them while reducing prices and stabilizing them.

cago capsizes as she leaves the pier; Pathe American fashions showing latest styles in hairdressing; Liberty bell borne on triumphal march through the principal streets of San Francisco on its way to the Panama-Pacific Exposition. On the same reel with The Eyewitnesses at the Front, etc., showing the lighter side of the war.

Pathe News No. 58—Pathe—July 21.—Federal Judge K. M. Landis congratulates Ed Walsh when he pitches a six to two victory over the Athletics in Chicago; the funeral of Archbishop Quigley, Chicago, Ill.; Pathe's American fashions. On the same reel with:

The Witness at the Front, showing scenes in the forest of the Argonnes.

Bold Bad Boys—Pathe.—A Heinie and Louie comedy in which Heinie takes out an insurance policy for Louie. An idea is suggested by a pretty girl. The scheme makes a hit with Louie and to make some easy money he breaks Louie's leg. The fraud is detected by the insurance company, and as Louie cannot run it is up to Heinie to carry him in the dash for safety; which is good for many laughs.

Vitagraph Special

The Goddess—(Two Reels)—Vitagraph—Chapter Thirteen. In a small town Tommy, in a stump speech, warns the voters to reject the visionary principles put forth by Celestia, who is preaching a doctrine founded by the capitalists. The Goddess arrives in the town and Tommy is left without an audience. Professor Stilleter's love for Celestia is robbing him of his hypnotic power over her, and he determines to marry her. Mrs. Gunsdorf attempts to kill Celestia but is prevented from doing so by Freddy. By hypnotic suggestion the professor instructs the Goddess to obey the driver of an automobile which he will send for her at a certain time. Stilleter makes arrangements for the marriage. Tommy overhears a conversation between Mrs. Gunsdorf and Mary Blackstone from which he learns that the latter had urged Mrs. Gunsdorf to kill Celestia. He is suspicious of Stilleter and, aided by Freddy, he overpowers the driver. Tommy drives the car and with the Goddess and Freddy sets out for the place which she believes is heaven, wishing to prove to her that her belief is a fraud. For a longer review see another page of this issue.

V-L-S-E, Inc.

The Chalice of Courage—(Six Reels)—V. L. S. E.—August 9.—A picturization of the story of the same name by Rev. Cyrus Townsend Brady. Newbold, a recluse of the mountain since the tragic death of his wife, meets Enid Maitland, who has ascended the canyon after leaving her uncle's camp. A storm comes up and Newbold carries her to his cabin at the top of the mountain. The storm continues until the next day. They are snowbound in the cabin, with no hope of reaching the settlement before spring. During their stay together they each fight a silent battle to restrain their love. With the coming of spring they set out for the city where they are married. For a longer review see another page in this issue. T. C. K.

A Bunch of Keys—(Five Reels)—Essanay—August 9.—The three Keys girls are unable to settle a dispute over their uncle's will, in which a hotel is left to them. Each one thinking that the hotel was left to them alone. Lawyer Snaggs, who has the will, is called upon to decide the question and as he is a designing old lawyer, makes love to Teddy, the youngest of the sisters, hoping to win her and the hotel. Through the efforts of Grimes, Teddy's suitor, the will is found and it is discovered that the girls are expected to divide the property equally. For a longer review, see another page of this issue. J. C. G.

SOME NEW THEATERS

ALABAMA.

The Star motion picture theater has just been bought by H. B. Cagle, manager and lessee of the Masonic theater, New Decatur. The Star will be remodeled throughout.

COLORADO.

Messrs. Jones & Meyers recently purchased the Princess theater at Oak Creek.

DELAWARE.

Building Inspector Charles E. Anderson recently announced that he has received plans and specifications for the new Queen theater to be erected on the site of the Clayton House, Fifth and Market streets, Wilmington, by the Wilmington Amusement Company, in which the Topkis brothers are interested.

IDAHO.

Plans have been completed by Messrs. E. J. St. Jean and H. F. Samuels for the erection of a $30,000 motion picture theater at Wallace. The building is to be two stories high, 50x100 feet, and of concrete construction. It will have a seating capacity of 700.

ILLINOIS.

Halsted Theater Company, Chicago; capital $10,000; incorporators, Charles T. Harris, H. D. Knight, J. Collins.

O. E. Babb has taken over the management of the Nauvoo Opera House and has opened same with the showing of first-class pictures.

The Oakland Square theater, 3947-57 Drexel boulevard, Chicago, is a building project of the Ascher Brothers. It will have an auditorium seating 1,500 people, on one floor, being the first house in the city built without a stage to hold more than a thousand.

IOWA.

Mr. and Mrs. Stoddard expect to open a motion picture theater in Delmar within the near future.

KENTUCKY.

The Mink Film Association, with a capital stock of $100,000, divided into 10,000 shares of a par value of $10 each, filed articles of incorporation recently in Louisville. The object of the corporation is to do a general motion picture film business and print and distribute literature dealing with the motion picture business. The incorporators are Raymond Anderson and A. B. Steffens, each with 2,250 shares, and A. B. Henry with three shares.

MICHIGAN.

E. L. Butterworth recently purchased the Gem theater at Hillsdale and after thoroughly renovating the theater same will be opened as a first-class motion picture theater.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

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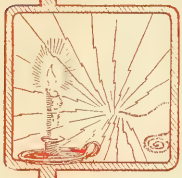


MARY ANDERSON
WITH
VITAGRAPH

Vol. XIV CHICAGO, AUGUST 21, 1915 No. 8

Lubin

COMING RELEASES



"The Spark & the Flame"

A ONE ACT-COMEDY DRAMA WITH GEORGE ROUTH & DOROTHY BARRETT

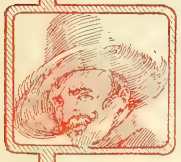
RELEASED AUGUST 23d



"Doggone Luck" and "The Victorious Jockey"

THE LATTER A CARTOON COMEDY

RELEASED AUGUST 24th



"A Species of Mexican Man"

A THREE-ACT DRAMA, FEATURING ROMAINE FIELDING & VINNIE BURNS

RELEASED AUGUST 25th



"Under the Fiddler's Elm"

DRAMA IN ONE ACT, WITH EDGAR JONES JUSTINA HUFF

RELEASED AUGUST 26th



"The Mirror"

DRAMA IN ONE ACT, FEATURING ETHEL CLAYTON, CRANE WILBUR, & THURSTON HALL, LATE STAR OF THE ONLY GIRL CO.

RELEASED AUGUST 27th



"Billie Joins the Navy"

AN UPROARIOUS FARCE IN 1 ACT, FEATURING BILLIE REEVES AND THE OFFICERS AND CREW OF THE UNITED STATES BATTLESHIP ALABAMA, TAKEN AT LEAGUE IS. NAVY YARD, PHILA.

RELEASED AUGUST 28th

Old Glory

ST MEN in the ARMY
m one of the *most crit-*
eak for themselves.

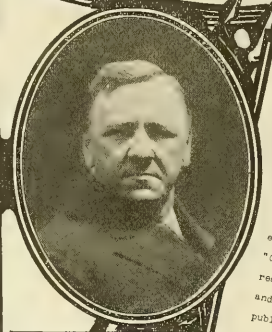
UNITED STATES no doubt
ARDING OLD GLORY," as I had
f the market.

ME when I told you I had a *good*
ent *JUST TO SHOW YOU* that
try can show with PRIDE as it
as it *pleased* our *highest Govern-*

SAM'S FIGHTING MEN on Land,

tory still open

64 W. Randolph St., Chicago, Ill.



Josephus Daniels
Secretary of the Navy

THE SECRETARY OF THE NAVY
WASHINGTON

July 16th, 1915

My dear Mr. Nielsen:

I witnessed with pleasure a private exhibition of your moving picture film entitled "Guarding Old Glory". It is a splendidly realistic exhibition of various phases of Army and Navy life which can not fail to interest the public. I trust that thousands will see these pictures, for I am sure they will increases the pride and interest which people already have in our Army and Navy.

Cordially yours,
Josephus Daniels
Secretary of the Navy.

Mr. F. O. Nielsen,
Chicago, Ill.

HEADQUARTERS EASTERN DEPARTMENT
GOVERNORS ISLAND N. Y.

July 20, 1915.

Mr. F. O.Nielsen,
Chicago, Ill.

Dear Mr. O.Nielsen:-

I have twice had the opportunity to see the remarkably good moving picture representing army life in various phases, designated "Guarding Old Glory."

I wish to congratulate you on getting up a particularly good piece of work, one which should be of real educational value, especially with the explanatory remarks which you inform me you are going to put in, to give all who see it an idea of what we have, its excellence, and what we are especially short of. Your interest has been such as to enable you to produce a particularly good piece of work, and all of us who are interested in the education of the people on the subject of military preparedness, appreciate the effects of your efforts in this direction.

Trusting that you will have a large measure of success, I am,

Very sincerely,



General Leonard Wood
Lieutenant General
U.S. Army

Extract from review in Moving Picture World by James S. McQuade

"I viewed five reels of moving pictures the other day, wholly devoted to the United States army and navy, and became so absorbed that, when "Old Glory" faded out in the final scene, I could scarcely realize that I had been watching the screen for nearly one hour and a half."

See June 12th, 1915 issue for complete review



Bingham's charge in Metro's "Second in Command."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, AUGUST 21, 1915 No. 8

Rowland Tells of Metro Offerings

NEXT QUARTER'S RELEASES

PRESIDENT RICHARD A. ROWLAND of the Metro Pictures Corporation, after a four-day conference at Atlantic City, participated in by the eighteen exchangemen composing the distributing forces of the organization, the heads of the five producing concerns whose products compose the Metro Program, the official and executive staff of the central office and those of the directors and studio managers who could be spared from their work, announced that plans and arrangements were now complete for the forthcoming Metro quarter and that the various heads had outlined a plan of progress and determined action which will more than sustain the enviable record of the company since its establishment five months ago.

Mme. Petrova will appear solely in productions of the Popular Plays and Players Company of which L. Lawrence Weber is the acting head. Mme. Petrova will appear approximately once every three months. Her next feature will be "Vampire," a five-act dramatic concoction from her own scenario. Francis X. Bushman and Marguerite Snow, of the Quality Pictures Corporation, headed by Fred J. Balshofer, will appear at intervals of every ten weeks. The next release in which these two estimable stars will be seen is "The Silent Voice" which Charles Frohman produced in its original form, with Otis Skinner in the principal part.

Mary Miles Minter, whose work in "Always in the Way" called forth unusual excellent comment, will be seen on that program about every fifteen weeks. Her next appearance will be in a most elaborate cinematization of the recently successful novel, "Stork's Nest," which is now under way in the Metro scenario department, under the supervision of George D. Proctor, newly installed in the capacity of supervisor of scenarios.

Edmund Breese has been engaged by the Metro Pictures Corporation for work in productions by the Popular Plays and Players of Robert W. Service's vivid poems of the Alaskan wilds. Mr. Breese scored such phenomenal success in "The Shooting of Dan McGrew" that L. Lawrence Weber purchased the entire Service collection from the publishing concern of Barse & Hopkins. "The Spell of the Yukon" will be the forthcoming Popular Plays and Players-Breese screen document. Emily Stevens, niece of Minnie Maddern Fiske, is under a five-year contract with B. A. Rolfe Photoplay Corporation and at that concern's studio, Sixty-first street and Broadway, New York, is working with an all-star cast in a picturization of "Destiny," which, when completed, will prove a classical allegory, if the intentions of the producers materialize. Ann Murdock, recently seen in "A Celebrated Case," is working in the final scenes of "A Royal Family," another Frohman production, while Hamilton Revelle is supporting Miss Stevens in her various screen efforts.

Ralph Herz, the inimitable comedian and actor, begins work August 18 in a big and spectacular production of "The Purple Lady," in which he will be supported by the dainty Lois Meredith, last seen as star of the Lasky-Belasco play, "The Woman," and Bosworth's "Help Wanted." Mr. Herz will be compelled to divide his time between the Rolfe studio and the Maxine Elliott theater, where he is at present playing the star role in "Hands Up." Henry Kolker, star of numerous Henry W. Savage plays and the direct cause of the remarkable success of "The Great Name," which enjoyed wide popularity two years ago during its long run in New York, is completing the final stages of "The Bridge," which, when released, will probably be titled with a more appropriate name. Emmy Whelen is completing "When a Woman Loves," in which she has the support of Arthur Ashley and an all-select cast, while Francis X. Bushman and Marguerite Snow are working at the Hollywood studio of the Quality company on an eight-reel production of the famous historical play "Richard Carvel."

ROMAINE FIELDING GIVES FILM WORLD SOMETHING NEW

For the first time in history an independent traveling power plant complete has been built, for the purpose of taking photoplays at night. It seems to be absolutely without precedent and will, without a doubt, be a model for other companies to follow in the near future, as it is invaluable for field work where it is impracticable to run wires for miles in order to get the night photography.

The plant, constructed for Romaine Fielding of the Lubin Company, is mounted on a big Mitchell motor car, making it possible to take the entire lighting system anywhere that an automobile can travel, with a cable of two thousand feet which makes it possible to get into places which have heretofore been considered impossible. The generator has a special switchboard on which the different lines or circuits can be run, in places where artificial light is required for photoplay work. The plant is also equipped with a 13-inch navy searchlight, projector type, which will be used in connection with the other lights when

necessary. This searchlight is mounted at the right of the driver so that it can be operated without leaving the seat of the car either while the car is in motion or on a stand. The capacity of this searchlight is 4,500,000 candle power and when in operation requires twenty-five per cent of the capacity of the plant to operate it.

The entire plant and automobile weigh approximately eight thousand pounds. Compactness and simplicity was the principal aim in designing the unit. By the application of the auto type engine in this work, the weight is greatly reduced, which is proven by the fact that a light plant of the same capacity which can be purchased from eastern manufacturers weighs three times as much as the above described installation.

The first big picture in which this plant will be used to great advantage will be "The Great Divide," which the Lubin company will have Mr. Fielding produce. This will be one of the biggest features ever attempted. A part of it will be taken in and around Phoenix and the remainder in the Grand Canyon of Arizona.

INCE SIGNS CRANE WILBUR TO SUPPORT DRAMATIC STARS

Crane Wilbur, ranked among the foremost screen matinee idols of the day, has been signed, it was announced this week, by the New York Motion Picture Corporation to appear as leading man in photodramatic productions under the supervision of Thomas H. Ince. Mr. Wilbur will leave the East within a few days and immediately take up his new duties at Inceville in fulfillment of a long term contract.

The engagement of Mr. Wilbur is only another striking illustration of Producer Ince's intention to obtain the best supporting casts available for appearance with his big legitimate stars in the elaborate pictures to be released by the recently organized Triangle Film Company. There is perhaps no more favorably known man in the film world today than Crane Wilbur. Hero of a thousand thrillers, Romeo of a thousand romances, he has won his way to the hearts of the millions, not solely by his handsome face, manly physique and graceful carriage but by his supreme artistry as an actor. He often has been characterized as "a Davenport in twentieth century clothes."

Producer Ince has not announced, as yet, just what play has been chosen in which to cast Mr. Wilbur. It is understood, however, that he will be given a virile interpretation in an original 'script from the joint pens of Mr. Ince and C. Gardner Sullivan. Whatever part he be assigned, Mr. Ince feels confident, will receive worthy treatment at the hands of the noted player.

MOROSCO ANNOUNCES NEW STARS IT HAS CAPTURED FOR SCREEN

The Oliver Morosco Photoplay Company announces the acquisition of several new stars of the stage, to be screened by this concern in the near future, including such prominent celebrities as Blanche Ring, Cyril Maude, and Charlotte Greenwood.

Blanche Ring is one of the few remaining big theatrical stars who have repeatedly turned a deaf ear to all offers for motion picture engagements and Mr. Morosco can well afford to feel proud of the fact that he has been successful in his efforts to secure this favorite for the screen. The subject in which Miss Ring is to make her first motion picture appearance has not yet been announced.

Cyril Maude's initial film subject for Mr. Morosco, "Peer Gynt" an adaptation of Ibsen's well-known masterpiece, has already been completed and will be the first release of the Oliver Morosco Photoplay Company on the Paramount program during the fifth quarter, commencing September 1.

Charlotte Greenwood, known as "The girl who won fame over night" as a comedienne, is another capture of importance for the screen. In "Pretty Mrs. Smith," Miss Greenwood appeared with Fritzi Scheff at the Casino Theater, New York, where both press and public acclaimed her as one of Broadway's funniest laugh provokers. In "Tik Tok Man of Oz" Miss Greenwood created a sensation and her appearance on the screen will be looked forward to with interest by thousands all over the country who have laughed at her clever antics.

PALLAS PICTURES, INC., TO RELEASE THROUGH PARAMOUNT PROGRAM

A brand new producing company which is to release its product through the Paramount Picture Corporation is announced this week with the formation of Pallas Pictures, Inc.

The new concern plans to present big feature attractions in which Dustin Farnum, one of the most popular actors of the stage and screen in this country, and Macklyn Arbuckle, another favorite of both the legitimate stage and the motion picture screen, are to be the featured players.

Mr. Farnum, already known for such productions as "Captain Courtesy," "The Squaw Man," "Cameo Kirby," "The Virginian" and others, will appear in at least four films for Pallas Pictures, Inc., two of which it has already been decided are to be "Davy Crockett" and "The Gentleman from Indiana." Mr. Arbuckle is to be featured in a comedy written by himself and Edgar A. Guest which is to be entitled "The Reform Candidate," this being an adaptation of Mr. Arbuckle's popular comedy of the same name.

WAR PICTURES UNBIASED

It may be of interest to exchanges and exhibitors to know that the pictures turned out by the American Correspondent Film Company, Inc., makers of A C F Real Life Features, are strictly neutral. They are assembled from the various centers of interest in Europe and deal with the war strictly on a fair and impartial basis. This is a gratification as well as a pleasure to the New York critics and experts who have viewed "The Battle of Przemysl." It is true to life and is presented for the purpose of entertainment and instruction with no comment or prejudice that might affect any audience. The pictures were taken by American citizens who are still in Europe at the scene of action. Another American Correspondent Film Company envoy will be dispatched within the next few weeks to Italy where he will gather pictures and news stories on the Italian-Austro-Hungarian frontier. It is seen from the foregoing, that the American Correspondent Film Company is sparing no expense to get real war pictures and that it is endeavoring to review the colossal struggle of Europe from every side.

Freuler Announces Big Contracts

AN ALL FEATURE PROGRAM

THE Mutual Film Corporation announces that it has just completed a record-breaking series of contracts reaching a total of $8,000,000 for the year, for the production of its new program.

The brands comprised in the new Mutual program according to the announcement are:

The American Film Company, Inc., producers of "Flying A" photo plays, American Beauty comedies and dramas.

The Gaumont Company, producers of Knickerbocker Star features and All-Star comedies.

The Bostock Jungle and Film Company, featuring the Bostock zoological collection.

David Horsley productions, Cub comedies and Centaur features.

Mustang Film Company, producing Mustang western features and star photoplays.

The Thanhouser Film Corporation, producing Thanhouser feature plays and Falstaff comedies.

The combined productions of these manufacturers as contracted for in the Mutual program amount to a million feet a week—fifty-two million feet a year. The tremendous financial power behind the new Mutual program is indicated by the fact that the capitalizations of the producers allied in the program total approximately $10,000,000.

"We have made an era marking step in the framing of the new Mutual program," observed John R. Freuler, the new president of the corporation. "The new program is all star, all feature, and we believe without a precedent in film program history.

"This wonderful program goes out without any increase in rental prices. Yet the program has been brought to all feature quality and the same high standard that has given the strong appeal to the best of our multiple reel productions will be found in the quality of the single reel productions and everything on our regular program.

"Some of the new productions will go out right away and the entire new program will be in full swing the week of September 13.

"The new Mutual program will carry in its regular service two three-reel Broadway star releases every week, five two-reel banner features, nine one-reel feature comedies, two one-reel all star dramas and one one-reel Mutual Weekly of world news events.

"In this new Mutual program we will present stars whose art in moving pictures and on the speaking stage has made them famous the world over. This program, you see, will be all 'feature.' The quality policy will be maintained in every reel that goes out of the Mutual exchanges.

"It is significant to consider the comedy factor of the new program. It is framed on the assumption that the great American majority likes to laugh if it has provocation. We certainly will give 'em provocation. I have added five new comedies every week to the regular Mutual program.

"In addition to the regular program, the Mutual Film Corporation will release each week one Mutual Master-Picture of four or five reels. These Mutual Master-Pictures will be productions of such magnitude that they cannot be comprehended in one, two or three reels. They will be produced by special arrangements with the greatest theatrical magnates of the country. The Mutual masterpieces will put on the screen great literary masterpieces from the pens of famous writers. These master pictures will feature big Broadway stars.

"The subjects for each day will be of so different a nature that there will positively be no duplication of subject or presentation. With the exhibitor on the Mutual program receiving a number of reels per day, an assurance will be given that no two releases will be similar in any manner. This, of course, is a big step forward in the interests of exhibitors who will appreciate a variety of theme in the menu served moving picture fans."

Mr. Freuler is a strong believer in the future of the moving picture business as applied to low-priced entertainment of the five, ten and fifteen-cent order. Hence the completion of his plans to strengthen the Mutual program so that exhibitors will secure in this way the best possible productions in regular service.

"The moving picture business is essentially one of volume," said Mr. Freuler. "That is proven by the fact that over 18,000,000 people daily attend moving picture shows. If we are to produce just for the classes, then the foundation of the moving picture business is wrong. It has become one of the leading industries of the world because entertainment of a high class order has been brought to the millions who cannot afford to pay high prices for entertainment.

"The moving picture has progressed to a point where it rests on a solid basis and is supported by the theaters that charge five, ten, fifteen, twenty and twenty-five cents. Ninety-five per cent of the moving picture theaters of the country are in this class and the same percentage represents their following among the fans.

"As an exhibitor, I have frequently complained because of the sameness of the theme offered in one day's program. My hope as an exhibitor was that my patrons could be supplied with a variety of subjects independent of the length of the films.

"The exhibitors are in a sense the retailers of our product, and for the best interests of the business we are determined to give them what they have long sought for through the expression of their patrons."

Mr. Freuler commented at considerable length on an interview with W. W. Hodkinson, president of the Paramount Pictures Corporation, who contended that there were too many films and too many theaters.

Mr. Freuler takes issue with Mr. Hodkinson on both points advanced in the latter's interview.

"The evolution of the moving pictures theater," said Mr. Freuler, "will find more theaters, but of a higher character. Just as the moving picture theater was a development of the store-front show place, so you will find a gradual disappearance of the house seating but 300 people. Moving picture exhibitors are rapidly coming to the conclusion that the ideal seating capacity is 1,000 or more.

"The overhead in such a theater is not greatly in excess of the smaller house and a good profit is assured through increased attendance.

"We must not forget the neighborhood theater and

the theaters in the smaller cities and towns of the country which in reality are the backbone of the moving picture enterprise. There are 13,120 moving picture theaters in cities and towns of the United States of 10,000 population and under. This is a substantial majority of moving picture theaters. You will probably see an increase in this number rather than a decrease, for the reason that the neighborhood theater is the show house that has a regular, steady patronage the year round.

"Henry Ford is the biggest figure in the automobile business because he has brought to a million owners the joys of driving an automobile. He has solved the problem of volume and cost by producing a meritorious article within the of reach of the average man's pocketbook. There is a parallel to this in the moving picture industry, in a maintenance of volume as represented in the number of good moving picture theaters furnishing amusement to a population of 100,000,000 people, supplying quality and variety in the right proportion.

"This will be the policy of the Mutual Film Corporation and the manufacturers producing under its banner. We are confident, therefore, that increased patronage by the exhibitors of the country, representing the feelings of the public at large, will confirm the wisdom of this all Mutual feature program."

LEONARD MC CHESNEY BECOMES STUDIO MANAGER OF EDISON, INC.

The surprise of the week in film circles was the announcement of the resignation of Horace G. Plimpton from the position of studio manager, Edison, a position which he had held for about six years. When Mr. Plimpton tendered his letter of resignation to C. H. Wilson, vice-president and general manager of the Thomas A. Edison, Inc., Mr. Wilson was greatly surprised and accepted it very reluctantly. Since Mr. Plimpton's connection with the Edison company, the advancement of motion pictures has been quite as wonderful as an Arabian Night's story, and Mr. Plimpton has always been well in the forefront of all movements for the betterment of the screen. As his resignation was to take effect as early as possible, Leonard W. McChesney, manager of the Edison motion picture division, who has been stationed at Orange, N. J., took charge of the Edison studio in Bedford Park, New York City, on Monday, August 9. Mr. McChesney contemplates no radical changes of studio policy during his regime, and, except for the change of head, the studio life promises to go on as usual, the company devoting itself to its present three reels, alternating with a four-reel weekly; with a one-reel Wednesday and Saturday—all released through the General Film Company; and the production of special longer plays, to be released soon under the name of Kleine-Edison Features, the first of which will be Mrs. Fiske in her famous "Vanity Fair." There is every indication that the stock stars, who have so long been with Edison, and who alone have figured in the features which lately have been exciting such favorable comment, will be retained. Mr. McChesney's career is quite remarkable and is in itself a reflection of the rapid growth of the motion picture. For though still a young man, he has in thirteen years worked himself up from a minor position to manager. Except for a comparatively short time spent as advertising manager of the General Film Company, his entire experience has been with the Edison organization dating from the time he was in the advertising department, then stationed in Chambers streets, New York City. He rose steadily till he became assistant advertising manager of the Thomas A. Edison, Inc. His next promotion was to that of salesmanager of the motion picture department, in July, 1913. Recently the vast Edison enterprises were divided into "Divisions" so as to give each more of a separate organization and management. It was then that Mr. McChesney became manager of the motion picture division.



L. W. McChesney.

REICHENBACH LEAVES TO JOIN EQUITABLE CONCERN

Harry L. Reichenbach, general press representative and advertising manager of the Metro Pictures Corporation since the inception of that corporation, leaves that concern August 16 to assume a similar position with the newly formed Equitable Motion Pictures Corporation with offices at 126 West Forty-sixth street, New York.

The reason for the change, according to Mr. Reichenbach, is a large increase in salary, which inducement, according to Harry, is the only one that could attract him from his happy surroundings in Metro Square. In leaving the Metro Company, Mr. Reichenbach paid a warm tribute to President Rowland and Mr. Engel, in saying that during his sixteen years in the theatrical and picture business he has never enjoyed seven months of such happiness and contentment as has been his during his stay at the press desk in the Heidelberg Tower.

Mr. Reichenbach, in company with Felix Feist, Art Spiegel, Lewis G. Selznick and other executives of the Equitable, leaves Friday for Chicago to attend a meeting of the World Film Exchange and branch managers, at which gathering new ideas will be talked over by the various heads of the concern.

REINHARD WITH KNICKERBOCKER

John Reinhard, who has had a long and successful career on the legitimate stage, is making a strong heavy lead in the three-reel productions of Knickerbocker Star Features. Mr. Reinhard won many compliments in his work in a recent Knickerbocker Star Feature production in his support of Alice Brady.

In the latest release of Knickerbocker Star Features, "Capital Punishment," Mr. Reinhard has a very strong part in which he is distinguishing himself as a heavy in a difficult role.

In moving pictures, Mr. Reinhard has had considerable experience and is a well-known screen figure, whose reputation for strong, artistic and well balanced work is growing. In the productions of Knickerbocker Star Features Mr. Reinhard will continue in his strong role of heavy.

Tom Terriss, who is producing a series of five-reel features for the corporation which bears his name, has engaged as his assistant director, Jack H. Brown, who has been assistant to Edgar Lewis for two years.

Opening Bill of Triangle

THREE BIG FEATURES

PLANS were completed last week for the extensive exploitation of the new enterprise, the Triangle Film Corporation, in which Messrs. D. W. Griffith, Thomas H. Ince and Mack Sennett are actively



Brick wall erected for scene that will last for five seconds.

interested and in which the Griffith, Keystone and Inceville studios will actively co-operate.

Triple stellar bills will be the rule of the new enterprise. The opening will star Douglas Fairbanks, Raymond Hitchcock and Frank Keenan, each in an original play of an hour's length or more. W. Christy Cabanne, of the Griffith studio, is directing Fairbanks under Mr. Griffith's supervision. Mack Sennett is directing Hitchcock, and Thomas H. Ince is directing Keenan. Each play is entirely different in character, and the three offer an ensemble of modern comedy,



Prominent float in "D. W. Griffith's Pageant of the Photoplay."

burlesque and historical romantic drama such as has never before been given.

The run of this combination will be for one week only. It is expected to open Labor Day in New York and Chicago, one of the most fashionable theaters in each of these cities having been leased and a scale of prices from 25c to $2.00 having been arranged for. About a week or fortnight after the New York and Chicago opening, the combination will be released throughout the country generally. In all theaters except New York and Chicago, the prices charged will be 25c to $1.00.

The subsequent openings will present entirely new stars in entirely new bills. After the first long Raymond Hitchcock play, it is probable that Mr. Sennett will go back to a couple of two-reelers in each combination. Messrs. Griffith, Sennett and Ince have engaged no less than forty-two leading stars of the American stage to date, and it is probable that they will engage as many more within the next few months.

A partial list of the stars appearing in the releases of the first month or six weeks includes De Wolf Hopper, Billie Burke, Raymond Hitchcock, Eddie Foy, Sam Bernard, Douglas Fairbanks, Dustin Farnum, Bessie Barriscale, Frank Keenan, Mack Sennett, Tully



Another scene of the brick wall.

Marshall, John Emerson, Frank Campau, Julia Dean, and probably Lillian Gish and Mae Marsh who are to be starred on account of the work they did in "The Clansman."

These stars are to be supported by the leading principals of the Los Angeles studios including such well known actors as Owen Moore, Rozsika Dolly, Wilfred Lucas, William Hinckley, Mabel Normand, Sena Owen, Fred Mace, Roscoe Arbuckle, Enid Markey, Elmer Clifton, Thomas Jefferson, Clara Williams, Louise Glaum, Loretta Blake, Mary Alden, Charles Murray, Herschall Mayall, Raymond Wells, Sam De Grasse, Howard Hickman, Rhea Mitchell, Spottiswoode Aitken, Ralph Lewis, "Teddy" Sampson, Margaret Thompson, Fay Tincher, Wallace Reid and Walter Long. The aim is to have all the parts cast with artistic excellence. Settings will be as carefully looked after as the acting and the photography.

A large corps of scenario writers are preparing plots at each of the studios, about 15 to 20 of the stars above named and several hundred leading principals

are now working at Hollywood, Keystone and Inceville on the actual filming, and the nation-wide press campaign will start in New York, August 16. Henry MacMahon, formerly of the old stage "Clansman," "The Blue Bird," "Pomander Walk," and recently Boston manager of "The Birth of the Nation," has been appointed general press representative.

FIRST RELEASE OF CUB COMEDY THROUGH THE MUTUAL, AUGUST 19

Thursday, August 19, is the date chosen for the release of the first of the Horsley productions through the Mutual program. This release is a comedy in one reel called "The Little Hero," and features George Ovey, "the funniest man in America." Milton H. Fahrney is the director.

Originally Friday was selected as the day on which the Horsley comedies were to be released, but this was changed to Thursday when it was found that



such a move would be to the interest of the program. No change has been made in the day for the release of the animal pictures, which will be offered every Saturday, beginning early in September, as first announced. The brand name for the Horsley comedies is Cub Comedy, with the sub-caption "It's a Bear."

The story of "The Little Hero" centers about Jerry, a character played by George Ovey, who is chosen to portray the "little hero" part in a drama presented by an amateur theatrical society. The work of Ovey in this picture is in line with his best previous efforts. His support includes Goldie Colwell, Louis Fitzroy and a large cast. Unusually attractive posters in sizes of ones and threes have been prepared for this subject.

B. S. MOSS MAKING FEATURE

"The Salamander," a visualization of Owen Johnson's widely read and discussed novel, which in play form had a metropolitan hearing last season at the Harris theater, New York City, is rapidly approaching the completed stage under the guidance of Arthur Donaldson, conceded to be a master producer of the shadow stage. B. S. Moss, president of the Moss Motion Picture Corporation, which stands sponsor for the new feature, recently remarked in an interview: "We have adopted as our slogan, 'Quality, not quantity.' As we have not contracted for any definite date release of 'The Salamander,' we are therefore in a position to take our time in preparing our screen offering, thus the production will not be rushed, as is invariably the case with a number of feature films. Our director, Arthur Donaldson, has been given a free rein with ample currency at his command to turn out a feature that will bear all the earmarks of a master film. I feel confident that I will be in a position within the next two weeks to set a definite release date for 'The Salamander.' On the completing of this film, we will place in rehearsal a gripping, thrilling photoplay of particular moment, dealing in unusual manner with politics."

NEW TRIANGLE ACQUISITION

C. Mel Simmons is one of the latest acquisitions to the Triangle staff. New York has not seen a great deal of his presence, but out on the Pacific Coast and in the Northwest he is known as a man who knows considerable about the film business, keeps his word, and generally gets what he goes after. All of which stamps him as a man of initiative and self-confidence balanced by sound judgment. Mr. Simmons will be in the sales force of Triangle with headquarters on the Pacific Coast. From the days when he was with the Swanson Film Exchange in Omaha, he has, at different times, been manager of the Seattle branch of the General Film Company; Pacific Coast sales manager for the General Film; manager of the Northwest branches of Eclectic and Pathe; and manager of the World Film Seattle branch. He was recruited for Triangle by Harry E. Aitken, president of the concern, while in the East considering an offer from the Mutual Film Corporation.



C. Mel Simmons.

AMERICAN RELEASES CHANGED

A radical change has been made in the releasing schedule of American Film Company, Inc., whose film outputs are distributed throughout the United States exclusively by the Mutual Film Corporation.

Hereafter, "Flying A" dramas and American Beauty films will be released on Monday, Tuesday, Friday and Saturday. This announcement covers all releases on and after August 23, irrespective of release dates named in advertising copy.

The decision to release two Beauty films instead of one each week and other developments have made necessary these changes.

American Film Company, Inc., also announces the release of a wonderful four-reel feature entitled "Infatuation"—a Mutual Master-Picture.

Directing Film Comedies

By MACK SENNETT*

THE producer of motion pictures must be a specialist in his line of business. He must be an energized embodiment of scenario writer, star, player, camera man, scenic artist and of all other animated elements with which the film producing business is associated. Writing from the standpoint of comedy pictures, with which I am best acquainted, I can say, without exaggeration, that all producers of laughs should possess all of the foregoing—and more. There is a peculiar dynamic energy in comedy motion picture production which, I believe, differs from the regular brand of film energy. It is a perennial hop-skip-jump affair with which everybody, from producer to film-devil, appears to be attacked. A complete knowledge of theatrics to the minutest detail is one of the many important matters in which a producer of laughs must qualify. He must not only know the theoretic but the constructive side of the theatrical business as well, without which knowledge his comedies are bound to show a deficiency somewhere.



Mack Sennett.

He must know the exact border line between "stage" acting and "screen" acting, for the line of demarcation is a very plain one indeed, and a most important essential to good comedies.



Mack Sennett directing a scene in one of his new features.

Staginess will not do in motion pictures any more than will too much naturalness do on the stage. One of the most difficult of the many billets of the comedy producer is to cure this inevitable disease of the footlights before a star or player may appear to advantage in front of the camera.

Most of the comedians of the legitimate stage who have signed to appear exclusively in Keystone pictures have started their work in the film world by being inordinately "stagey." It has been necessary, in many cases, to put these footlight favorites through a complete educational course in motion pictures before they could escape from that mechanical staginess, to which they had been long accusomed, and appear natural.

I cite this to show that nobody, no matter how well endowed, is born to motion pictures. Naturalness is a compulsory requisition, together with perfect poise and plenty of sang froid. In the end those from the legitimate stage appear to have a little advantage over the others because of superior qualifications brought on by long contact with the stage. With time and perseverance their "staginess" disappears.



Mack Sennett directing another scene in the same feature.

The producer must be correctly informed as to the range of expression in each individual player, the idea being to show the player's emotions to the best advantage. He should be able to judge offhand just what will produce the best photographic results and that which should bring out the fullest measure of laughs.

Here is where the element of good photography comes in. It is one of the foremost factors in film comedies, without which an otherwise good film may be foredoomed to failure.

Trick photography—the thousand and one lighting metamorphoses of the camera which help to a great extent in producing laughs—is a complete study by itself and one with which the producer must be entirely familiar.

After all, it may be said that everything in picture comedy production is subordinate to the laugh, but this, of course, is a very elastic expression. There must exist an orderliness of arrangement in every department of the game in order to secure the elusive laugh. There must be absolute system and utter lack of confusion.

The real director of film comedies is the one who looks ahead; the man who has the foresight to deal with complex comedy situations in the abstract, to weigh and

*Director of Productions, Keystone Film Company.

measure them and to decide just how much money should be spent on each. He should possess keen managerial ability combined with his other attributes. He should know when to open the coffers, and, particularly, when to close them.

He should have keen discrimination, above everything else, for it is very often that the producer must spend money in a reckless manner on some particular production which he is certain will prove a big success. He should know how far to continue with this recklessness and the exact moment when it should stop.

Every laugh-sketch, every player, whether star or subordinate, must be subjected to analysis at the hands of the director. Most of the Keystone players are from vaudeville or burlesque and no matter what may have been their success on the stage, we can never tell how successful they may be in pictures until they conform to our standard of acting and have paraded before the critical eye of the public.

MELVILLE ELLIS ENGAGED TO SUPERVISE COSTUMES OF STARS

At a salary of $15,000 a year, Melville Ellis, America's premier designer, has been engaged by the New York Motion Picture Corporation, it was announced this week, to furnish his exclusive services to the costuming end of Thomas H. Ince's forthcoming productions. This step marks another era in photoplay achievement, for it is the first time a producing company has gone to such extreme measures for correctness in the dress of its performers.

Mr. Ellis possesses an international reputation as a creator and connoisseur of fashion. He numbers among his associates in business the world-famous modistes of Paris and New York and is consequently in a position to impart first hand information concerning the coming styles. It is this that he is under contract to do.

Each week, from New York, where he will make his headquarters, he will send to the Inceville studios a report of his findings, in the nature of numerous designs and patterns, together with an assortment of the costliest and handsomest gowns obtainable. These will then be remodeled to suit the stars appearing in the Ince productions.

It is with a view to fortifying his productions against the unfavorable criticism of a knowing public —at least, the feminine portion thereof—that Mr. Ince followed Ellis all over the country with telegrams, beseeching him to affix his name to a contract. Not infrequently does a fashionable woman in the audience observe an antidated dress on an actress. Not infrequently does she spread the news of her discovery. In this way, it is possible that an otherwise masterly production may be severely censured by photoplaygoers for its absence of correctness in dress.

ESSANAY AGAIN INCREASES ITS WEEKLY FILM OUTPUT

Essanay has again boosted its program by adding another three reel drama each week. Beginning September 1, it discontinues its one act drama, released on Monday, and substitutes the three reel photoplay.

The weekly program thus consists of two three reel dramas, a two reel drama, a George Ade fable alternating with an animated cartoon and scenic release, a one-reel western drama, featuring G. M. Anderson and Marguerite Clayton, and a one reel western comedy. This makes a total of eleven reels each week, exclusive of the Chaplin comedies and the multiple reel features on the V. L. S. E. program.

Essanay has steadily been growing away from the one reel photoplay in its eastern productions, it being President George K. Spoor's aim, in this class of play, to get more finished productions and better dramatic works, plays with a well rounded plot, which it has found are difficult to present in one reel.

"While we are increasing the number of reels," said Mr. Spoor, "it is because the kind of plays we now are producing demand it. I am absolutely opposed to any padding and would not for a moment permit the presentation of a play in two or more reels that could be presented in one.

"I have found that in line with our policy of buying only stories and books of well known authors, there is an intrinsic worth in these works that makes more than one reel necessary. We are making a specialty of producing works of high literary merit, plays with a vital issue at stake, with more intricate action and well rounded plots.

"We are continuing our western dramas in one reel because these plays are in a distinct class by themselves and original with G. M. Anderson. They contain the breezy style of the great out-of-doors with rapid and thrilling action. They have been found specially adapted to the present footage, as Mr. Anderson created them, and are so satisfactory that no change is contemplated.

"We are striving for a well balanced and varied program, and in the eastern plays there is another characteristic that enters into the productions. In these we are presenting problems or vital issues of a complicated life. I do not mean they are all problem plays in the common use of the term, but plays that carry issues that human beings are constantly called upon to face. The public now is demanding better photoplays, plays that while highly entertaining have a truly artistic value, and it is our aim to keep in step with the advanced demands."

"THE BATTLE CRY OF PEACE," VITAGRAPH, GIVES STARTLING FACTS

Perhaps no point is more clearly illustrated by the recent production of "The Battle Cry of Peace," an eight-part photoplay on the preparedness question which the Vitagraph Company of America has turned out, than is that brought before the public during the past few days by the arms strike in Bridgeport and other manufacturing centers. The picture, which it is said bases its facts on Hudson Maxim's book, "Defenceless America," shows clearly that unless immediate steps are taken to increase the armament of a proposed army it would be necessary to "fight with broomsticks."

Commodore J. Stuart Blackton of the Vitagraph Company of America, who supervised the production of the picture, in addition to having written it, is very emphatic on this point in the propaganda which he is instigating to force an appropriation of $500,000,000 through the next session of Congress. While it is true that numerically this country could put an army of a million men in the field within a short time, it would take a year's time to properly equip a quarter of a million men. Not only from the question of armament, however, does Commodore Blackton figure, but

he also has gone into the question of whether a million men could be supplied with munitions for any length of time.

"I call being prepared for whatever may arise," declared Commodore Blackton, "National Insurance. We insure ourselves against all possible losses in business and daily life, yet we are not content to insure our country, or the liberty which the country represents to us. We must be prepared to patrol the skies with aeroplanes when the time comes and it is only by being prepared that we can accomplish this end. If we want to ward off the possibility of an attack we must be prepared to resist that attack.

"Since the Vitagraph Company announced its production of 'The Battle Cry of Peace' there has arisen a question on many sides as to the sincerity of the members of this company in advocating this move. One of the methods of testing our sincerity was by asking us whether we would be among those to volunteer should the necessity arise and also it has been suggested that a law be passed making it necessary for those who are strongest for preparation be forced to be among the first to volunteer. For my associates and myself I desire now to go on record as being absolutely in favor of such a law, if it is considered that these means are necessary to enforce patriotism among the male population.

"One of the thrilling comparisons which the film makes is that of the number of aeroplanes which are in use in the various countries. According to statistics which are demonstrated in the picture, when the present conflict began in Europe, France had 1,400 aeroplanes, Germany 1,000, Russia 800, Great Britain 400, Austria 400 and the United States only 23, and most of these of an obsolete type. Probably the reason why America is so far behind the other countries in aeroplanes is due to the fact that last year the board appointed by the Secretary of the Navy recommended an appropriation of $1,300,000 for this department but Congress cut the million off, leaving only $300,000 for this proposition.

"Right here let me make clear the distinction between 'Preparedness *for* war and Preparedness *against* war.' It is for the latter that we stand and are fighting, and it is this point which we desire to bring home to the American public. We are anxious to have our patriotism understood."

According to the present plans the picture will be shown to many public officials during the coming month.

DETROIT'S MILLIONAIRE THEATER SHOWS ONLY V. L. S. E. FEATURES

Featured on the front page of the August 7 issue of the *Big Four Family*, the private house organ published by V. L. S. E. for the exclusive use of the Big Four employes, is an article that draws attention to the fact that there is in the United States a motion picture theater that may justly be called a civic institution.

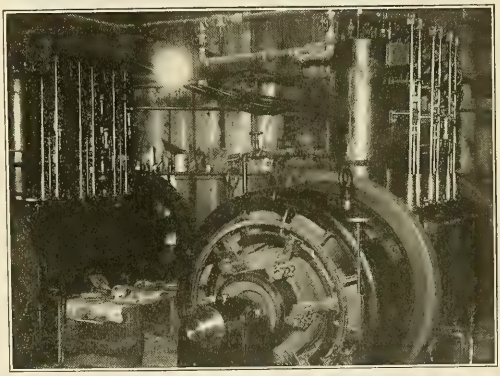
This theater, the Majestic, in Detroit, Mich., is owned and controlled by about fifty men who represent over sixty millions of dollars. These men set forth their aims and intentions as regards their theater, in a four-page pamphlet recently distributed to their patrons. They point out that the object of the theater is to present to the people of Detroit, the cleanest and best picture plays; those a whole family can see and enjoy. No expense will be spared they say to make the Majestic the leading feature show house, not only of Detroit, but of the entire country.

In this respect, the fact that V. L. S. E. features are the only ones showing at the Majestic, and that every production is exhibited for a solid week, is a monumental testimonial to the keen judgment and producing skill of of the Big Four. That V. L. S. E. features are proving equal to the honor, and that the policy of the Majestic is endorsed by the public, is attested by capacity matinees and phenomenal night crowds.

LARGE ELECTRIC POWER PLANT TO BE INSTALLED AT INCEVILLE

The purchase of a mammoth electric power plant, to be utilized for the more efficient lighting of Inceville, is one of the latest steps taken by the New York Motion Picture Corporation toward the general enlargement of its scope. Determined to supply his studios with an equipment that will eliminate the necessity of occasional delays on account of inclement weather, Director General Thomas H. Ince negotiated last week for the purchase of the apparatus.

The system, which is to become the property of



Partial view of the new Inceville electric plant.

the New York Motion Picture organization, embraces two 3-cylinder engines, each of 125 horsepower, two 35-kilowatt direct-connected Westinghouse generators, and a four panel marble switchboard, together with all the numerous smaller accessories. The engines are started by compressed air and are capable of lighting two thousand 25-watt incandescent lamps, nine hundred and forty 60-watt lamps and the twenty 25-amps. Winfield-Kerner lamps, which are now a part of the Inceville properties.

Preparations are now being made to remove the entire equipment from Alhambra for installation at Inceville.

D. W. RUSSELL TO OPEN BRITISH OFFICES FOR DAVID HORSLEY

D. W. Russell has been appointed representative in the British Isles for David Horsley and leaves August 14, accompanied by Mrs. Russell, on the American liner *St. Paul* for London, where he will make his headquarters. Mr. Russell will handle the Mina and all other Horsley pictures known under other brand

names as well as the Cub comedies which Mr. Horsley is now releasing through the Mutual program.

So many inquiries have been received from England for the Horsley product that it was found feasible to establish an agency there. Mr. Russell is particularly fitted to be in charge. He has been associated with Mr. Horsley's interests for several years as Western representative with offices in Chicago, and recently was appointed general sales manager at the Bayonne office. Previously he was connected with other motion picture organizations. In addition to his practical knowledge of the film business Mr. Russell understands English conditions and customs, having traveled extensively through the Isles. The office which will be located at 193, Wardour street, London, W., will be opened the latter part of August.

FAMOUS EDISON STAR TO WRITE AND DIRECT FOUR REELER

As the first woman to direct an Edison production, Miriam Nesbitt, the talented and popular star of that company, starts Sunday on a six weeks' vacation and tour of the west and the Panama Exposition, during which she will film the exterior and some of the interior scenes in a four reel feature, "A Close Call," in which she will star, direct, and of which she is also the author. The picture concerns the pursuit of a missing man whom she must find and marry within a limited time to win a fortune. Miss Nesbitt has placed the story in the World's Fair location and she expects to make the feature doubly attractive because of it embracing some of the most beautiful scenes at the Exposition. The plot will take her also to San Diego, while a vivid Chinatown den scene will be taken in the famous Chinatown section of San Francisco. Afterward the chase takes her through the Panama Canal, where the story dramatically ends. She will also represent Edison at the Exposition. On her trip, Miss Nesbitt will first spend some time at a camping party in the wilds of Northern Wisconsin, then visiting Chicago and St. Paul. Six days will be spent in Yellowstone Park, where her mother now is. Other cities visited will be Portland and Los Angeles.



Miriam Nesbitt.

Of all the stars whom the screen has drawn from the stage, there is probably not another player who, in the first appearance on the professional stage, played a lead in Broadway productions as did Miss Nesbitt. For it was at a performance given by a dramatic school that the Frohmans, with quick and experienced eye, picked Miss Nesbitt to play opposite James K. Hackett. To say that she not only qualified for this trying role opposite one of the best romantic actors of the stage, but prepared for the then going production in five days, speaks much of the woman whose intellectual and artistic impersonations on the screen have placed her easily among the foremost of finished photoplay actresses.

VITAGRAPH'S SCIENTIFIC DEPARTMENT

In order to register in a technically correct manner, the scientific and surgical work so essential to the realism of many pictures, now in course of production, and that show scenes requiring the aid of a physician, the Vitagraph company has decided to establish a scientific department, and has engaged Prof. Sig Stark to take charge of this important new departure in the field of motion picture production. Not alone will Prof. Stark have charge of the scientific and surgical work in pictures, but has been commissioned to establish a first aid department and will have a room which will be as perfectly outfitted for first aid and operating surgery as will be found in any hospital. As Prof. Stark is not a practicing M. D. an attending surgeon will be called in, in case of necessity and will be able to immediately administer necessary aid in the sewing up of wounds, etc.

This will give the working people of the Vitagraph plant a new confidence, should any of them be unfortunate enough to meet with an accident and will add materially to the efficiency of those who, from necessity, are compelled to subject themselves to danger. A large room has been given Prof. Stark, which will be lined with white tile, and every surgical instrument and appliance known to modern science kept on hand.

PATHE OFFICIALS HIGHLY PRAISE "THE GALLOPER" PRODUCTION

Pathe officials had their first look at Donald Mackenzie's production of "The Galloper," by Richard Harding Davis, this week, and the prevailing opinion expressed was that it easily is the best comedy-drama they have ever seen. Clifton Crawford as the war correspondent does some magnificent work and dominates every scene in which he appears with the pure comedy which is expressed in his every action. He is ably supported by Melville Stewart, Fania Marinoff, Jessie Ralph, and Rhys Alexander.

Mr. Mackenzie's able direction was apparent from start to finish, and he has every reason to be proud of his second production for Pathe's Gold Rooster Plays.

ARNOLD DALY USES GOULD HOME IN A COMING PATHE PICTURE

Arnold Daly, who is producing pictures for Pathe, under the name of the "Arnold Daly Series," sprang a new one this week in his desire for realism. Mr. Daly wanted to get a ballroom scene with all the realism of life in high society. Mrs. George Gould generously permitted the use of her palatial residence at 857 Fifth avenue, New York. Upper Fifth avenue opened its eyes to see a long line of carriages and automobiles discharging scores of men and women in evening dress at high noon before the Gould residence, and received by lines of powdered footmen in full livery. A number of persons well known in society consented to appear in the ballroom scene and doubtless when "Ashton Kirk, Investigator," the name of the picture, is shown upon the screens they will be easily recognized.

In the Wake of the Selig Special

BY NEIL G. CAWARD

San Diego, Cal. Thurs. Jul. 15, 1915.

Squedunk, Iowa,

Dear Jack—

MY gosh, Jack, i just thot about them carbons you was gonna order when i left. Spose you furgot to order em and you aint got no more by this time why then the house is closed, cause you cant give no show without no carbons. Order em rite a way Jack and ill pay for em when i get bak.

Well this a.m. when i and the missus woke up we was in San Jose what is down in what they call the frute country. They wasnt no eating kars on the train and so we had to get up early and go up town after sum eats. We walked and walked and walked before we kum to a eating house and by golly Jack whadda you think i and the missus brekfas kost me moren a dollar and all i had was some cant elope and sum ham and eggs and sum fryed putatos and sum biskits and sum flapjacks with sir up and sum koffee and sum brekfas food and sum oranges

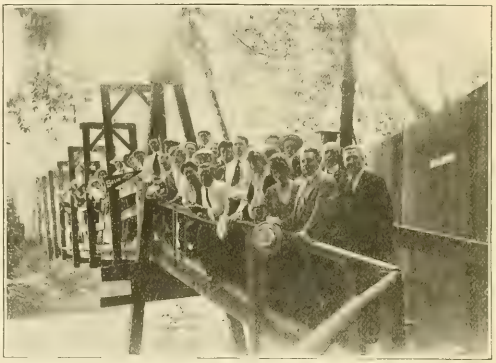


One of the peach orchards.

and peaches to finish up on, and the missus had the same.

Anyway Jack after we got out of that robbers joint this hear Herb Hoagland had went and hired all the st. kars in the place and we all got a board and went for a ride thru Santa Clara vally. A feller named Andy Hill got on our kar and letchured a bout what we was seeing and sum o the farms no biggern what Bill Higgens owns this hear Andy Hill said was worth 1 thousand dollars a acer clear, to the folks what owns em on acct. the frute what they raze. Ed Kohl what lives in Cleveland and runs a cuple of pitchur shows allowed as how that beat counting the box offis re seats and by golly Jack i believ it.

This hear Andy Hill what is a grate joker said as how moshun pitchur men being used to easy pickins ought to be able to do well as frute pickers, but it aint all as easy pickin as Andy Hill thinks is it Jack. Well we saw prune orchards, and cherry orchards, and appel orchards and lemon orchards and apricot orchards and peech orchards and evry thing. And we went thru Los Altos, and Los Gatos and Saratoga, where the Saratoga chips cums from Jack, and then to Palo Alto where this hear Leland Stanford university is lo kated and we got out o the kars then and went up to walk a round that place and Jack it was sum place. Why Jack they got a chappel what cost



On the Suspension bridge at Big Trees.

a hole millyun $ and its got fancy pitchurs all over the outside of it made out o Mozaik what is little bits o glass with gold smeared over 1 side and then the piece o glass is stuck into the plaster on the chappel. This place was all shook up when they had the earth quake in Cal. sum time ago and all this Mozaik kum to pieces but their fixing it up again.

Well Jack it seemed just like getting back home when we got back to the Pull man Kar and found this hear Sylvester what is the Porter of this kar a waiting for us. It was hot out doors in the son, but Sylvester had the curtains down in the kar and it was as kool as a ice house. I tell you what Jack this hear Sylvester nos his biznis.

The next place we stopped at was late this p. m. when we kum to a place called Big Trees where the



The trolley special through Santa Clara Valley.

trees is all red woods and sum o them grows to be 100 ft. high and is as big around as the box offis o the Metropolitan Jack, tho i no darn well you wont

believ that. Wate till i get home and i show you sum postel kards o them and the missus she bot a dish made out o this hear red wood. A crost the krick that runs down between this hear red wood trees they got a swinging bridge, hung on a rope and its awful gigly but we got out on it and this hear Eddie Kull what is the Selig camera man he took our pitchurs out there and i send you 1 Jack so you can see how we look.

A bout a ½ hr. later we kum to Santa Cruz what it on the pacific Ocean and Jack they had a band down to meet us and a lot o ladies what is the wives o the Cummershal club with flowers and every lady on the train she got a big bunch o flowers and Jack sum o the flowers they gave the Missus was as big a round as a wash tub, tho i dont expect you to believ that neither.

Well Jack the train run out on a track rite a long-side o the Ocean and they got what they call a Kasino there what is full o postel kard stores and nick nacs and etc. Outside this hear Kasino is the Ocean a rolling in and sum ladies even was in swimmin and there was a lot o sand for the kids to play in and every thing.

When we started a gain we had only 1 eating kar on and gosh we was a hungry bunch, but about 8 oclock we all got fed and that nite they had a



The chapel at Leland-Stanford University.

cabaray show in the Observatory kar and this hear Clarance Frambers and a Missus Clement and sum more folks did stunts and sum o it was pretty good Jack.

Next a. m. we go to Los Angeles but we didnt stop only a few minets and then we went on to San Diego and as we kept a getting later and later all the time it was 2 oclock when we got there. Rite away we took st kars and went out to the fair grounds and Jack this hear fair at San Diego is a lot better than the one at Frisco only not so big. The bldgs is all bilt o cement and steal instead o being just plaster like the other 1 and its pretty as fary land only at nite it aint so pretty as Frisco.

Rite in the middel o the grounds Jack they got the Cal. bldg what is a big tower with steps goin up in the middel and Jack for o you can klimb the steps and see out over every thing. Its about a millyun steps up to the 1st landing, but after you get up that far and see how nice every thing looks you keep rite on klimbing up a millyun more steps and the more steps you klimb Jack the further you can see. i and the Missus klimbed up to where we could see down to Mexico and we didn't klimb no further cause whats the use. Sum o the Selig party took a auto mobile over to Coronado beach and other places but i and the Missus went to a eating place called the Cristobel and stayed on the fair grounds. This hear eating place was all rite only every thing kost so much. Only Jack i guess they had to charge a lot cause the same nite we ett there the goV o Calif and the goV. o Utah was eating there 2.

Well after supper Jack i and the Missus went down what they call the Ishthmus what is a st all full o side shows like a karnival and we saw all sorts o things. One place Jack they had a lot o dancing girls and i wanted to go in there but the Missus she held on to my cote so in stead o going to see the dancing girls we went thru a gem mine and saw how the gems is dug out o the ground.

Now Jack its most mid nite and the train is goin to pull out for Los Angeles what we went thru this a. m. only we didnt stop only a few minits so i guess i male this letter here and i rite you again from Los Angeles after i seen the Selig studio and the rest of the pitchur places what they got there. Just think Jack tomorrow i and the Missus is going to see this hear Kathlyn Williams what we had in the adventures of Kathlyn and a lot more fillims. And Jack if this hear Tom Santschi is mean to her in real life like we seen he is in pitchurs ill bet you ill bust him 1 in the nose Any way i tell you all about it next wk when i rite you again. Yours Respy,

Ed.

PATHE PLANS NEW SERIES

It is announced that Pathe is contemplating a novel series to be called "Who Is Guilty?" or "The Struggle for Life," which will be along lines somewhat similar to the very successful "Who Pays?" series recenty released.

"Who Pays?" a series of twelve three-part dramas founded on social crimes and problems of very-day existence, enjoyed country wide publicity and there was an insistent demand for another feature along these lines. The new series will deal with actual problems of modern life, presenting them in a forcible and graphic way. Each chapter will be complete in itself, and the Pathe name is assurance of the quality of the pictures.

Louis J. Gasnier, general manager of the Pathe Exchange, is now making the necessary arrangements for this great series, and it is probable that the pictures will be released in the fall. They will be put out in conjunction with a strong chain of newspapers which will carry the story simultaneously with the showing of the pictures. Balboa is being considered as the producer because of the success with the "Who Pays?" pictures.

WAR DEPARTMENT APPROVES FILM "GUARDING OLD GLORY"

During the time that F. O. Nielsen was in New York, he took the opportunity of exhibiting his picture entitled, "Guarding Old Glory," to Major General Leonard Wood, commander eastern division United States Army; Secretary of War Lindley M. Garrison; Secretary of the Navy Josephus Daniels, and other officials of the United States Army and Navy. As one of the most powerful instruments for the

education of the American public regarding the defenseless position of the United States and its absolute unpreparedness in the event of war, Mr. Nielsen's picture was commended by every official of the United States War Department that had an opportunity of seeing it.

Mr. Nielsen was complimented both in person and in writing for the splendid patriotic work which he was engaged in, and these officials of the government are very anxious that every man, woman and child in the United States should have an opportunity of seeing these pictures as an object lesson.

Considering the tremendous public interest in the subject of preparedness for war, Mr. Nielsen's picture should be booked by every exhibitor in the United States and since this can be done and this tremendous lesson taught with these intensely interesting films, without any expense on the exhibitors' part, since his patrons will be glad to defray the expense of the showing, we believe that we are assisting a patriotic movement in making this suggestion to the exhibitors of the country.

METRO PRESENTS EMMY WEHLEN IN "WHEN A WOMAN LOVES"

Another celebrity of the theater to appear on the screen is Emmy Wehlen, a dainty little woman who has dramatic productions. Miss Wehlen has youth, rare beauty, and charm, which have endeared her to thousands who have seen her in musical and other plays. She has a sweet soprano voice, which, of course, will be lost in moving pictures, but her personality will reach



Scene from "When a Woman Loves"

beyond the screen, and that is what is most desired in her present work. The Metro Pictures Corporation picked her above all others for the production of "When a Woman Loves," now being made by the Rolfe Photo-Plays Company, in which she will make her debut in the silent drama and on the Metro program.

This play is an original drama by Charles T. Horan. It is peculiar in many ways, for it combines romance introduced in a novel manner, with problems delicately solved, and there are many strong dramatic punches.

A new box office record for the Majestic theater, Detroit, "the millionaire's picture palace," has been established by Essanay's six-part feature, "The White Sister," during its seven days' engagement there a week ago.

WORLD FILM CORPORATION ISSUES DETAILED FINANCIAL REPORT

The executive committee of the World Film Corporation headed by Milton C. Work, of Philadelphia, and including George B. Cox, George A. Huhn, Jules E. Brulatour, Joseph L. Rhinock, Briton N. Busch, has given to Lewis J. Selznick, its vice-president and general manager, the strongest commendation that any motion picture executive could ask for.

The letter in detail that was sent to the stockholders of the World Film is as follows:

This covers the first year of the operations of the World Film Corporation and its producing companies, of which it owns all the capital stock. The figures show that the total profits were $329,025.03, practically all of which was earned during the second half of the year. It is obvious that it requires considerable time to place in running order an organization so complex; it is, therefore, most gratifying that all expenses were met during the first six months, and that each monthly report during the second half of the year improved upon its predecessor.

The World has allowed the sum of $371,279.34 and the Peerless $80,264.65 for depreciation. The Peerless has not figured as of any value properties used in a completed picture which may be utilized in future plays, with great resultant saving in cost of production. The earnings of the World and the companies owned by it are now upon a basis of over $500,000 per year, and with the present line of business should steadily increase. The World will not, however, limit itself to the character of business carried on during its initial year. Contracts for foreign operations have been concluded, and the returns from this new field are just beginning to come in. These contracts are for pictures previously used in this country. From them the World, during its next fiscal year, will receive a minimum net profit of $200,000. As soon as business conditions abroad become normal this amount is sure to be greatly increased. A number of other new features, including a weekly release of highgrade comedies and a weekly news service are about to be introduced.

The most important, however, of the recent extensions of the World is a contract concluded within the past few weeks with the Equitable Motion Pictures Corporation, a $3,000,000 company, recently formed, with the financial backings of Messrs. Ladenburg, Thalman & Company, of New York, and managed by some of the most able film men in the country. For a period of ten years the Equitable will release through the World one feature and one comedy per week, the World to receive a handsome percentage of the gross receipts as compensation for the services of its matchless distributing organization. This contract means that the World, without any risk on its part, and without appreciably increasing its overhead, has acquired a new department which is sure to add materially to its profits. In accordance with the understanding reached at the time of the making of the contract, Lewis J. Selznick, general manager of the World, has been made vice-president and advisory director of the Equitable. This assures complete harmony between the two corporations.

APEDA STUDIOS ENLARGE

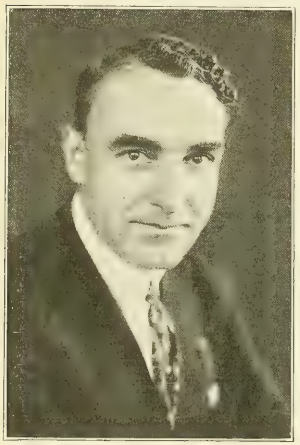
In order to accommodate the ever increasing demand for larger quarters, the Apeda Studios have moved into their own building at 212-214-216 West Forty-eighth street, New York City, where they have installed one of the largest and most up-to-date photographic establishments in this country.

Under the guidance of A. W. Dreyfoos and Henry Obstfield, the business of this concern has grown rapidly since its formation in 1908, when a little "one-room plant" at Fifty-fourth street and Sixth avenue marked the inception of the present organization. In three months time the progressive partners were compelled to desert their little living room for larger quarters at 38 West Thirty-fourth street, where the concern thrived for about a year, when the continuous growth of the business demanded still larger floor space.

About three-quarters of a large loft at 102 West Thirty-eighth street was then considered more than ample room for the transaction of the company's business but before long it was found necessary to take over the entire loft. Further enlargements in floor space rapidly followed each other until two lofts and an attractive show room on the ground floor of the Thirty-eighth street building comprised the company's plant. When no more enlargements were possible in this building, Messrs. Dreyfoos and Obstfield found it necessary to move again with the result that their establishment is now housed in its own building on West Forty-eighth street, where an output in excess of 10,000 photographs a day is being handled in as systematic and efficient a manner as can be obtained through the employment of the best laboratory experts and artists and the installment of the very latest mechanical equipment.

JOHN PRATT NEW LUBIN DIRECTOR

John Pratt, the new Lubin director, who filmed such famous plays as "Shore Acres," "The Garden of Lies," "The Fighting Chance," "The Nightingale," "Paid in Full," "Arizona," and "Soldiers of Fortune," has begun work on the great war play, in which Rosetta Brice, Richard Buhler, Francis Joyner and Charles Brandt play the leading roles.



Jack Pratt.

Mr. Pratt, who belongs to the famous Pratt family of Massachusetts, was in the days gone by, one of the best known baritones on the American light opera stage. He appeared with Eddie Foy in "Hamlet on Broadway"; with Blanche Ring; with Lena Abarbanell in "The Balkan Princess," "The Girl Behind the Counter," and other Broadway successes. Three years ago he decided that there was more scope for his ability in the motion picture world, and he began his career as a director.

In the new Lubin war play, which is as yet unnamed, Mr. Pratt promises many surprises for the photoplay goer, both in photography and in acting. The play itself, written by Louis Reeves Harrison, while a war play, depicts only the effect of war—burning villages, scenes in hospitals, and the like. During the entire five acts, only one shot is fired. It is expected that this very unusual and stirringly powerful play will be released for the public before the end of September.

The Mittenthal Film Company, Inc., calls attention to the fact that the "Heinie and Louie" productions, which Motography stated in its issue of July 24, would appear on the Standard program, will, instead, be released through Pathe.

SELIG'S UNIQUE PUBLICITY

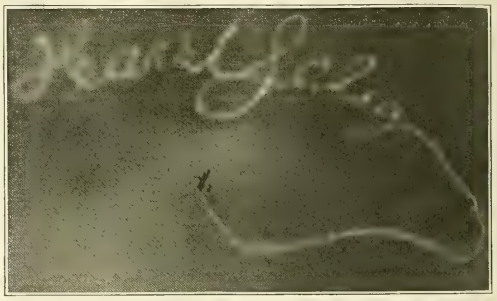
At Los Angeles during the recent national convention of the Benevolent and Protective Order of Elks, and again at San Francisco at the Panama Pacific Exposition the Selig Polyscope Company obtained some unique publicity as a result of a float entered by the management of Clune's Auditorium and a daredevil stunt by Aviator Art Smith.



Selig's "Rosary" float in the Elks Los Angeles parade.

In one of the illustrations the float which symbolizes the Selig Red Seal play, "The Rosary," is shown, bearing on its sides advertising not alone of the play but also of Clune's Auditorium and in flowered letters "B. P. O. E." During the entire Elk's convention and the week previous capacity business was reported by the theater running this Selig feature production.

The second illustration depicts Aviator Art Smith as he appeared when writing "Hearst-Selig" in the sky with his aeroplane, which bore a smoke-pot from which streamed the smoke that formed the legend as the daredevil aviator turned and looped in midair. The feat was performed over the Exposition grounds on Thursday, July 15, and was commented upon by the thousands who witnessed it.



Art Smith in his aeroplane writes "Hearst Selig" in the sky.

When the International Jury of Awards at the Panama-Pacific Exposition at San Francisco, Cal., gave to the Nicholas Power Company, of New York City, the Grand Prize for the most perfect motion picture projecting machine, it placed the stamp of approval on what is universally recognized to be one of the most wonderful machines of this character the world has ever seen.

Inceville Prepares For Billie Burke

NO QUEEN MORE HONORED

BILLIE BURKE is to be treated like a queen when she arrives in Los Angeles to make her debut on the screen in photodramatic productions of Thomas H. Ince. The magnetic little star is scheduled to reach the "city of films" during the last week in August and yet for the past six weeks, preparations have been under way for her reception and subsequent comfort. Mr. Ince has left no stone unturned in his efforts to provide the charming actress with every luxury that money can buy and hands can build, and he feels content, now, that she will find no room for complaint during her stay on the Pacific coast.

Of course, the captivating Billie will be whirled to Los Angeles in a private car. That is only in the usual course of events. Most big stars demand private cars, though all don't get them. But when she steps from the Ince limousine at Inceville and there learns with what care the director-general of the N. Y. M. P. forces has arranged her accommodations she is bound to revel in the realization that "a fuss is being made over me."

The most pretentious extreme, perhaps, to which Ince has gone for the complete comfort of Miss Burke is a magnificent steam yacht, designed for her transportation to and from Catalina island where she will reside. The yacht is schooner-rigged, measures 123 feet over all, and has been declared by marine architects to be one of the most graceful and generally beautiful vessels in the waters of the Pacific. It is the property of Carlyle P. Anthony, the Southern California millionaire mining magnate, who is an intimate friend of Producer Ince. Mr. Ince had but to ask for the craft and it was immediately loaned him by Mr. Anthony, who is now in South America.

Next, in point of beauty, among the things Mr. Ince has engaged for Miss Burke is the bungalow. This is situated on the largest of the picturesque Santa Catalina islands, thirty miles from the California coast, and has been the home of Mrs. Octavia Middleton, a wealthy eastern tourist, who spends her winters in Southern California. The bungalow is typical of the style that predominates in the fashionable residential sections of Hollywood and environs and will, it is expected, prove a most comfortable, as well as luxurious, dwelling for Miss Burke. The actress will be taken there each evening aboard the yacht and brought back to the Long wharf, adjoining Inceville, each morning.

The finishing touches are now being applied to the special dressing room, which will serve Miss Burke as her quarters while she is engaged at the big plant. It faces directly on the ocean and will, therefore, be constantly cooled by the breeze that blows in from the water. Three rooms are included within the structure—a reception room, make-up parlor and bathroom. Each is being handsomely decorated and equipped with the popular wicker furniture, odd rugs and other appurtenances to lend charm as well as comfort. A piano and victrola will be installed for Miss Burke's amusement during leisure moments.

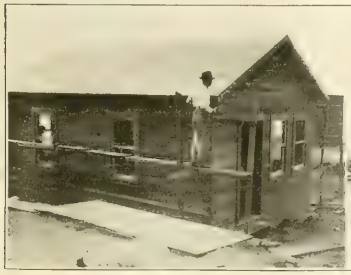
Miss Burke's leisure moments may also be passed, if she so chooses, in the water, for Mr. Ince has built a special private bathhouse for the star on the sandy beach which fringes Inceville. So anxious are they, even, to demonstrate their mettle as swimmers, that a number of the more atheltically-inclined actors at Inceville have volunteered their services as life-guards.

Truly, Billie Burke is to be treated like a queen.

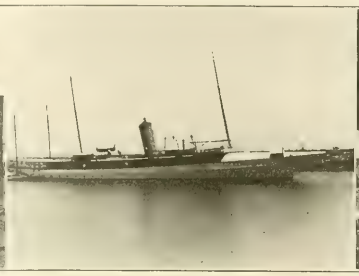
WARNER OF STANDARD THINKS FIVE REELS ARE TOO MANY

President Albert Warner of the Standard Photoplay Distributors Inc. is a strong advocate of the four-reel picture as opposed to the photo-drama of five-reel length. As one of the first practical film men to foresee and profit by the handling of multiple reel subjects through exchanges devoted exclusively to them, Mr. Warner's judgment on the subject to which he has given to much careful thought and study is receiving careful consideration by the Standard program producers who are under contract to supply feature subjects to the distributing company in addition to the regular weekly releases.

"Having fought so hard for the feature picture in the days when it took a good strong argument to make film men see its wonderful possibilities, I have naturally watched its development with keen interest, not only from the manufacturer's and the exchangeman's standpoint but from the more essential view point of the theater manager and his patrons," said Mr. Warner at a recent meeting of the Standard program interests. "At one time I was strongly in favor of the three-reel picture —but I now see that it was because the subjects were either not big enough to call for more length or were not handled in a large enough manner. For this reason—



Billie Burke's dressing room.



Steam yacht to be placed at Billie Burke's disposal.



Bungalow in which Billie Burke [illegible]

the bigness of many of the subjects and their elaborate staging—I concede one more reel. But it seems safe to assert that, with very few exceptions, four reels are ample for the artistic presentation of a "feature" photo-drama and a very large percentage of the five-part productions now on the market would have been wonderfully improved, had they been planned by the scenario author and the director for four-reel subjects and confined to that length.

"However, the exceptions must not be overlooked. There are subjects so large from the standpoint of dramatic interest and entertainment value that six, eight, ten and even twelve or more reels are necessary for their perfect picture-interpretation.

"This, of course, brings us to the all-important point of the capable judgment of the producer—that faculty which is the determining factor in the success or failure of those who undertake the measurement of dramatic values with the great theater going public as their judge and jury. But why, when the motion picture producer makes his mistake, in judgment, does he make it—nine times out of ten—on the long side of the film? Granted that, during the excitement of the staging of a worthy picture and the attendant enthusiasm, the temptation is generally to enlarge, but knowing this, why is the check reign or the safety valve not more carefully adjusted?"

LASKY PRODUCTION OF "CARMEN" SETS NEW RECORD FOR FILMS

For the first time on any screen, the Jesse L. Lasky Feature Play Company's production of Geraldine Farrar in "Carmen" was shown to a selected audience at the Isis theater in Hollywood, Cal., this week. In the audience were leading representatives of the motion picture industry in Southern California and representatives of the press.

The following article appears in the Los Angeles *Tribune*. It is signed by Monroe Lathrop, a well known member of the staff. It is:

Any lingering doubts of the skeptic as to whether the drama as we have long known it and its cinema rival have been or can be fused into something worthy the name of a new art must have been dispelled by a gathering late Wednesday night at the Isis theater in Hollywood.

The occasion was an invitation first showing of the filmed production by the Jesse L. Lasky Company of "Carmen," with Geraldine Farrar in the title part, which is now ready for early release. The spectators were Miss Farrar, Pedro de Cordoba, Wallace Reid and others of the cast, Mr. and Mrs. Lasky, William de Mille, writer of the scenario; Cecil de Mille, director of the production; Lou Tellegan, the Greek actor, who came to America as Bernhardt's leading man; Mrs. Morris Gest, Laura Hope Crewes, Mr. and Mrs. Sidney Farrar, Raymond Hitchcock, Flora Zabelle, Louis Sherwin, dramatic editor of the New York *Globe;* Mr. and Mrs. Frank Mills, Tully Marshall, Marion Fairfax, Mrs. David Belasco, Frank Reicher, Nat C. Goodwin, Margaret Moreland, Blanche Ring, Frances Ring, Charles Winnegar, Thomas Meighan, Margaret Leslie, Orrin Johnson, Donald Brain and many other lights of the dramatic world who have moved, as William A. Brady wails, with the Rialto from New York to Los Angeles.

If there are any who have looked on the advent of Miss Farrar into the new field with suspicion as primarily a commercial exploitation, they will be convinced that time, opportunity and metier have come together in this case. There will be many to accord her absolutely first place among those who have devoted themselves to the camera.

"Carmen" is the last word as production. Its scenario treats the classic subject with fine respect and is technically superior, its scenery is what only California can supply, and the photography not only does justice to it, but works wizardly with the imagination, and the direction of the play is the crowning achievement of Mr. De Mille.

But Miss Farrar's is the real triumph. She is on the screen almost constantly, the pivot of turmoil, of romance, of intrigue, and if the play has incessant hold, which it has, it is because of the witchery, physical beauty and animal spirit with which she floods the rapid incidents of Carmen's pictured career. Miss Farrar's acting is unaffected and wholly devoid of stagy devices, and her greatest effects are achieved with the play of her plaint countenance, which records changes of mood with electrical speed and sharpness. The prediction may safely be ventured that she will put an end to the vogue of many a namby-pamby screen "star" by the comparison she will challenge.

Her's is a difficult pace to follow, but Pedro de Cordoba and Wallace Reid in the male parts ably meet the situation with acting of a high order, notable for restraint not often found on the screen. The "big scenes" in Carmen are the revels in the tavern, the duel in the same place, the crowds in the Plaza de Toros in Seville, the women's melee in the tobacco fight and the bull fight. All are marked by extraordinary direction, fine mass acting, exactitude of settings and sustained interest. The thrills in "Carmen" are intrinsic, not lugged in with cheap and vulgar obviousness. It is a new yardstick for cinema production—real drama in film at last.

BALBOA COMPANY ENJOYS PICNIC

Tom Doyle's cattle ranch among the foothills of Orange county, in southern California, was the rendezvous recently for the players and people connected with the studios of the Balboa Amusement Producing Company, of Long Beach. The big event of the day was a splendid repast, al fresco, under the live oaks and sycamores that surround the camp.

All sorts of outdoor sports were indulged in during the day. A talented lot of people like those clustering about the Balboa studios never permit time to drag heavily upon their hands. President H. M. Horkheimer of the company headed a baseball team in person and pitched it to victory.

Among those of national prominence in the amusement world who participated were Lillian Lor-



At the Balboa picnic.

raine, Daniel Gilfether, Paul Gilmore, Lewis J. Cody, William Courtleigh, Jr., Corenne Grant and others. On several occasions, the Balboa players used the Doyle ranch for taking pictures. The owner liked them so well that he invited the whole company down. He proved himself a splendid host.

"DIAMOND FROM THE SKY" BRINGS EXHIBITOR CROWD AND A SUMMONS

Stories about "crowded houses" among motion picture exhibitors are so plentiful that they have become commonplace. But here's a new one. The Toronto *Sunday World* of July 25 prints the following:

"Canada, Province of Ontario, County of York, City of Toronto, To Wit.

Playhouse, College street, M. J. Thayler:

"Whereas you have this day been charged before the undersigned, Rupert E. Kingsford, Esquire, Police Magistrate in and for the said County of Toronto, for that you, on the nineteenth day of July, in the year of our Lord one thou-

sand nine hundred and fifteen, at the said City of Toronto, did, contrary to law, permit the entrance to your moving picture theater to become obstructed by allowing the public to stand therein.

"These are therefore to command you, in his Majesty's name, to be and appear before me on Thursday, the twenty-second of July, in the year of our Lord one thousand nine hundred and fifteen, at 2 o'clock in the afternoon, at the Police Court, City Hall, in the said city, on or before such other Justice or Justices of the Peace for the said City of Toronto as shall then be there, to answer to the said charge, and to be further dealt with according to law. Herein fail not.

Given under my hand and seal this twenty-first day of July in the year 1915, at the City of Toronto aforesaid.

(Signed) RUPERT E. KINGSFORD,
Police Magistrate."

The above is a copy of the summons served upon the Playhouse theater, College Street. It goes to show what a big drawing card "The Diamond From the Sky" is, and also shows that Lottie Pickford is just as big a favorite as her sister Mary."

Manager Thayler of the Playhouse answered the above summons and explained to the justice how impossible it was to keep the crowds from coming to see "The Diamond From the Sky." He pleaded his own case, simply reciting the facts. He explained that he had no control over the interests of his patrons. He described briefly the story of "The Diamond From the Sky" to his honor. The result was that the judge dismissed the case, arguing that it was perfectly natural and unavoidable for crowds to jam the lobby of the Playhouse under the circumstances.

J. E. ROBIN JOINS C. A. BAIRD

Joseph E. Robin, for a number of years widely known as projection expert and sales manager, particularly in connection with the Simplex machine, joined the business staff of the Baird Moving Picture Machine Company on August 2, as general manager of sales.



J. E. Robin.

From an apprentice stage electrician Mr. Robin has worked himself to high positions as electrical engineer and projection specialist. Besides having a high technical knowledge of electricity, chemistry and mechanics, he has a personality that ingratiates him wherever he travels and makes many friends for the company he represents.

In his boyhood Robin was an electrical prodigy. He had a journeyman's knowledge at 12, but was obliged to take his first job as an apprentice, which was as a stage electrician at the Bon Ton Theater in Salt Lake City in 1893. He later held many jobs as stage electrician in many cities. This naturally brought him in touch with the motion picture machine when it was first introduced in the American theaters. Becoming a motion picture operator was only a step and he has been connected with that branch for 15 years.

Robin first was a Biograph operator, then with Lumiere, later with Pathe and finally with the Edison Company. Then he was appointed projection expert for Kinemacolor, which was just becoming known. When the Simplex projector was introduced early in 1912, Mr. Robin joined that company as special representative and toured the United States and Canada for the next three years.

Since leaving Simplex he has been at the San Francisco Exposition, where he was appointed advisory engineer to the director of works and supervised the many projection outfits on the grounds. Mr. Robin has compiled many standard tables on projection, particularly the elaborate Simplex table. He is also a member of the I. A. T. S. E.

MOROSCO ENLARGES PLANT; IMPROVEMENTS THROUGHOUT

Owing to the increased activity of the Oliver Morosco Photoplay Company, the studio facilities have had to be enlarged, and Master Mechanic Earl Olin has a force of men at work on a new storehouse and shop which will give over 10,000 square feet of additional floor space. The structure will be of corrugated iron, and of the latest type of construction throughout.

The laboratory is also undergoing many important extensions, notably the installation of two powerful Sirocco blowers of the most improved type, which will provide an entire new ventilating system equal to anything known to laboratory hygiene today. By this system the air the laboratory employes breathe will be completely changed every thirty seconds, and will insure wholesome working conditions, even with the night and day work which the increased output of the plant has made necessary.

Another improvement is the installation of a large new washer and drier. The new unit is about five times the size of the old, and effects a motor-driven air purification whereby heated air is blown through dripping water into the drying room for drying the film after it comes from the developing baths. Last week the printing room was augmented by the arrival of four new printers. They are equipped with several important improvements, one being a new and better style of light changes, and another a higher rate of speed whereby their capacity is increased.

GOEBEL TO REMAIN EAST

O. E. Goebel, who contributes the Premier brand of pictures to the Standard program, is establishing offices in New York City where he will conduct the business affairs of his company instead of in Los Angeles as he has done in the past. The Premier studio is located in Santa Paula, California, and has, until recently, been producing two-reel dramas for release on the United program. Several weeks ago Mr. Goebel was called east to take an active part in the organizing of the Combined Photoplay Producers, Inc., which is the producing group engaged in staging regular weekly releases for the Standard program. He remained in New York until a regular outlet for his pictures was assured by the contract which makes the Standard Photoplay Distributors, Inc., the distributors of the Standard Pictures and has now decided to make New York his business headquarters so that he can co-operate with that company in the selection of

stories which meet the direct demands of the theater owners, as reported by the exchanges, and also be in a position to judge the output of his studio from the standpoint of one not too closely associated with the pictures during their production.

WINIFRED KINGSTON WITH THANHOUSER

With the addition of another reel a week to the output of the New Rochelle organization, Edwin Thanhouser has once more shot an arrow at the Broadway sky and brought down a star of magnitude to add to his stock company. This time it is the superb Winifred Kingston, the girl who set London on end. She will be best remembered in America for her work in "The Servant in the House" and in the all-star production of "Thais;" also as the leading woman with William Hawtry and Cyril Scott.



Winifred Kingston.

Miss Kingston has been in this country only six years, but her triumphs in London won her quick favor with American managers. There she held forth in leading roles at the Scale Theater for several seasons and it was about then that she created her sensation by her work in "Hypocrites" under Charles Frohman. When the management of Hilda Trevelyan, known as "The Maud Adams of England," searched Europe for an understudy for her, they signed Miss Kingston up for the honor as soon as they saw her.

In the films her work is not new to picture-lovers. Under the Paramount trade-mark she has played the leads in "Elixir of Youth," "Soldiers of Fortune," "Squaw Man," "Brewster's Million's," "Trail Divides," "Call of the North," "Capt. Courtesy," "Love Route."

Miss Kingston still retains some of the broad accent which we here call "Londonish." Though born in England and trained in Scotland and France, she loves America and Americans. She is an ardent motoriste, confessing to speed mania. In joining the Thanhouser organization Miss Kingston takes up an association which she describes as the "Nearest to the legitimate atmosphere that the films afford." It is likely that she will be seen in the first three-reel Thanhouser release, a story specially written by Phil Lonergan.

FAD FILMS ORGANIZED TO MAKE FEATURES AND COMEDIES

The Fad Films producers, with offices at 1431 Broadway, New York, announce that they will make feature and comedy pictures for a well-known program, starting with the first release that is now nearing completion, under Director J. A. Fitzgerald, the producer of the successful Peaceful Rafferty series of Irish comedy pictures for the World Film Corporation.

It will be the policy of this new company to make comedies featuring Tammany Young, the former Mutual-Reliance star, and the creator of Bill in "Bill the Office Boy" series by that company. Others that will support him are Marie Weirman, late of the Universal, Vitagraph and Lubin; Marie Rohmere, Sidney D'albrook, Lou Story, Billy Bowers, the famous tramp comedian; Charlie A. Mason, Robert Rice, who has been featured over the United circuit for years; Joe Shia, George Thelian, Julias Timer, and Frances Ward. They will also make features.

Prominent picture people connected with the company are, Frank P. Donovan, the former moving picture editor of the *N. Y. Star, Photoplayers Weekly,* and Hearst's papers, and a press and advertising man in the film world, who is known pretty nearly every where pictures are shown. W. P. Adams, the well-known writer and author, is head of the scenario department. He formerly had his own film producing company in France and Holland, and was forced to cease operations owing to the present war.

J. A. Fitzgerald, is too well known to need any extended mention here. He has made some of the best pictures of the year both in the drama and comedy line. He will have sole charge of all the productions.

The Fad Company will make pictures for other companies under a contract basis. For instance, if some one has a scenario and insufficient capital to produce it, the Fad Company will finance and make the picture for them. The name Fad stands for the three people mentioned above, Fitzgerald, Adams, and Donovan and it is their ardent hopes to make it the best known in the film world.

"SALVATION NELL" COMPLETED

The principals of the producing company of the California Motion Picture Corporation have just returned to San Francisco from New York City, where they have been engaged in getting "on the ground" scenes for the film adaptation of Edward Sheldon's "Salvation Nell." The production is now completed and, according to picture authorities for whom a private projection was provided by the producers, is destined to create a sensation in motion picture circles.

Greater attention, say those who have seen the picture, could scarcely be given details, than was accorded "Salvation Nell" by the producing company. An instance of the care taken in this respect is found in the Salvation Army scenes which in setting, costume and general action, have been perfected through advice from the highest officials in the Salvation Army. No less care has been taken in the tenement scenes, both interior and exterior, which contribute largely to the production.

A feature of the picture which is causing favorable comment, because of its dramatic aptness, is the injection into the story of a number of scenes from fashionable Broadway cafes, as a contrast to the squalor of the tenements.

Beatriz Michelena, who plays the part of Nell, has never had a role in pictures so well adapted to her versatile dramatic art. The intense situations of the play have given her an opportunity that has never before been hers since she first began to act for the screen. In arranging with Edward Sheldon for the picture rights to "Salvation Nell" it was specified that Miss Michelena, whose work Mr. Sheldon greatly admired, should take the title role.

Efficiency in Studio Management

By H. O. STECHHAN

"FOR a motion picture plant to be efficient, every one connected with it must pull together," says H. M. Horkheimer, who has developed a wonderful system of efficiency at the Balboa studios, in Long Beach. In fact, the results that he has obtained and the business he has built up are one of the marvels of modern film history.



H. H. Horkheimer.

Although the motion picture industry has become one of the largest in the world and represents more than a billion dollars, its producing end offers untold opportunities for improvement. Being young, many primitive methods obtain in it and there is a lot of waste motion before the finished product is turned out. That's why there is lots of room for increased efficiency in studio management.

"Getting results is another way to express efficiency," said Mr. Horkheimer when requested to outline just what he had accomplished in building up the Balboa Amusement Producing Company. "With unlimited capital, anyone can do business. But when you've got to spread a few thousand dollars over a big surface, it takes organization and that's what efficiency is.

"It's working toward a common end. In this business the goal is perfect pictures. No one man can produce them by himself. There are a dozen different departments that enter into a cinema production. As you reduce the possible friction among these you approach the maximum of efficiency.

"For instance: I have a fixed time each day for meeting my directors. We go over the work in hand. I have confidence in them, hence I never ask them why they are doing a thing while they are at work. I wait until the production is finished and then pass on it. In the same way, I have conferences with the various cameramen. I visit the laboratory and keep in touch with the wardrobe department.

"My effort is to promote a family feeling among all Balboa employes. They know I am always approachable and accessible. No matter what position a man holds, he can talk to me either offering suggestions or telling his troubles. I listen to each person and take his saying for what I think it worth. In this way I have gained much information that has helped to promote efficiency in the precincts of Balboa.

"I encourage all employes to use their heads about their work. For this they are rewarded. Original research is most desirable. William Beckway has made several improvements on the Bell and Howell camera which Don Bell, head of the manufacturing concern, has offered to buy. Robert Brotherton, our chief chemist, is perfecting a wonderful color process for films.

"For our actors, we have provided the most comfortable dressing rooms ever constructed. Their contentment and satisfaction is as essential to perfect pictures as the finest lens. We are beautifying the grounds about our plant, believing that they will then help to inspire the workers who make the 'pictures beautiful.' For artistic results, there must be harmony.

"While I do not outline to my scenario department what I want in the way of stories, still I am in constant touch with it. We consult together. I am in touch with the assembly room, the paint shop and the property storehouse, at all times. My experience has taught me that without co-operation, there can be no efficiency. When you have 250 people working in a dozen different departments, they are like so many cogs. To get results, all must turn smoothly.

"There are still lots of opportunities to enhance studio efficiency. We have made considerable progress, it is true, because of the loyalty of our people. I strive to impress each one that his interests are Balboa's interests and vice versa. Merely for making a mistake, our employes are not discharged. Insubordination is the one thing I will not tolerate, because the person guilty of it cannot be loyal. Therefore, he hinders efficiency.

"To date, no problems have arisen too hard for my assistants to solve. For instance: We needed a large supply of water, colder than could be drawn from the city mains, for use in the laboratory. A canvas of the men revealed a refrigeration expert on our rolls. He made a survey of the situation and on his recommendation a 16,000 gallon reservoir was erected. Our people have also remedied many other difficulties such as arranging diffusers and securing sets."

It goes without saying that such capable men are not forgotten by Mr. Horkheimer when there are promotions to be made. With his brother, E. D. Horkheimer, who is the company's secretary-treasurer, he makes a daily inspection of all departments. In this way, improvements are continually being made.

"No matter how capable one man may be," says Mr. Horkheimer, "he alone cannot make a big studio like Balboa efficient. Thorough team-work alone gets the maximum results. Concerted action on the part of all employees toward the common end is absolutely necessary. What we have done at the Long Beach studio has been made possible by the splendid corps of assistants. In the last analysis, I am firmly convinced that efficiency consists chiefly of having the brains to employ the right people."

The City of Los Angeles, as a tribute to David Wark Griffith, the producer of "The Birth of a Nation," arranged an extensive program of entertainment which took place at the vast Civic Stadium recently. This event was hailed as "D. W. Griffith's Pageant of the Photoplay."



Carnival and Field Day Principals in Special Posey for Motography. 1—Harry Morey and Flora Finch. 2—Edith Story. 3—Joe Humphreys, master of ceremonies. 4—Hughie Mack. 5—Lawrence Marston and Reggie Lyons. 6—Ben Wilson and Dorothy Phillips. 7—Wallie Van. 8—Jas. Morrison. 9—Tom Mowers. 10—Leah Baird. 11—Ida Schnall. 12—Rosemary Theby. 13—Mary Fuller. 14-15—Dorothy Phillips. 16—Rose Tapley and John T. Kelly. 17—Jas. Morrison. 18—Bill Haddock, chief announcer. 19—Naomi Childers. 20—Anna Nilsson. 21—Rose Tapley. 22—Lillian Walker. 23—Albert Roscoe. 24—Paul Panzer. 25—Mitchell Lewis. 26—Ben Wilson. 27—Walter Lackaye and Harry Meyers. 28—Edith Story. 29—Joe Humphreys and King Baggot. 30—Kate Price and Bill Shea. 31—Harry Morey.

Many Players to Compete

CARNIVAL PLANS OUTLINED

MUCH enthusiasm is being exhibited by the film actors in the big splash of fun outlined for the coming Carnival and Field Day at Brighton Beach, August 21, which will be a holiday for the entire trade. All the big stars will be there and take part in serious competition in crazy stunts. This isn't a private affair. In fact, the public is especially invited and it will have opportunity to enter some of the contests and meet at close range the stars of the screen. Over thirty events are on the program, with nearly 400 entries, and the contests are the more interesting because of the many lady entries. In the morning are the water sports which will begin at ten o'clock. There is a ladies' swimming race with Lottie Briscoe, Lillian Walker, Edith Storey, Jeanette Ehrman, Helen Constance, May Finnigan and Vera Hastings. The winner in the various contests will receive handsome prizes, eight cups having already been donated. Jeanette Ehrman has entered the tub race with eight men.

An exhibition of fancy diving will be given by Ida Schnall, whose reputation as a water nymph is well known. Chester Beecroft, holder of many medals in water contests, will do some fancy diving, as will also A. L. Lack. A 75-foot dive will be made by J. Albert Hall.

One of the most attractive features of the day will be the grand parade at 1:30 p. m., led by queens of the screen in gay costume on horseback. The queens so far selected are Mary Pickford, Lottie Briscoe, Mary Fuller, Lillian Walker, Anita Stewart and Beverly Bayne.

Immense floats representing some of the popular current feature plays will be elaborately decorated by several of the big film companies and smothered with pretty lady players.

The usual run of field day sports to commence at 2:30 will be participated in by the photoplayers and the ladies have entered in nearly all contests. It will surely be interesting to watch Anna Q. Nilsson, Edith Storey, Violet Merserau, Lottie Briscoe, Margaret Riccardo, Grace Wick, Augusta Bliss, Ruth Miller, and Rose Tapley in a ladies' horseback race, and likewise to see King Baggot, Harry Spingler, Guy Coombs, C. Fisher, Eddie Dugan, R. O'Connor, Tom Hagan, J. Williams, J. Beede, J. P. Ryan, A. G. Goode, Hector Dion on a bunch of animals furnished them in the men's horseback race. The real tough contest will be the obstacle race, for Joe Humphreys will never let slip the opportunity presented him, especially with Hughie Mack, Jack Hopkins, Wally Van, Thomas R. Mills, T. Myers, E. Waters, G. Dubois, J. Moran, A. Shannon and Vinton Ross entered.

And who ever expected to see Leah Baird and Kate Price in a three-legged race? That alone will be worth the price of admission. Elsie Macleod and Dolly Caine, Aleck Neil, Jr., and C. Frank, H. Connollan and V. Blair are also entered. And then picture Kate Price chasing a greased pig. The pig will be regularly made up with white grease paint and rouge. Others in this race are Margaret Johnson, Marcelle Schlessing, Vinton Ross, J. James, H. Kief, J. Ward, T. Devens, Mrs. A. Shannon, J. Kepple, F. Brule.

Edith Storey, Helen Constance and Maurice Costello will match their shooting abilities. In the automobile race are entered Arthur Ashley, Lawrence Marston, Tony Moreno, Walter Healey, Reggie Lyons, Willie Blackton and Wally Van, May Riccardo, Annette Agnelly, A. Chevalier and Louise Barry will prove their dexterity and capacity in a watermelon-eating contest. They will fast from Friday noon till the time for the event.

The goddess contest is a farcical event to be participated in mostly by young men who will endeavor to imitate the mysterious charms of Miss Anita Stewart in her appearance as "The Goddess." The imitators will be obliged to combine dignity with comedy with rare ability in order to win the prize. Earle Williams and Anita Stewart, who are at present appearing in the serial picture, "The Goddess," will act as judges.

The film making contest will prove a most interesting one for the public. Five or six different comedy scenarios will be transformed into pictures in a remarkably short space of time. These scenarios are to be furnished by writers in competition. From all scenarios received the best six will be selected and prizes awarded the winners. The scenes will be taken right on the grounds and the pictures directed by six directors all at the same time. The films will be developed, printed and ready to show in the evening between dances, and the public will decide which is the best. The director of the one so adjudged will receive a handsome prize.

The shore dinner will be served at 6:30 and afterward until midnight there will be general dancing with a prize dancing contest, in which Harry Morey and Flora Finch, Rose Tapley and John T. Kelly, Ben Wilson and Dorothy Phillips, Kate Price and Bill Shea, Naomi Childers and James Morrison will be entered.

FRANCIS WORCHESTER DOUGHTY SECURED BY DAVID HORSLEY

Francis Worcester Doughty, known to every reader of light fiction, has been secured by David Horsley to write the scenarios for the two-reel animal pictures, featuring the Bostock collection of performing beasts, which Mr. Horsley will produce and release on the Mutual program, beginning about the middle of September. He left New York this week for the Horsley studios in Los Angeles.

Francis Worcester Doughty is a national character. His novels, which have been published in almost countless number, have delighted readers for many years. He was born in Brooklyn in 1850 and when but twenty-two years old succeeded to the literary business of his mother, Sarah Parson Doughty, who was prominent in literary circles and contributed to almost all of the big publications of the day.

Mr. Doughty's first motion picture scenario was written in 1913. It was called "Hook and Hand" and was produced in five reels by the Solax company. After that time he wrote many photoplays, one of his greatest effects being "The Twenty Million Dollar Mystery," the serial story which he prepared in collaboration with Howell Hanchell.

ARTHUR JAMES AND MERRITT CRAWFORD JOIN METRO'S STAFF

Arthur James, formerly director of publicity for the Mutual Film Corporation, is now directing the publicity and advertising of the Metro Pictures Corporation in addition to being in charge of its scenario department. His resignation from the Mutual staff takes effect on Saturday, August 14. Mr. James left the *Telegraph,* where he was Sunday editor and the creator of Beau Broadway's scintillating remarks, to reorganize the Mutual scenario department. Plans were changed over night, and he was made manager of the publicity department instead of being sent to the Reliance-Majestic studio at the coast as was the original intention. During his reign over *Reel Life,* this attractive house organ was brought up to a more than paying basis; an unusual feat with a magazine instituted with the expectation of its being a dead expense as far as operation is concerned. The snappy, readable publicity which emanated from his office each week in large bunches speaks for the manner in which the news of Mutual activities was circulated. Mr. James' career has been a varied one, and decidedly full of pep and ginger. He handled the publicity campaigns of the American Tobacco Company and the Du-Pont Powder Company during their "trust" suits with the government, and put over thousands of dollars' worth of newspaper advertising under the guise of reading matter for the Singer Building. His newspaper experience totals up to eighteen years, includes the New York *World,* New York *American, Evening Telegram, Globe, Mail, Telegraph,* and covers writing baseball, politics, dramatic criticisms, and news of the sensational, international, matrimonial, social and garden varieties.



Arthur James.



Merritt Crawford.

Merritt Crawford, for the past fifteen months editor of *Reel Life,* is also now a member of the scenario staff of the Metro Pictures Corporation. Before joining *Reel Life,* Mr. Crawford was well known through his connection with the *Telegraph* and later as managing editor of the *Motion Picture News.* It is understood that his resignation from the publicity department of the Mutual Film Corporation takes effect on Saturday, August 14.

The announcement that Lewis J. Selznick is to leave the World Film Corporation is groundless. He will continue to direct the destinies of this corporation and will also act as vice-president and advisory director of Equitable Motion Pictures Corporation.

V-L-S-E FEATURES PACK HOUSES AS RESULT OF ODD ADVERTISING

After heralding the coming of the V-L-S-E feature, "The Rosary," with a large amount of advance advertising in the newspapers and on the billboards, Mr. O'Neil of the Palace theater in Manchester, N. H., caused a special set of scenery to be built, representing a choir chancel, and engaged Mme. Eckert, soloist, from the Boston Opera House, and John Foley, another well-known singer, in addition to the "sanctuary" choir of twenty voices. For the musical accompaniment, Mr. O'Neil installed a special organ. This proper staging of the feature photoplay caused a furore that resulted in most gratifying financial returns to the Palace.

Another novel advertising stunt was originated by the Orpheum theater at Eau Claire, Wis., while playing "The Island of Regeneration." For this feature the management fitted up a small island situated in the Eau Claire river, about one hundred feet from a passenger bridge to represent the island depicted in the Rev. Dr. Brady's story, and set up cutouts of Edith Storey and Antonio Moreno on the bank in an attitude as though waiting for the arrival of a boat. Above the figures a large sign announced that "The Island of Regeneration" was showing at the Orpheum theater. This unique publicity stunt made a big hit and drew enormous business to the house.

REUNION AT KEYSTONE

There was a grand reunion of the big factors in the success of the New York Motion Picture Corporation at the Keystone studios at Los Angeles the day following the signing of the incorporation papers of the Triangle Film Corporation, when Messrs. Kessel, Bauman and Sennett arrived from Colorado, where the $5,000,000 corporation was put over.

The accompanying picture shows the gathering



at the Keystone studio and reading from left to right in the picture one beholds Charles Kessel, Mabel Normand, Adam Kessel, Jr., C. O. Baumann and Mack Sennett.

When the *Chicago* arrived in New York Friday, July 30, from Bordeaux, France, one of the first passengers to land was Emile Pathe, senior member of Pathe Freres Moving Picture Company of France, who was accompanied by Russell Hunting, mechanical director of the firm, and is expected to remain in this country for several months, making his home in New Jersey.

The Function of Feature Productions

By CHARLES J. GIEGERICH

THE principal feature in the selling plans of the Big Four draws attention to a really remarkable condition that exists in the exhibition end of the motion picture industry. This condition is pointed out in the V. L. S. E. advice to its representatives in the field, in the slogan—"Sell advertising to sell film."

A comparatively small percentage of the exhibitors of the country, yet realize the value to them in the proper publicizing of the features exhibited in their theaters. In most cases exhibitors book a feature and are then content with the display of a few posters outside of the house, and the arrangement of a few frames in the lobby, entirely overlooking the fact that if they book strong features, they can attract many patrons that do not ordinarily pass the theater.

The Big Four point out that during the 18 odd years of progress the bulk of the improvement in the art has been made by them. Practically all the advancement in pictures, is in the productions themselves. They have grown better in story, photography, motif, and action, and with each forward step they have grown more expensive to produce. The latter item, the cost of production, must be taken into consideration by the exhibitors. The public has been educated to expect great things of the silent drama, and if the manufacturer is to continue to produce high-class picture plays, he must be reimbursed for his investment by receiving a fair rental for his films.

In other words, exhibitors, if they want the best the market affords, must pay a fitting price for their features; and, to do this, they must adopt more advanced advertising methods.

The advancement in exhibiting circles has been confined almost entirely to the building of better theaters, with better appointments and greater conveniences for the patrons; but the matter of attracting greater patronage has been almost entirely overlooked.

The day has gone when a theater may depend upon the people who pass its doors or who live in its immediate neighborhood. At one time, a few banners and a couple of lobby stands were all-sufficient. Today the exhibitor must advertise his shows more extensively if he expects to continue to run a profitable business.

Through the newspapers he can advise every prospective patron of his film offerings, and if he has the class of pictures they want, people will come from far and near to view them. Every theater will find newspaper and billboard advertising very profitable investments, provided only the program they offer is of such quality that the people attracted will not be disappointed.

The motion picture art has reached a state of great dignity, and in offering their productions to the exhibitor, the Big Four state that they will stand on their merits alone, but advise their exhibitors, almost to the point of insistency, that the V. L. S. E. productions must be advertised in order to attract the maximum amount of business.

They point out that meritorious features will bring increased patronage at increased prices, if the public knows where and when they are being exhibited. They claim that the people attracted through this advertising will become part of a wonderful advertising force working gratis in the interest of the theater showing their subjects.

The V. L. S. E. point out that it is neither profitable to the exhibitor nor the manufacturer to expend large sums of money producing big, forceful picture plays, if they are to be presented in the same inconspicuous manner as the less important one and two-reel subjects. It does not pay either the exhibitor or the manufacturer to take a big powerful picture and put it in the theater, merely for the passerby or the regular patron of the theater to see.

The claim is made, and it has already been demonstrated by the Big Four in many sections of the country, that patrons will not only be attracted from distant points to a theater showing the V. L. S. E. subjects, but that these patrons are willing to pay an increase in admission prices.

The life of any business depends upon the new customers it creates, and the big, meritorious feature is vital to the industry in that it creates new patronage. If the big feature is used merely in the nature of a souvenir to the regular patrons of a theater, it is not serving its mission or returning the proper financial reward to the exhibitor.

The big feature has a distinct duty to perform. That duty is the promotion of new business, and while it is promoting that new business, it will return increased profits to the theater where it is properly advertised and presented.

The film manufacturer, to continue to produce the high grade, expensive picture plays now demanded by the public, must receive rentals commensurate with the increased cost. This money must come from the exhibitor, and the exhibitor in turn must receive it from the public, and to do this, he must attract greater patronage at better prices, through advertising the superior features offered in his theater.

The public demands good pictures, and the public has always been found willing to pay for what it demands. It is with this in mind that the Big Four have adopted the selling slogan—"Sell advertising to sell film."

W. N. SELIG TO INAUGURATE NEW IDEA IN COMEDY PRODUCTION

Since the time when William N. Selig first inaugurated the picture play serial idea with "The Adventures of Kathlyn," the motion picture market has witnessed a deluge of "perils," "adventures," "episodes," "chapters," etc.

But now Mr. Selig is about to introduce yet another new idea in filmland. It is not a "serial" this time, but a series of comedies. This innovation is a series of a dozen two-reel rural comedies. Each comedy contains virtually the same cast of characters, and each comedy is complete in itself, possessing an easily recognized plot. The same characters disport themselves in each one of the series, thus cultivating and sustaining continued interest in these real American people.

The rural characters have been drawn true to life and those who have read the scenarios pronounce the idea the best having to do with real American life since the time of Charles Hoyt. There are no "blood and thunder" or "falling-off-of-the-cliffs" situations in

this forthcoming series, for the comedies under the unique name of "The Chronicles of Bloom Center," deal with ruralities of true Yankee persuasion, people you have seen, people you know, and the stories of their trials and triumphs, frills and foibles, are not overdrawn, and yet they are interesting, highly entertaining and, at times, appealing.

President Selig in a recent interview asserted: "There is a sad dearth of true comedy both on the stage and in motion pictures. The people are tiring of he 'slap-stick' near humor with monotonous chases, allegedly funny falls, and unfortunate paper-hangers, etc. We have worked for over a year in the endeavor to provide a series of comedies which will carry situations logically humorous. We think that we have succeeded in our efforts and we are sure 'The Chronicles of Bloom Center' will be cordially received by the exhibitors. These comedies will take us all back to our boyhood days. There is the county fair, the country circus, the 'Old Home Week,' the time when spiritualistic seances were all the rage in the rural communities and other convincing and yet funny plots of true American atmosphere.

"I thought so well of 'The Chronicles of Bloom Center' that I ordered a complete village erected at Los Angeles. It was complete even to the town pump. There is the general store and post office, 'Melodeon Hall,' the smithy, the church, the volunteer fire department and other rural essentials."

Postmaster Pash, Constable Plum, Phil Pickle, Mrs. Plum, the Ladies Art Embroidery Club, and other characters and organizations peculiar to rural America will appear in "The Chronicles of Bloom Center." The home talent theatricals, quilting bees and the general congregating of the villagers at the "station," when the "3:30" comes in, are all faithfully set forth by an all-star cast of character actors and actresses especially engaged by the Selig Company for the series. Marshall Neilan was the director in charge of the production. It is expected that "The Chronicles of Bloom Center" will be released in the near future and the Selig Company is preparing for special exploitation believing that the "Chronicles" will fill a long felt want on the part of motion picture exhibitors.

IRWIN OF V.L.S.E. THINKS SMALL THEATERS CAN SHOW FEATURES

Speaking on the subject of features, Walter W. Irwin, general manager of the V. L. S. E., says "The experiences of a little theater in a small Texas town with a Big Four feature, shows the bearing on the industry of the multiple reel picture play from a new angle, and a study of this case, gives rise to the question of whether the feature will not make paying propositions of many small houses that are now doing little better than paying expenses."

That feature pictures have a great bearing on the industry, goes without saying. But just what bearing, especially in the future, seems to be a matter on which many authorities disagree, judging from the public statements of many prominent men in the industry.

Predictions have been made that the vogue of the feature will die out, and that small reel subjects will eventually be found to represent the silent drama's proper sphere. Other men prominent in film circles have said that while the feature was here to stay, it had a field of its own and belongs exclusively to theaters of large seating capacity; and that the small theaters could not profitably exhibit them.

The experiences of the exhibitors showing big features may be profitably studied by all of the producing interests, for it is from the exhibitor that the manufacturer learns the trend of the business.

In this respect, the results attending the exhibition of a feature in a small town in the middle west, is interesting in its bearing on the relations of the big feature to the house with a small seating capacity.

In Navasota, Texas, a town of 3,000 population, the Queen theater, with a seating capacity of only 275, booked the Big Four feature "Graustark," paying a high rental for it. Following the advice of C. A. Meade, the V. L. S. E. representative in Texas, the manager of the Queen advertised the attraction in the local newspapers and raised his admission prices to 20 and 25 cents, with the result that on the very first day of its showing, the box office receipts totalled $212. This certainly proves that big features can be profitably shown in small theaters, if the handicap of limited seating capacity is offset by higher admission prices.

Considering the small fixed expense of a house with only 275 seats, daily receipts of $212 would make the showing of any feature a profitable investment.

This case indicates that the problem of offsetting the handicap of limited seating capacity, may be solved by the simple combination of strong features, proper advertising and increased admission prices.

In the small towns of the country where the luxury of a big theater is unknown, the introduction of big features will unquestionably give an added impetus to the popularity of motion picture entertainment, and for the privilege of seeing the big feature productions of the great producing companies, the people of these towns will, undoubtedly, give the theater their support to the extent of paying increased admission prices.

COMING LASKY RELEASES

Definite release dates of the Lasky Feature Play Company's productions through the Paramount Pictures Corporation during September, October and November were announced this week by Samuel Goldfish, executive head of the Lasky Company.

There will be nine Lasky productions in the next quarterly program of the Paramount program, distributed equally through the three months. The dates as arranged, are:

Thursday, September 9, Charlotte Walker in "Out of Darkness"; Monday, September 13, Blanche Sweet in "The Case of Becky"; Monday, September 27, Lou-Tollegen in "The Explorer."

Thursday, October 14, Donald Brian in "The Voice in the Fog"; Thursday, October 21, Laura Hope Crews in "Blackbirds"; Monday, October 25, all star cast in "The Chorus Lady."

Monday, November 1, Geraldine Farrar in "Carmen," Thursday, November 11, Blanche Sweet in "The Cheat," and Monday, November 22, Victor Moore in "Chimmie Fadden Out West."

DAILY PRESS SERVICE

A daily news service has been established by the publicity department of the Keystone Film Company under the direction of Frederick Palmer. Practically every publication in the world that handles any motion picture news is supplied with this service and since the idea has been put into actual practice much favorable comment has been aroused.

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Volume XIV CHICAGO, AUGUST 21, 1915 Number 8

That "Hot Weather" Yelp

IN EVERY large city—or country town, either, for that matter—one can find the exhibitor who at this time of year will raise the cry of poor business, claiming that hot weather has ruined his patronage and that if the hot spell continues he will be forced to close.

Question him closely and you will discover that anticipating the hot season he has cut down his service, is putting on the cheapest sort of a show that he can possibly hope to "get by" with, that his advertising has been either dispensed with altogether or trimmed down to a few thousand dodgers which he has carelessly distributed by some small boys, and that the front of his theater looks as if it had already experienced a sunstroke.

With these facts all in your possession it is easy to arrive at the conclusion that the complaining exhibitors themselves are to blame for their poor business, and that their "hot weather" yelp is only an excuse for a lack of real showmanship.

In that same city you will find that the enterprising, hustling type of exhibitor is making regular daily trips to the bank, wearing one of those smiles that won't come off, and on being questioned will admit that business is fine.

The enterprising exhibitor, instead of sitting down to think about the hot weather, will set about convincing his patrons that his theater is the coolest place in the city. He will arrange the front of his house so that it looks to the passerby as cool and comfortable as a Kentucky colonel about to partake of a mint julep. He will see that his lobby is cooled by ice-washed air, that the cashier in his box office wears a smile indicative of how perfectly content she is with her surroundings, and that the usher in the doorway in white ducks fairly radiates hospitality and good nature.

Under the above conditions his patrons' first impression of the cool interior of the house is bound to be one of peace and solid comfort, and immediately upon entering their minds will unconsciously tell them that this theater is quite the most ideal spot they have yet discovered. The real showman will have further arranged for the proper mental effect upon his patrons by adorning his stage with green settings, whose vines and blossoms will soothe and refresh the jaded amusement seeker, and perhaps will install a gently splashing fountain at either side of his screen, thus lending still further to the patron's illusion of perfect content.

Instead of offering a desert drama as his feature production, with scorching sands and a thirsty hero, the wise exhibitor will book a multiple reeler the action of which is pictured amid cool woodland dells, through which one can obtain glimpses of a winding stream, bordered by tall trees and grassy meadows. He will follow this feature production with a travelogue showing the snow-tipped mountain peaks of some Alpine hamlet and conclude his program with a rib-tickling comedy that is played amid the breakers of some seacoast resort or on the fresh greensward of a spacious city park.

The exhibitor who is a natural born showman will make his patrons reluctantly rise from their seats to again encounter the heat without, for all the time when they have been fairly reveling in physical comfort, the thermometer has in reality stood at a point generally

considered far from comfortable and it is only the character of the surroundings that has produced the illusion. By creating the illusion, however, the exhibitor has raised his patrons' opinion of the films as a summer amusement to new heights and thus benefited the whole industry by his foresight and keen showmanship.

"Hot weather" to the experienced exhibitor means better business than does any other season of the year, for he knows instinctively that with proper surroundings, proper film bookings and proper house equipment, he can coax the average passerby into his house and make him more comfortable than in any other surroundings. With the thermometer climbing the tube, it's too hot to go joy riding, too hot to sit in the park, too hot to shop, too hot to seek relaxation at the ball park or on the golf links, too hot to stay at home, and so with the right kind of a film house the enterprising exhibitor will convince his neighborhood that the most sensible thing to do is to spend an hour or two at the picture show.

THEY SHOULD THINK BEFORE WRITING

"MAKING the Most of the Movies—a Plea for More Generous Support of the Better Kind of Pictures."

That is the title of the editorial in *Pictorial Review* for September. It sounds good, doesn't it? It's a promising title—but that's as far as it goes. The editorial itself is a plea for censorship to the extreme limit. Editor Vance wants to see a board of censors established in every state, city, town and village. He recognizes the intelligence of the National Board of Censors in his opening paragraphs and condemns it utterly before he quits. And his reason is that he has seen "primitive passion rise rampant" on the screen.

We do not know how much or how little influence the *Pictorial Review* may have on public opinion. But we know we would not recommend its policy to the mothers of the growing children of this country. What intelligent parent today would keep children in seclusion, protected from all knowledge of the world, and expect to save them from temptation later in life? Ignorance is not innocence. The bar-room brawl, robbery and burglary, even murder, are real. We have them with us in gruesome reality in every morning's paper. Should we conceal from our children that such things exist?

The editor responsible for the *Review's* attack represents a single intelligence. The pictures he condemns have already been approved by a large group of other and presumably equal intelligences. One man who would successfully demonstrate the incompetence of the National Board of Censorship must first prove that his own mental equipment is superior to the combined brain power of the Board's whole censoring committee.

We admit there are some film productions that do not come under the jurisdiction of the National Board. That is another matter. But it is self evident that the exceedingly small proportion of such subjects does not justify the creation of a thousand censor boards. Ordinary police power and common law are ample to handle any possible situation arising from this source.

One official and officious censor, such as that in Chicago, is too much. Multiplication of censors would be quite intolerable. Editors of lay newspapers and magazines look at the matter as they do most subjects, superficially and without proper study. Writers to the public carry responsibility. They have no right to argue for so serious an innovation as universal censorship until they have at least realized what it means to a free country.

Just a Moment Please

Coises!

—

Jake Wilk, one of the oldest alumni of the Caward Art Scollege, has started a rival institution for the benefit of indigent authors.

—

Well, Jake, just to show you that we bear no ill will we hope the Authors Associated Agency becomes even half as famous and prosperous as the Caward Art Scollege. Believe us, it will be a long time, however, before you receive a $1,000,000.00 endowment as did the old original institution, unless, of course, the inimitable Lloyd decides to become one of your clients.

—

And there's always the danger that if you and your Agency become too famous, we may, ourselves, fill in an application blank.

—

HOW ABOUT IT?

With much interest we read that Vitagraph has established a Scientific Department and First Aid Hospital which, according to the honest press agent, will

add materially to the efficiency of those who, from necessity, are compelled to subject themselves to danger.

Can you imagine a Vitagraph director encouraging a weak kneed thespian, whom he has just ordered to jump off the roof of a twenty-story building for picture purposes, but shouting "Don't be afraid, Joe, the Scientific Department will look after you when it's all over!"

—

Now if somebody would only establish a casket factory in the neighborhood of the studio we feel quite certain the players would all put more "pep" into their work.

—

At last it has happened. We knew it had to come sooner or later and have waited in breathless suspense to see which player and which company would be the victim. One of these magazine writers, who is breaking into the movie field by writing stuff for the magazines about this or that player, has at last slopped over by wishing upon Ford Sterling of Keystone the honor of being the dad of "little Billy Jacobs," despite the fact that Ford has nothing running around the house but his racing car.

—

Oh, well, Ford, cheer up. It might have been a lot worse. Suppose they had made you the brother of the Cherry sisters, or something like that. Gosh knows you ought to be proud over being merely THOUGHT the father of so talented a youth as "little Billy."

—

OUR BURG.

Chauffeur Law, the mechanical genius who frequently manipulates and controls the speed buggy of Joe Finn, takes us to task because we neglected to mention him in previous references to the car, which he solemnly asserts he has come to love like an engineer loves his engine or a stenographer her gum. All right, Law, here you are.

Roy McCardell, creator of "The Diamond from the Sky," stopped off in our Burg last wk., while en route to New Rochelle for a change of atmosphere.

D. W. Russel, a former res. of this Village, leaves this wk. for England, where he goes to rep. Dave Horsley. Watch your step, Russ, when the Zeppelins appear.

Does anybody know what's happened to Ben Beadell? We hain't heard of Ben in a coon's age.

Gosh how the grass is growing in Our Burg since the sun came out again.

—

If all the entries aren't closed in that Field Day and Carnival to be held at Brighton Beach, we want to nominate Don Meaney for the hop, skip and jump contest. From Essanay, Chicago, to New York; from New York to Universal City, Los Angeles, and from Universal City to the Quality studios is some jump, we maintain.

—

Our boss, Ed Mock, also wants in on the standing broad jump.

—

We've never seen him do it, but we understand he's there.

—

Give him a chance.

N. G. C.

"The Battle Cry of Peace"

AND OTHER RELEASES OF THE WEEK REVIEWED

WITH a distinct mission to perform, one heartily endorsed by public men of note as necessary and noble, "The Battle Cry of Peace" will soon be released by the Vitagraph Company of America. But not until after it has told its story and made its appeal in the White House, Congress, the various Army and Navy clubs, and before the legislatures throughout the country. The picture's argument is, "Prepare for peace through preparedness for war."

For some time past newspapers, books, and certain prominent citizens of this country have told the people that the United States invites foreign attack through its crippled naval and military conditions. Commmodore J. Stuart Blackton of the Vitagraph Company conceived the idea of *showing* the people the danger of being unprepared for war, demonstrating at the same time that a larger army, an increased and better navy, and an adequate supply of munitions form a preparedness for war which develops into a preventive against it.

The result of Mr. Blackton's commendable and broad-minded initiative is "The Battle Cry of Peace." When shown before an invited gathering at the Vitagraph theater last week, it was ten reels in length. This will be cut down to nine reels or possibly a little less. Summed up briefly, the picture's lesson is that: "With a peace attitude backed by a formidable naval and military support, the United States can maintain the respect and harmonious intercourse of any country. The peaceful attitude without its warlike setting is a spineless and ineffectual defense against the attack of a



Liberty's last stand.

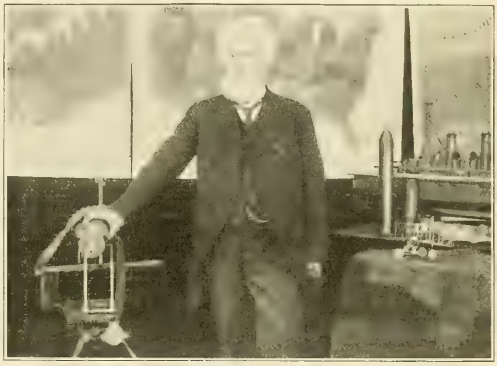
nation desirous of taking our country with its wealth, resources and institutions."

"The Battle Cry of Peace" has a message for every resident of the United States, whether he be a naturalized citizen or not. As the production clearly shows, the advent of war here would mean the devastation or outright capture or both of the country's financial capital, New York City, and the commercial paralyzation of the entire nation. This means the breaking up of homes, the wanton killing of thousands, and the inhuman rule of the vices which are so prevalent during war times.

Reading matter is earnest but slow, poorly circulated considering the population, and often without effect at moving the people to a realization of our needs for a strengthened army and navy. Mr. Blackton quickly realized this on reading Hudson Maxim's "Defenseless America," and the two immediately arranged to collaborate on Mr. Blackton's plan of filming the propaganda. Nothing like this has ever been done before, and the results which it will in all probability produce will render unnecessary a repetition of such an appeal.

"The Battle Cry of Peace" is a visualized plea written on moving picture film. It was produced under the personal supervision of J. Stuart Blackton, who, in writing the scenario from the argument in Mr. Maxim's book, wove about the facts a strong, concise story; a dramatic framework through which the lesson of preparedness against war is driven home.

Under Mr. Blackton's direction finely drawn characters are portrayed by L. Rogers Lytton, James Morrison, Mary Maurice, Louise Beaudet, Harold Hubert, Captain Jack Crawford, Charles Kent, J. Swaine Gordon, Evart Overton, Belle Bruce, Norma Talmadge, and Lucille Hammill. In

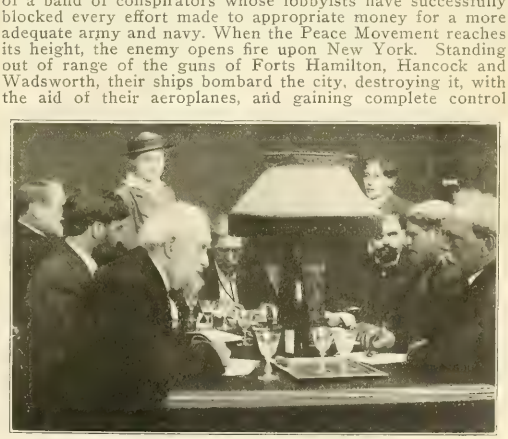


Hudson Maxim, the inventive genius.

addition to these are seen: Hudson Maxim, in a prominent part; twenty-five thousand National Guard troops; eight hundred members of the G. A. R.; eight thousand supernumaries, and five thousand horses.

John Harrison, a patriotic young American, returns home one evening, fired with enthusiasm by a speech which he had heard Hudson Maxim, international authority on arms and ammunition, deliver at Carnegie Hall during the afternoon. He resolves to do his utmost towards acquainting others with the dangerous state of inefficiency of our army and navy, but more than once he is scoffed at by those who are such firm believers in peace that they see no use for war preparations. Harrison is engaged to Virginia Vandergriff, whose father is a peace enthusiast.

Emanon, a caller at the Vandergriff home and one of the organizers and leaders of the peace movement, is a member of a band of conspirators whose lobbyists have successfully blocked every effort made to appropriate money for a more adequate army and navy. When the Peace Movement reaches its height, the enemy opens fire upon New York. Standing out of range of the guns of Forts Hamilton, Hancock and Wadsworth, their ships bombard the city, destroying it, with the aid of their aeroplanes, and gaining complete control



Scene from "The Battle Cry of Peace."

over the vitals of the nation—the districts in the East in which are located most of our factories, shipyards, ammunition and gun-building plants.

The inevitable wave of vice follows. Mr. Vandergriff

is shot, and Harrison bayoneted in a vain endeavor to protect Virginia from a brutal officer who is attracted to her beauty. The climax is reached when Mrs. Vandergriff shoots her two daughters to save them from disgrace at the hands of the foreign soldiery. Several allegorical scenes follow, contrasting the crushed, bleeding Columbia that might be with the noble, supreme Columbia that should be.

The final scenes alleviate the horror of the drama of war previously enacted by showing the Harrisons and Vandergriffs seated comfortably at home, secure in the knowledge that no nation dares to even attempt to invade our shores, for the spirit of '76 has asserted itself throughout the country, recruiting our army to sufficient numbers and making our navy one recognized throughout the world as a fighting force which stands for peace—nay, commands it.

A few of the notables who appear in the picture are Admirals Dewey, Sigsbee and Marix, Generals Leonard A. Wood and H. C. King, Secretary of War Garrison, Hudson Maxim, the inventor, and Captain Jack Crawford, former scout.

"The Strange Case of Talmai Lind"

Reviewed by John C. Garrett

ON August 26 "The Strange Case of Talmai Lind," a three reel production, will be released by the Selig Polyscope Company. The story, which is a most unusual one, was written by Kathlyn Williams and is well adaptable for screen use, It is written around the life of a little girl, who is born a few



A pretty scene from "The Strange Case of Talmai Lind."

days after her mother has been thrust into a cage with a lioness by her drunken husband. The same night that the child is born a little cub is brought into the world. The child has the body of a woman, but the nature of a wild beast.

Miss Williams, one of the world's best known screen stars, takes a double role. She portrays the character of Hilda Lind and later that of Talmai Lind, the daughter of Hilda and Carl Lind, which part is taken by Guy Oliver. These very popular Selig stars are most ably supported by an exceptionally strong cast.

Carl Lind is a collector and a tamer of animals. One day while under the influence of liquor he goes out to try to tame one of the lions. As his wife hears the animal roar and hears her husband's voice raised in anger, she goes out to plead with him not to strike the animal and he becomes infuriated and pushes her into the cage with the beast, locking the cage. Here Hilda faints and is unconscious when her husband, after realizing what he has done, goes in after her and carries her home.

Not long afterward a beautiful baby girl comes to gladden the home of the Linds and they call her Talmai. As the girl becomes older her parents notice that she has a very strange temperament. Whenever a certain lioness, which was born on the same night that Talmai was, is abused the girl seems to experience the pain at the same time.

Some years later Talmai is a beautiful untamed girl of the mountains and is always happy when alone with her own special lion. Amos Drew, an assistant lion tamer, falls in love with the girl. She repulses him, however. Drew tortures the lioness and this is all simultaneously experienced by Talmai, who attacks Drew and with all the fury of a beast scratches his face.

Paul Burnham, a young artist, who is engaged to be married, comes into the mountains to paint and here he meets Talmai. The girl is immediately attracted to him and they spend many happy hours together. Paul paints a portrait of her and on the day it is finished she passionately declares her love for him. Burnham starts to take her into his arms, but suddenly thrusts her aside and leaves her. Talmai is heartbroken and goes to her mother. She tells her mother that she has always been different from other people and now even the man she loves is afraid of her. Hilda Lind then relates to her daughter what had happened in the wild animal arena just before she was born.

Talmai later goes into the mountains and there spies Burnham and his fiancee, who has come to see him. Amos Drew in a drunken wrath goes toward the lioness' cage and after some time he deliberately fires his gun. In the mountain Talmai screams, clutches her side and falls senseless. Paul rushes to the prostrate form of the girl and she recognizes him, smiles and then passes away.

"Rags"

Reviewed by Charles R. Condon

"RAGS" is one of those screen triumphs which deserve to be knighted and set upon a pedestal as a goal for future dramatic efforts. In it Mary Pickford has her best picture since "Tess of the Storm Country." If there is anything to choose between the two, it is in the story of the latter, which is deeper and more pathetic than "Rags;" consequently affording Miss Pickford more opportunity for the style of portrayal which is her forte—the chaacterization of an impish, intensely human little girl, the more ragged and hoiden the better.

But considered alone and on its own merits, Famous Players' recent release, "Rags," is a truly artistic production. The artistry does not rest in the natural scenery or in the environment or wardrobe of the explosive little beauty, "Rags," but instead in the little momentary subtleties which make the picture fairly breath in spite of its flat length and breadth dimensions.

Critics are licensed to review and comment upon plays, but the real, dyed-in-the-wool criticism lies with the spectators in the theater. One of the best illustrations of this picture's worth is reflected in the banner attendance at the Strand theater, New York City, during the week in which it was shown. The Strand always has a satisfactory attendance because it is the Strand, but it takes a photoplay like "Rags"



"Rags" dares anyone to lick her.

to crowd the house at each program performance, rainy and fair nights alike, and have the people emerge from the theater after the show commenting upon and complimenting the excellence of the production.

An appealing little figure with a world of expression at her command, Mary Pickford is the central figure of the story at all times. But the plot-constructive spotlight turned upon her does not amount to a fault-finding searchlight as is often

the case when a play is built entirely upon one character. Little Mary's inimitable mannerisms hold their charm and originality to the last scene, radiating a spirit of fun and snap which contrasts well with the strain of pathos that here and there finds its way to the surface of the story.

In support of Miss Pickford is a well-chosen cast, the most prominent members of which are Marshall Neilan as Keith Duncan, Joseph Manning as John Hardesty, and Joseph Farrell MacDonald as Paul Ferguson. Another who had much to do with the success of the picture and who is unseen upon the screen is James Kirkwood, responsible for the masterly direction, the scenic atmosphere, and for much of the fine quality of the photography.

Briefly, the story is of a little girl known as "Rags" but named Glory by her mother who, after two years of miserable existence with her husband, a drunkard, died at the child's birth. In spite of her father's abuse and neglect, "Rags" loves him, and defends him against the raillery of the men of the little western village in which Ferguson and Glory's mother settled after their marriage in the East. In the course of events "Rags" meets Keith Duncan, a young engineer from the East, and they become fast friends. After her father's death in an attempted hold-up, "Rags" becomes the ward of her mother's former suitor, John Hardesty, a banker. Here Glory again meets Keith, Hardesty's nephew, and they come to an understanding whose course is in matrimonial channels.

"The Goddess"

Reviewed by Charles R. Condon

CELESTIA'S disillusionment and the consequences of her public denunciation of Barclay and the other two financiers who had planned to use her as a means of bringing the world to their feet form the greatest part of chapter fourteen of "The Goddess," Vitagraph's continued photoplay in chapters. To the mobs falls most of the action in this episode, and better handled or more enthusiastic bodies of extras have never been seen on the screen. The air of realism with which each of their frenzied rushes and attacks is wrapped bespeaks the command and influence of a Napoleon of direction.

Another thrilling and cleverly handled feature of this release is Stilleter's death from a snake bite. A well-balanced suspense is created by alternating close-ups of Stilleter, blinded by the loss of his glasses, approaching, and of the snake, curled up in the grass. There is no doubting the ancestry of the reptile. Close-ups, both before Stilleter's approach and while it is crawling over the professor's body, show it to be a full-grown and able-bodied rattlesnake, its species betrayed by the set of rattles on the end of its tail.

In the opening scene Tommy is seen escorting Celestia to the secluded cave in which she was raised and which she was taught to believe was heaven. While he is explaining



A humorous moment in Vitagraph's "The Goddess."

to Celestia that it is her duty to reveal her true position to her many followers, Professor Stilleter sneaks up behind the pair and deals Tommy a blow on the head with a rock. Celestia resists his attempts to drag her away. Freddy the Ferret, dozing in the automobile near by, is aroused by the girl's screams and hurries to her assistance.

He arrives on the scene just after Stilleter has hypnotized Celestia with the aid of his crystal globe. In the



A scene from Vitagraph's "The Goddess."

struggle which ensues, the professor's glasses are knocked to the ground, rendering him sightless. Freddy throws them away, and he and Celestia leave the man to his futile search for the glasses and climb back up the hill to the cave, in front of which they find Tommy, dazed but otherwise unnijured by the blow which felled him.

Stilleter, in his blind wanderings, steps upon a rattlesnake, is bitten by it, and dies. Immediately, the spell over Celestia is broken, and she embraces Tommy, assuring him that she no longer wishes to be a goddess, but instead, his wife. They hurry to the mass meeting at which Barclay is making his fianl campaign speech for the presidency of the citizen-owned corporation which is to supplant the present form of government.

Celestia rushes to the speakers' platform and interrupts one of Barclay's millionaire supporters to inform the people that she is not a goddess, that she was misled by the financial triumvirate, and that the object of the corporation is to further subjugate, instead of benefit, the working class. The financiers make their escape during the excitement which follows, but their absence is soon discovered and the crowd starts after them. Knowing that should the mob find his father it would mean his death, Tommy dispatches Freddy to him with instructions to meet him and Celestia at Gull Isle, where the elder Barclay can find seclusion and safety. The last scene shows the three financiers anxiously awaiting the arrival of their automobile, the shouts of the crowd pouring through the gates of the grounds telling them that their escape (should they effect it) will be a close one.

"The Diamond from the Sky"

Reviewed by John C. Garrett

"THE King of Diamonds and the Queen of Hearts," is the title of chapter seventeen of the North American continued photoplay, "The Diamond from the Sky." In this chapter there are thrills aplenty and the interest in the story does not lag for a single moment. Vivian Marston, the adventuress, has a chance to display her dramatic ability in this story of "The King of Diamonds and the Queen of Hearts," and her work is exceptionally good. She has at last, through her charms and wiles, captivated the heart of Arthur Stanley, now better known as John Powell, the millionaire.

Esther and Quabba are escaping down the rough mountain side in a buck board when Blair Stanley looking through a pair of field glasses sees them. He and Luke Lovell stumble across the rocky side of the mountain and after a long run manage to hide in a clump of bushes on the road just before the fugitives drive up. The driver of the buck board falls from his seat, a bullet from Blair Stanley's revolver having hit him. Quabba manages to give Blair a smashing blow and Esther, taking advantage of this moment, grabs the reins and they are away.

Down the dusty road they come across Marmaduke Smythe and they give him a lift. That night Smythe gives Esther the Stanley heirloom "The Diamond from the Sky."

asking her to deliver it safely to Arthur Stanley, the heir to the Stanley estate.

Blair and Luke Lovell steal two horses and they are just leaving the ranch when the owner sees them. He calls some



Quabba and Esther are attacked by Blair and the gypsy.

of his ranchmen together and they start out after the horse thieves. After a long chase Blair and Luke leap from their horses onto a passing freight train and escape from their pursuers.

In Los Angeles Vivian Marston is becoming more and more friendly with John Powell. One day after having been out to see Powell's new estate, Vivian upon stepping from the car is handed a card—"The King of Diamonds"—by a man standing by. A look of fear crosses the adventuress' face and she goes straightway to the hotel. Here she cuts into the card and finds a letter addressed to "The Queen of Hearts," telling her that she must aid in getting possession of "The Diamond from the Sky." Later she meets the men who had sent her the note and with whom she had formerly been connected in crooked deals and they tell her she must help them to get the gem.

John Powell receives word from Blair Stanley that he wants to board his yacht until his cousin arrives. Blair is given permission to be master of the yacht. He goes on board, dons some of Arthur's yachting clothes and then assumes the role of owner. Esther and Quabba arrive the same day and see the beautiful yacht lying in the bay. Esther, realizing she is not dressed properly, goes and buys a new outfit and after donning the new clothes she and Quabba start off for John Powell's palatial boat.



John Powell shows his new estate to Vivian.

Esther boards the yacht and seeing Blair standing down at the end and thinking he is Arthur rushes toward him. As she calls Arthur's name Blair Stanley turns around. The girl is stunned for a moment, but quickly recovers herself and runs for the side of the boat. Before Blair can reach her Luke Lovell fells him. Esther leaps into the water. We last see her unconscious form floating in the bay and the "Diamond from the Sky" clasped around her neck.

Lubin's "It Was to Be"

Reviewed by Neil G. Caward

ONE of the most tensely dramatic, thoroughly interesting and best played Lubin features which this reviewer has been fortunate enough to see of late is "It Was to Be," a three-reeler scheduled for release on Thursday, August 19.

It is splendidly produced, acted by a cast that is satisfactory in every particular, and the story works up to a natural climax in the third reel that grips and holds one's attention throughout. Special credit is due the director for the remarkably realistic scenes he puts over in the last reel, during the period when his hero and heroine are undergoing the third degree grilling of the police. The action at this point is particularly spirited and convincing, and the lighting effect is worthy of note. A bit abrupt, however, is the scene in which the butler's guilt is discovered when the police search his room. After seeing the guilt apparently fastened beyond all doubt on Trevor, one can scarcely credit the police with intelligence enough to continue their search farther, in order to detect the real criminal in the person of the butler.

Ethel Clayton as Anne Winton is both winsome and capable. This Lubin lead will surprise even her warmest



A scene from Lubin's "It Was to Be."

admirers by the fashion in which she rises to the dramatic opportunities afforded her in the big scenes of this production. Jack Standing as Trevor and Walter Hitchcock as Randall appear to splendid advantage in the roles assigned them, and the player who interprets the role of Rogers, the private detective, by his restrained yet forceful acting sidesteps the all-too-frequent fault of overplaying a role of this sort resulting in its becoming burlesque instead of drama.

John Trevor leaves his native village to study law in New York without proposing to Anne Winton, the girl he loves, due to bashfulness. In his absence Henry Randall, who also loves Anne, wins her heart and hand in marriage, with the result that Trevor's heart is broken when he learns what has happened.

Years later, Anne is still honest and lovable, though her husband has become a greedy aristocrat whose only thought is for more wealth. When wealthy friends call at his home he berates his wife because she is not elegantly gowned and insults her before his friends. Trevor, now a wealthy and able lawyer, and still an admirer of Anne's is summoned into a business conference at Randall's home when the latter's associates insist that a man of Trevor's honor and respectability is just the man they need to put over a crooked business trick without incurring the wrath of the courts.

Ere Trevor enters the business conference, Anne has a few words with him which result in his telling Randall that he had rather be against than with him in the coming legal battle. As Randall suspects his wife of flirting with Trevor he hires Rogers, a private detective, to shadow her, and the latter reports to his employer that the wife visited Trevor's rooms, not aware that she went there to employ Trevor to institute divorce proceedings against her husband.

When Randall is found dead in his own home and Anne, who discovers the body, summons Trevor, the two are surprised by an unexpected call from Rogers. The detective putting a torn note together thinks he has found a motive for the crime and summons in the police, who give Trevor and Anne a third degree grilling lasting far into the night, and which ends with Trevor telling the minions of the law to arrest him for the murder, that he may save Anne from further torture.

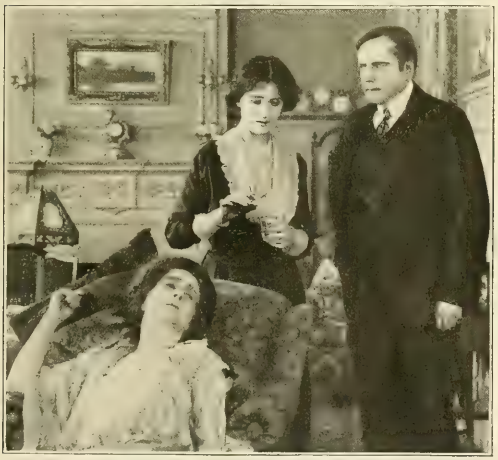
While Trevor is out on bail and Anne is doing everything possible to aid his case, the police find a bag of rubies in the room of Randall's butler and obtain from him a confession that he killed his employer when surprised as he was robbing the latter's jewel safe. This confession, of course, clears both Trevor and Anne, and weeks later in a rose garden we find them renewing their vows of love and planning to start life anew.

World's "The Master Hand"

Reviewed by George W. Graves.

NAT GOODWIN, of national theatrical fame, is the star in the World Film's recent five-part production of "The Master Hand." The picture is a strong drama with just enough comedy to show up the tense situations and relieve the monotony. Nat Goodwin's personality and forceful portrayal win one's admiration for the ability and strength of the character he portrays.

James Rallston, an unprincipled character, is married to



A tense moment in "The Master Hand."

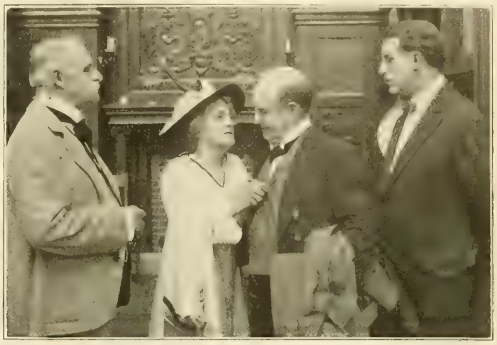
a wealthy widow, and being in financial distress, he plans to acquire her money.

He finds that by dosing her secretly with drugs she will in time become insane, and with the help of Miss Lane, a woman doctor, this nefarious plan is consummated. Mrs. Rallston is taken to an asylum by her husband, who makes arrangements with the unscrupulous keeper to secure an order for her committment. He tells the widow's daughter, Jean, an attractive little tot of five years, that she will never see her mother again. The child is brought up to believe she has no mother.

Fifteen years elapse and Rallston is seen amid the lavish surroundings obtained by his wife's money, on whose decease, which he is eagerly awaiting, he intends to marry Miss Lane, his partner in the atrocity. Mrs. Rallston regains her sanity but is still confined by Dr. Garside.

Rallston loses his daughter's fortune in Wall Street and now attempts to get her to marry Mr. Bigelow, an old friend to whom he has appealed for help. Bigelow, however, who has had his eyes and ears open, is suspicious of Rallston's conduct and finally comes to the conclusion that Mrs. Rallston is neither insane nor dead; therefore, when Jean comes to him for aid, he promises her that he will find her mother.

Bigelow (Nat Goodwin) forces up the price of stock and retrieves Jean's fortune. An animated and realistic Wall Street "fight" is shown in this scene. Bigelow is not long in become apprised of the whereabouts of Mrs. Rallston, and disguising himself as a crazy butler who recites Shakespeare by the yard, he joins the inmates at the asylum. Dr. Garside is completely fooled by the disguise, and Bigelow is successful in getting to Mrs. Rallston and informing the grateful woman that her unjust confinement is nearing its end.



Bigelow preparing to remove Mrs. Rallston from the sanitarium.

In an intense scene Bigelow snatches off his disguise and accuses Dr. Garside of his guilt. The cowardly doctor then takes to flight. Meanwhile, Mr. Rallston decides it is high time for him to reclaim his wife and he starts for the asylum in his touring car. The car becomes unmanageable and plunges down a steep embankment. When Miss Lane sees the dead body of Rallston being brought in, she confesses her guilt. The mother and daughter are at last united, and Jean marries the man of her choice.

Theodore Babcock portrays excellently the avaricious and heartless Rallston, and Julia Stewart, as Mrs. Rallston, shows her sorrow so well that we draw a sigh of relief when she is held safely in the arms of the daughter whom she has not seen since babyhood.

Other able members of the cast are Florence Malone as Jean, Carroll Fleming as her lover, Alex Calvert as Dr. Garside, and Clarissa Selwyune as Miss Lane.

Last and smallest, but not least, are the two clever child players, Madge Evans and Katherine Lee, who hold forth in their childish charm at the beginning of the story.

"The Toast of Death"

Reviewed by Neil G. Caward

HAD C. Gardner Sullivan, the author of "The Toast of Death," known beforehand that Louise Glaum was to enact the principal female role, that of Poppea of the imperial ballet, he could scarcely have provided a more fitting



Poppea prepares for the coming of Drake.

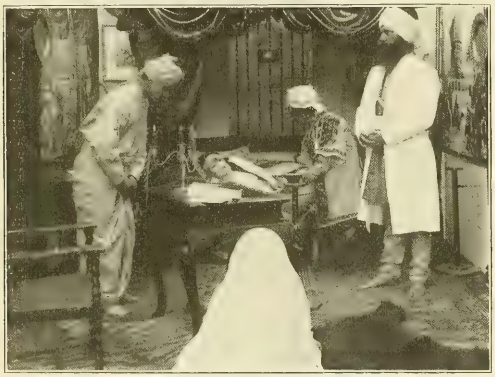
vehicle for her talents. The part fits Miss Glaum like a glove, and she attains stellar honors even beyond those accorded her in the past, ere the picture is finished.

Supporting Miss Glaum are Harry Keenan as Yar Kahn,

prince and commander of His Majesty's Bengalese Dragoons; and Herschel Mayall as Captain Drake of the Royal Singapore Blues. Both interpret the roles assigned them in a manner above criticism, but that is getting to be quite the case with the majority of the stars playing leads in photoplays produced under the watchful eye of Thomas H. Ince.

"The Toast of Death" is the five-reel Mutual Master-Picture released this week under the brand of the New York Motion Picture Corporation, and its story is laid in far-away India. Notwithstanding the fact that California was the locale of the production, a real Oriental atmosphere pervades the film, and it seems doubtful if Director Ince could have staged a more convincing picture in Bombay itself. Elephants, camels, long retinues of servants, Indian princes and potentates, English officers and troops of every color and variety, tropical vegetation, servants, thatched huts and regal palaces, are all there in profusion, each lending its bit toward the whole effect.

Mlle. Poppea of the imperial ballet is beloved by both Captain Drake and Yar Kahn, the Indian prince, though when Drake calls upon her immediately following a visit of the swarthy nobleman, the dancer makes it clearly evident that she loves him, and him alone, considering Yar Kahn as merely a fool who has been smitten by her physical charms. Later, however, the regal gifts of the Indian make their impression upon Poppea, and when the day finally



Yar Kahn was ever devoted to his wife.

comes when he asks her for her hand in marriage she ponders, "He is a prince. Why not?" Within the hour Yar Kahn rides away with her promise to wed him. Captain Drake is told, later on, that her marriage to the prince need not necessarily make any great difference in their relations, and he soon becomes an honored guest in the palace of the Indian potentate, for the latter little suspects that his white-skinned friend is making daily love to his wife.

Prince Yar Kahn is at length ordered to the command of a post located in the far south country, and reluctantly indeed he takes his bride there, for he realizes that it is a sacrifice for her to go to a lonely villa, far from the luxury, the gaiety and the European friends who have grown to mean so much to her.

With the passage of time Poppea finds herself unable to longer endure the attentions of her husband, whom she terms "a silly fool," and accordingly she writes a note imploring Captain Drake to come to her without delay. Feigning illness, he obtains a furlough and at once set out for the south country, being warmly welcomed by Prince Yar Kahn upon his arrival, though Poppea, in the presence of her husband, appears much surprised that this English captain has followed them to so uninviting a country.

The love trysts between Drake and Poppea become more and more frequent, until finally Yar Kahn discovers what is happening. Instantly all his wrath is aroused, and though at first tempted to kill them both, he decides with all the cunning of the Oriental to put them to a more severe punishment. Retiring to his study, he prepares two glasses of wine, in one of which he pours a deadly poison. Drake and Poppea are then summoned, told that one glass is harmless and the other fatal, and Yar Kahn declares that Poppea must choose between the two glasses and that Drake must drain the glass she chooses, while he will himself drink the other.

Ceremoniously the two men drain the toast of death, and a moment later Drake falls dead across the table. Horrified, Poppea faints and her unconscious form is borne without by the servants. When she regains consciousness, Poppea flees in terror across the sands and through the jungle, while Yar Kahn smiles grimly to himself and nurses a broken heart.

"Le Grand's Revenge"

Reviewed by Neil G. Caward

THE Essanay Film Manufacturing Company on Tuesday, August 17, will release a two-reel feature entitled "Le Grand's Revenge," which is a continuation of the thrilling



Dominica at the office of the prefect of police.

series from the pen of Henry C. Rowland, dealing with the adventures of Dominica Meduna of the Parisian underworld, the role of Dominica in the entire series being played by Nell Craig.

This forthcoming story of the series is in every respect the equal, if not the superior, of those which have preceded it, both from the standpoint of acting, photography and interest compelling plot. Miss Craig makes of Dominica a woman with whom one instantly sympathizes and in whose every adventure one is keenly interested.

She is aided by Ernest Maupin, who makes a truly villainous individual of Gaston Le Grand, the former police inspector turned crook, with whom Dominica severed relations in a previous story of the series.



Le Grand defies capture.

As the tale begins Dominica is discovered nursing a scar she received when she tried to prevent the theft of the MacFarland jewels by the notorious Gaston Le Grand in a previous story. She is surprised to receive a note from the

prefect of police summoning her to his office that afternoon and at once decides to obey the summons.

The prefect of police asks her to assist him in apprehending the master thief who is responsible for a great number of petty crimes, and by way of revenge Dominica instantly consents to assist the police and proves her good faith by writing the name of Le Grand on the chief's scratch-pad, declaring him to be the criminal they must seek.

Discovering by a newspaper that Baron Von Hertzfeld is to give a house party in honor of a South American diplomat and that many valuable jewels will be worn by the women attending, Dominica suggests to the prefect that she go to the house party disguised as a newspaper woman as there she will almost certainly have an opportunity of trapping Le Grand.

The chief consents to Dominica's plan, and almost at the same moment Le Grand himself induces the South American diplomat, who is to be the honored guest of Baron Von Hertzfeld, to include him in his party, the diplomat believing that Le Grand is still in the police service.

With everything in his favor, therefore, Le Grand is introduced into the home of the baron and even shown the hiding place of the baroness' most valuable gems, this being a secret panel in the wall, for the baron believes him to be a detective disguised and there for the purpose of "guarding" the jewels.

When Le Grand discovers Dominica he knows he is in danger and accordingly takes advantage of a moment when she is alone to attempt to drown her in a fountain on the grounds, but ere he can complete his purpose her male escort returns and rescues her.

Le Grand has rushed back to the house for the purpose of securing the baron's jewels, but an alarm is raised and Le Grand is forced to flee, leaving the jewel casket behind him. As the picture closes an announcement is flashed on the screen to the effect that the final story of the series will be released a few weeks later.

American's "The Jilt"

Reviewed by John C. Garrett

ON August 16, the American Film Mfg. Company will release "The Jilt," a two reel production featuring the popular stars Edward Coxen and Winnifred, who are well cast as Allan Boyd, a rich young man, and Marie Thompson, a young woman, who is rather inclined to be of the vampire type. A good cast supports them and the production is one full of interest and is unusually artistically executed.

Marie Thompson, the pretty daughter of Mr. and Mrs. Thompson, is engaged to Roy Norman. The girl's parents highly approve of this match and the young couple are very happy until Allan Boyd, a friend of Roy's, is introduced to the girl. Marie immediately shows her preference for Boyd and a few days later returns Norman's ring to him.

One evening sometime later Marie's parents start out for



Allan finds his wife unconscious.

the opera and in the midst of her dressing Marie pleads a sick headache and begs her parents to go on without her. After they have gone Norman comes to call on her, but she tells him that as the folks are out she cannot ask him in. He leaves and as he is crossing the street sees Boyd go to the door and then enter the house.

Marie's parents return from the opera unexpectedly and meet Norman. They ask him to come back with them, but



The girl returns Roy's ring.

he says that Marie has a caller and that he does not want to interfere. The irate parents enter the house, find Boyd there and immediately order him out and send Marie to her room.

Months later Allan's brother, Dr. Boyd from New York, visits him. He sees Marie's picture on the table and immediately tells Allan that Marie had been a patient in a New York hospital and had given birth to a baby. Allan doubts his story, but his brother shows him proof.

A year afterwards Allan returns to a new home with his bride. He has forgotten Marie and she having read the announcement of Allan's return home with his bride, goes to call on her. She tells the happy woman that Allan had once loved and then jilted her, adding that he was the father of her child.

When Boyd comes home he finds his wife unconscious, she having swooned from the shock she had received. In her hand she clasps Marie's card. After summoning a physician, Boyd is told by his wife what Marie had come for and confided in her. Boyd goes after Norman and together they call on Marie. Here Allan shows her a statement she had signed while in the hospital telling the name of her child's father. Roy Norman is the father of her child and not Boyd.

Marie writes to Allan's bride and tells her that her charges were false and that she and the father of her child are to be married the next day. Allan returns to his bride with his name cleared and his honor untarnished.

Pathe's "The Life Chain"

Reviewed by Florence Enk

THE lure of fashion has often been the cause of regret in many a girl's life and it is the lure of fashion that is the cause of Elaine's imprisonment by Del Mar and his confederates in the ninth episode of the Pathe continued photoplay "The Romance of Elaine," which is entitled "The Life Chain." A new character is introduced in the person of Mme. Larens, a French modiste, to help in the abduction of Elaine, but as long as the mysterious Mr. Arnold is present it seems to be impossible for Del Mar to succeed.

Elaine and Walter Jameson are engaged in a tennis game when Mme. Larens enters upon the scene and tells Elaine that she has some beautiful Parisian gowns which she would like Elaine to see, and Elaine makes an appointment to come to her apartment to inspect them. Mme. Larens is seen by a mysterious naturalist, who suspects her and watches her very closely.

Elaine arrives at Mme. Larens' apartment and just as she slips the first gown over her head Del Mar rushes out from a closet in which he has concealed himself and together they bind and gag Elaine and hand her over to three men who take her to the secret arsenal and make her a prisoner. When Elaine does not return, the mysterious naturalist, who has been waiting for her return, investigates and is able to see the machine, bearing Elaine, turn a corner in the distance.

He jumps into Elaine's car and starts in pursuit. Just as he gets in the auto Jameson comes along and suspecting

the naturalist to be an automobile thief starts in pursuit of him. The naturalist arrives at the arsenal and by a trick is able to help Elaine escape.

Before she has gone very far Del Mar and one of his men see her and give chase. The only means of getting away from them is by water and seeing a small canoe at hand, Elaine jumps in, knowing that not very far distant is a waterfall, a plunge over which will mean her death.

However, the mysterious Mr. Arnold has seen her danger and rushes away for assistance. In the meantime James-



Elaine makes her escape.

son has followed the naturalist and coming upon him tries to overpower him, thinking that he has made off with Elaine's machine with the intent of stealing it. But the naturalist explains the situation and together they go to a life station where with the assistance of the man in charge and a huge rope they make a life chain and as Elaine is about to plunge over the falls in her boat, she is caught by this life chain and saved.

The mysterious naturalist who proves to be Prof. Arnold,



Elaine at Mme. Laren's apartments.

escapes before there is time for Elaine to express her gratitude to him for saving her life. And now that Elaine is safe we wonder what Del Mar's next plot against her will be.

"The Slavey Student"

Reviewed by Thomas C. Kennedy

THIS is a comedy drama written especially for Viola Dana by Lee Arthur, and produced by John H. Collins. It will be the Edison release of August 27. While comedy predominates there are some serious moments of the heart interest type in this three-part feature. In able direction "The Slavey Student" has one of its strongest supports. The action taking place in the girls' boarding school, the country town and the city boarding house, is greatly strengthened in its quality to hold interest by the true atmosphere, which the director has succeeded in creating.

Alma, the little orphan girl who is working her way through school and becomes very popular with the other girls, is the part played by Viola Dana, whose work in this picture is consistently good. Marie La Manna, Pat O'Malley, Johnnie Walker, Yale Benner, and Harry Leoni complete the cast which does splendidly.



A scene from Edison's "The Slavey Student."

John and Alma Picket are left alone in the world when their mother dies. Through the sheriff, the girl secures admission to a boarding school, where she works as a maid to pay her tuition. John leaves for the city; seeking employment. At the boarding house he makes friends with a young fellow whom he knows as Crandall. The latter commits a robbery and he is traced to the house.

He leaves the bag containing implements such as are used by burglars, in John's room. A policeman searches the house, and on this evidence John is accused and sentenced to jail. One of the girls at the school receives a letter from her brother telling her that he will bring Roy Ashton, a new acquaintance to the school dance.

Marjorie offers to lend Alma an evening dress if she will go to the dance with Harry. Alma makes a decided hit with Harry and Marjorie is quite taken with Ashton. Shortly after this Ashton is caught trying to cheat at cards. In a letter to his sister Harry warns her against Ashton. She pays no attention to this and he continues to visit her. They decide to elope and marry. Alma is asked to act as Marjorie's "maid of honor."

In the meantime, John is released from prison and he returns to his home town. The sheriff believes him innocent and invites him to remain for a time. Alma proposes that Marjorie be married by the sheriff, as she will have no



A scene from Edison's "The Slavey Student."

trouble in persuading him to perform the marriage. At the sheriff's, John recognizes Ashton, who is none other than Crandall. Ashton admits his guilt and leaves the house. Later we see Alma and Harry very much interested in each other.

Pathe's "The Ingrate"

Reviewed by Thomas C. Kennedy

A STRONG modern society drama in three parts, entitled "The Ingrate," is to be released by the Pathe Exchange on August 16. This is a "Victory" feature, produced by the Messter Films of Berlin, and stars Henny Porten whose beauty and art in portraying emotional roles is of international fame. The leading part is highly dramatic and gives Mme. Porten unlimited opportunities for her remarkable histronic talent.

The other characters in the story, which deals with a woman whose love shows itself in sacrifice, and who asks in return only loyalty, are all convincingly interpreted. The husband, a society spendthrift, and the woman who maliciously destroys the happiness of another, are two parts which are especially well handled.

The theme contains many dramatic situations which are well led up to. The climatic scene is reached when the wife finds that her husband is unfaithful. In this scene the three figures which make up the domestic triangle are finely enacted. "The Ingrate" was artistically treated in its production. Tasteful interior sets play no small part in making this picture one which will receive only the most favorable comment.

To pay a gambling debt incurred by her husband, Florence Hillman steals a large sum from a friend. The banker, her husband's creditor, makes presumptuous advances to her and to further his purpose informs her of her husband's affair with Amelia, from whom she stole. Part of this conversation is overheard by Herbert, whose friendship for Florence is of long standing. He challenges the banker. On



A scene from Pathe's "The Ingrate."

the field of honor the latter's aim is true but the bullet is deflected by a picture of Florence which Herbert carries.

Amelia reports the robbery to the police and they make an arrest. Not wishing him to be accused of the theft which she made, Florence assures the police that the man is not guilty. Now firmly convinced of her husband's infidelity, Florence follows him to Amelia's home. She enters the house and denounces Roger in the presence of Amelia, telling him of the sacrifice she made for him.

Her husband uses this as an excuse to desert her. Florence's future happiness is insured, however, when Herbert proves his love for her.

Universal's "Just Jim"

Reviewed by John C. Garrett

O. A. C. LUND is the man responsible for the story and directing of "Just Jim," the Universal Broadway feature in four reels to be released on August 16. He deserves the highest possible praise for both the story, which is one that is unusually convincing, and the directing of the production. The handling of the big scenes is exceptionally noteworthy, especially the rainstorm and the scene in which the big stage coach while turning around a sharp bend slips over the mountain side and rolls down into the swollen river below.

The stellar role is taken by Harry Carey, who plays the part of Jim, a smuggler, who is released from the penitentiary. Miss Taylor plays opposite Carey and they are supported by a strong cast.

After leaving the penitentiary Jim returns to his old



Jim refuses to become a smuggler.

haunts, an opium joint, and there is greeted by his former pals. A Chinaman comes into the place and offers Jim $500 apiece for every Chinaman he will smuggle into this country. Jim refuses this offer and tells them all that he is going to start out on a new road.

Jim leaves the opium joint and is standing in front of a house when he hears a woman feebly calling. He enters the house through a window and there finds a woman who is dying. She asks him to deliver to her daughter, Rose, from whom she has not heard for a number of years, a package and tells him where the girl was last heard of. Jim gets the package and just then the woman's nephew, who is dishonest and unscrupulous and who is after her money, returns with a detective. Jim in his hurry to get out of the house forgets his hat.

Tom Huntley, the woman's nephew, after finding his aunt dead, looks for the package, but cannot find it, but does see Jim's hat which the detective recognizes as the kind given to freed prisoners.

They go to the penitentiary and there get a description and photograph of Jim and follow him to the Western town, where he has gone to look up Rose. Jim is in a saloon in a Western town and sees a girl they call Rose, who the barkeeper tells him has no parents, but has been there for a long time. He gets to talking with the girl and later when he sees Tom and the detective coming hides the package in the walls of the saloon. Jim is arrested and put on the stage



Jim sees Rose for the first time.

coach. The stage coach leaves in the midst of a heavy rain and as it is lumbering along the mountain side it tumbles into the river. Here the detective releases Jim, so he can go for a doctor.

Jim gives Rose the package thinking that she is the girl whom he is seeking and in it she finds a letter from her mother and a diary telling that the Governor of the State is her father. Jim takes the girl to the governor and a reconciliation is complete and the man quietly slips away.

While wandering about the docks Jim is shanghaied aboard a Chinese smuggling craft and manages after some weeks to attract the attention of a Government cutter. Jim escapes from the ship which is later sunk by shrapnel from the cutter.

The governor, who has been looking for Jim, sends for him and makes a proposition to him telling him he wishes him to engage in smuggling. Jim overcome with rage turns to go, but is handed a letter by the governor's servant and in this the governor tells him he merely wished to try him out and asking him to go to the library, where Jim finds Rose waiting for him. And then, Jim at last comes into his richly deserved reward.

"The Naval Battle of the Black Sea"

Reviewed by Thomas C. Kennedy

A FILM which is undoubtedly the most remarkable of its kind thus far presented is offered by Pathe in this one-reel picture of a naval battle which took place in the Black Sea, between a fleet of Russian and Turkish warships. These scenes, photographed from the deck of the Russian flagship, and constituting about eight hundred feet of film, are to be released as a special edition of the Pathe Weekly.

In the engagement the Russian fire proved the more deadly and one of the Turkish vessels was sunk. George Ercole, the cameraman, was the only person on deck during the rapid exchange of shells, fired from the heaviest type of armament used in modern battleship equipment. Ercole won the admiration of Czar Nicholas by his courage at the battle of Przemysl, where he repeatedly exposed himself to the gunfire in order to secure pictures of the battle.

Though seriously wounded, he insisted on staying at his task. The emperor awarded him the honorary decoration and also granted him privileges such as are seldom enjoyed by a war correspondent. Ercole is rated as one of the best Pathe cameramen, and his reputation is borne out by these pictures, which, though made under the most trying circumstances, are clear and steady.

All the details of the conflict are shown. On the eve of the battle, the czar and his general staff inspect the fleet. The following morning the squadron leaves Sebastopol at Sunrise. In this scene the photography is excellent. Then the ships move, in line, toward their destination.

When the Turkish fleet is located, the order is given to clear the decks for action. In as short a time as it took to give the order, this operation is completed. The big guns move about until the range is decided upon. The range once found, firing starts. One broadside after another is hurled at the Turkish fleet. While the battle is in progress, fast destroyer boats speed about the field of action. A Turkish ship is sunk and the firing ceases. The vessel sinks until its decks are awash and sailors from one of the victorious ships approach the wreck, lower the Turkish Crescent, and run up the Russian emblem.

"Nearly a Lady"

Reviewed by Thomas C. Kennedy

WHETHER on the speaking stage or in pictures, an Elsie Janis play would be incomplete without her famous boy impersonation. As this is embodied in her latest screen appearance, "Nearly a Lady," a happy combination of Elsie Janis, beautiful staging and unusual photography is bound to please. Miss Janis also performs some new feats, notably horseback riding and lariat throwing, in the picture, which is in five parts and was produced by Bosworth, Inc., for the Paramount program.

The star has the center of the stage nearly all the time, which is just as it should be, for without her engaging personality the story is not of much importance. There is some pleasant romance as well as plenty of good comedy situations in the story. The action is fast and carries one from the out-of-door country of the West to New York society life. This affords a striking contrast, which is made the most of by splendid locations and elaborate interiors.

Owen Moore as Jack Rawlins, Frank Elliott as Lord Cecil Grosvenor, Harry Ham as Jim Brooks, Myrtle Stedman as Mrs. Brooks, and Roberta Hickman, are all well-known screen artists, and they give exceptionally fine support to Elsie Janis as Frederica Calhoun.

Lord Cecil Grosvenor arrives in Montana and inspects the Calhoun ranch, as he contemplates buying it. Frederica



The unconscious Freddie is carried from the pool.

Calhoun is at once attracted to the Englishman. She breaks her engagement with Jack Rawlins because she believes herself in love with the newcomer. Jack decides to enter business in the city, and leaves for New York. He and Frederica part good friends. Lord Cecil is acquainted with Frederica but a short time when he proposes marriage to her. He is accepted.

Mrs. Brooks, Grosvenor's married sister, invites the newly engaged couple to visit her in New York. Frederica is overjoyed, and makes preparations to leave for the East almost immediately. The many social functions given by Mrs. Brooks are very alluring to Frederica. She soon changes from the "tomboy" to the society woman. Grosvenor meets Elaine, a chorus girl, and promises to escort her to the French ball. His fiancee learns this and in a borrowed suit of men's evening clothes follows him to the stage door, where he is met by Elaine.

It is quite late when she returns home. Mrs. Brooks is surprised to see a man enter Frederica's room. She peeks through the keyhole and distinguishes a man's back. Frederica realizes that explanations will be necessary the following day, so she writes a note to Grosvenor and secretly leaves the house. She visits Jack at his office and informs him that she is ready to marry him. Frederica, now Mrs.



A humorous moment in "Nearly a Lady."

Rawlins, returns with her husband to the Brooks home. Grosvenor's "angel of the country" tells him that he need have no fear of her blotting the family name, as she has transferred both the name and the blot to Rawlins.

DARWIN KARR

Essanay has engaged another popular leading man, and one of the best known photoplay actors in the country—Darwin Karr.

Mr. Karr has joined Essanay's eastern company, headed by Joseph Byron Totten, to take leading parts. His first photoplay for Essanay is "Hearts and Roses," a fascinating three act love romance in which he plays the leading character.



Darwin Karr.

Mr. Karr started his stage career with a small part in "The Missouri Girl," later taking the part of the heavy on the sudden departure of the regular villain. He later went into repertoire work for four seasons as leading man, and afterwards appeared in stock.

His advent in motion pictures was in 1911 when he joined the Edison Company. He climbed rapidly and was finally leading man with Mary Fuller. He also was featured by the Solax Company and took leading parts with Vitagraph before joining the Essanay Company.

He is especially proficient in military plays and in romantic dramas.

PICTURE IN WHICH EX-GOVERNOR SULZER APPEARS IS FINISHED

The much discussed feature film, "The Governor's Boss," in which ex-Governor of New York William Sulzer played the leading part, has finally been completed. This production has aroused a great deal of newspaper comment on account of the sensational character of the political situation depicted and because of Sulzer's presence in the film. It is a five-reel feature and has the great additional value of Sulzer's presence. In this production the ex-governor, who takes the part of "The Governor," does some very good work. He has been surrounded with a strong cast of well-known film stars and the production as a whole is well balanced and rings true. The fact that the ex-governor is now preparing to run for district attorney in New York at the coming election gives added interest to this production, and therefore should be one of the biggest box office winners offered.



A scene from "The Governor's Boss."

J. N. NAULTY WITH TRIANGLE

The most important change in the line up of the Mutual Film Corporation since the annual election came this week when J. N. Naulty, formerly vice president and general manager of the Mutual, and a vital factor in the great success of that organization, resigned to become general manager of the Triangle, the new giant among the feature companies.

When it became known that Mr. Naulty would have authority in the conduct of the Triangle organization second only to its president, Harry E. Aitken, the men intimately acquainted with film conditions were willing to concede that the Triangle had taken an important step toward sure success. With David W. Griffith, Thomas H. Ince and Mack Sennett producing pictures for the Triangle, and with J. N. Naulty in charge of the marketing of the product, the combination impresses the film world as strong and a tribute to the organizing ability of H. E. Aitken.

Mr. Naulty, during his regime at the Mutual, was in active charge of the chain of branch offices maintained by that organization, and his branch managers give him their unqualified support. His successful experience, capacity for management and his ability to inspire loyalty in his subordinates will undoubtedly mean much to the Triangle.

Mr. Naulty left on a brief motor trip on Tuesday and will begin his duties on next Monday with temporary headquarters at 71 West Twenty-third street, New York City.

REICHENBACH ENTERTAINS

Present at the luncheon extended his friends by Harry L. Reichenbach, who leaves Metro next Saturday to join the Equitable Motion Pictures Corporation, were: Lewis J. Selznick, Arthur H. Spiegel, Felix Feist, Lynde Denig of the *Moving Picture World*, Robert Welsh of the *Dramatic Mirror*, A. MacArthur, Jr., of the *Moving Picture World*, John Semler of the *Morning Telegraph*, Charles R. Condon of MOTOGRAPHY, Arthur H. Leslie of the Leslie Syndicate, Wid Gunning of the *Evening Mail*, Mr. Rosenthal of the Equitable Pictures Corporation, and Lesley Mason of the *Motion Picture News*.

W. A GOFF COAST DIVISION MANAGER OF THE V.L.S.E.

Mr. Goff's exceptional work as first Cleveland Branch Manager of the V. L. S. E. caused him to be appointed the V. L. S. E.'s first division manager. While Mr. Goff enjoyed an excellent reputation before joining the V. L. S. E. force, his record in the Cleveland territory is one to be really envied. On the coast Mr. Goff will supervise the work of the San Francisco, Los Angeles and Seattle branches of the V. L. S. E.

News of the Week as Shown in Films



Annual exhibit at Monmouth county track, Long Branch, N. J. Copyright Universal Animated Weekly.



This German shell fell in French trenches near Verdun and failed to explode. Copyright, 1915, Pathe News.



Measuring the length of the girl's bathing suits, at Atlantic City, N. J. Copyright, 1915, Pathe News.



Park Commissioner Ingersoll viewing products raised on Chicago playgrounds. Copyright, 1915, Hearst Selig News Pictorial.



Wreckage caused by floods at Erie, Pa. Copyright, 1915, Hearst Selig News Pictorial.



Liberty Bell at San Francisco Fair. Copyright 1915, Universal Animated Weekly.

Brevities of the Business

MIDDLE WEST NEWS

By William Noble.

Oklahoma

The members of the geology faculty of the University of Oklahoma at Norman, Okla., are making a collection of moving pictures of geological formations in the different sections of the state. **A. W. McCoy,** instructor in geology, who had charge of the annual summer trip to the Arbuckle mountains secured a number of film pictures of the Arbuckle limestone and other formations found in that range of mountains which he has added to the university's collection.

The pictures will be used by the members of the geology faculty in giving lectures. A number of the pictures will also be used in the preparation of bulletins by the Oklahoma geological survey, which has its headquarters at the university.

Texas

The editorial on moving picture censorship in the current number of the *Saturday Evening Post* is a direct slap at local censorship and looks like it might have been inspired, is the opinion of **Elmer L. Scott,** director of public welfare in Dallas, Texas. The editorial has created considerable comment in view of the censorship discussion in Dallas.

The editorial says that murder and other scenes are portrayed more vividly on the stage and escape uncensored, said Mr. Scott. "This is not true. Such scenes on the stage are done quickly and there is none of the drawn-out agony that frequently is portrayed in movies."

Moving picture men and the city of Dallas, Texas, represented by **Elmer L. Scott,** public welfare director, are hopelessly divided on the question of moving picture censorship, according to Murphy Townsend, attorney for the moving picture interests. One censor under the terms of a proposed ordinance, would be supreme. The owners of picture houses say that there should be at least three censors, if censorship there must be. A picture might be objectionable to one censor by reason of personal bias and yet would be approved by every other person in the city. They think that the rules for censoring adopted by the National Board of Censorship are good enough and do not want more rules piled up on top of these by local moral arbiters. The ordinance would provide that any operator violating it would have his license revoked forthwith. This is unfair and unjust the picture men claim. Then they want the censor, or censors—for they demand that there must be at least three—to be appointed by the mayor instead of from a number selected by the Board of Welfare. They want the censors to be an independent body and not under the Welfare Board, which they say is an appointed body and hence twice removed from the people. The end of the contest is not yet in sight.

A big producing film company to make moving pictures in Dallas, Texas, on a large scale, is contemplated in plans now being considered by **J. Fred Rogers,** who has gone to California to secure first hand information regrading the making of moving pictures.

The tentative plans contemplate a Dallas, Texas, producing company that will put out pictures of a superior quality, and, by their merit, immediately command attention and ready sales everywhere. Mr. Rogers will spend several weeks in California inquiring minutely into the moving picture business from every practical standpoint. The result of this investigation will determine whether or not the plans already tentatively formed, will be carried to conclusion.

The committee having the State Fair beauty contest in charge at Dallas, Texas, are receiving letters daily from rich and well to do farmers and stock men and also business and professional men, asking to be put in communication with the ladies posing for the moving picture State Fair beauty contest, with a view of matrimony. If the enquirers for beauties are in earnest and the beauty contestants are in a receptive mood, all of the single ladies entering the contest will be married before the contest is over.

PACIFIC COAST NEWS.

By "Captain Jack" Poland

Los Angeles

With the magnificent weather conditions now existing in this glorious section of the Golden West—California—the great moving picture producing organizations having studios on the West Coast have every incentive to work. Directors, stars, players, cameramen and hired hands are busy on "locations." Many companies are in the mountains and foothill retreats, others are at the beaches, of which there are some thirty-two near Los Angeles to select from, and others are putting on the finishing touches in interior sets. But everybody is busy.

It is this usual routine of weather conditions that have made southern California the most noted motion picture producing section of the world. It is reliably stated by facts and figures—and proven—that this section of the West is credited with more than sixty-five per cent of all motion pictures produced in the United States and Canada. Working conditions are favorable almost 365 days in the year, for there is hardly ever a day that the sun does not shine for several hours, even in the midst of the winter rainy seasons.

Nearly all the studios, however, have prepared for rainy weather and fog conditions by the building of magnificently appointed electric lighted and glass covered and incased studios, and the future will not cause heavy losses on this account, as did the past, when the manufacturers and producers were not equipped to meet such emergencies. Today there are perhaps more wonderfully designed and architectured glass studios used by producing organizations in Los Angeles and southern California than in any other section of the world.

It is reliably stated that representatives of the Equitable Motion Picture Corporation, the newly organized $3,000,000 concern headed by **Lewis J. Selznick** of the World Film Corporation,

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
Biograph Company	52	68
General Film Corp., pfd	40	48
Majestic Film Mfg. Co.	...	165
Mutual Film Corp., pfd	51	56
Mutual Film Corp., com	50	59
North American Film Corp., pfd.	55	60
North American Film Corp., com.	52	60
New York Motion Picture Corp.	65	71
Reliance Motion Picture Corp.	...	28
Thanhouser Film Corp.	½	¾
Universal Film Mfg. Co.	140	...
World Film Corp.	¾	¾

Mutual Film Corporation—An item of interest was the announcement to the public, made by President Freuler, of the revolutionary changes in the Mutual program. The film manufacturing companies now include American Film, Gaumont Company (formerly in close relationship with Pathe Freres of France), Bostock Jungle & Film Company, David Horsley Productions, Thanhouser Film Corporation and Mustang Film Company.

The entire aim of the new program is to furnish great diversity and, at the same time, make each picture—even if it is only one reel—a feature; in other words to put the same quality into a thousand feet of film as has usually only been done in 4,000 feet. Mr. Freuler quotes the philosophy of Henry Ford, whom he considers the biggest business man in the United States today, and cites his aim of reaching the masses with a properly priced article, as one that he (Mr. Freuler) intends to emulate. As there are 18,000,000 people who attend moving picture theaters daily and 95 per cent of the moving picture theaters are in the class that charge their patrons from 5 to 25 cents, Mr. Freuler is of the opinion his Mutual program is better adapted to the actual state of facts and, consequently, he will not endorse the theory that the whole tendency of the film industry is toward one dollar seats and more extravagent productions.

The former depletion in surplus account has largely caused the decline in market values during the last six months, but now that a regime of severe business economy has been instituted, under the new administration, the first attention will be given to rebuilding the surplus. While the feeling amongst those who know the inside affairs, is that the Mutual Film Corporation will shortly be on a sounder basis than at any time in the past, the present market is not expected to change a great deal in the next sixty days.

Triangle Film Corporation—The new corporation, embracing the New York Motion Picture Corporation, and talents of D. W. Griffith, Thomas Ince, Mack Sennet and H. E. Aitken, is capitalized for $5,000,000; par value of stock $5.00, which will be marketed and traded in on the New York curb. As the policy of this company will be practically opposed to that of the Mutual, a comparison of results obtained in the next sixty days will be of decided interest.

who is vice-president and general manager of the company, and **Isadore Bernstein,** director-general and producing manager of the Equitable, with headquarters in New York and Flushing, L. I., are now here looking around for a desirable location for the erection of a magnificent studio. Sites have been presented near Los Angeles, Santa Barbara and in San Diego, the southern exposition city, where the Lubin company have recently built an attractive studio, and the real announcement is expected soon. Mr. Bernstein, however, because of his several years' experience in this section, is pretty familiar with locations, and it is stated the selection of the new studio site will be practically left to him after the company representatives make their report.

The American Film Company of Santa Barbara sent a big company of special artists making the "Diamond from the Sky" serials to Los Angeles this week to secure feature scenes and exteriors for the twenty-second episode. The company, headed by Director **William D. Taylor** and Cinematographer **Harry Gant,** included **Lottie Pickford, Charlotte Burton, Irving Cummings, W. J. Tedmarsh, Wm. Russell,** and others, who used the Bostock Jungle Zoo of the David Horsley studios to secure adequate circus and animal settings for the big serial.

The Romaine Fielding Arizona Lubin company at Phoenix are busy these days securing extra-exclusive western pictures in which **Fielding** and **Vinnie Burns** are featured. Stars and players seem well pleased with the Arizona metropolis and report wondrous scenic effects.

Charlie Chaplin, the Essanay comic comedian, is much in the limelight these days. He is said to be one of the highest paid comedians on the coast and is unusually popular in Essanay productions, which are running at many of the leading picture houses of Los Angeles and the coast. It is rumored on the rialto this week that Charlie has been offered an inviting proposition by the Oliver Morosco Photoplay Company for a series of pictures to be produced by that company.

The $5,000,000 Triangle Film Corporation recently organized by **H. E. Aitken** and which embraces the extensive interests and studios of **David W. Griffith** of the Reliance-Majestic; the Inceville and Keystone studios directed by **Thomas H. Ince** and **Mack Sennett,** and controlled by the New York Motion Picture Corporation—the Kessells-Baumann people—is attracting much attention among stars, directors and players these days. A number of new contracts have been signed up and leading players associated with these organizations feel well satisfied when they learn they have been selected for conspicuous parts for future releases through the Triangle system. The combined interests already have nearly one hundred prominent and representative stars, players and directors and cameramen signed up for term contracts.

The handsomely appointed studios of the Selig Polyscope and Selig Zoo organizations in Los Angeles report much activity. This is especially noted at the magnificent $1,000,000 Selig Zoo, which is the popular rendezvous these days for clubs, organizations, civic societies and others, for picnic parties, dancing in the big pavilion and the pleasures of being "taken in the movies," this being a special Selig feature when big crowds are needed to complete special sets.

The Oliver Morosco Photoplay studio has again become one of the busy places of this city, with a number of high class companies actively producing the modern pictures demanded by the Morosco clientele. With such noted people as **Lenore Ulrich, Wm. Desmond, Maclyn Arbuckle, Maud Allan, Forrest Stanley,** and others, in leading roles, the summer promises great results.

The big Mutual interests on the cost seem to have taken on an added swagger since **John Freuler** assumed the presidency of the Mutual Film Corporation and announced a continuance of the high class and interesting popular-priced pictures on the Mutual program. Exhibitors are familiar with the quality of Mutual pictures, and numerous contracts are being added to the attractive bookings by coast exhibitors.

Don Meaney, lately assistant director-general of the Universal Film Manufacturing Company Pacific coast studios, this week resigned and accepted a position of importance with Quality Pictures Corporation, and will in future be associated with **Fred J. Balshofer,** president and general manager of that company. **Francis X. Bushman, Marguerite Snow** and other favorites of that popular organization, which releases through the Metro program. Mr. Meaney has steadily advanced all along the line of the motion picture industry from press agent and publicity manager, scenario writer and producer, and is now conceded to be a top-notcher as an all-around business operator.

The great Universal City, the western motion picture metropolis, is now working twenty-six companies, producing every known and imaginable class of pictures demanded by exhibitors and fans, and the Universal releases are being eagerly sought in all parts of the country by those who want pictures that will interest and draw good houses. The year 1915 promises to be a record breaker with this big organization.

President **Carl Laemmle** and his official staff, Director-General **Henry McRae,** General Manager **H. P. Caulfield,** Publicity Director **M. G. Jonas,** and others, have taken the prizes for entertaining notables and prominent convention parties during the past few months. Almost every man of influence, his staff and organizations attending conventions in California have been guests of the Universal, and it has almost become a byword that if you have not visited the western motion picture metropolis, Universal City, you have not "done California." It's a great advertisement, perhaps, for the Big U, but it takes much of the flavor and dash away from screen pictures to see the players in the actual making. The glamor is removed when the spectator becomes to familiar with the stars and players. It takes the sensational and romantic realism away and leaves the player in a raw state of grease and paint.

NEW YORK NOTES

J. N. Naulty to Triangle. **Arthur James** to Metro. **Harry Reichenbach** to Equitable. **Merritt Crawford** to Metro. **Jacob Wilk** to Authors' Associated Agency, Inc., **C. Mel Simmons** to Triangle, and former N. Y. Mutual Exchange Manager **Weiss** to Triangle, form an interesting list of changes made last week.

P. J. Morgan, head of the Morgan Lithograph Company, is in New York on a business trip. He is making his headquarters in the offices of the New York branch of his concern, located in the Times Building.

Wid Gunning—he who specializes in anything pertaining to films, publicities for the Governor's Boss Film Company, runs the film department in the *Evening Mail,* and is more likely to be found in his office at 1 a. m. than 1 p. m.—is the late recipient of much publicity from the Universal Film Company. Its ads and posters carried a picture of Wid and a reprint of his review of a recent Universal Broadway Feature.

Bill Barry, advertising and publicity manager for the Nicholas Power Company, is now back at his desk (and Brighton Beach), having recovered from the slight illness brought on by a cold contracted a few weeks ago.

The Equity Motion Picture Company now has on hand several one-reel comedies, starring **Billy B. Van,** the president of the company. Their initial release date will be announced soon.

A. C. Langan, of the Sun Photoplay Company, reports good sales in England on "Salomy Jane," "The Nightingale," and "The Ordeal." The latter, especially, is going big in England.

Arthur E. MacHugh has left the United Booking Office Feature Picture Company, Inc., to join the B. S. Moss Motion Picture Corporation. This company, aside from managing four first-class theaters in greater New York, is about to embark upon the producing of films. Its first feature is to be "The Salamander."

Jacob Wilk, director of publicity for the World Film Corporation, is leaving this company to become general manager of Authors Associated Agency, Inc., which is agent for original and adopted photoplay material. It is located at 615 Longacre Building. **E. P. Heath** will take Jacob Wilk's place with the World Film Corporation.

CHICAGO GOSSIP

W. N. Selig is making preparations for another visit to the Pacific coast, where he can keep in personal touch with the production of the big multiple-reel subject, "The Garden of Allah."

George K. Spoor returned to Chicago this week from New York.

The International Motion Picture Association sent out a letter dated August 9, announcing that "At the last regular meeting of the International Motion Picture Association, held Friday, August 6, a resolution was unanimously passed thanking the General Film Company for their co-operation with the exhibitors in donating a full day's film rental to those who desired to give their entire receipts for the Eastland benefit performance."

F. O. Nielsen was found busily engaged in buying a new $4,000 pipe organ for the Kimball theater, 3318 Fullerton avenue, on Monday.

The Kimball is a most extraordinary

house and if there are any other theaters with 300 seats in the United States that are putting on a similar program we would be glad to learn of it. The Kimball runs Paramount films four days in the week, Metro service one day, "Diamond from the Sky" one day, Celebrated Players one day, filling in this program with the regular Mutual program wherever necessary. We think this is a record as regards service for a small house. The Kimball is one of the most popular theaters on the northwest side and it is due to the exceptionally fine management that this house, with its small seating capacity, has been enabled to compete with the larger seating capacity houses that have gone up all around it.

Herb Hoagland of the Selig Polyscope Company is entertaining his father and mother from Easton, Pa., this week.

The Lockwood McGeary Company closed a contract to take several reels of commercial subjects for the city of Elkhart, Ind., last week.

Hans A. Spanuth of the Central Film Company states that his company sold eighty-six prints of the Eastland disaster throughout the United States. All the receipts from the sale of these films were donated to the benefit of the Eastland sufferers.

The friends of **Paul R. Kuhn,** formerly of the Nichols-Finn Chicago office, will be glad to learn that Paul is now in charge of the New York office of this company and is making a great many friends down there. We were sorry to lose Paul from this World's Greatest Summer Resort.

Herman L. Gumbiner has leased the northwest corner of Lincoln and Lawrence avenues and will erect a motion picture theater which will have a seating capacity of 1,500 and cost about $100,000. Mr. Gumbiner is the owner of the Bertha, Temple and Pauline theaters.

Just as the fire hydrant at Forty-fourth and Broadway is everybody's New York office, the news stand in front of the Mallers Building is the main office for motion picture exhibitors in Chicago. **Bob Levy** and **Abe Balaban** are to be found in this office after 2 p. m. **Chris Whalen** is in and out. **Ralph Bradford** signs contracts on his cuff, and pipe organs are not the smallest things sold on the curb. To believe Whalen some of the exhibitors can't get away from the central market idea.

Hayward Mack, who has just closed an engagement with the Edison company in New York, called at Motography's Chicago office on Wednesday of this week, while en route to Los Angeles, where he expects to join the already large colony of photoplayers. Mr. Mack was one of the original Imp stock company when that organization made its tour of the West Indies, remaining in the picturesque city of Havana, Cuba, for some three months. An announcement with respect to Mr. Mack's new connections will be made through our columns in the near future.

NOTES FROM ALL OVER

Dick Rosson, brother of Helen and Quennie, the juvenile lead, will join the Beauty pictures in Santa Barbara. John Dillon has been engaged to direct comedies, and Homer Scott, the camera man, will all go to the American in the near future. All are prominent in the film world. There will be three members of the Rosson family in Santa Barbara now.

Dallas Elks in Los Angeles for the national convention journeyed out to the Pallas Pictures studio to pay their respects to a lodge brother, Macklyn Arbuckle, whose big vaudeville success, "The Reform Candidate," is being picturized there.

Lois Meredith, the little actress who electrified New Yorkers by her work in "Help Wanted," at Maxine Elliot's theater recently, has been engaged to enact the leading role in Kalem's three-act "Broadway Favorites" feature, "The Legacy of Folly."

Henry MacMahon, representative of the newly organized Triangle Film Company, arrived in Los Angeles from New York this week and is inspecting the studios of the Sennett-Griffith-Ince companies at Edendale, Hollywood and Santa Monica. While in Los Angeles, Mr. MacMahon is the guest of Mack Sennett, managing director of the Keystone Film Company.

World Film Corporation will shortly present Mollie King in a photoplay entitled "The Code of the Mountains." This is a story of Kentucky life by Charles Neville Buck, the well-known dramatist of those parts, whose books and plays have won him a considerable reputation.

It is called the Hobart Henley company now. Henley has his own combination at the big U and is co-directing with Leon Kent, who was until recently with the Lubin company.

Rosetta Brice, the titian-haired beauty of the Lubin acting forces, has been selected to play the leading role, that of the Princess, in the great war play by Louis Reeves Harrison, now being staged by Jack Pratt, the new Lubin director.

For "A Child of the Surf," a two-reel Majestic feature now being made by the Reliance-Majestic studio forces under the direction of Jack Conway, a company motored to Portuguese Bend, on the Pacific, between St. Pedro and Santa Barbara. There the atmosphere of a fishing village was sought and found.

George Stout, business manager of the Keystone Film Company, spent a short vacation in San Francisco during the latter part of last week, combining business with a visit to the exposition.

Stella Razeto and her husband, Ed. J. Le Saint, who are now with the Universal forces, are building a beautiful new residence almost next door to the house occupied by Kathlyn Williams, and with Al Filson opposite. The situation is a charming one on Rowland Heights and the architect's plans for an unique and uncommon place.

The Balboa Amusement Producing Company has entered into a second contract with Pathe Freres for the delivery of eleven more photoplays a week. This covers a period of two years and supplements the five-year agreement made some time ago.

Norman Macdonald is this week featuring Kingsley Benedict in an unusual story of "Little Italy," entitled "The Vagabond Love." Mr. Benedict is well known both on the legitimate stage and in the picture field. He was the original Wilfred Varney with William Gillette in "Secret Service"; he played two seasons with Wilton Lackaye in "The Pit," and starred for two years in Joseph Hart's "The Futurity Winner."

Managing Editor Hampton Del Ruth of the Keystone Film Company, has had the suite of offices occupied by the scenario department completely renovated and refurnished.

Lillian Drew, well-known character actress with the Essanay company, has joined Joseph Byron Totten and his eastern company of Essanay players taking special photoplays requiring a setting along the Atlantic coast. Miss Drew is expected to remain with the eastern company until its return to Chicago in the fall, playing leading character roles.

The production of the four-reel comedy, "At Watt College," written especially for Carter De Haven and wife, by L. V. Jefferson, is well on its way towards completion. William C. Dowlan, director of the company, is bending every energy to complete the picture in record time.

Henry B. Walthall, leading man with Essanay, made his first appearance in person before the public since his advent in photoplay work when he appeared on the stage at the showing of "The Birth of a Nation" at the Chicago Tribune's benefit performance for the victims of the Eastland disaster. Mr. Walthall made a short speech at the intermission, in which he expressed his gratification at being able to contribute in any way toward alleviating the sufferings of those bereft by the terrible tragedy.

Peggy Burke in "Glorianna's Getaway," a Falstaff, pulls some great stuff in the sob line. Why wouldn't she when ladies of color invade her love affairs? Honest to goodness, a real, black ingenue.

In "The Message from Reno" Ruth Roland has a comedy part which will present her in a new light. This piece was originally produced for the legitimate theater by H. M. Horkheimer several years ago, when it scored a metropolitan success. Now it has been turned into a five-reel photoplay. Sherwood Macdonald is directing the screen version. Besides Miss Roland, the cast includes many other Balboa favorites.

Madam Nazimova, starring in the much talked of vaudeville sketch, "War Brides," with the members of her company, recently paid Mr. D. W. Griffith a visit at his Hollywood studios.

C. R. Seelye, assistant general manager of the V-L-S-E, is on an extended tour of the Eastern branches of the V-L-S-E. On this trip Mr. Seelye is brushing up the territories preparatory to the fall campaign that will be even more active than that conducted during the spring and summer.

Director W. Christy Cabanne, who is filming the Griffith-Douglas Fairbanks picture, "Blood Will Tell," is to be congratulated. He secured permission to use in some scenes the six armor battery automobiles that are traveling from their home in Lake Geneva, Minn., to the world's fair in San Francisco. These automobiles are mounted with machine guns, ready for war use.

Ollie Kirby, the actress who appears

in Kalem's series, "The Mysteries of the Grand Hotel," is rapidly gaining recognition as one of the most capable players in the motion picture field. She is seen to special advantage in "The Substituted Jewel," the fifth episode of this series.

During the taking of a two-reel photoplay at the American studios last week, Harold Lockwood was stabbed by a fellow actor, the wound running two inches and going quite deep.

Syd Chaplin, Keystone star, has been sent to San Francisco with his director and entire company by Managing Director Mack Sennett of the Keystone Film Company. A two-reel comedy will be completed by Chaplin while in the exposition city. Charles Parrott is assisting Chaplin in directing the picture, and Phyllis Allen, Glen Cavender, Wesley Ruggles and others are working in his support.

Robust George Siegmann, who was recently injured in an automobile accident, has returned to the Reliance-Majestic studio in the best of physical condition. He has resumed his duties of producer.

Boyd Marshall shines as an athlete in "A Marvelous Marathoner," a Falstaff comedy. He is also an athlete shine, for he only wins his race because an old maid is chasing him. This is the first Monday Falstaff, the brand which is said to increase the "Mirth of the Nation."

Frank Mills, one of the most popular of Broadway's leading men, has arrived at Inceville and begun work in support of Bessie Barriscale in "The Golden Claw," under the direction of Reginald Barker.

Director Ray Meyers and a company are in the forests of Bear Valley, fifty miles north of San Bernardino, for the filming of "The Little Lumber Jack," a two-reel Reliance feature. Those who went with the Reliance-Majestic director are Paul Willis and Mildred Harris, the juvenile players; Bert Hadley, Mrs. Harris and the noted Indian player, Dark Cloud.

King Baggott is directing himself and a company of Imp players in "A Triangle of Crime," a two-reel drama by Dwight Cleveland. This is the first production under the direction of the famous star, and will probably be followed by others until it is decided as to just who will direct the company formerly directed by George A. Lessey. Mr. Lessey has left the Universal forces.

Lorraine Huling, Morris Foster and Morgan Jones are thanking Director Fred Sullivan for a three-day camping trip to sand Island, in order to get the real stuff for Phil Lonergan's unique drama, "Out of the Sea," a forthcoming Thanhouser release. In this Morris Foster gets plenty of play for his splendid dramatic power, and Miss Huling is in a very sympathetic role.

Jackie Saunders is appearing in a strong three-reel domestic drama, under the direction of Bertram Bracken. Her new vehicle offers Miss Saunders splendid opportunities. Playing opposite the Balboa girl is Lewis J. Cody, one of the best-known actors to be recruited from the legitimate stage recently.

"The Lady of Perfumes," the feature being made at the Balboa studios, promises to be a splendid production with two such stars as Lillian Lorraine and Henry King in the leading parts.

De Wolf Hopper, the famous comic opera star, is due to arrive at the California Griffith studios in the near future to be starred in Griffith features.

A pall of gloom envelops the greater part of Inceville this week, while all Incevillians are bemoaning the loss of "Mack," the "bulldog with a soul." Mack was the pet of William S. Hart, the great character actor of the N. Y. M. P. forces.

Tom Mix, the daring cowboy actor-producer of the Selig Polyscope Company, has become quite the rage in Las Vegas, N. M., where his company is now working. He has not only joined the Commercial, Elks and Fishing Clubs, but has also been appointed deputy sheriff of San Miguel, the county in which Las Vegas is located.

In a September magazine the statement appears that Ford Sterling is the father of "Little Billy" Jacobs, the child picture star. Clark Irvine wrote the article, but he avers that the compositor or proofreader or someone else made an error. Sterling has nothing running around the house but his racing car.

The Georgia Chamber of Commerce is at work on a 5,000 foot film, which will be shown in Georgia and throughout the United States to arouse interest in the varied resources of the Empire State. Views of public buildings, educational institutions and mineral resources, water power development, apple orchards, watermelon fields, cattle ranches and cotton fields will be featured, as will also the road conditions, showing the progress Georgia has made in the matter of road building. Two films will be made—one to run in Georgia to acquaint the people with the wealth of their state and arouse civic pride; the other will be run with a lecturer through the East and West.

Fred Mace, favorite Keystone comedian, is being urged to head a movement to start another photoplayers organization in Los Angeles. Mr. Mace was the organizer and first president of the Photoplayers Club, but after he left for the East that merry group disbanded. Mace possesses unusual ability to organize and hold together such a club and, though it is a big effort, it is hoped that he will be persuaded to attempt the task.

It is announced by the Famous Players Film Company that the date of the first appearance in motion pictures of the world's foremost character comedian, Sam Bernard, in a typical characterization, "Poor Schmaltz," originally scheduled for release in October, has now been changed to August 23. The Paramount Pictures Corporation ends its annual program during the week of the 23rd, and it was in order to terminate the first Paramount year auspiciously that Mr. Bernard's initial screen creation was substituted for this occasion.

With such well known and capable players as Eugene Pallette, Lamar Johnstone and Edward Sloman on the lot, the National Film Corporation's studio takes on the air of a talented corner of the picture making world. Mr. Pallette is to be seen in his well known role of a crook in "The Scar." He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which Mr. Johnstone appears as a young author who has lost his hold and gets mixed up with a gang of crooks. As members of the gang appear George F. Cummings and Earl Schaffer, excellent types for these characters, in which they specialize.

Mr. Mitchell is directing the first dramatic feature to be released by the National Film Corporation, "Captivating Mary Carstairs," adapted to the screen by A. W. Coldewey from the book of that name by Henry Sydnor Harrison, author of "Queed." In this story of five reels Miss Norma Talmadge, who recently arrived in Los Angeles from New York to enter on a two year contract with the National, is being featured along with Mr. Mitchell. Other prominent photoplayers in the cast are Alan Forrest and Jack Livingston, both of whom have been retained permanently by the National.

With five directors at work, scores of employes in all departments active at the plant, and with the expenditure of hundreds of dollars daily, the National Film Corporation, whose studio is at Santa Monica boulevard and Gower street, in Hollywood, a suburb of Los Angeles, Cal., is off to a good start in the motion picture fame.

A. W. Goff's exceptional work as first Cleveland branch manager of V. L. S. E. caused him to be appointed V. L. S. E.'s first division manager. While he enjoyed an excellent reputation before joining V. L. S. E.'s force, his record in the Cleveland territory is one to be really envied. On the Coast, Mr. Goff will supervise the work of the San Francisco, Los Angeles and Seattle branches of the V. L. S. E. organization.

Alice Washburn, until recently the famous character woman of the Edison Company, who is vacationing in Wisconsin, is receiving some notices in the Wisconsin papers upon the work she is doing while appearing in the picture theatres in the vicinity, and it seems the famous Edison character woman is going to become even more famous as a speaker than she was as a screen star. Miss Washburn is giving short talks on how films are made, though being careful not to tell too many of the secrets of the industry. Leaving enough to the imagination of our hearers, to whet their appetites for more. One Wisconsin paper in commenting upon her appearance in the city in which it is published calls her: "The Gloom Destroyer." "The Magnetic Laugh Getter," "The Female Wizzard of the Film," "The Queen of the Laughter Germ," "The Goldarndest Woman Yet."

SOME NEW THEATERS

Arkansas

The new motion picture theater at Crossett was recently opened to the public and was attended by a large number. The new building is equipped especially for motion pictures, and is operated by the E. S. Crossett Club.

Minnesota.

Plans are under way by Messrs. Lennon and Benz for the erection of a large photoplay house at Seventh and Wabasha streets, St. Paul. The theater will have a seating capacity of 2,500 persons.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	8-9	Her Hidden Life	Biograph	1,000
C	8-9	The Bank	Essanay	2,000
D	8-9	The Happy House	Essanay	1,000
D	8-9	The Runaway Wife	Kalem	4,000
D	8-9	The Great Lone Land	Lubin	1,000
T	8-9	Hearst-Selig News Pictorial No. 63	Selig	1,000
D	8-9	The Face in the Mirror	Selig	2,000
C	8-9	What Did He Whisper?	Vitagraph	1,000

Tuesday.

D	8-10	The Law of Love	Biograph	2,000
D	8-10	When My Lady Smiles	Essanay	3,000
C	8-10	The Winning Wash	Kalem	1,000
C	8-10	Horrible Hyde	Lubin	500
C	8-10	Relentless Dalton	Lubin	500
D	8-10	The Gold Dust and the Squaw	Selig	1,000
D	8-10	Life's Yesterdays	Vitagraph	2,000

Wednesday.

C	8-11	Food for King and Riley	Edison	1,000
C	8-11	The Fable of "The Tip and the Treasure"	Essanay	1,000
D	8-11	The Riddle of the Rings	Kalem	2,000
D	8-11	Bold Emmett, Ireland's Martyr	Lubin	3,000
C	8-11	His Fairy Godmother	Vitagraph	1,000

Thursday.

D	8-12	Stronger Than Love	Biograph	1,000
C	8-12	The Bell Hop	Essanay	1,000
D	8-12	The Power of Prayer	Lubin	2,000
C	8-12	A Case of Limburger	Mina	1,000
D	8-12	When Love Is Mocked	Selig	3,000
T	8-12	Hearst-Selig News Pictorial No. 64	Selig	1,000
D	8-12	His Bunkie	Vitagraph	1,000

Friday.

D	8-13	The Last Drop of Water	Biograph	1,000
D	8-13	The King of the Wire	Edison	3,000
D	8-13	Broncho Billy Steps In	Essanay	1,000
D	8-13	The Country Girl	Kalem	1,000
D	8-13	The Deception	Lubin	1,000
C	8-13	A Keyboard Strategy	Vitagraph	1,000

Saturday.

D	8-14	The Little Slavey	Biograph	1,000
D	8-14	A Sprig of Shamrock	Edison	1,000
D	8-14	The Cave on Thunder Cloud	Essanay	2,000
D	8-14	The Limited's Peril	Kalem	1,000
C	8-14	Her Romeo	Lubin	1,000
D	8-14	The Orang Outang	Selig	1,000
C	8-14	Heavy Villains	Vitagraph	3,000

Monday.

C	8-16	Mrs. Randolph's New Secretary	Biograph	1,000
D	8-16	The Market Price of Love	Essanay	1,000
D	8-16	Polly of the Pots and Pans	Lubin	1,000
D	8-16	The Legacy of Folly	Kalem	3,000
D	8-16	In the King's Service	Selig	2,000
T	8-16	Hearst-Selig News Pictorial No. 65	Selig	1,000
C	8-16	Mr. Jarr and Circumstantial Evidence	Vitagraph	1,000

Tuesday.

D	8-17	Ashes of Inspiration	Biograph	2,000
D	8-17	Le Grand's Revenge	Essanay	2,000
C	8-17	The Dead Letter	Lubin	500
C	8-17	Persistent Dalton	Lubin	500
C	8-17	Ham at the Beach	Kalem	1,000
D	8-17	The Prima Donna's Mother	Selig	1,000
D	8-17	My Lost One	Vitagraph	3,000

Wednesday.

D	8-18	East Lynne	Biograph	3,000
C	8-18	Cartoon on Tour	Edison	1,000
C	8-18	Dreamy Dud Sees Charley Chaplin	Essanay	1,000
D	8-18	Capital Punishment	Knickerbocker	3,000
D	8-18	The Second Shot	Lubin	3,000
D	8-18	The Substituted Jewel	Kalem	2,000
C	8-18	She Took a Chance	Vitagraph	1,000

Thursday.

C	8-19	His Last Wish	Biograph	1,000
C	8-19	Tale of a Tire	Essanay	1,000
D	8-19	It Was to Be	Lubin	3,000
C	8-19	A Case of Limburger	Mina	1,000
D	8-19	The Clause in the Constitution	Selig	3,000
T	8-19	Hearst Selig News Pictorial No. 66	Selig	1,000
C	8-19	The Quest of the Widow	Vitagraph	1,000

Friday.

D	8-20	Death's Marathon	Biograph	1,000
D	8-20	Shadows From the Past	Edison	4,000
D	8-20	Broncho Billy's Marriage	Essanay	1,000
D	8-20	When Souls Are Tried	Lubin	1,000
D	8-20	The Game of Life	Kalem	2,000
C	8-20	Cutey's Awakening	Vitagraph	500
E	8-20	Swedish Army and Navy	Vitagraph	500

Saturday.

D	8-21	The Ace of Diamonds	Biograph	1,000
D	8-21	On the Wrong Track	Edison	1,000
D	8-21	The Woman Hater	Essanay	3,000
C	8-21	The Life Guard	Lubin	1,000
D	8-21	A Perilous Chance	Kalem	1,000
D	8-21	A Lucky Deal	Selig	1,000
D	8-21	The Dawn of Understanding	Vitagraph	2,000

V. L. S. E. Program

5-31	The Millionaire Baby	Selig	6,000
6-5	The Sporting Duchess	Lubin	5,000
6-14	Sins of the Mothers	Vitagraph	5,000
6-21	The White Sister	Essanay	5,000
6-21	The Rosary	Selig	7,000
7-5	The District Attorney	Lubin	5,000
7-12	Crooky Scruggs	Vitagraph	5,000
	Hearts and the Highway	Vitagraph	5,000
7-19	The Blindness of Virtue	Essanay	5,000
7-26	A Texas Steer	Selig	5,000
8-2	The Climbers	Lubin	5,000
8-9	Chalice of Courage	Vitagraph	6,000
8-16	A Bunch of Keys	Essanay	5,000
8-16	The Ring-Tailed Rhinoceros	Lubin	4,000

Mutual Program

Monday.

D	8-9	The Exile of Bar-K Ranch	American	2,000
D	8-9	The Little Orphans	Reliance	1,000
C	8-9	Aunt Matilda Outwitted	Rodeo	1,000

Tuesday.

D	8-10	A Message Through Flames	Thanhouser	2,000
D	8-10	The Right to Live	Majestic	1,000
C	8-10	Jimmy on the Job	Beauty	1,000

Wednesday.

C	8-11	Shorty Inherits a Harem	Broncho	2,000
D	8-11	Comrades Three	American	1,000
C	8-11	The Noon Hour	Reliance	1,000

Thursday.

D	8-12	The $100,000 Bill	Domino	2,000
C	8-12	Title not reported	Keystone	
T	8-12	Mutual Weekly No. 32	Mutual	1,000

Friday.

D	8-13	Over Secret Wires	Kay Bee	2,000
C	8-13	Gussie, the Grateful Life-Guard	Falstaff	1,000
D	8-13	Weighed in the Balance	Thanhouser	1,000

Saturday.

D	8-14	The Way of a Mother	Reliance	2,000
C	8-14	Title not reported	Keystone	

Sunday.

D	8-15	The Kinship of Courage	Majestic	2,000
C	8-15	The Fatal Finger Prints	Komic	1,000
D	8-15	The Crogmere Ruby	Thanhouser	1,000

Monday.

D	8-16	The Jilt	American	2,000
D	8-16	The Big Brother	Reliance	1,000
C	8-16	The Marvelous Marathoner	Falstaff	1,000

Tuesday.

C	8-17	When Hungry Hamlet Fled	Thanhouser	2,000
D	8-17	Providence and the Twins	Majestic	1,000
C	8-17	The Honeymooners	Beauty	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Lubin, Vitagraph. Biograph, Knickerbocker.

THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

D	8-18	The Girl from the East	Broncho	2,000
D	8-18	The Essayer of Lone Gap	American	1,000
D	8-18	An Independent Woman	Reliance	1,000

Thursday.

D	8-19	The Lighthouse Keeper's Son	Domino	2,000
C	8-19	The Little Hero	Cub	1,000
T	8-19	Mutual Weekly No. 33	Mutual	1,000

Friday.

D	8-20	The Knight of the Trails	Kay-Bee	2,000
C	8-20	Help! Help!	Falstaff	1,000
C	8-20	The Root of All Evil	Majestic	1,000

Saturday.

D	8-21	Little Lumber Jack	Reliance	2,000
C	8-21	Love and Labor	Beauty	1,000

Sunday.

D	8-22	The Fatal Hour	Majestic	2,000
C	8-22	Faithful to the Finish	Komic	1,000
D	8-22	In a Japanese Garden	Thanhouser	1,000

Universal Program

Monday.

C	8-9	Judy Forgot	Universal	5,000
C	8-9	Dan Cupid, Fixer	Nestor	1,000

Tuesday.

D	8-10	A Cigarette—That's All	Gold Seal	2,000
D	8-10	Where Happiness Dwells	Big-U	1,000
C	8-10	To Frisco Via the Cartoon Route	Imp	1,000

Wednesday.

D	8-11	Refuge	Victor	2,000
C	8-11	Married on Credit	L-Ko	1,000
T	8-11	Animated Weekly No. 179	Universal	1,000

Thursday.

	8-12	No release this week	Laemmle	
D	8-12	His Beloved Violin	Big-U	2,000
C	8-12	The Elephant Circus	Powers	700
E	8-12	Little People in Fur	Powers	300

Friday.

D	8-13	Driven by Fate	Imp	3,000
	8-13	No release this week	Victor	
C	8-13	Lost—Three Teeth	Nestor	1,000

Saturday.

D	8-14	Chasing the Limited	Bison	2,000
D	8-14	Haunting Winds	Powers	1,000
C	8-14	A Dip in the Water	Joker	1,000

Sunday.

D	8-15	Mountain Justice	Rex	2,000
D	8-15	In the Grasp of the Law	Laemmle	1,000
C	8-15	Love on an Empty Stomach	L-Ko	1,000
D	8-15	Episode 8, The Broken Coin	Universal	2,000

Monday.

D	8-16	Just Jim	Universal	4,000
C	8-16	Tony, the Wop	Nestor	1,000

Tuesday.

C	8-17	A Fiery Introduction	Gold Seal	2,000
D	8-17	Quits	Rex	1,000
D	8-17	The Country Girl	Imp	1,000

Wednesday.

C	8-18	Lord Barrington's Estate	Victor	3,000
C	8-18	Her Wedding Night	Joker	1,000
T	8-18	Animated Weekly No. 180	Universal	1,000

Thursday.

D	8-19	The Little Blonde in Black	Laemmle	2,000
D	8-19	Ethel's Burglar	Big U	1,000
C	8-19	The Dread Society of the Sacred Sausages	Powers	1,000

Friday.

D	8-20	The Substitute Widow	Imp	2,000
C	8-20	The Taming of Mary	Victor	1,000
C	8-20	Kids and Corsets	Nestor	1,000

Saturday.

D	8-21	The Gopher	Bison	2,000
C	8-21	A Double Deal in Pork	Powers	1,000
C	8-21	Baby Bumps' Adventures and Seeing the Funny Side of the World	Joker	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Universal-Nestor.
TUESDAY: Gold Seal, Imp, Rex.
WEDNESDAY: Animated Weekly, Victor, Joker.
THURSDAY: Big U, Powers, Laemmle.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: Rex, Laemmle, L-Ko, Universal.

Sunday.

C	8-22	A Sea Shore Romeo	Rex	1,000
D	8-22	Dr. Mason's Temptation	Laemmle	1,000
C	8-22	A Tale of Twenty Stories	L-Ko	2,000
D	8-22	The Broken Coin (Episode 9)	Universal	2,000

Miscellaneous Features

All for a Girl	Mirograph	5,000
Just Out of College	Frohman	5,000
The Doctor's Secret	Great Northern	4000
The Game of Three	Sterling	5000

World Features.

Released Week of

Aug. 9	Pokes and Jabs in Juggling the Truth		
Aug. 16	Pokes and Jabs in Clover	World	1,000
Aug. 16	The Master Hand	Premo	5,000
Aug. 23	The Little Dutch Girl	Shubert	5,000
Aug. 9	Letters from Bugs to Gus No. 5	World Comedy	
Aug. 16	Letters from Bugs to Gus No. 6	World Comedy	

Paramount Features.

Released Week of

Aug. 9	Secret Orchard	Lasky	5,000
Aug. 12	Nearly a Lady	Morosco	5,000
Aug. 16	Marriage of Kitty	Lasky	5,000

Mutual Masterpieces.

Released Week of

Aug. 5	The Girl from His Town	American	5,000
Aug. 12	The Toast of Death	N. Y. M. P. Co.	5,000
Aug. 16	A Yankee from the West	Majestic	5,000

Metro Features.

Released Week of

Aug. 9	The Vampire	Metro	5,000
Aug. 16	A Royal Family	Metro	5,000

Pathe.

Released Week of

Aug.	9	Pathe News No. 63	Pathe	1,000
Aug.	9	Pathe News No. 64	Pathe	1,000
Aug.	9	Romance of Elaine No. 33	Pathe	2,000
Aug.	9	Max and His Mother-in-Law	Punch	2,000
Aug.	9	In Old Ile de France	Photocolor	600
Aug.	9	Native Venders, Calcutta, India	Globe	400
Aug.	9	Soaking the Clothes	Phunphilms	1,000
Aug.	9	The Dawn of Freedom	Victory	3,000
Aug.	9	Amateur Night	Starlight	1,000
Aug.	16	Romance of Elaine No. 34	Pathe	2,000
Aug.	16	The Ingrate	Victory	3,000
Aug.	16	Col. Heeza Liar, War Dog	Pathe	600
Aug.	16	An Intimate Study of Birds, No. 5	Pathe	400
Aug.	16	Pathe News No. 66	Pathe	1,000
Aug.	16	Pathe News No. 67	Pathe	1,000
Aug.	16	The Monopolist	Victory	3,000
Aug.	16	The Sky Is the Limit	Starlight	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Falstaff, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Cub, Mutual Weekly.
FRIDAY: Kay-Bee, Majestic, Falstaff.
SATURDAY: Reliance, Beauty.
SUNDAY: Majestic, Thanhouser, Komic.

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Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 63—Hearst-Selig—August 9.—Colonel Roosevelt greets members of the Rough Riders at San Diego, Calif.; world champion swimmer, Henry Elionsky, swims with legs chained and arms bound to body in a straight jacket in New York; Massachusetts militiamen given special instructions in camp at Fort Andrews; German service corps building permanent quarters on the battle front in France; Humane Society Life Crew gives demonstration of ability at Prides Crossing, Mass.; President C. C. Moore of Panama-Pacific Exposition receives cup, gift of King George V. of Great Britain, from Lord Richard Plantagenet Nevill, personal emissary of the King; sick children from schools of South Boston, Mass., sent to outdoor classes at Ft. Independence.

Hearst-Selig News Pictorial No. 64—Hearst - Selig — August 12. — Steamer Christopher Columbus put through stability test at Chicago, Ill., the boat lists twelve degrees; great mountain of rock lifted into air by explosion of five tons of dynamite at Winchester, Mass.; Jackson Palmer makes 125-mile canoe trip from Weiss, N. H., to Lowell, Mass.; boy scouts take care of mothers and children who are sent from city to recuperate at camp, Canton, Mass.; device containing electric apparatus attached to locomotive axle and through connection with third rail registers signal and brings train to stop at Aurora, Ill.; terrific storm dashes over sea wall at Highland Beach, N. J.; English marines sent to interior to help Serbian army dig trenches and man them; 25 persons die when downpour turns mill creek into torrent which sweeps away houses at Erie, Pa.

A Case of Limburger—Mina—August 12.—Keen Kawksby, the head of the police and detective forces, hears that a man who is supposed to have committed a bomb outrage—with a bomb which not only blew things up but dispersed stupefying fumes—and he determines to catch him. Farmer Flannigan receives a case of limburger cheese and he sends some of it to his sister. His son, Tim, is taking it to his sister's when the detective sees him and starts on his trail. The boy reaches his aunt's and finding her gone falls asleep. It starts to rain and he tries to get into the house and after forcing a bolt manages to get in through a window. His aunt comes, gives Hawksby her opinion of him and then she and Tom enjoy a supper of limburger, bread and ale.

Broncho Billy Steps In—Essanay—August 13.—G. M. Anderson and Marguerite Clayton featured. A ranch owner hires a western school teacher to open school for his cow-boys and she is admired by them all. Later the boys find a letter which the teacher has lost telling her that her mother is worried, because the lack of money prevents her visiting her daughter. Broncho Billy, the sheriff, loves the girl and proposes to her. On their wedding day their happiness is complete when the girl-bride's mother walks in.

Mr. Jarr and Circumstantial Evidence—Biograph—August 16.—Harry Davenport and Rose Tapley featured. "The Grass Widow," a saddle horse, a broken-down Ford, a bullfrog and a camera fiend all help to get Jarr and his boss into a peck of trouble. They finally clear themselves of all suspicion and the camera fiend "gets his."

Mrs. Randolph's New Secretary—Biograph — August 16. — Claire McDowell and Alan Hale featured. The girl as Mrs. Randolph's secretary found her duties pleasant until the dissipated son began to persecute her with attentions. Before Mrs. Randolph goes away she locks her jewels in the safe and they are stolen. The girl catches sight of a well dressed man hurrying away and the next day she obtains entrance to his rooms and studies the situation. Upon Mrs. Randolph's return she has the girl arrested, but just then Mrs. Randolph's nephew, who has taken the jewels away for safe keeping, comes upon the scene. Only a misunderstanding or a new trick of cupid to bring the two together.

The Market Price of Love—Essanay—August 16.—All-star cast featured. Mrs. Rodney, young wife of an aged millionaire, receives plenty of presents and money from her husband, but is unhappy. One night when her husband is at the club she sits dreaming and recalls of how when she worked for Rodney, she sacrificed the love of George Calvin, an employee, for money in marrying the rich millionaire. Then her husband returns home intoxicated and throws a lavalier into her lap, thinking that would make her happy. She throws the lavalier on the floor and buries her face in her arms, sobbing.

The Legacy of Folly—(Three Reels)—Kalem—August 16.—Featuring Lois Meredith with an all-star cast. Constance, who is reared in a convent, is ignorant of the life led by Corinne, her mother, who dies and the girl comes to the city and becomes the stenographer of Scott, a cynic and man-about-town. The girl goes to Mrs. Hale, an aunt of Scott's, to live and there when he sees her press Corinne's picture to her breast, he realizes that the gay "Queen of Bohemia" was her mother and taunting the girl with this gives her an hour to decide whether she will accept his attentions. The girl rushes from the house and back to the arms of the Mother Superior. Scott after realizing the contemptible part he has played wonders if Constance can forgive him and be his wife.

In the King's Service—(Two Reels)—Selig—August 16.—Jacques, an invalid, is induced to join in the illicit whiskey traffic. His sister Philomel is in love with Rupert, who has come to arrest lawbreakers. The girl refuses Rupert unless he will be a traitor to his trust. Later Jacques joins Rupert in an endeavor to make reparation, and Antoine, the leader of the band who are trafficking whiskey, is killed and Philomel and Rupert are reunited and Jacques proves that he has never sold any of the illicit liquor.

Polly of the Pots and Pans—Lubin—August 16.—Featuring Mary Charleson and Crane Wilbur. Rodman, an author, goes to a boarding house to study types for a new novel and there meets Polly, one of the girls who slaves over the dish washing at the boarding house and who promptly falls in love with him. He returns her smiles, because he feels she



is good material for a story. He takes her to the Clerks' Ball and on their way home the girl asks him when they are to marry. Rodman tells the girl his purpose in staying at the boarding house and lastly of his fiancee and their marriage plans. Later on Rodman is married and Polly pauses at her work over the pots and pans long enough to read an account of the wedding. She continues to scrub the kitchen sink with the newspaper which contains said account.

Ashes of Inspiration—(Two Reels)—Biograph—August 17.—Claire McDowell, Ilean Hume and an all-star cast featured. Adrian West because his wife declares she has thrown her life away on a failure, goes to the Breton coast to paint a picture for the salon. Here he meets Yvonne, who is loved by Pierre, a young fisherman. One day West accompanies Pierre on a fishing trip and on their return Yvonne's glad greeting to West confirms Pierre in the belief that he can never hope to win her love. Pierre later is found drowned. Inspired by his love for the girl, West paints a masterpiece. He receives a note from his little girl and Yvonne bids him to go to his lonely child. His picture wins the grand prize and his wife decides she will remain with him, but he realizes that he can never be happy without Yvonne.

Le Grand's Revenge—(Two Reels)—Essanay—August 17.—A continuation of the adventures of Dominica filmed from the stories by Henry C. Rowland and featuring Nell Craig and Ernest Maupain. Dominica consents to aid the police in capturing Gaston Le Grand, a notorious thief, but at the house party where Le Grand goes to steal the jewels of the women, Dominica is recognized and all but drowned by Gaston, ere help arrives. Feeling that exposure will follow, Le Grand endeavors to escape with the jewels but, when an alarm is raised, departs leaving the jewel casket behind him. A longer review will be found on another page of this issue.

N. G. C.

Ham at the Beach—Kalem—August 17.—Ham and Bud go to the beach and there meet Fifi, an actress, who is attracted to Ham. Later Bud steals Ham's

roll and decamps with Fifi. Ham is pursued by a gambler and disguises himself in a ballet skirt which happens to belong to Fifi. As it is her time to go on the manager thinking Ham is the girl forces him on the stage. After much excitement Ham and Bud disappear off the end of the pier into the ocean.

Persistent Dalton—Lubin—August 17. —This comedy shows the villainy of Persistent Dalton, who pursues the hapless heroine, binds her to a chair in a truly dramatic way, kills the hero two or three times, wrecks the railroad bridge and does other fiendish things, only to be foiled at the last moment. A highly amusing cartoon.

The Dead Letter—Lubin—August 17. —All-star cast featured. Mateo, a dago ice cream vendor, and Luigi, an organ grinder, are both in love with Lena Pula, an Italian boarding house keeper. When they see the sum of money she takes in from her boarders their love burns with renewed ardor. Someone sees Mateo watching Lena count the money and tells her a black-hander is after her. Luigi writes Lena a letter proposing marriage, but forgets to put the address. He sees Lena give Mateo a sound beating and goes to the postmaster, who is just taking the mail from the box, and asks him for his letter. After some trouble he gets his letter and then goes to find Lena in Emelois' arms.

The Prima Donna's Mother—Selig—August 17.—Myra Barnes runs away from her home because she is snubbed on account of her degraded mother. Later she becomes known as "The Queen of Song." Myra sends money to her mother and her concert tour takes her to her old home, where her heart is torn with a longing for her aged mother, and the mother, overcome by her daughter's song, rises and calls her. Myra acknowledges her mother and marries Bob Phillips, her manager.

My Lost One—(Three Reels)—Vitagraph—August 17.—Dorothy Kelly, Nicholas Duneaw and William Dunn featured. The chorus girl, unable to resist the opera director's vivid promises of a brilliant operatic career, leaves her husband. Perdita makes a really wonderful



hit, but suffers keenly from remorse. Juan, her husband, is broken-hearted and his beautiful opera, "My Lost One," is stolen from him. He wanders into the theater where his wife is playing and during the performance emotion overcomes him. Springing into the aisle, he cries "My Lost One" and collapses. The reunion which follows brings joy and forgetfulness of the past. Juan succeeds in proving authorship of his stolen opera, in which his wife was starring.

East Lynne—(Three Reels)—Biograph—August 18.—All-star cast featured. Old Hallijohn is found dead and young Richard Hare is seen on the spot. Richard escapes and his sister, Barbara, enlists the sympathy of Mr. Carlyle. The man's desire to help the girl is misconstrued by his wife and Sir Francis Levison is making use of this situation to poison Isabel's mind against her husband. Isabel goes away with Levison, leaving her two children motherless and Carlyle gets a divorce and marries Barbara. Later his wife returns and disguised becomes governess to her own children. Later Levison, her betrayer, is recognized and convicted of Hallijohn's murder.

Cartoons on Tour—Edison—August 18. —Animated cartoons by Raoul Barre. The animated grouch chaser is a material aid to the young couple. First, by holding the girl's father interested while they are being married, and then in winning him over to their side. This, when he sees the cartoon showing the joys of being a grandfather.

Dreamy Dud, He Sees Charlie Chaplin—Cartoon—Essanay—August 18. — Dreamy Dud goes into a motion picture theater with his dog and they see Chaplin fighting with a donkey. When Charlie flirts with a girl, a policeman tries to arrest him and when the policeman is kicked by the donkey, Chaplin laughs, but the donkey kicks him and he flies into the air and lands in the lake. Dud wakes up to find his father bending over him.

The Substituted Jewel—(Two Reels) —Kalem—August 18.—Major Dunbar, a guest at the Grand Hotel, is among other complainants who claim that imitations have been placed in their jewelry in the place of stolen gems. Frances and Hilton discover Jeffries, employed by Balmer, a blind guest, making sketches which are accurate copies of pins worn by other guests. Later they find that Balmer is not blind and Jeffries is shot in the wrist by Frances. The crooks then confess that they had made a business of replacing jewels with imitations. Balmer had posed as a blind man, knowing that no one would suspicion him.

The Second Shot — (Two Reels) — Lubin — August 18. — Ormi Hawley, Kempton Greene and Earle Metcalfe featured. Alice Jason is insulted by John Anthony, who is promptly knocked down by Phil Dunbar. That night she finds the body of Anthony and a revolver and her note she had written to Phil beside him. Fearing Phil to be the murderer she drags the body to her room, puts the room in a disordered condition and fires a shot, with the intention of explaining that she shot him in defense of her honor, but she has not reckoned the cleverness of the detective and after a short time she admits she tried to shield Phil. She goes to Phil's home and in his bedroom finds a girl apparently dying. She tells Alice that she is Phil's sister, whose life has been ruined by Anthony and that she has shot him that night.

She Took a Chance—Vitagraph—August 18.—Featuring Kate Price and William Shea. Mrs. Luckey takes a chance on a prize pig. She wins it and her family make it a prize goat. After many troubles Piggie's strenuous career comes to an end in the sausage factory.

His Last Wish—Biograph—August 19. —Irma Dawkins and Jack Mulhall featured. Because he is seen in a compromising position with an old maid, the girl is not on the best of terms with the doctor's son. The spinster again gets busy with the result that the girl hardens her heart against him more than ever. In despair the father expresses as his last wish that his daughter marry the doctor's son. She consents and when the knot is tied the farmer begins to get well and this is how he has plotted to gain his daughter's happiness.

The Quest of the Widow—Biograph—August 19.—Gretchen Lederer, George Stanley and Alfred Vosburg featured. In his quest for the widow's hand, Perkins finds the road anything but smooth. In the end he only gets the laugh.

Tale of a Tire—Essanay—August 19. —All-star cast. Hubby meets a girl and is so infatuated with her that he forgets about his wife, who is stalled in their new joy wagon back on the road. The wife after some time hires two men who had been flirting with the girl her husband is now with and they proceed to fix the tire. The tire rolls down hill and the two flirts run after it. The wife starts the machine and later runs over the two men, who are chasing the tire. Just then her husband comes along with the other girl. She drags him into the machine and they whirl away.

It Was to Be—(Three Reels)—Lubin —August 19.—Jack Standing and Ethel Clayton featured. John Trevor becomes a noted attorney. Randall, a dishonest financier, makes an appointment with Trevor and when the attorney arrives at the house he meets Anne Winton, with whom he always has been in love and who is now Randall's wife. Anne tells Trevor not to accept the proposed offer and that night she and her husband quarrel and she goes to Trevor and a detective overhears her declare she could kill Randall for his abuse. That night the detective arrives at Randall's home and finds Anne and Trevor standing over Randall, who is mortally wounded. Randall before his death whispers to the detective. Sometime later Randall's butler is arrested and declares he killed his master. Anne returns to her old home, where Trevor soon follows and they plan a life of happiness. For a longer review see another page of this issue.

Cutey's Awakening — Biograph — August 20.—Wally Van, Nitra Frazer, Albert Roccardi and Templer Saxe featured. Cutey is a little frivolous, but wide-awake, nevertheless, and his big business talks converts a business rival into his father's friend and partner. Cutey strengthens the combination by marrying the partner's daughter.

Death's Marathon—Biograph—August 20.—Blanche Sweet and Henry Walthall featured with an all-star cast. The self-centered husband is ruined by gambling. He appropriates funds of his firm and determined to commit suicide calls his wife on the phone. His partner who has been searching for him answers the call and learns that the friend is at the office. While he races with death in his swift motor car, the wife attempts to hold her husband on the wire with lisps of their child, but death wins the marathon, set-

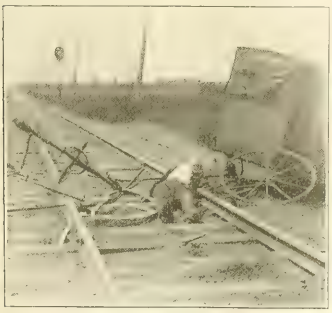
ting the wife free from her unfortunate alliance.

The Game of Life—(Two Reels)—Kalem—August 20.—All-star cast featured. The marriage of Roy Van Dyk and Ilma is an unhappy one. Professor Layton comes into Ilma's life and falls in love with her. Later he discovers that Roy is to meet Cora, a cabaret singer, and at the request of Ilma, who really loves her husband, Layton goes to the cabaret and arrives in time to force Roy behind the screen and takes his place at the table. By this time scandalmongers arrive and find Layton in an intoxicated condition. The professor's scheme worked only too well. Roy hastens home and later Layton is found with a bullet in his brain.

When Souls Are Tried — Lubin — August 20.—Romaine Fielding and Vinnie Burns featured. Jerry Long, mine boss, brings back from the city as his bride, Madeline, who is young and attractive, but who after a short time becomes tired of the life in the mining town and carries on a flirtation with Philip Heath, who is agent for a newly invented oxygen helmet. While Philip and Madeline are at the station word comes that Jerry is missing and all the girl's real love for him leaps up in her heart. Philip dons his rejected oxygen helmet and enters the mine. He finds Jerry, puts the helmet on him and starts for the exit. Jerry manages to crawl out of the mine, but Philip has sacrificed his life, but not in vain for Madeline finds herself happy with Jerry.

The Ace of Diamonds—Biograph—August 21.—Charles Perley and Zoe Bech featured. Dan McGraw sends his motherless child to her aunt's home. He starts back to the gambling rooms and on the way picks up a soiled card, the ace of diamonds. He plays recklessly and loses. In desperation he assaults a gambler, seizes the bank roll and escapes. He goes to his old home, secretes himself on the fire escape. The child, upon finding her aunt gone, returns home and the detective there discovers her. The gambler takes her to his home and afterward when McGraw is captured, tells him to keep the money and make a new start, and gives the child the ace of diamonds, assuring her that it will bring her father luck this time.

The Wrong Track—Edison—August 21.—Featuring Doris Hill and Johnnie Walker in this one-reel picture produced



Public Service Railroad. The young district-superintendent is sent to a town in co-operation with the New Jersey where there have been a number of trolly-car accidents. He heroically prevents a tragedy by stopping a car which is running wild. This wins him the love of a girl he has admired since first meeting her. The story is well produced, and there is much stirring action.

The Woman-Hater—(Three Reels)—Essanay—August 21.—Henry Walthall, Edna Mayo and Bryant Washburn featured. Jack Warder, a woman-hater, meets Mabel Willing on a yacht cruise and learns to love her. He proposes and later repents. Three times he is led to the altar and the third time Mabel induces him to go saying that she will say "No." She says she doesn't want to marry him, but just wants to get even. At the wedding she says "Yes" and as Warder is now married there is nothing for him to do but accept married life and they depart happily on their honeymoon.

A Perilous Chance—An Episode of the "Hazards of Helen" railroad series featuring Helen Holmes—Kalem—August 21.—Helen gets aboard a train on which Bull, Reno and Red, three escaped convicts, are hiding. Reno in charge of a valise containing the loot they had gotten from the limited, throws it into the box car and Helen swings from the top of the car, lands inside it and seizes the valise. She jumps from the train and just as the Elton draw-bridge is raised she gets on it. The crooks leap into the river and swim to the other side and there seize Helen, but the detectives arrive just in time and the crooks are finally overpowered and taken away.

The Life Guard—Lubin—August 21.—Billy Reeves featured. Billy decides to go to the beach and becomes an independent hero. He saves an old man, who is rich, expecting to get a big reward, but



instead the old man suggests that the city pay him. Later when a girl is really drowning Billy doesn't care and a real life saver goes to the rescue and gets the money. After this experience he goes back to his job as a low private in the ranks of the hod carriers.

A Lucky Deal — Selig — August 21.—Tom Mix featured. Joe and Doc, mining partners, are in love with Hazel. Doc, believing he has no chance of winning the girl, sells his one-half of the claim to Joe, who goes to work the claim further and who is followed by Rustler Jack. Joe discovers some rich ore and while he is looking it over Rustler Jack steals his horse. Doc, riding along, spies Jack on Joe's horse and finally captures him, but the rustler turns on him and Joe appears just in time to overcome Rustler Jack. Doc then places Hazel's hand in Joe's and then slowly rides away.

The Dawn of Understanding—(Two Reels) — Vitagraph—August 21.—Maurice Costello and Leah Baird featured. Oliver and Ruth, his wife, devote so much time to business on the one hand and society on the other that they gradually drift apart. The child dies and each blames the other for neglecting. They separate and later are brought together again when Oliver sees his wife looking at their child's picture and mutual sorrow overcomes them. The "Dawn of Understanding" has come to them in the knowledge that love is the most precious thing in the world.

Clothes Make the Man — Edison — August 25.—Harold's friends decide to give a surprise party in his honor. Harold has only one pair of trousers and as he has sent them to be pressed, he is in a state of panic when they arrive at his



room. He hides in a closet but the party goes on just the same. A fire starts and all but Harold leave the house. He attempts to climb out the window but, seeing his friends in the street below, scrambles back into the smoke-filled room. Kearney climbs a ladder, determined to rescue his friend. In a short time Harold is seen coming down the ladder wearing all his clothes and carrying on his shoulder Kearney, rolled in a sheet.

The Strange Case of Talmai Lind—(Three Reels) — Selig — August 26.—Kathlyn Williams featured in the story of Talmai Lind, who is born a few days after her mother has been forced into a lioness' cage and there fainted away. The girl has the nature of a wild beast, and a lioness, which was born on the same night as she was, seems to be her only friend, and when the lioness is abused Talmai experiences pain at the same time. She meets and falls in love with an artist, who is already in love with another, and when she is spurned by him is heartbroken. A few days later Drew, a lion tamer, who is in love with the girl, shoots at the lioness which is her friend, and the girl, who is in the mountain, screams in agony and falls to the ground and later dies. For a longer review see another page of this issue. J. A. G.

The Slavey Student—(Three Reels)—Edison—August 27.—Viola Dana featured in this comedy by Lee Arthur. Alma Pickett attends a private school, where she works as a maid to pay her tuition. The little orphan girl becomes quite popular with the other students, especially Marjorie Wellford. Marjorie and her newly found friend, Roy Ashton, decide to marry, secretely. Ashton is a crook, and Alma's brother, John, proves this in time to prevent the marriage. Later Alma and Marjorie's brother, Harry, are engaged. For a longer review see another page of this issue.

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Mutual Program

A Lover's Lost Control—(Two Reels)—Keystone—August 2.—Featuring Syd Chaplin and Phyllis Allen. Gussle and his wife go shopping. At the store Gussle starts a flirtation with Mrs. Lewis. They leave the store, get into an auto and drive away. Mrs. Gussle and Mr. Lewis pursue them in another car. A wild ride takes the wrongly assorted couples over mountains and across gullies. One car plunges over a precipice and the other drops off a pier into the ocean and floats out to sea.

The Revenge of the Steeple-Jack—Thanhouser—August 8.—The steeplejack and the civil engineer are great friends. The engineer becomes smitten with a young girl at the boarding house and pays a great deal of attention to her. Neither of them suspect that the steeplejack is also in love with the girl, as he is regarded as a woman hater. He sees the girl accept his friend and swears to be revenged. One day he descends from the top of a chimney with the news that the engineer is injured and tells the girl how to get to him. He knows that these directions will lead her into some dangerous quicksand, and returns to the top of the chimney to watch her gloatingly. The engineer comes to the top of the chimney and his former friend forces him to watch his betrothed sink, at the point of a revolver, saying, "If she won't marry me, she won't marry you." A desperate fight ensues and the steeple-jack slips and falls. The engineer then hastens to the distressed girl and saves her.

A Message Through Flames—Thanhouser—August 10.—Mignon Anderson featured. Kate, a blind girl, is adopted by Mrs. Folsom, whose son John, a station agent, teaches his foster sister the telegraph code. One night she finds John lying unconscious and the station on



fire. The telegraph key is clicking insistently. Kate fights her way through the smoke to the office. She learns that a freight train and a passenger express are in danger of collision. The blind girl reaches the switch just in time. For her heroic work Kate is promoted by the officials of the road to a high position in the central office.

Over Secret Wires—(Two Reels)—Kay Bee—August 13.—Featuring Thomas Chatterton. Amos Dyer, a secret service agent, is informed that secret wireless messages are being sent from a point in Oregon to foreign battleships. Disguised, Dyer interviews the wireless operator and learns that a certain electrical supply house has sold a powerful radio equipment to Ralph Bell, an artist. The secret service agent shadows the supposed painter. One night Dyer observes a light in the tower of the Santa Rosa Mission. Bell is aloft, transmitting messages to the British fleet, and a defeat for the Germans is in progress. Dyer climbs to the tower and is about to take Bell into custody when a bolt of lightning strikes the spy dead.

Love and Labor—Beauty—August 14.—Featuring John Steppling, Beatrice Van and John Sheehan. Pa goes to the country for a rest and takes his daughter, Dot with him. She is bothered by attentions from Alec and Smart, her country suitors and Algy from the city comes



and decides that he will show Pa that he can work. He starts to dig a cellar for Pa, so that he can keep his drinks cool and in doing so he knocks the prop out from under the roof and narrowly escapes alive. He leaves his hat and coat near the cave and together he and Dot make a departure. Pa comes to see how the cellar is progressing and thinks that Algy is buried alive. He goes for Alec and Smart and has them start to dig him up. Algy and Dot return and announce their marriage and Pa gives them his blessing.

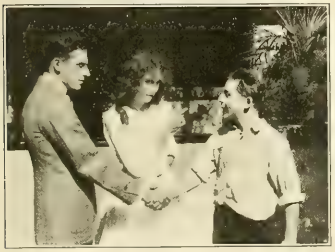
The Crogmere Ruby—Thanhouser—August 15.—The Scotland Yard authorities wire the police in New York that a thief is trying to get to America with a famous ruby, and specify the liner he is to be on. Detective Bolton, of the Yard, is also a passenger, and his overdrawn and mysterious detective eccentricities attract much attention. Arrived at New York he accuses a young man, and on searching, the ruby is found in his possession, hidden in a cake of soap. But the young man's lately acquired friend, an attractive girl, examines the gem and finds it to be only glass. Then she discloses the real ruby in the astonished fake detective's pipe. The police are about to congratulate her for her cleverness, when she shocks them by introducing herself as Detective Bolton of Scotland Yard.

The Jilt—(Two Reels)—American—August 16.—Featuring Ed Coxen and Winnifred Greenwood. Marie Thompson is engaged to Roy Norman, but Boyd, a friend of Roy's, comes on the scene and Marie falls in love with him. Sometime later when Boyd makes a secret visit to the girl he is ordered from the house by her parents. Months later Allan is visited by Dr. Boyd, his brother, who tells Allan that Marie had been a patient in his hospital and that a baby boy had been born and gives to him the sworn statement in which the father of the baby was named. A year later Allan

is married and Marie calls upon his wife and tells her that Allan had once jilted her and not only that, but was the father of her child. Afterward Allan relieves her mind and proves that it was Roy who was the father of Marie's child. For longer review see another page of this issue. J. C. G.

A Marvelous Marathoner—FALSTAFF—August 16.—The young business man is in love with a girl whose father is an old athlete. Father says that if he is to get his daughter he must compete in the coming marathon. The young man sees the girl in a taxicab and starts to go to her when he gets entangled in the meshes of a dog chain. The girl's taxi meanwhile pulls off and another drives up. The boy steps in and proposes, but efaces himself hastily, discovering the occupant of the cab to be an old spinster. Just before the race, the spinster appears on the scene, resolved to make him hold to his promise. He is so scared that he runs rings around everything on the course and makes a new record. The spinster transfers her affections to the girl's father, however, and perhaps she will make a good mother-in-law.

The Big Brother—RELIANCE—AUGUST 16.—Lillian Watkins works among the families of a tenement district, where she becomes interested in Scraps, a boy of twelve. He is acquainted with all the crooks of the neighborhood. Lillian prevails upon Frank Allen to act as "Big Brother" to the little tough. Frank se-



cures a position in his office for Scraps. Some months later the firm finds a shortage in Frank's books. The boy establishes Frank's innocence by fastening the theft on another clerk, who is forced to confess. Scraps does this with the aid of one of his acquaintances, Joe Egan, a famous crook. Frank and Lillian congratulate Scraps, telling him that they are honored by his friendship.

The Honeymooners—BEAUTY—August 7.—Webster Campbell and Neva Gerber featured as Mr. and Mrs. Hicks, a young



other and richer bridal couple and after being entertained royally by the young bridal couple, who are mistaken for anpeople of Westwater, Arthur Hicks, the shoe clerk, saves the life of the other man's bride. Later on after much confusion, explanations are given.

Providence and the Twins—MAJESTIC—AUGUST 17.—Abagail Dean, a sweet maiden lady, is tricked by Caleb Lacey, an old lover, into an agreement to marry him secretly, and to invest her small for-



tune in a pretended business deal in which he says he is interested. The Twins are sent to stay with their aunt, and they become instantly suspicious of Caleb. They exchange the money in the bag which their aunt gives her deceiver, for paper dolls, and when the old ne'er-do-well tries to pay some debts with the contents of the bag, paper dolls not being negotiable, he goes to jail. Abagail tearfully celebrates her narrow escape.

Providence and the Twins—MAJESTIC—AUGUST 17.—Featuring the twins, Ninon Fovieri and Beulah Burns. Abagail Dean, a sweet maiden lady, is tricked by Caleb, an old lover, into an agreement to marry him secretly and to invest all her small fortune in a pretended business deal. The Twins are suspicious of Caleb. They exchange the money in the bag, which their aunt gives her deceiver, for paper dolls. When the old ne'er-do-well tries to pay some debts with the contents of the bag he is sent to jail. Abagail celebrates her narrow escape.

When Hungry Hamlet Fled—(TWO REELS) — THANHOUSER — August 17. — Cedarville, which has been enduring patiently the impossible plays given by the local dramatic club, welcomes Hungry Hamlet, who says he is a Broadway star, and is traveling thither on the railroad track, baggage in hand. He is given the leading part in the next play of the club, much to the disgust of the leading lady's sweetheart. The latter spends a profitable hour in carving up the stage equipment, and when the production comes off, things fall apart in a singularly embarrassing manner and the climax is reached when Hungry Hamlet is caught in the ruins and the audience makes him the target for some ripe fruit and some over-ripe eggs.

The Girl from the East—(TWO REELS)—BRONCHO—August 18.—Edna Benson, whose father's death leaves her alone in the world, starts for her uncle's ranch in the Southwest. She, by mistake, is not met at the station and starting out on foot, is lost in the desert. Corse Hazard, a desperate character, finds her and takes her to his shack. Edna is about to give up hope when Jim Brandon, a young railroad agent wanted by the sheriff, comes to her rescue. He kills Hazard and is himself taken into custody by the sheriff and his posse. The whole party put up for the night at John Benson's ranch, and while the sheriff sleeps, Edna secures his handcuff key and frees Brandon. Later she receives a letter from him giving assurance of his determination to keep straight.

The Assayer of Lone Gap—AMERICAN—August 18.—Walter Spencer and Vivian Rich featured. Ned Evans, whose mother before he was born was terror stricken by a revolver, has had this fear stamped in his heart. He arrives in



Lone Gap and there meets Bells Dugan. They become fast friends until a cowboy's prank reveals to the girl Ned's uncontrollable fear. Later the boy unarmed throws aside his fear, dashes at Buck, who is drunk and proceeding to shoot up Lone Gap. With one blow the two are in an antagonistic struggle. Ned after beating up Buck, wins the heart of Belle.

An Independent Woman—RELIANCE—AUGUST 18.—Jane Andrews, no longer young, takes up her government claim, resolving to be independent. While Jane's mother lies ill the hired man steals their money. Much against her will she is obliged to accept financial aid from Jim, a rancher. Later Jim proposes and



while Jane loves him, her pride will not permit of her marrying him under the circumstances. She writes Jim a note to this effect and starts to leave the country. On the road she meets the parson. While talking with him her pride melts as she recalls the rancher's many kindnesses to her and her mother. Jane returns with the parson to the settlement. Jim wins her promise to become his wife.

The Lighthouse Keeper's Son—(TWO REELS) — DOMINO — August 19. — Owen Hanby, the lighthouse keeper's son, loves Mary Sands. She, however, marries Joe Benson, an artist, and returns to the city with him. Loie, a model of Benson's whom he has wronged, is avenged by entrapping the artist and Yvette, a French girl, in the studio and then sending for Mary. The young girl's romance shattered, she returns to her father. Mary makes it clear to Owen, that despite what

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has happened, she still loves Benson. Some time later, dangerously ill, and about to give birth to a child, the doctor tells Owen that her one chance is to see Benson. Owen is forced to kidnap the artist and they start back in a sloop. A heavy storm comes up, and Owen forces the one life-preserver on Benson and makes him jump into the water. Sobered by the other's self-sacrifice, and his tragic experience, he seeks Mary, and they are reconciled.

Little Hero—Cub—August 19.—Featuring George Ovey as Jerry, who is rescued from pummeling by Colonel Smilax, who takes him to his home and introduces him to his family. Smilax's daughter, head of a theatrical society, prevails



upon the director to enroll Jerry's services. At rehearsals Jerry is the scene of attraction and especially so in the case of an old maid. On the night of the performance, the house is crowded and Jerry is stricken with stage fright. A policeman attempts to silence the crowd by mounting the stage, and Jerry gives vent to his feelings with the result that the officer lands heavily in the drum head. Later Jerry is taken to a safe cell in the police station.

Help! Help!—Falstaff—August 20.—The judge is threatened with the loss of all his servants but he pulls over a little law on them very effectively. He has the housemaid's suitor sent up for vagrancy, and as his chauffeur wishes to take a position with a speedy millionaire, the judge has the speedy one cooped up for a short time. He attends to the other cases in an equally competent manner, and now the judge is renowned for his ability to keep help.

The Root of All Evil—Majestic—August 20.—Farmer Billings and his wife Nancy, on the thirtieth anniversary of their wedding, are each presented with a check for $10,000 by a philanthropist who has offered a prize for the happiest married couple in Nevada. Mother Billings wishes to adopt a pet pig like Mrs. Vanderslip in the society columns, and Farmer Billings objects. After some trouble a divorce is secured, and the farmer and his wife live apart in a double house on a ranch. Billings advertises for a housekeeper, and a circus fakir and his woman pal take a chance to get some easy money. Mother Billings scents trouble and rescues her former husband from the grasp of the frauds. Billings now realizes that Nancy is his only soulmate, so he restores the pet pig to her lap, differences are forgotten, and the old couple are once more the happiest couple in Nevada.

A Bold Impersonation—(Two Reels)—Reliance—August 21.—Count Rene Reviere, a bankrupt Royalist, makes a bargain with the Duc de Mauriere that Raoul, the dissolute son of the latter, shall marry Louise, Reviere's daughter, if the Duke will loan him money enough to retrieve his estate. Boceni, a young Italian, an unselfish lover of the girl, promises to help her escape. At a theatrical performance Louise and Hawksford, an English actor, fall in love. Hawksford meets the girl through Boceni, and, learning of her plight, plots to impersonate the Italian at the engagement banquet of Louise and Raoul. During the feast, Raoul picks a quarrel with the actor who, he supposes is Boceni. In the ensuing duel, Hawksford is wounded. Louise seizes the sword, and gives Raoul a mortal thrust. The lovers escape on horseback, pursued by the vengeful duke. Louise and Hawksford leap from their horses into the sea and swim in safety to Boceni's yacht, where they are married.

Faithful to the Finish — Komic — August 22.—Colonel Boom has valuable fortification plans locked in his desk. Two spies are trying to lay hands on the papers. The spies overhear Fay, Boom's stenographer, rejoicing in the fact that her millionaire aunt has just died, leaving her a fortune, and that now she can marry Ed, the bookkeeper. Lieutenant Schnide, one of the consipators, decides to win the heiress for himself. He puts over a game on Ed, which causes Fay to break their engagement. Then he and his pal go after the plans. They are discovered, however, by the office boy, who notifies Col. Boom. The villains are arrested; Fay learns of Schnide's perfidy, and she and Ed are re-united.

The Fatal Hour—(Two Reels)—Majestic—August 22.—Hilliary Clark is robbed of a package of diamonds by his son, Edgar, and Edgar's crook accomplices. Walter, old Mr. Clark's favorite son, quarrels with Edgar, and his father takes away his revolver, emptying it of the shells, and letting them lie on the library table. At noon that same day, Walter, entering the library, discovers his father dead in his chair. He opens the safe and finds the diamonds gone. Just then Edgar passes through the hall and Walter fires through the curtain at the supposed burglar. Edgar, unhurt, slips the diamonds into the pocket of his brother's coat, and rushes for a policeman. Because of damaging evidence, both brothers are sent to jail. Later, a detective discovers that the sun, focused on one of the cartridges lying on the table, through the lenses of some spectacles had exploded it, and thus killed Clark. Walter is released and Edgar's guilt being uncovered, he is sentenced to prison.

Universal Program

Strange Mammals at Home — (Split Reel)—Powers—July 29.—This is a remarkable series of pictures prepared at the studio of Raymond L. Ditmas, curator of the New York Zoological Park. First comes a scene showing the strange woolly monkey brought by the Roosevelt Expedition from South America. This is followed by scenes showing a South American owl monkey, an animal

which moves about in the treetops at night, hunting grubs among the orchids; a scene showing a Borneo galago, a lowly type of night monkey; then a flesh-eating tiger cat from Brazil, a raid on the chicken yard by a hungry fox, and a few other interesting animal studies.

Itching for Revenge—L-Ko—August 8. —A stranger shoots the village loafer in the bar-room and is about to be hanged. He works on the prosecutor's sympathies by relating the following tale: It seems that they were pals when young, until the girl appeared. The stranger won her and thought he was going to be happy, but his friend had put fleas in his wedding clothes, and because he made such a strange-acting bridegroom the girl threw him over. She then married the "friend" and the other swore vengeance. The tale moves the posse and they let him go. The village loafer comes back to life, and the stranger gets one look at the former sweetheart. One look is enough.

Universal Animated Weekly No. 179 — Universal — August 11. — Armored autos and trucks off for war game at Plattsburg, New York City; National guard officers distribute provisions to miners made destitute through closing of mines in Southern Ohio; newspaper editors hold meeting mile above sea level, Mt. Mitchell, N. C.; coast barrier saved noted summer resort at Seabright, N. J.; National Guardsmen from Connecticut, Massachusetts and Rhode Island reviewed by Governors at Quonset Point, R. I.; members of Motion Picture Exhibitors' League of America assemble for annual convention at San Francisco, Calif.; South American envoys leaving State Department at Washington, D. C., after peace conference; U. S. cruiser, Tennessee, on way to Haiti with marines to reinforce Admiral Caperton in quelling uprising; 40,000 women of four nations, who make munitions for battling armies, parade in native costumes with flags, London, England; Lord Kitchener makes stirring appeal for volunteers at London, England; Camberwell sends 4,300 men to the front, London, England; cartoons by Hy. Mayer.

Tony, the Wop—Nestor—August 16.— Victoria falls in love with Tony's monkey, but her husband, Eddie, doesn't like Tony's looks. Tony is stopping in front of Eddie's home and Victoria invites him



in to lunch. After lunch the monkey cannot be found, and Tony goes away broken-hearted. The nurse who is in charge of Victoria's baby, sees two evil-looking faces at the window, and thinks they are kidnapers. She snatches the child up and goes in search of a policeman. The monkey, who has wandered about until tired, takes refuge in the cradle. The two men just mentioned are countrymen of Tony's, and seeing the monkey in the cradle carry it away in a coat. Eddie sees this and is caused a good deal of distress until the difficulty is cleared up.

A Fiery Introduction—(Two Reels)—Gold Seal—August 17.—In his apartment Chalmers is busy on one of his plays, and waiting for an inspiration, he hears the cry of fire, and rushes out in the hall in his pajamas. He bumps into a girl, and escorts her to the roof. The two are mutually interested, and being oblivious to their danger, the firemen have to give them the gentle hint to move. After a search for more suitable raiment which results in the round-up of a scheming burglar and the rescue of Edward Dawson, the theatrical manager and his wife, Chalmers finds that the girl with whom he has been thrown, is Nora, the leading woman in his play, and reviewing the events of the night, they decide the introduction has been indeed "fiery."

The Country Girl—Imp—August 17.— Frances Berg leaves her country home to accept a position in the city with Robert Steele, a friend of her father's. In the city she starts going around with John Oliver, a man-around-town, and when Steele admonishes her she does not take kindly to his reproof. Frances learns that the mortgage on her father's house is to be foreclosed, and Oliver, seeing a chance to put her under obligation to him, gives her a check to pay off the mortgage. One night at a restaurant Oliver slights her and she leaves in a huff. Being locked out of the boarding house, she resolves to spend the night in the office. Oliver finds her there, but she protects herself with the telephone. The next day Steele denounces Oliver for his cowardice and pays him the amount of the check. The indications are that Steele is to make Frances his life-long partner.

Quits — Rex — August 17.—"Frenchy" has murdered his wife and is a fugitive from justice. He rescues the sheriff of Long Butte from the quicksand, and to pay the debt the sheriff promises him freedom. "Frenchy's" murdered wife also happens to be the girl who had rejected the sheriff. "Frenchy" that night finds the picture of his murdered wife and is horror struck. The next morning the deputies arrive and capture him. The sheriff forces the deputies to give the Frenchman a five minutes' start, after which he pursues. The party come up in time to see the fugitive supposedly shot out of his canoe. As the story ends, the face of "Frenchy" is seen peering from behind a boulder, full of mocking laughter.

Her Wedding Night—Joker—August 18. Featuring Fritzi Brunette. Mike Flinn is forced into the robbery game by his wife, who has read of a successful burglary and insists that Mike get out and not to return until he "brings the dough." He visits the bungalow of an amorous pair and puts a thorn in their happiness. He outfits himself in the bride's lingerie to escape detection, and has to suffer a series of saccharine ebullitions at the hands of the amorous husband before his identity is discovered. The bride has to suffer the irate bridegroom's wrath, and after a distressing mix-up Mike is landed in the cellar. After a hard night in which many unforeseen events happen, and Mike's wife appears on the scene to save him, all parties are reconciled.

Lord Barrington's Estate — (Three Reels)—Victor—August 18.—With William C. Dowlan. An eccentric old English lord disinherits his daughter for marrying a commoner. She and her husband die, and their child, Violet, is brought up in a convent. Dick Stanton, the old lord's grandson, living in America as a cowboy, inherits the estate on his grandfather's decease, and returns to England. In England he finds his grandfather's sister and her daughter Mildred living on the estate. Their livelihood depends upon Mildred's marriage to Dick. Violet meanwhile returns from school and discovers a later will, which leaves the whole estate to her. Dick, glad to be rid of the burden, starts to leave for the prairies, but Violet, who has come to love him, sacrifices the money, and meeting him at the door with suitcase in hand, they return together.

Ethel's Burglar—Big U—August 19.— Ethel lives with her old aunt and uncle. One night she discovers a burglar in the house. She denounces him for a burglar and tries to start him aright by giving



him a letter to her uncle, asking for work. Ethel goes out of the room, and during her absence the burglar starts to rifle the cash box, but his better self prevails. He picks up a locket which contains a familiar face, and begs the girl to let him keep it when she returns. He then tells her the story of how he had saved a baby from the flames in this house years before. The baby proves to be Ethel. She goes to get him a good picture, but while she is gone her uncle comes down and has the man arrested. He is soon released, however, and promises Ethel to lead a straight life.

The Dread Society of the Sacred Sausage—(Episode No. 7 of the "Lady Baffles and Detective Duck" Series)—Powers — August 19. — The Prince of Chow-Chow, who has come to the beach for a rest, and to get away from his tormentors, the society of the "Sacred Sausage," is still within the reach of this pernicious crew, as is evinced by their frequent warnings. Being afraid for his life, he enlists the services of Detective Duck, "the man of forty faces." The famous "Lady Baffles" signs up with the gang. After a series of professional maneuvers, in which some canines play a prominent part, the malefactors fall into the merciless toils of the sleuth, and the supposedly captured Prince emerges from a sand pile where he has been hidden by Duck.

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The Little Blonde in Black—(Two Reels)—Laemmle—August 19.—Featuring Robert Leonard. Mrs. Norchester, who has a valuable diamond cross, is at the Beverly Hills Hotel. The blonde has become friendly with Mrs. Norchester, who is suspected of being the tool of a band of crooks. Bob, a club-



man, has become infatuated with her, and intending marriage, he helps her to get away after the dance on the night the jewel is stolen. They take with them Bob's pet terrier. The next morning he reads of the robbery, and finds she has disappeared. He is put under arrest for abetment, but later the girl comes to the station and is introduced as a member of Scotland Yard, and she discloses the jewel under the dog's jacket. Then she makes her marriage promise good.

The Substitute Widow—(Two Reels)—Imp—August 20.—Joan Faraday, penniless and jobless, starts to leave the Manhattan House, when a veiled woman, introducing herself as Mrs. Maud Burgess, a widow, gives her one hundred dollars to exchange places with her for a day, room and all, as she wishes to escape some spies. Having taken charge of the room, Joan picks up a newspaper which describes the latest exploit of "Gentleman" Hawkins in connection with the Maddock diamonds. Joan is about to leave when Hawkins himself is announced, and refusing to see him, he gets in by the fire-escape. In the struggle that follows, her veil falls, and the thief's amazement and curses are drowned by the police, whom the house detective has summoned. As the police are leading them away, Joan finds a letter explaining that the widow, really Ada Hawkins, anxious to lead an honest life, has, by substituting Joan in her place, given her husband's spies the slip, enabling her to restore the diamonds to the Maddock family.

Kids and Corsets—Nestor—August 20.—Wifey thinks that husband is too thick with Mrs. Smith, their neighbor. The children of the friends are quite chummy. Baby Smith finds one of her mother's corsets and goes next door to play. Later Mrs. Smith comes after her child, and hubby, who is shaving, tells her to come right up and get her. In the melee that follows, Mrs. Smith gets some lather on her face. Wifey comes in and seeing Mrs. Smith's be-Colgated phiz, accuses them of kissing. She also sees the corset on the floor, and a lively rough-house is in order. The husbands later decide to have things out between themselves, but ultimately the dove of peace smooths over all the hard places.

The Taming of Mary—Victor—August 20.—Harry Benton is engaged to Mary Schuyler, whom he adores. His attentions are so profuse that Mary becomes bored and tells her father that he is too mushy. On an excursion steamer Mary ignores Harry so much that he goes to her father for assistance. Father, against all tradition, aids him, and knowing that all girls like a hero, he prepares a fake fire in which Harry saves Mary all by himself. The fond parents congratulate the noble hero, and the lovers' embrace is most animated.

The Gopher—(Two Reels)—Bison—August 21.—Dr. Widtsoe's wife Vada has been carrying on mild flirtations with a friend. Dr. Widtsoe returns home one night and finds the "friend" dead on the doorstep, and his wife, seeing him with gun in hand, believes him guilty. Widtsoe learns for the first time of Vada's affair. The misunderstanding is com-



plete, and he, in danger, leaves for the West. Widtsoe conceives and executes the plan of living under the ground, thus the cognomen of "The Gopher," and is also the inventor of an instrument for reading the subconscious mind. Vada goes out West for her health and is in a stage hold-up. The sheriff suspects Widtsoe of the robbery, and searching for him, meets Vada and makes advances to her. "The Gopher" gets both of them down in his underground home, and with his instrument the sheriff's past is revealed, showing him to be the murderer of Vada's former friend. The authorities finally get the sheriff, and husband and wife are reconciled.

Bobby Bumps' Adventures—Joker—August 21.—A highly amusing moving picture cartoon showing Bobby playing all sorts of tricks on his unsuspecting papa. Bobby helps himself to some gasoline from papa's auto, so that when he attempts to start it the machine refuses to budge. After this follows a series of incidents which result in the downfall of Bobby and his companion, Chocolate.

On the same reel is **Seeing the Funny Side of the World With Homer Croy,** a series of highly interesting pictures taken in Honolulu and Japan, depicting the curious and grotesque customs of the natives, and giving many glimpses of the wonderful scenery.

A Double Deal in Pork—Powers—August 21.—John Packer, who has made his money in pork, wishes to invade society. He meets Mrs. De Knickerbocker, who has a son, Tom. Mrs. De Knickerbocker is aristocratic but poor. She conceives the plan of marrying Tom to Nellie, the packer's daughter, but the young people are romantic and the thing is all off. The next best thing to do, Mrs. De K. thinks, is to marry the packer

himself, which she does. The young people, under assumed names, meet at the seashore, and after Tom saves her from some thugs who are after her jewelry, true love has its course. Mr. and Mrs. John Packer arrive, and recognition, consternation, forgiveness and delight ensue. The old folks needn't have married at all, but the double deal in pork has been put through, nevertheless.

Dr. Mason's Temptation — Laemmle Drama—August 22.—Dr. Mason and his wife are expecting a visit from the stork shortly and as it is his wife's wish to be with her mother at this time, the doctor tries in vain to raise the money to move them to her home town. His friend, Dr. Crosby, in this town is anxious to have him for a partner, but cannot furnish money. Mason visits Abner Stebbins, a wealthy man of the village, but a loan is refused, and the doctor, seeing him deposit a large amount of money, gives him a potion that will keep him asleep that night. At nine o'clock, the time Stebbins is to take the potion, Mason gets a rush call and his wife finally gets him to go. He has an all-night watch, but saves the case, and returning home gets a telegram from Dr. Crosby promising money. Stebbins also gives him a fee, saying that he has had the first peaceful night in many a day.

A Tale of Twenty Stories — (Two Reels)—L-Ko—August 22.—Hank gets in a jam in the Hotel de Bunion with an



ill-tempered husband and another two-hundred-pound gentleman. He pacifies the heavy one and has almost conciliated the husband, but the latter's wife loses her skirt, and circumstantial evidence points to Hank. He starts to retire, but is locked out in the hall in his pajamas, and commits reckless intrusion on many peaceful sleepers. Husband and a detective give chase, and on the edge of the roof, far above the sidewalk, there is a grand fracas, in which several cops are constrained to participate. Meanwhile

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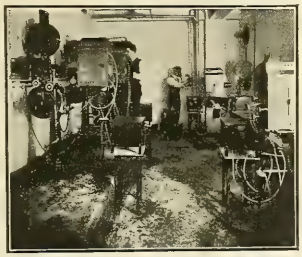
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Motography

the lady who is the cause of all the melee sits in her room and reads.

A Seashore Romeo—Rex—August 22. Ben and Dolly are very much in love, but Dad thinks Ben knows too much about athletics, and not enough about money making. At the seashore, Dad tries to keep them separated, but they trick him, and he goes out in search of the missing couple. Under a parasol very much similar to Dolly's, Dad finds a belle of the hotel and decides to have a talk with her. Ben sees him and resolves to show him that athletics have some value. Dolly pretends to be drowning, and Ben tells Dad that if he saves her it will be for himself, and then strides into the billows and pulls forth his laughing sweetheart. Dad then is completely won over by the daring youth.

Feature Programs

Fox

Lady Audley's Secret—(Five Reels)—Fox.—Theda Bara featured. Talboys goes to Australia in search of gold, leaving his wife and child at home. Some time later Helen, his wife, supposes him dead and marries Sir Michael Audley. After some years of struggling Talboys returns home only to learn that his wife is dead. Later he meets Lady Audley and she begs him to leave her and let her enjoy the peace she has found with Sir Michael. He refuses and in her endeavor to escape from him she pushes him down a well. He is rescued by Luke Martin, a coachman, who has witnessed the scene, and Lady Audley goes away, and from that time on is haunted by her conscience and fear of discovery. Finally, confronted by the mass of evidence against her, Lady Audley goes mad.

Frohman Amusement Corp.

Just Out of College—(Five Reels)—Frohman.—Edward Swinger falls in love with Caroline Pickering, the daughter of the pickle king. Professor Bliss, a celebrated lecturer, and Ed both come into Pickering's office on the same day. The pickle king drives Bliss out and asks Ed what his prospects are. He later lets Ed have $20,000 to invest, promising that if he doubles it within a few months he can have Caroline as a wife. Ed starts with Jonesey, the Bingo Pickle Company. He is a silent partner and points out to Pickering the success of the Bingo Company, who tells Ed to get a price from Jonesey. Pickering offers $50,000, but Jonesey, at Ed's suggestion, raises it $100,000. Ed now demands Caroline, and Pickering, realizing that he has been stung, thinks he had better have Ed in the family and gives his consent.

North American

"The King of Diamonds and the Queen of Hearts"—(Chapter 17 of "The Diamond from the Sky")—(North American)—Vivian Marston has gotten John Powell into her grasp. She receives a note from former associates telling her she must aid them in gaining possession of "The Diamond from the Sky." John Powell gives Blair Stanley permission to board his yacht. Here Esther comes and upon finding Blair in possession of the boat she leaps into the water. We last see her unconscious form floating in the water of the bay with "The Diamond from the Sky" which had been given her by Marmaduke Smythe, glistening on her neck. For a longer review see another page of this issue.

Paramount

The Puppet Crown—(Five Reels)—Lasky.—"The Puppet Crown" is the crown of Oasia. The Princess Alexia comes to America to attend school. Her father is an invalid and his chancellor is trying to crown the Duchess Sylvia, a member of the royal family. The princess is in America incognito and here she falls in love with Bob Carewe. He finds out she is a princess when she is called home. He goes to Oasia to settle the uprising and although he does not defeat the enemies of the king, he does succeed in preventing the imprisonment of the princess and carrying her off to be his bride.



Rags—(Five Reels)—Famous Players.—Mary Pickford featured as "Rags," the daughter of a drunkard, and who adores her father. Her mother was loved by a wealthy man and later Rags becomes so enmeshed in the web of fate that she meets the nephew of the man her mother rejected and falls in love with him. Finally her mother's lover learns of her unhappiness and he takes her to his palatial home to live with him and here he again meets her and in the new surroundings renews his love and a marriage is scheduled to take place.

Nearly a Lady—(Five Reels)—Bosworth.—Featuring Elsie Janis. Frederica visits in the city with her fiance's married sister. She soon becomes a society woman. Though the many social functions are very alluring to her, Frederica begins to long for the freedom of her former life on the ranch. A misunderstanding between her and Grosvenor is rather welcome to Frederica. She marries Jack Rawlins, who also comes from the West and returns with him to the ranch. For a longer review see another page this issue.

Pathe

Pathe News No. 62—Pathe—August 4.—Actual photographs of the recent naval battle in the Black Sea; members of the American colony of Paris, France, take part in the memorial ceremony at tomb of General Lafayette; Sam Irwin, heaviest man in the United States, bus man in Three Rivers, Mich.; funeral of

Charles Becker, former police lieutenant, who died in electric chair in New York; school children of Palos Park, Illinois, raise garden products to fight the high cost of living.

The Ingrate—(THREE REELS)—PATHE—A modern society drama featuring Henny Porten, and produced by a foreign company. To save her husband from disgrace, Grace Hillman steals a large sum from a friend. Soon after she learns that her husband is unfaithful and is carrying on an affair with the woman from whom she stole. Grace then makes known the sacrifice she made for him, but he only uses this as an excuse to desert her. For a longer review see another page of this issue.

The Life Chain—(EPISODE 9 "ROMANCE OF ELAINE")—(TWO REELS)—PATHE. Mme. Larens, an accomplice of Del Mar's, persuades Elaine to look at some Parisian gowns and in the act of trying these gowns on Elaine is captured by Del Mar, who has concealed himself in a closet. Elaine is taken to the secret arsenal and held a prisoner. Prof. Arnold assists her in making an escape and at the risk of her life she jumps into a boat. The water terminates in a waterfall. Jameson and Prof. Arnold, with the assistance of another man and a stout rope, form a "life chain" and rescue Elaine just as she is to be dashed over the falls to her death. For a longer review see another page of this issue. F. M. E.

Pathe News No. 63—PATHE—August 7.—Greece is training her troops ready to enter the war as soon as an advantage opens up; members of the Royal Horse Guards of Richmond, England, preparing to go to the front; 40,000 women of London, England, demand that they be permitted to help win the war by giving their services to war work; the ashes of Rouget de L'Isle, composer of the Marsellaise, are removed to the Invalides of Paris, France; nearly 75 lives lost and $7,000,000 worth of property destroyed in Erie, Pa., when great flood sweeps through the valley; Campfire girls have ceremonial meeting at Rye Harbor, N. H.; streets of Bisbee, Calif., become rivers as great flood sweeps through the gulch; Pioneer Day celebrated with a big parade at Salt Lake City, Utah.

Universal Special

The Prison in the Palace—(EIGHTH INSTALLMENT OF "THE BROKEN COIN").—Featuring Grace Cunard and Francis Ford. Sachio takes Kitty before the king at Grahaffen, and she refusing to tell what is on the other side of the coin (in reality she does not know) is kept a prisoner at the palace. Meanwhile, King Michael is anxious about Kitty and tells Frederick that if she does not return soon he will send out a searching party. One of Michael's secretaries, who is a spy, returns at once to Grahaffen to tell the king there that he will have to work quickly with Kitty. Roleaux escapes and hides in a car. Kitty hears the King plotting to start a revolution against Michael. Kitty finally escapes from the palace in an automobile just as Sachio and his men appear. Sachio has a row with the King, who gives him just twenty-four hours in which to get either the girl or the secret coins. As he has to make good or be thrown out of the diplomatic circles of Grahaffen, he starts after Kitty.

Just Jim—(FOUR REELS)—UNIVERSAL—August 16.—Jim, a smuggler, is released from prison. He decides to go straight and is entrusted with a package for the nameless daughter of a rich woman. He goes West and delivers the package to the girl and afterward sees that she is brought to her father, who is governor. Later Jim is shanghaied on a smuggling ship. He escapes from the ship and returns to learn that Rose returns the love which he has for her. For longer review see another page of this issue.

J. C. G.

Room 22—(NINTH INSTALLMENT OF "THE BROKEN COIN").—With Grace Cunard and Francis Ford. Roleaux, who is under the car which Kitty has used for her escape, surprises her and they both have a merry ride back to Gretzhoffen. Kitty again puts up at the hotel and while she is out to get the other half of the coin from Frederick, Sachio's man and the spy from Gretzhoffen search her room. As the spy comes out of the room, the other man is attacked from the rear. There is a great commotion in the hotel over the murder and the officers arrest both Kitty and Frederick. Roleaux, in the meantime, has caught the apache of previous reels in Kitty's room, and the officers are ready to apprehend him, when the chief of police enters and demands that they all be taken to the room of the crime, and on arriving there they are staggered to find the room in good order and the dead man nowhere visible.

Vitagraph Special

The Goddess—(TWO REELS)—VITAGRAPH—Chapter Fourteen.—By taking a short cut Stilleter plans to reach the cave before Celestia and Tommy. The psychologist is bitten by a poisonous snake and dies. His death frees Celestia from the hypnotic influence which Stilleter exercised over her. She is dispelled of her delusion that she is an angel, and agrees to marry Tommy. They arrive in the city and go to the mass-meeting held by Mr. Barclay, who is almost certain of being elected president in the coming election. Celestia ascends the speakers' stand and confesses that she was deceived and that her doctrine, which they had all accepted, is a fraud. The millionaires leave the meeting immediately, fearing that they will be mobbed. When the people learn that they have been hoodwinked, they determine to find the millionaires and kill them. Celestia and Tommy board a train for Gull Isle. The final scene shows the mob surging into the grounds of Gordon Barclay's home. For a longer review see another page, this issue.

World

The Stolen Voice—(FOUR REELS)—WORLD.—Robert Warwick featured. Gerald Dorville, a well known singer, loses his voice, even his speaking voice, and finally finds employment as a motion picture actor in the same studio with a shop girl, who used to wait outside the stage door for a peep at the famous tenor. While making a scene for an Indian story, Gerald saves his little sweetheart from being washed over a rocky falls in a canoe. Then the hypnotic doctor, who has woven a spell over the singer, dies. The spell is broken and the singer regains his voice. Of course, he weds the pretty picture actress.

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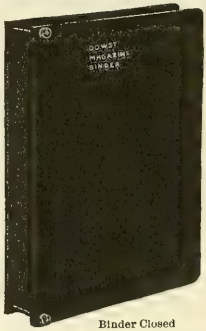
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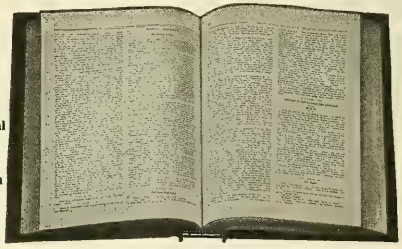
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The MOTION PICTURE TRADE JOURNAL



AUG 28 '15

ETHEL CLAYTON
WITH
LUBIN

Vol. XIV CHICAGO, AUGUST 28, 1915 No. 9

LUBIN

"A ROMANCE OF MEXICO"

Drama in One Act

with Jack Lawton & Vinnie Burns

Released August 30th

"AVENGING BILL," "The HAUNTED HAT," "MILE-A-MINUTE MONTY"

[The Latter A Cartoon Comedy] Released August 31st

"THE WILD CAT"

Comedy-Drama in Two Acts

with Lucille Younge & George Routh

Released Sept. 1st

"THE PHANTOM HAPPINESS"

Drama in Three Acts

with Ormi Hawley, Rosetta Brice & Earl Metcalfe

Released Sept. 2nd

"IN SPITE OF HIM"

Drama in One Act

with Ethel Clayton and Thurston Hall Star of "The Only Girl" Co.

Released Sept. 3rd

"AN ARTFUL ARTIST"

Comedy in One Act

Featuring Billie Reeves

Released September 4th





RELEASES

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Read the criticisms of the press :

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NEWS *"Will doubtless draw many who are not regular patrons."*

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KITTY KELLY in the Chicago Tribune, July 30th *"They are thoroughly delightful pictures."*

ROB REEL in the Chicago American, July 28th *"You've got a second Birth of a Nation."*

CLOVER LORD in the Chicago Evening Post, July 28th *"The picture meets the requirements of a feature as a drawing card."*

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Henry Walthall and Edna Mayo in a scene from Essanay's three-reel feature, "The Woman Hater."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, AUGUST 28, 1915 No. 9

Triangle's New York Home Selected

FRANCHISE APPLICATIONS POURING IN

NEGOTIATIONS were completed last week for the Knickerbocker theater in New York City. Through Klaw and Erlanger, the Triangle Film Corporation will have control of the time of this theater for one year, beginning in September. This will be the New York house in which the plays and comedies of the Griffith-Ince-Sennett combination will be brought out weekly. The film plays will be produced at the regular theater scale of prices graded from $2 downward.

The plan, as fully determined upon, is to offer prominent stars in two five-reel feature dramas which will be brought out under the supervision of D. W. Griffith and Thomas Ince and two two-reel comedies under the supervision of Mack Sennett. The definite date for the first week has not been settled, but the new occupants take over the Knickerbocker the first week in September, and will make extensive changes there before inaugurating the new policy. This is the first of the prominent theaters to be secured for the Triangle combination. The new company has also secured the Studebaker theater in Chicago and is expected to have houses in Boston and Philadelphia. With these houses as their nucleus the Triangle Film plays will be presented in a chain of theaters in all the cities and larger centers of this country and Canada.

It is estimated that by the time the applications for franchises are disposed of over 1,000 houses in this country and Canada will be included in the chain presenting Triangle film plays. These franchises are being negotiated for, prior to the opening of the Knickerbocker engagement, so that the new combination can be started at once. The Knickerbocker will be the original starting point for all the big plays in the eastern territory. The Studebaker will be opened in Chicago at about the same time and will be the point of origin for these attractions in the middle western territory.

The attractions selected for the Triangle opening bill next month at the Knickerbocker theater, New York, and Studebaker theater, Chicago, will be Raymond Hitchcock, with Mabel Normand and the Sennett Company, in the original farce, "My Valet;" Douglas Fairbanks and the Griffith Company in "The Man and the Test," a modern adventure story, and Frank Keenan in Thomas Ince's new Civil War play entitled "The Coward." No date has been set for the opening, but it will undoubtedly take place not later than the middle of September.

Fox Sends Brenon to Jamaica

GREAT PRODUCTION EXPECTED

WHEN Herbert Brenon sailed away to Jamaica on Wednesday, August 18, he was accompanied by the largest motion picture organization ever sent from this country. He will be gone three months and is expected by William Fox to bring back the greatest screen production in the history of filmdom. To do this he has absolute carte blanche as to the expenditure of time and money, and as to the development of the story, which is an emanation from Mr. Brenon's own fertile brain.

In addition to the one hundred principals in the company there will be twenty-two hundred and fifty supernumeraries, the costumes for all of whom will be specially designed and made for this production. It will be necessary to build an entire city on land and another under water for this superlative fantasy, a beautiful conception of re-incarnation, involving myriad fairies, elves, witches, gnomes, sprites and mermaids. The wonders of the forest and of the depths of the sea will alike be shown.

Naturally, the star for such a fairy tale of beauty and grace will be Annette Kellerman, whose success in Mr. Brenon's great submarine achievement, "Neptune's Daughter," will not be forgotten by the many who were fortunate enough to see it. The male lead will be played by William E. Shay, who starred with Theda Bara in Mr. Brenon's famous adaptation of "The Clemenceau Case," and also in Mr. Brenon's own photodrama, "Sin," the production of which he has just completed. Mr. Fox will do Mr. Brenon the honor of opening his new One-a-Week policy on September 6 with "The Two Orphans," which Brenon both adopted and produced.

Quite an imposing array of talent aside from the players will accompany Mr. Brenon. While working in Jamaica and the neighboring islands on the monster production, Mr. Brenon will also write and supervise the production of three other big features, the actual staging of which will be in the capable hands of Edward Morrissy, formerly of the Biograph Company,

who has been so successful in producing one and two-reel pictures that Mr. Brenon has great faith in his future as a director of big features. The technical director, whose undertaking in his department will be only less stupendous than Mr. Brenon's will be George Fitch, who has been with Mr. Brenon for four years both in stage and screen work. J. Allen Turner will be the technical expert of construction on the settings and properties, and an army of carpenters, stone masons, scenic artists, etc., will assist. James McKay will act in his usual capacity of general "right-hand man" to the director. Mrs. Irene Lee, the wardrobe mistress, will take with her a great corps of seamstresses and a large portion of the steamer's hold will be occupied by her sewing machines.

Mr. Brenon's orchestra of a leader and seven pieces, without the assistance of whom he never takes even the smallest scene, believing that carefully selected music supplies the needed inspiration in the absence of an audience, will be important members of the party as, of course, will be the five photographers, headed by Phil Rosen and H. E. Butler. Frederick Church will be the business manager.

WORLD FILM WILL CONTROL THE NEW PARAGON STUDIO

The World Film Corporation will operate the new Paragon studio at Fort Lee. This statement made last week by Lewis J. Selznick, vice-president and general manager of World Film, answers the question that the film world generally has been asking ever since construction work was begun on the big establishment. World Film's control of the Paragon will be as absolute as that at present exercised in the direction of the Peerless Company, whose acting and administrative policies are formulated at World Film headquarters. But there will be no other direct connection between the Peerless and Paragon companies. The Peerless will continue to employ the directors, stars and supporting companies, whose efforts have helped to establish its success. The Paragon staff-directors, actors and studio employes will be exclusively engaged in the new studio.

After dissipating the atmosphere of mystery which had begun to envelop the Paragon studio Mr. Selznick definitely set at rest the rumors which have been circulated predicting a possible break in the relations of the World Film and other organizations with which it is now allied. He announced that as the World Film owns the entire capital stock of the Shubert Film Corporation and of the Peerless Feature Picture Company, which in turn owns fifty per cent of William A. Brady Picture Plays Inc., stories of a probable dissolution of the ties which bind together the interests of these concerns are mere vaporings. Instead of facing a limiting of its resources and a restriction of its activities, the World Film by reason of its control of the Paragon Company and its alliance with the newly organized Equitable Corporation is preparing to enlarge its scope. Three feature releases per week will now be the number on the World Film program with an excellent prospect of increasing this output in the near future.

The Paragon studio, at Fort Lee, N. J., will, when completed, be the largest motion picture studio in the East. It is being erected by the Paragon Films Company. The superficial dimensions of the studio are 160 feet. This vast building will enable spectacles of great magnitude to be staged in it.

The designs for the new Paragon studio were furnished by a well known architect, who is embodying in the building the most modern ideas of motion picture studio construction. One of the many novel features of the studio will be an enormous revolving stage. External to the main building will be an extension, giving an extra twenty feet of available space upon which seats may be erected. The camera being operated in the studio, exterior sets may be photographed outside, all around the building. Something like a space of 200 feet square will be available for these purposes.

Facilities for camera work of the most diverse character will be provided inside the studio. Camera men will be able to operate at any height or angle, and panoramic effects may be easily obtained, the lateral and horizontal motions of the camera also giving stereoscopic relief, as well as panoramic, when so desired. Attached to the Paragon studio will be a positive printing plant of one million and a half feet capacity per week.

Another important feature will be the installation of a special plant for the production of motion picture positives in natural colors, by a process which has been successfully established by practice to give the best and most pleasing results. In respect to photographic quality the Paragon studio has been designed and equipped to give the most perfect, artistic and technical results.

B. N. JUDDEL NEW MANAGER OF CHICAGO MUTUAL OFFICES

B. N. Juddel, of Minneapolis, who for the past three years has been in charge of the Mutual interests in the Mill City, arrived in Chicago the latter part of last week to assume charge of the Mutual Film Corporation's offices in that city. Mr. Juddel succeeds Roie C. Seery, who was the Mutual district manager, and Ralph Bradford, who was local manager, as the office of district manager has been abolished by President Freuler of the Mutual.

Mr. Juddel brings with him a most enviable record as an exchange man and undoubtedly has a thorough knowledge of film conditions, since on August 10, of this year, he celebrated his tenth anniversary as a film manager. During all that period he has been employed under John R. Freuler, now the president of the Mutual, and has profited by his teachings. He opened the Minneapolis branch of the Mutual in 1912 and was in charge until last week. Mr. Juddel is succeeded in that office by W. H. Stafford who has been his chief correspondent for the last year and a half.

WORLD'S TINIEST BALL TEAM

Little Will Archie announes that his "Pee-wee Baseball Team," composed of the tiny stars of the "Pee-wee Picture Players," will be ready in a few weeks to meet all comers on the diamond. Herbert Rice, who stands but three feet in height, will play shortstop. The debut of the above miniature baseball team will be made at Brighton Beach, August 22, when they will play the "Giants" of the screen. For the protection of the "Pee-wee's," Captain George Auger, who stands seven feet eleven inches, will be official umpire.

J. A. Berst Discusses Scripts

REAL WRITERS SCARCE

You cannot teach the art of photoplay writing by correspondence.

The photoplay writing field was never more fertile for those having originality.

Few having original ideas write with perfect technique and few with perfect technique have originality.

Inspiration is just another meaning for perspiration. It is more difficult to write a good photoplay story than it is to write a good magazine story.

Speaking for the Selig Polyscope Company, we find about one photoplay plot in one hundred submitted, is worthy of payment.

The photoplaywrights who combine proper technique together with original ideas of great worth, can be numbered on the fingers of your two hands, despite the fact that the new field of literary endeavor has been conscientiously cultivated for years.

"YOU cannot teach the art of photoplay writing by correspondence or lessons," is the assertion of J. A. Berst, vice-president and general manager of the Selig Polyscope Company. Mr. Berst granted an interview the other day on the subject of photoplay writing just after he had gone through a half hundred manuscripts all of which were not suitable for Selig production.

Colonel William N. Selig, president of the Selig Company, and his right hand man, Mr. Berst, compose two authorities on the art of writing photoplays. Both have had years of experience in reading and passing upon the stories of the ambitious writers and both are justly famed for their unfailing courtesies and for high prices paid those who meet the requirements of the Selig company with unusual ideas.

"The photoplay field was never more fertile for those having originality and appreciating the peculiar requirements of the screen," said Mr. Berst. "However, we find that originality is at a premium. The worthy ideas are few and far between. The talent for plotting does not seem to be general among the so-called free lance writers. That is one reason why the number of successful writers who have the plotting instinct is so limited.

"Another detail that I have noticed is that few having original ideas write perfect technique and few with the perfect technique possess original ideas. That is the reason why the larger film manufacturing companies maintain staffs of writers skilled in screen technique who whip the unusual ideas submitted by others into proper form for filming purposes.

"Inspiration is just another name for perspiration. Many writers tell the editor of their 'inspiration' when it is hard work that counts. A careful study of the character of releases put forth by the various film companies and a careful study of the motion picture as shown on the screen with an eye to the size of the cast, the methods of using sub-titles, their number, how the characters are introduced and how the plot is developed, is worth a great deal more to the would-be author than any 'lessons' on the subject. Experience may be a dear teacher but it is the best teacher in the art of writing picture plays.

"We find that about one story in a hundred submitted to the Selig Polyscope is worthy of purchase. The majority of the free lance writers endeavor to write technique when many of them should submit only the idea in a clear and brief form.

"The Selig Company is willing to pay good prices for photoplays suitable for one, two and three-reel productions. Good one-reel animal stories are also desired. Every person who attends the motion picture theaters has enjoyed the Selig Jungle-Zoo wild animal comedies and dramas in one and more reels. And yet it is a fact that few writers cater to our demand for wild animal comedies and dramas even when it is known that the Selig Company possesses the largest privately owned collection of wild beasts and birds in the world.

"The photoplaywright who combines proper technique together with original ideas of great worth are few indeed. Authors with both technique and originality can perhaps be numbered on the fingers of your two hands. These are the writers who ask for and can command the highest prices.

"It would seem that every other man or woman in the world were trying to write photoplays. Manuscripts arrive daily at all film company offices—they arrive in bales—and when it is considered the number of markets then it can be conjectured the vast qauntities of stories written.

"The market for photoplays is becoming more and more difficult and those who would succeed must put both time, thought and care into their efforts."

ROSETTA BRICE, LUBIN STAR, DISCUSSES MORALS OF ACTRESSES

"I don't suppose that I can say much more than has been said in answer to the base assertion by Robert C. Barston, secretary of the Morals Efficiency Committee of Los Angeles that 'Every moving picture actress loses her virtue when she aspires to enter the field,'" declared Rosetta Brice at Lubin's studio last week as she laid aside the script of the new five-reel feature in which she is to play the lead.

"But any real student of morals would never make such a declaration. Morals," continued Miss Brice, "are traits that each and every woman must define for herself. Certainly a woman's profession is not indicative of her morals; except perhaps that one profession which is older than all others, the one Mrs. Warren so strongly typifies.

"Two years ago I resigned from the Orpheum stock company at the Chestnut Street theater and came to Lubin's. Every day during those two years I have been working either at Betzwood or in the main studios at Twentieth and Indiana streets. I have seen more than two hundred persons, professional men and women and extra men and women assembled in the 'yard.' I have seen girls, young and pretty girls;

make their start here in this plant and I have seen them win their way up the ladder; but not once have I seen anything untoward or any laxity in conduct between the men and the women.

"The women of the theatrical profession have always been cruelly misjudged for many, many years and simply because one or two have created comment and gossip. But should the whole profession be misjudged because of a few? If that were true the profession of law would be the most dishonorable of all professions, for every day there are stories, true stories, of men who discredit their profession by lending themselves to cases which are unfit and which scorn all rules and ethics of the profession.

"Doctors, too, would have no fair name, for in their profession are the quacks and those who are so evil that there is no description that properly fits them.

"I could name a dozen other walks in life in which it might be possible to label all members guilty because a few are lax. In this newest profession in the world, motion pictures, there is less laxity in morals than any other form of amusement work, I believe. That is due to the environment. Here every man and woman is active, mentally and physically, all day long. The bracing fresh air of Betzwood, the physical action that is necessary to make a scene 'go,' the constant outdoor work, all keep a person's mind clean and wholesome.

"Morals are a question of self. If one chooses to live clean and sweet, then his life will be clean and sweet. If one's nature turns towards the other and lacks will power, then I suppose, like the reed, he will bend with the wind.

"But when a man occupies the position of secretary of a morals efficiency committee, it seems to me that he must need many facts and figures and columns of statistics before he should dare to make such a broad assertion as that uttered by Robert C. Barton.

"The girl who means to be a success and the girl who is successful need have no more fear of entering the motion picture field than she need have to enter the profession of public school teacher, hospital nurse, or the department store. I have found that it is only the clean, wholesome young women who succeed and who last."

JESSE LASKY SUGGESTS THAT MANUFACTURERS WATCH EUROPE

"American manufacturers of motion pictures and photoplay productions should keep their eye on Europe," said Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, on his arrival in New York last week from Hollywood, Calif. One of the purposes of his hastened return to the East was to consummate arrangements that have been the subject of negotiations lasting over several months and which have a direct bearing on the future exploitation and distribution of American manufactured photoplays in Europe.

The importance of these negotiations may be best understood when Mr. Lasky chose to come East before the completion of "Carmen" and other photoplays in which Geraldine Farrar is appearing for the camera in the Lasky studios. Mr. Lasky, Samuel Goldfish, executive head of the Lasky Feature Play Company, and their business and allied associates will confer on a program for the invasion of Europe at the moment the great war is over.

"I do not think the importance of the European market to American manufacturers can be over-estimated," said Mr. Lasky. "When the war is over, millions of persons will swerve as one away from thoughts of strife to thoughts of peace and re-construction. History has proved that great popular forms of amusement form a very vital part of the lives of peoples in such conditions. The motion picture—the photoplay—particularly the American product, from which has been removed all taint of war and sordidness, will be received with the greatest enthusiasm.

'A great audience of tens of millions awaits the moderate priced entertainment as soon as the war is over. Here is a field so great and in which so much good can be accomplished by the proper kind of productions that the very size of the opportunity is a tax on the imagination."

JAPANESE PLAYERS ENGAGED

Immediately upon their arrival here for an extraordinary engagement, at the San Francisco Exposition, the Maida Imperial Dramatic Company was met at



Left to right—Mr. Taka, Mr. Maida, Mrs. Maida, Miss Mitsu, Mr. Fuziawara and Mr. Codi.

the pier by George Foster Platt, the Thanhouser director. In Japan Mr. Platt met the players, who for six successive seasons have been the favorites of the Mikado. While in Tokio Mr. Platt had ample opportunity to study the Japanese dramatic art, and when he heard that Mr. Maida was coming to these shores he laid plans to introduce them to the films. In this he succeeded and soon they were marveling at the wonders of the New Rochelle studios. Mr. Thanhouser was a gracious host and was particularly struck with the demure Miss Mitzu. The visitors finally accepted Mr. Thanhouser's offer and they are now at work under Director Platt, who is well versed in Nipponese customs and folk-lore. The first release is "In a Japanese Garden," scheduled for August 22. In this the Samurai code of obedience to the parent's wish is tragically illustrated, and it is interesting that Mr. Maida, who plays the Samurai, is one of that honorable class in actual life. When little Miss Mitzu accepts the attentions of a young naval officer, played by George Marlo, her father simply hands her a dagger and she knows it means that she must commit harakiri. Samurai descendants must do an elder's will.

EDNA GOODRICH, HOME FROM WAR, TO APPEAR IN LASKY PHOTOPLAYES

After a year's devoted service as a nurse in the hospitals in England and Belgium, Edna Goodrich, the famous American actress, returned to New York last week for two-fold reasons. Although she showed no evidence of the terrible strain under which she has been constantly for many months, particularly during the last weeks of her stay in England when her house near London was transformed into a hospital for convalescent soldiers, Miss Goodrich admitted a certain fatigue and the need of a rest here in scenes far from war's devastation. The other and more important reason for her return is that she is leaving almost immediately for Hollywood, Cal., to make her debut as an actress before the motion picture camera in the studios of the Jesse L. Lasky Feature Play Company, at Hollywood, Cal.



Edna Goodrich.

Miss Goodrich's beauty has won world-wide fame for her. Like so many talented American actresses, she made her start in musical comedy, her first appearance being at the Casino Theater, New York, in 1900, in "Floradora." After a brilliant career in musical comedy she became leading woman for Nat C. Goodwin, and played with him at various times between 1905 and 1909. Subsequently, she was one of the leading dramatic stars in vaudeville.

Her photodrama debut will be an important event in cinematography. The Lasky Feature Play Company has a surprise photoplay in store for her.

"BIG STARS ARE ALL RIGHT BUT GET THE BIG AUTHORS"

"Big stars from the speaking stage," said M. Maurice Tourneur, director of the World Film Corporation, between scenes at the Fort Lee studio the other day, "are all right for the photoplay. I have no fault to find with them. They have done a big service for the moving pictures. They have made it possible for us to lift ourselves out of the nickelodeons or small stores class. They have lent tone to the screen. They have won, through the importance of their names and the attendant advertising possible with it, consideration for the film drama from the intelligent class of people, who otherwise would not have regarded it seriously.

"But the big call of the moving picture of today in its anxiety for its future must be for manuscripts. We have in the moving picture a new way of expressing our thoughts; therefore let us have new ideas to express as well. Let us not put on the same old stuff cloaked in a slightly altered garment. I am glad that I believe that the adapting of books and stage plays is only a temporary, as it is at present a necessary, evil. Our film stories must be written especially and originally for the screen and with the possibilities of the camera always in the author's mind.

"We must find a way—and there is only one way—to attract the most talented authors to the scenario field. If we offer enough money, we will command their attention and they will learn in time to realize the numberless possibilities of the screen and specialize in that direction.

"The so-called scenario writer of today, with but few exceptions, is a back number or should be one. He is a relic of a by-gone day with an entirely different demand, who has not kept abreast of the times and does not realize the changed conditions. Indeed, if he had, I doubt if he would have known how to meet them. He is of an inferior order of intelligence. He is a small peg in a large hole and does not fit it at all and cannot be made to. Far better would it be to find a peg which was too big and cut it down to the proper dimensions.

"Really when I see some of the stuff on the screen, I can only shut my eyes and clench my hands in mental agony. It reminds me of a very early picture in the first moments of motion pictures, which I found mentioned in an ancient catalogue the other day. It reads: '25 feet—Arrival of a train in a station—Full of movement—Very interesting.'

"The time is past when we were satisfied with movement alone. Now we want action. We must not confuse action and foolishness any more than we must mistake melodrama for drama. What is the sense of paying huge salaries to excellent actors just to make them jump through windows, chase over rocky roads, through dense underbrush or across muddy streams. If this must be done it is work for 'extra people' or 'supers.' Let us have scripts with the real actors acting with their brains, not with their legs."

V. L. S. E. OFFICES ENLARGED

The photographs recently taken of the executive offices of V. L. S. E. have already gone into the archives of that company, as records of the past, for with the varnish hardly dry on the office partitions it has already been necessary to start the work of tearing them down to enlarge the quarters.

The business of the Big Four has gone forward with such gigantic strides, that almost the entire seventh floor of the big Mecca building, New York, is insufficient to accommodate the working forces of the main office, and the re-arrangement now being made is designed to give temporary relief.

Since the inauguration of V. L. S. E. service last April the number of its branches has been more than tripled, and the capacity business being done by each office, indicates that even the present number of branches will soon have to be increased.

According to Consul General J. E. Jones of Genoa, Italy, the Italians are great supporters of motion picture shows and the business is developing rapidly in all parts of the kingdom. High prices prevail and extra prices are charged for viewing expensive films.

The George Kleine Company has removed its general offices from 166 North State street, Chicago, to 11 East Fourteenth street, New York City.

THOMAS INCE MAKES MANY ADDITIONS TO HIS BIG STAFF

Charles Giblyn, regarded by the profession as one of the best directors in the country, has been engaged, it was announced this week, by the New York Motion Picture Corporation to become a subordinate director under the personal supervision of Thomas H. Ince. He will sever his relations with Universal within the next few weeks and immediately begin his duties at the Inceville studios, where he will undertake the production of feature photo-dramas in which Broadway legitimate celebrities will be starred. His acquisition augments the list of Ince directors to nine, the others being William S. Hart, Raymond B. West, Reginald Barker, Walter Edwards, Jay Hunt, Richard Stanton, Scott Sidney and Charles Swickard.

With the help of almost unlimited funds, masterly stagecraft and renowned actors and actresses, Giblyn will be counted upon to turn out some remarkably finished productions for the Triangle.

That Ince has begun the introduction of innovations in his campaign to produce perfect picture-plays is further evidenced this week by the announcement that he has engaged Lee Bartholomew, formerly chief camera man at Universal, to supervise the development of negative film for the New York Motion Picture Corporation. Bartholomew already has associated himself with Inceville and the results of his work have manifested themselves on the screen in the projection room.

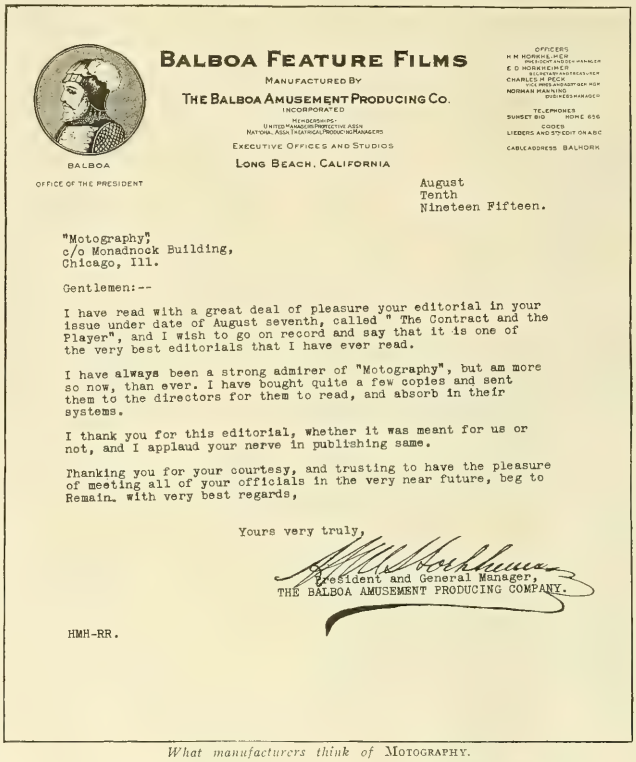
He is acting merely in an advisory capacity, the position having been created by Ince for purposes of better acquainting camera men and directors with many of the seemingly insignificant mistakes the camera is likely to make. He views the film in the projection room, immediately following its development and then, sitting in judgment upon its merits, prescribes any remedies necessary to perfection. Bartholomew is recognized as an expert of the first magnitude and Ince is satisfied that what he doesn't know about photography isn't worth knowing.

Still another indication that the great director-general of the New York Motion Picture producing forces is earnest in his desire to provide the acme of productions is furnished by the fact that he has engaged Henry Warnack and William Stoermer for his scenario department. Warnack is nationally celebrated as a dramatic critic and Stoermer is a promoter who has long been affiliated with theatrical enterprises. Neither will do any actual writing of 'scripts, but both will cooperate with Ince and his two staff writers — C. Gardner Sullivan and J. G. Hawks—in preparing the big vital plays to be produced for The Triangle.

Warnack's duties will be principally to analyze and comment on the strength and availability of plots, as well as to occasionally furnish a story or theme from his own fertile brain. Stoermer will act as Mr. Ince's proxy in obtaining rights to plays or books which the director-general may want to adapt and will also negotiate, in a large measure, for the purchase of submitted scenario-synopses. These two acquisitions to the scenario bureau at Inceville represent another new departure that will be watched with interest.

Building operation at Inceville continue to progress this week with the same speed that has characterized the construction department since the decision made some months ago to widen the scope of the plant. The new glass studio has been completed, the finishing touches are being applied to what will serve as Billie Burke's dressing room and a large corps of carpenters is now busy building a structure to be used as a tinting room. Heretofore all tinting of negative has been done at the Edendale factory of the company, but in future the work will be expedited at the Inceville studios. This step, it is believed, will facilitate the work for the reason that it will eliminate possible delays.

Henry M. MacMahon, general press representative of the Triange Film Corporation, was a visitor to the Inceville studios of the New York Motion Picture Corporation last week. Mr. MacMahon arrived in Los Angeles to inspect the plants of the three producers who will constitute the manufacturing end of the Triangle and to lay the foundation of his plans



BALBOA FEATURE FILMS
MANUFACTURED BY
THE BALBOA AMUSEMENT PRODUCING CO.
INCORPORATED
EXECUTIVE OFFICES AND STUDIOS
LONG BEACH, CALIFORNIA
BALBOA
OFFICE OF THE PRESIDENT

August
Tenth
Nineteen Fifteen.

"Motography",
c/o Monadnock Building,
Chicago, Ill.

Gentlemen:--

I have read with a great deal of pleasure your editorial in your issue under date of August seventh, called " The Contract and the Player", and I wish to go on record and say that it is one of the very best editorials that I have ever read.

I have always been a strong admirer of "Motography", but am more so now, than ever. I have bought quite a few copies and sent them to the directors for them to read, and absorb in their systems.

I thank you for this editorial, whether it was meant for us or not, and I applaud your nerve in publishing same.

Thanking you for your courtesy, and trusting to have the pleasure of meeting all of your officials in the very near future, beg to Remain, with very best regards,

Yours very truly,

President and General Manager,
THE BALBOA AMUSEMENT PRODUCING COMPANY.

HMH-RR.

What manufacturers think of Motography.

for the nation-wide publicity campaign that is to feature the new program. He is a man of long and varied experience in theatrical and motion picture circles and is consequently well-qualified to undertake the responsible task that confronts him. While at Inceville he met and talked with a number of the more prominent stars now working there and obtained brief interviews with each of them.

EMERALD MOTION PICTURE COMPANY OPENS OFFICES

There is another new film company in Chicago. Its name is the Emerald Motion Picture Company, and it is a subsidiary of the American Standard Motion Picture Company. The offices of both companies are located at 164-166 West Washington street. Frederick Ireland, well known on the legitimate stage, where he has been a producer, manager and player for many years, is president of the new organization; Mr. Deltwin, a capitalist, is vice-president; Samuel Quinn, president of the American Standard Motion Picture Company, is secretary and treasurer of the Emerald concern, and M. G. Watkins, general manager of the American Standard, is also heavily interested in the Emerald, but not an officer.

Mr. Ireland is a true son of Erin, having been born in Dublin, Ireland, and is known well nigh around the world, since for many years he was producer and proprietor of a company that played long engagements in Melbourne, Australia, several cities in South Africa and in London.

It is understood the new company is to produce feature film dealing with the history of prominent Irish-Americans and the first four-reel production will have as its central figure none other than Patrick Henry. One-reel comedies are also to be made under Mr. Ireland's direction, these being extremely funny without resorting to slap-stick comedy. A more detailed announcement of the plans of the Emerald Motion Picture Company, as well as a mention of some of the players of note who have been engaged by it, will appear in a near issue of Motography.

Edwin Thanhouser's Future Plans

BIG THINGS AHEAD

With the new announcements from the Mutual Film Corporation comes one that tells of a tremendous increase in the activities of Edwin Thanhouser. When he took charge of the plant on his return from Europe a little over six months ago, his task was to produce four reels of negative per week. This he commenced to do without any preliminaries, making the full schedule from the first week that he took charge. Within a short while after he began preparations for the Mutual Masterpiece contribution, and put on another producing company without a second's hesitation in the system of the business. But he was even at that time planning ahead, and in a few weeks he had so shaped matters that further enlargement of his operations would simply mean the pressing of a button here and there. With the recent readjustment in the affairs of the Mutual, Mr. Thanhouser had an opportunity to demonstrate his mastery of producing organization. Up to this moment the output of the studio is just twice what it was a few months ago. The additional Falstaff comedy each week was quickly taken care of with the additions to the acting and directing forces, and the announcement is now made that the Thanhouser brand is to release a three-reel production every third week in addition to the regular output. This brings the total up to eight reels per week.

There are now the following directors at work: Platt, Moore, Sullivan, Ellery, Ward, Mitchell, Clarendon, Howell and Mayo. Another director will be engaged making ten in all. Three of these are comedy directors who have made good and are now producing only for the Falstaff comedy brand, two of which are released weekly. The operation of ten companies has necessitated a corresponding enlargement of the staff. Falstaff brand will now feature Lorraine Huling who will be surrounded by a quartette of fun-makers from the legitimate: Boyd Marshall, Riley Chamberlin, Claude Cooper and Arthur Cunningham. The Thanhouser brand will be supported by Florence La Badie, Mignon Anderson, Grace DeCarlton, Peggy Burke, Harris Gordon, Morris Foster. The entire company in stock now numbers sixty-four, among them being Carey Hastings, Ethel Jewette, Nellie Parker Spaulding, Inda Palmer, Frances Keyes, Ethyle Cook, Justus D. Barnes, Arthur Bauer, Morgan Jones, Bert Delaney, George Marlo, John Lehnberg, Wayne Arey, Ray Johnston, Ernest Howard and Sam Niblack. The juvenile company will be very much in evidence with the Fairbanks Twins, Helen Badgley, Leland Benham and Baby Stuart.

The presentation of legitimate stars, such as William Morris, Winifred Kingston, Julia Blanc, Reginald Barlow and Alphonse Ethier will be the work of such intervals as Mr. Thanhouser might find will be advantageous to the exhibitor.

In these enormous operations Mr. Thanhouser employs a well-nigh infallible scenario system, Lloyd and Phillip Lonergan heading an expert staff. But it is apparent that the Thanhouser resources are not yet taxed to capacity, for Mr. Thanhouser is now casting about for a place which will allow of considerable increase of scope during the winter. On the subject of production on so tremendous a scale, he says:

"My biggest work still remains on the horizon. In the great company with which I have surrounded myself I have all the elements of the systematic production of a consistently good output. It all fits into the same system of operation which I have always used. It means simply an expansion of its boundaries and the engagements of the additional staff to execute the work. My plans for future production embrace an enormous expenditure and the presentation of the best obtainable in stories and talent in a manner that must rival the greatest successes of the speaking stage. I am of the conviction that the time has passed when a producer could prosper notwithstanding a limited purse. Expense must be the third consideration, after story and cast. I propose to follow this policy in the Thanhouser and Falstaff outputs, and a careful survey of the situation tells me that my work will be representative of that of my confreres on the Mutual."

FANIA MARINOFF WILL STAR IN GAUMONT'S FIRST MUTUAL RELEASE

Fania Marinoff was born in Odessa, Russia, some twenty years ago, but all her stage appearances have been made in this country. She made her debut in Denver, and when but a child she played in a stock company performance of "Cyrano de Bergerac," in which Henrietta Crossman played Roxane. Later she toured the United States as leading woman with Max Figman in "The Man on the Box." One of her greatest successes was made as Esther in Hartley Manners' play, "The House Next Door," a part she played for three years. She was in the original cast of "Within the Law" and last season made a notable success in Rubenstein's clever play, "Consequences," and this spring played the part of Louka in Arnold Daly's revival of "Arms and the Man." Her dark beauty has always assured her especial success in Oriental roles, so that her portrayal of a South Sea Island princess in the star feature, "The Unsuspected Isles," will show her to her best advantage.



Fania Marinoff.

ALICE INWOOD, ENGLISH ACTRESS, WILL JOIN LINCOLN CYCLE CAST

After an exciting and heroic career in the fields of battle in Southern France, Alice Inwood, daughter of Lord Inwood of England, is now in America after a stormy trip aboard the *St. Paul* out of Liverpool.

She has come to play an important part in the Lincoln pictures and as such she will become a worthy support to Benjamin Chapin, the eminent Lincoln characterizer. The artistic strength of the cast chosen by the Charter Features is remarkable—each newcomer being a star worthy to sparkle alone.

Miss Inwood has had a rainbow-colored career. The daughter of one of the oldest families of aristocratic Britain, she early found herself drifting toward the arts. Her books have been among the best of their kind to appear in Europe. For instance, "The Hand at the Window" has recently run into its eighth edition, "The Fatal Thirteenth" has just completed its sixth edition, and "The Teeth of a Vampire" is one of the six best sellers across the waters.

Miss Inwood has been in America before and has, in addition, been known to motion picture lovers through her work with Thomas Ince and in the Reliance, Majestic and other motion picture companies.

Previous to the outbreak of the European conflict Miss Inwood scored successes with the Weston Feature Film Company of London as Queen Elizabeth. And in "The Battle of Waterloo" she was the one big outstanding figures. As Ann Hathaway in the "Life of Shakespeare" she made that fine figure of history take on new proportions.

Miss Inwood has had little fear in the many perilous undertakings she has gone through and she has many times dared death to make a thrilling picture. For instance, she has crossed the English Channel in a balloon and almost had her head knocked off in the explosion of a dynamite bomb near her dressing quarters. Then, too, in that masterpiece of European dramatic effects, "The Tragedy of the Alps," she climbed Mt. Blanc, the highest mountain on the continent, when the snows capped the peaks and the mountain slides made the nearby natives tremble.

Recently the English and French press devoted laudatory comments on Miss Inwood's courageous and noble service to the wounded soldiers. One of her most original ideas in connection with her aid to the sufferers was her "egg begging campaign." Rushing around from farm to farm in the rural districts she asked for eggs and it is said that one day alone she collected 8,000 eggs.

She was a familiar and a startling figure to the English farmers as she approached them in her tremendous Rolls-Royce. This car had been built for Gaby Deslys after her own design and its cost was $25,000. When, however, Gaby broke with her dancing partner, Harry Pilcer, for the romantic affair with Sir James Barrie, she was unable to pay and the Rolls-Royce Company found the car, "Peter Pan," on their hands. It was then that Miss Inwood purchased it and this tremendous eight-passenger white and black speeder with "all the comforts of home" attachments first became known to England.

Miss Inwood carries with her a scar of a wound received while in the trenches. But she is proud of it. For it is but another evidence that a great actress and a great authoress can also be a great patriot.

She has always been a lover of Lincoln and her addition to the cast which is playing the Lincoln Cycle is a striking tribute to the artistic intentions of the Charter Features Corporation.

The Cycle has its first release on September 13, "Old Abe," the first production, being all ready for the theaters.

JEFFRIES TO WORK WITH BUSHMAN

Francis X. Bushman, heading the company of Quality players, has departed for Big Bear Valley, where the production of "Pennington's Choice" will take place. Bushman is heading an all star cast composed of Helen Walcott, Roland Farris, Lester Cuneo, and Helen Dunbar.

A feature in connection with this story, that sport fans will be interested in, is the fact that James J. Jeffries, the prize fighter, will be seen in the production to good advantage in a number of training scenes, which will be taken at his camp in the Sierra Madres.

The story is one of the Canadian Northwest, simple yet thrilling to the extent that many unusual and hazardous deeds will be performed. The picture is of five reel length and will be directed by W. J. Bowman.

According to Consul Homer M. Byington of Leeds, England, it is estimated that there is over a million dollars invested in the motion picture business in Leeds. In proportion to the population the city is said to have more motion picture houses than any other in the United Kingdom.



Two of the giraffes at the Selig Zoo.



Discussing a scene in "Seven Suffering Sisters."

In the Wake of the Selig Special

BY NEIL G. CAWARD

Los Angeles, Cal. *Sun. Jul.* 18, 1915

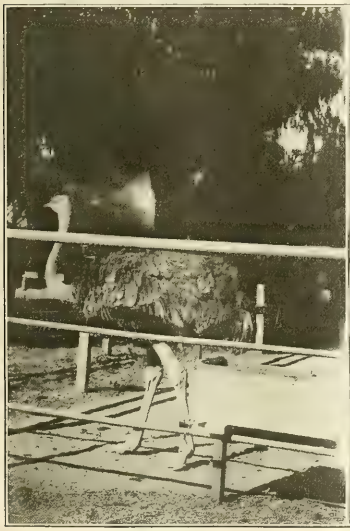
Squedunk, Iowa.

Dear Jack:

WELL i and the Missus has seen her and she's just as purty and nice as advertized. Its Kathlyn Williams im writing a bout Jack, but i guess you no that all ready becaus i wrote you last wk. we was going to see her when we got to Los Angeles where the Selig folks have their studio. i even had a chanct to dance with her Jack but you no as how i dont dance so i and she didnt trip the lite fandastic after all.

Gee i and the Missus has seen a lot since i wrote you last wk. After leaving San Diego we got to Los Angeles the next a. m. and was took up to the Clark hotel in auto mobiles what this hear Herb Hoagland hired and paid for so it didnt cost i and the Missus 0. The place was full o elks becaus they been having a convenshun in Los Angeles. i guess you no Jack i mean this hear sekret sciety o elks and not the animal kind, becaus they dont stay at hotels Jack.

Well any way after we got to this hear Clark hotel and had our brekfas and bote some postel kards we took some st. kars and went for a ride. Herb Hoagland he paid for the st. kars so that didnt cost us 0 and we went on what they call the balloon root ride what is moren 30 miles long. We went to the soldiers home and to Santa Monica and to Venice and to Redondo Beech and back again to Venice and etc. We stopt for lunch at this hear Redondo Beech and had lunch at the Kasino there and then went back to Venice where a lot of the party went in swimming



At the Ostrich farm.



One of Mr. Selig's pets.



Kathlyn Williams fondles a kitten.

in the Ocean, and sum more of them went in swimming in a big pool what they got in a bldg. there but i and the Missus didnt go, becaus what is the use becaus we got a regular bathe tub in our room at the hotel and this is only Fri any way an Sat nite is the time for bathes.

We kum back from Venice in the p. m. and after supper we went for a walk a round Los Angeles what is quite a town being moren 3 times as large as Squedunk with tall bldgs and every thing. Well next a. m. Jack we got a tele fone from this hear Don Meaney what used to live in our town and what is now one of the bosses out to this hear Universal City what you hearn so much a bout. Don he in vited i and the Missus to kum out and see him so we took a st. kar and went out and Don he met us at the corner by the bank and took us in his auto mobile out to this hear Universal City. its a grate place Jack and things is going on all over. i and the Missus seen this hear Francis Ford what is making the broken Koin and Warren Kerrigan and a lot more other actors and actresses what was all working in moshun pitchurs. After Don had showed us the Universal zoo he took us to lunch and then he interduced i and the Missus to Hen McRae what is the boss of the hole of Universal City and to Ford Beebe what is publicity mgr., and a mighty fine feller and to H. B. Caulfield what is bus. mgr., and to C. B. Haenkel what is editor of the cenario dept. and a lot of other good skouts.

Well Jack after weed said howdy do to all of them Don he took us in his auto mobile down to the Reliance Majestic studios and there he left us. i and the Missus went in and met this hear Spec Woods and a feller named E. C. Bidwell he showed us all over the place and we seen em make a lot of moshun pitchurs. 1 of them was 1 what had this hear Fay Tincher in and we met Ed Dillon and Georgie Stone what is a littel boy actor and just be fore we left i was interduced to this hear Dave Griffith what you hearn so much a bout. All of em was awful nice to us and we was glad we went.

Then Jack after weed had a ride on sum more st. kars we come to this hear Selig Zoo what we had kum so far to see. i cant be gin to tell you what a grate place this hear Kurnel Selig has got Jack becaus it is wunderful. Out in front is sum big white gates and in the middel of the gates is sum elefants big as life. i dont mean no real elefants Jack but sum elefants made out of stone and theres pam trees all a round and it looks might purty Jack. This hear Herb Hoagland gave i and the Missus some tikets Jack so as we could get in for 0 and we gave the tikets to the man at the door and went in. off to 1 side is a pen and in side the pen is 2 girafs and they is even biggern what Ring ling bros cirkus has got Jack. Then you walk up a walk and kum to a big low bldg and all a round on the in side of this bldg is animal cages and in the cages is lions and tiggers and lepards and other animals and gee Jack they is just hundreds of them. All over in side the grounds is nice grass growing all a round and flour beds and every thing and Jack it looks just like a big park in sted of being a working place.

Well Kathlyn Williams was there and she shook hands with every body and then she took a baby tigger in her arms and then she had her pitchur taken in moshun pitchurs for this hear 7 Suffern sisters what is the pitchur being made on our trip. And after that Jack i and the Missus walked a round and kum to a place where director Geo. Nicholls was making a moshun pitchur called a man with the Iron hart and we watched him make it, only the man didn't have no iron hart at all. Next to that place director Daly was making a pitchur called neath Calvary's shadow and this hear Fritzi Brunett was the leading woman and i and the Missus was interduced to her.

Tom Persons what is the boss of the hole place was there and he was awful nice to every body and i and the Missus met Martha Mattox what is the old made in the Bloom Center pitchurs, and Marion Warner and Vivien Reed and Frank Wing, who is a grate feller, and Cora Drew what is a famous character woman. Then this hear Littel Olga what is a animal tamer she performed with her animals in a big cage and sum elefants did some cirkus stuff and there was some trained ponies and etc.

And then Jack as though that wasnt enough the Selig co. gave us all a bankwit on the lawn and it was awful good and then they took us all over to a big dance place and there we met all the big Selig stars, Kathlyn Williams and Bessie Eyeton and every body and then every body danced.

As i or the Missus neither one danced we left kinda erly and met Don Meaney and his Missus, who is a awful nice lady and we went out to the home of Vilet McMillan who is a Universal actress and we had a nother dinner at her house and mr Folgers, this hear mr Folger in reel life is Miss McMillan's husband and after a dinner we all got in a auto mobile and went out to the beech and to Nat Goodwins kafay what is a grate big saloon and dance hall rite on the edge of the Ocean. There was hundreds of people there and we had sumthing to drink and then we went to a nother kafay called Baron Longs and there Jack i and the Missus seen this hear Chas. Chaplin, the famous funny feller o the Essanay cO., and he looks just as komical off the stage as he does in the pitchurs. Ford Sterling and sum other keyStone actors was there too and we seen em all.

Next a. m. Jack i and the Missus got up erly



A comprehensive view of the animal quarters at the Selig plant.

and went up this hear mt Lowe. i dont no why they call it mt Lowe becaus its awful high, but any way you ride in a st. kar up and up and then get out and ride up a in cline what goes up 3 thousand ft. rite strait up, and when you get to the top you get off and get on sum more st kars and ride up and up sum more till you are moren 7 thousand ft up and there is a hotel. they got mules there and if you got time you can ride the mules up the mt still further only i and the Missus didnt have no time.

We kum bak thru Pasa Dena and went to the Ostrish farm where they got moren 1 thousand ostrishes and then Jack by the time we had supper it was time to go to the train a gain. i and the Missus is on the way bak now becaus this is as far as we go but i rite you a gain from Salt lake city. How is every thing Jack. Count the money careful and chek it up against the tikets. And Jack dont furget them carbons.

Yours Respy.
Ed.

TOM TERRISS

Tom Terriss, as a producer of moving picture plays in which he plays the principal roles, bids fair to equal his great success on the speaking stage as a portrayer of roles from Dickens' novels. For the Shuberts he produced Dickens' "Chimes" and "The Mystery of Edwin Drood." The latter play was pronounced by the *Moving Picture World* as of equal rank with Dante's "Inferno" and "Quo Vadis" in its comprehensiveness and accuracy of detail and in its delicacy of interpretation. Mr. Terriss is now producing and appearing in photoplays in his own company. The Terriss Film Corporation, with studios at Yonkers, N. Y. The plays are released through the exchange offices known as the Picture Playhouse Film Corporation.



Tom Terriss

Not all his life has Mr. Terriss been an actor. From a youth he has been filled with the adventurous spirit and this has led him into many strange lands and varied occupations. With two companions he made the first trip astride a bicycle through Morocco and Algeria to the Sahara Desert. He wrote an interesting book, called "Three Men Awheel Through Algeria," about that experience. He was for awhile a member of the London Stock Exchange.

After leaving the exchange, he took up acting for good and all. Before this he had been on the stage only intermittently. This was his forte. With his wife, Elaine, he toured all over the world, achieving success wherever he played. For the last three years, he has, with the exception of the last few months, devoted his talent to the portrayal of roles from Dickens' stories. His Scrooge in "A Christmas Carol" made him world-famous. Last year he completed a very successful tour of the United States and Canada, playing such diversified parts as Fagin in "Oliver Twist," Sydney Carton in "A Tale of Two Cities," Trotty Veck in "The Chimes" and of course, Scrooge in "A Christmas Carol."

At the end of this tour, Mr. Terriss made an arrangement with the Messrs. Shubert to produce for them in moving pictures some of his most famous characterizations. "The Chimes" and "The Mystery of Edwin Drood" were big hits and made a deal of money. On behalf of his own company Mr. Terriss has already produced four pictures.

MADAME SCHUMANN-HEINK PAYS VISIT TO METRO STUDIOS

Among the many visitors at the Quality Picture Corporation studio in Hollywood, Calif., last week was one of national fame. Madame Schumann-Heink, the world famous opera star, paid a visit to Francis X. Bushman. Madame Schumann-Heink expressed her admiration for the well known film star and the accompanying photograph shows the noted diva and the great film star together at the Hollwood studio.



Madame Schumann-Heink and Francis X. Bushman.

PATHE TENNIS TOURNAMENT

The Pathe office force is all "het up" over a tennis tournament which has been arranged to take place at Lee Woodruff's courts at Brighton Beach on Saturday, August 28. Mr. Woodruff has generously offered the use of his courts for the occasion, and it is planned to have a swim and dinner after the championship has been decided.

There are twelve entries and it is whispered that several of the boys have got something up their sleeves in the way of real tennis ability. General Manager Gasnier will probably be present to award the prizes, and Pearl White may take her life in her hands and referee.

It is said that in Genoa, Italy, great attention is paid to hygiene and most of the houses advertise the purification of the air by germicidal preparations.

Thoroughness in Production

BY RICHARD STANTON

I CANNOT claim that I have ever had many difficulties to contend with as a director. I have had good camera men, a vital necessity. I have had the advantage of being associated with one of the biggest producers of all time, Thomas Ince, who has backed me up in all my efforts, and I have been supplied with good photoplays and have been allowed to use my own individuality; therefore, I believe that my producing days have been cast in pleasant ways.



Richard Stanton.

I cannot even say that I felt much embarrassment even with my first picture, for I had been at the game a long time as an actor and a student of the photoplay.

My picture experiences go back to the time when I was asked by Mr. Melies to take the part of an Indian chief in a picture at Santa Paula; this was while I was with Kolb and Dill and during one of the periodical "off" seasons. I was vastly amused, but thought it would be great fun just as long as my friends did not hear of it and josh me. I duly played the part and evidently made a hit, for Mr. Melies wanted me to stay on, and already I had become enamored of the open air life.



Rhea Mitchell and Richard Stanton in "The Phantom Extra."

I stayed with the Melies outfit for many months and then met Thomas H. Ince, became associated with him, and have been with him ever since.

For a long time I both acted and directed, but now that the company is making features with stage stars, I am producing only. I have very decided ideas concerning directing, and aim for originality in my photoplays, especially for striking effects, things which compel the attention and fill the eye. In my last play, "Aloha," in which Willard Mack starred, I believe that I obtained some unique camera effects and some gorgeous scenery, and I was fortunate in having such a fine artist as Mr. Mack and also Enid Markey, who has come to the front very rapidly as an actress.

I am a believer, too, in big effects and of working up to a strong and thrilling climax. Anyone who has been associated with Mr. Ince must feel the same way as I do. I have always been very successful with crowds, and it is no secret that I am supposed to possess considerable nerve in collecting numbers of people without much cost to my company. I thoroughly enjoy doing this.



Harry Keenan and Richard Stanton in "The Phantom Extra."

I quite believe that the day of the better photoplay has arrived and that shoddiness and careless directing is passing quickly. The public *know* now, and the papers have published so much of the inside workings of the studios that they cannot be fooled any more. They want the *real thing*. This is particularly true in regard to the sets which are used, and mere painted canvas will not pass as it used to do. At Inceville all the scenery is made of solid material, and time is taken in its building, and this is of the greatest help to the director. Then again, only recently the larger studios have made a big clearing out of incompetent actors and actresses, one studio having sent off some fifty people and another forty odd. For perfect success we must have thoroughly competent artists, those who look well on the screen and who know their business. I, for one, am glad to see this come about, for I have prophesied it a long time.

To sum up the present situation in the photoplay, *thoroughness* is the prevailing note and it means the life of the motion picture.

A director must have the respect and friendship of his artists and I have always tried to keep on the best

of terms with the artists working under me and at the same time to maintain my position and this is not a difficult matter. I want people to be on time and to be interested in their work and not forever wanting to get away for something else. We have a splendid stock company here, artists who are really interested and who are capable and it makes the work of a director, hard at best, much easier.

I have been asked how many hours I work a day. I find it hard to answer; it would be easier to say how many hours I work a day and night! This must be so with a conscientious producer who must perforce study out what he has to do for the following day in order to get the best results. I find little time for amusements or for reading of an evening, and that is one reason I live near the ocean; I get the benefit of the bathing and the air and sharp walks along the "front." I seldom feel very tired and believe that anyone can sleep well near the sea. I rest without dreaming and need less sleep than if I lived in a city.

In Italy, which is a great music loving country, great attention is paid to the orchestra which plays in the motion picture houses. In some of the better houses fifteen or twenty musicians furnish music.

PARSONS OF NATIONAL IS ENGAGING PROMINENT STARS

Laying the foundation for a successful enterprise in the production of photoplays takes many angles, one of the most important of which is the selection of capable people to make up the several companies. President "Bill" Parsons of the National Film corporation and Managing Director Bruce Mitchell are paying particular attention to this feature of complete organization of the National, the youngest concern in the motion picture business, and in this respect are building substantially for the future. They are surrounding themselves with some of the best known and most capable actors and actresses in the profession.

The acquisition of Miss Norma Talmadge, "the International Darling," and her sister, Miss Constance Talmadge, is regarded in film circles as a keen stroke of business, but efforts to make National films big assets for the exhibitor did not stop there. Prominent players to support Miss Talmadge have been engaged and others are being added to the force.

Eugene Pallette is among the principals permanently engaged by the National. He is credited with being the cleverest player of crook roles in the motion



George Fitzmaurice.



H. M. Horkheimer.



E. D. Horkheimer.



Donald Mackenzie.



Leopold Wharton.



Theodore Wharton.



Edward Jose.



Arnold Daly.

Producers of Pathe's Gold Rooster plays.

picture field. He received most of his training under the direction of D. W. Griffith and his principal directors. Mr. Pallette's first work in National films was an Italian crook in "The Scar," a two-reel production, the first work of Director Garcia with the National.

Hazel Buckham is another photoplayer of note to join the National forces. She is one of the best known leading women in pictures, her experience having taken her into many dramatic roles with the Kay Bee, Broncho and the Universal. Miss Buckham has been in pictures four years and has had a legitimate stage experience covering most of her life. Edward Sloman, also a member of National stock, will be best remembered for his work in "The Trey of Hearts," series for the Universal. He has made a reputation as a screen actor, especially in the portrayal of "heavy" characters. Lamar Johnstone has been added to the staff of National leading men, coming from the Selig Los Angeles plant. His work for the screen is well known and admired by fans who appreciate the artistic. Mr. Johnstone will play opposite Miss Buckham in dramatic stories to be produced by William Seiter.

Alan Forrest and Jack Livingston, the first leading men to join the National after the acquisition of Norma Talmadge, are among the best known leading men of the screen and special stories are being prepared to show them at their best. They are now engaged, with Norma Talmadge and Managing Director Bruce Mitchell, in the filming of scenes in "Captivating Mary Carstairs," the first pretentious release to be made by the National.

REMARKABLE LOBBY DISPLAY

On this page is an illustration of the handsome lobby display of the Portola theater, San Francisco. What in this photograph appear to be church windows are really the cardboard cut-outs that are part of the lobby display for the Selig V. L. S. E. production, "The Rosary."

It will be noted that the cut-outs were hung high in the lobby, banked in front by potted plants, and even the beauty of the display as shown in the photograph, taken during day light, was greatly enhanced at night when the electric lights behind the cut-outs were turned on. These cut-outs have transparent colored paper, representing a church window, and the lights filtering through this harmonious display of colors, gave an effect as charming as it was appropriate to this Big Four production.

FIRST SHOWING OF STANDARD; NEW FILMS PLEASE OFFICIALS

More than six weeks ahead with releases, the Combined Photoplay Producers, Inc., of which L. G. B. Erb, J. A. Golden, and H. M. Goetz, are the leading spirits, held the first weekly exhibition of Standard Program pictures in New York for the benefit of the committee empowered to select the productions that will make up the weekly program. This committee is composed of representatives of both the producing group and the Standard Photoplay Distributors, Inc., who look out for the interests of the exchanges.

At the first meeting of the committee of selection, the officials of both the Combined Photoplay Producers, Inc., and the Standard Photoplay Distributors, Inc., were all present with the exception of Al Lichtman, of the latter company, who was on his way East from San Francisco. They were all enthusiastic about the high quality of the pictures examined and the simple manner in which their scheme of selection worked out. The following productions were scheduled for the first week's releases: "Man and the Law," two part Ideal drama; "The Vivisectionist," two part Empress drama; "The Black Statue," single reel Moonstone comedy: "The Law of Nature," two part Pyramid drama; "At Twelve O'clock," two part Rainbow drama; "Trilby," single reel Superba comedy; and the Standard Review, a weekly magazine in one reel of pictures.

SCHMID ON VACATION

Armed to the teeth with essentials for a vacation, such as cigars, cigarettes, citronella oil, a package of celery salt, bathing suit, a trusty canoe blade, etc., Pete "Celery" Schmid, the boy press agent of Bosworth, Inc., departed for regions unknown after a fond look at Longacre Square and particularly the Heidelberg building.



Remarkably handsome lobby display of Portola Theater, San Francisco.

SEERY NEW TRIANGLE MANAGER; BRADFORD GOES TO MINNEAPOLIS

Roie C. Seery, who for some time has been district manager of the Mutual Film Corporation, with headquarters in Chicago, last week severed his connection with that film concern and immediately was chosen to guide the future destinies of the Triangle Film Corporation in Chicago and the middle west.

Mr. Seery is one of the best known exchangemen in the entire film industry, having been connected in some form or other with the film game since 1908, and an exchange manager in Chicago since 1909, besides having been closely affiliated with C. J. Hite during the latter's career and a stockholder in both the Thanhouser Syndicate Film Corporation and the Syndicate Film Corporation. Mr. Seery assumed charge of the Triangle offices the latter part of last week and will be at home to his innumerable exhibitor friends on the thirteenth floor of the Mallers building as soon as the new Triangle offices, in course of preparation there, are completed.

Ralph E. Bradford, who has been Chicago branch manager for the Mutual Film Corporation since May, 1914, severed his connection at the same time as Mr. Seery and on Wednesday, August 18, left for Minneapolis, where he becomes northwest manager for the Triangle Film Corporation. Mr. Bradford has been one of the most popular exchange managers in Chicago, having entered the film game in 1911 as booker for the Majestic Film Exchange when that concern was organized by C. J. Hite. He was born in Bremen, Ohio, in 1885, graduated from the local high school, after a course in the public schools of that city, and later took a business course at Cambridge, Ohio, after which he entered the employ of the Pennsylvania Railroad as clerk to the trainmaster at Cambridge in 1904. While thus engaged Mr. Bradford learned telegraphy and was shortly afterwards appointed an opperator for the Pennsylvania road, serving at several different stations, and in 1906 he became a train dispatcher. A year later he moved to St. Louis where he was in the employ of the Western Union and in 1907 came to Chicago where he served as train dispatcher for the South Side Elevated Roads from 1907 to 1911.



Ralph Bradford.

Mr. Bradford was intimately acquainted with C. J. Hite, since he was born within twelve miles of the city where Mr. Hite originally lived, and came to know the latter intimately when he conducted a business enterprise in Bremen, Mr. Bradford's home town. In 1911 Mr. Hite, who was then establishing the Majestic Film Exchange with Roie C. Seery as its manager, suggested to Mr. Bradford that he enter the film business and become booker of the new exchange, an offer which Mr. Bradford accepted. When the Majestic Exchange was absorbed by the Mutual Film Corporation, both Mr. Seery and Mr. Bradford were transferred to the Mutual offices and in May of 1914 Mr. Bradford succeeded Adolph Eisner as manager of the Chicago office, a position which he held until last week, becoming exceedingly popular with the Chicago exhibitors and one of the best liked and most capable of the local exchangemen.

Mr. Bradford is vice-president of the Reel Fellows Club of Chicago and numbers his friends by the hundreds. All of them will unite with MOTOGRAPHY in wishing him the best of success in his new location in Minneapolis, feeling sure that he will make good with a capital "G."

FAMOUS PLAYERS SIGNS MARSHAL NEILAN ON A LONG CONTRACT

The Famous Players Film Company, in many of whose recent productions he has appeared to advantage, has now secured the permanent services of the popular leading man, Marshal Neilan, who within a comparatively short time after his entrance into the motion picture field has risen to an estimable place in the ranks of film favorites.

Mr. Neilan has been presented by the Famous Players in conspicuous and leading roles in "The Love Route," "May Blossom," "Rags," in which his capable support of Miss Pickford was favorably noted by all the trade-paper critics in their reviews of this subject, and in a forthcoming Pickford production, "A Girl of Yesterday," will be again seen in a similarly important part. Mr. Neilan also played the title role in one of the early Lasky productions on the Paramount program, "The Country Boy." In all of these various plays he has displayed a fine dramatic sense, strong personal force, and that other essential of screen acting—magnetism.

The consistent approbation with which his previous appearances in the Famous Players' releases have met throughout the country has now induced this concern to place him under permanent contract. His past experience, comprising, as it does, every element of dramatic work, ranging from stock to support of Broadway favorites, enables him to undertake with an adequate measure of ability, any screen role, however difficult. When added to this, his youth and photographic attractiveness are considered, it may be reasonably assumed that Mr. Neilan will be conceded a valuable acquisition to the regular organization of the Famous Players Film Company.

HARRY SPINGLER LEAVES FOX TO JOIN IMP UNIVERSAL BRAND

Harry Spingler, who during the past ten months has created the leading juvenile roles in "The Plunderer," "A Gilded Fool," "Samson," "The Idler," "From the Valley of the Missing" and "The Thief," all sponsored by the Fox Film Corporation, has severed his connections with that concern and will in the future be seen as leading man in features released under the Imp-Universal brand. Mr. Spingler will be directed by Ben Wilson.

GAUMONT GETS "SILENT BILL" HADDOCK

"Silent Bill," as he is familiarly known, has closed a contract with Gaumont and will direct feature productions for that company. He has had much experience in feature plays and will find himself at home in the Flushing Studio where he has already commenced work.

ANOTHER NEW LUBIN DIRECTOR

Lubin of Philadelphia announces the engagement of Edward McKim, who was identified with various different companies, and whose last play, "The Confession," in five acts, was filmed by him in the record breaking time of twelve days and scored an instantaneous success.



Edward McKim

Mr. McKim was born in Pittsburgh, and made his professional entrance on the speaking stage as Philistus in "Damon and Pythias." His success on the speaking stage was such that soon he became leading man for Mary Wainwright and made a tour of the country in Shakespeare's "Twelfth Night."

After being leading man in various plays, especially leading man in "The Man of the Hour," Mr. McKim turned his attention to the direction of photoplays, and succeeded in making an enviable record for himself. At Lubin's he makes a specialty of comedies, but not of the "slapstick" kind.

Before the war, films were obtained from the great supply houses of Europe and United States for the cities of Italy, but now Italian producers are turning out a large number of very excellent films.

Illustrated lectures on packing of merchandise and its handling in foreign ports as a means of educating American shippers, is advocated by Consul James Oliver Laing of Karachi, India.



Majestic Theater, Detroit, Mich., the owners of which are striving to establish for it a reputation as the greatest feature pictureplay theater in the United States. A story regarding it appeared in the last issue of Motography.

MOROSCO STUDIO ENJOYING A THOROUGH HOUSECLEANING

The Oliver Morosco studio is behind the bars this week. In other words, its handsome concrete walls are encased in an open-work scaffolding while a large force of masons add still further to its charm by glazing it with a snow-white cement. The effect under the bright California sun is dazzling, and can be seen for miles. The plant is more than living up to its reputation: "The prize studio of Los Angeles."

While this beautification is going on without it is also to be decorated throughout within. Next week the entire laboratory force goes on a week's vacation, and during their absence the studio will be holystoned, massaged, manicured and painted from the highest point of the scene dock to the lowliest lath in the drying room drums.

With Earl Olin's men rushing the large new storehouse through, the Oliver Morosco establishment in its new dress will have the bustling, gala appearance of a boom-town in the old days.

"OPTIGRAPH" WINS GOLD MEDAL AT SAN FRANCISCO EXPOSITION

On Thursday, August 12, the Optigraph portable motion picture projector carried off the honors at the Panama-Pacific Exposition by being awarded the gold medal.

This remarkable little machine is without a doubt one of the most practical portable motion picture projectors ever displayed. In this machine the trade recognizes a long-looked-for medium through which the educational and commercial fields will reap immeasurable gains. The Optigraph has been on the market for the past eleven years and there are literally thousands of these machines in use today; but the 1916 model Optigraph is so far in advance of any of the other models that there is practically no comparison. It has also been approved by the National Board of Fire Underwriters for use in the home, church, school, hall and office. The Optigraph Company, Chicago, Ill., is the sole manufacturer of these machines.

"BIRTH OF A NATION" PASSES FOUR HUNDREDTH PRESENTATION

With the passing of the old theatrical season last week, D. W. Griffith's great spectacle, "The Birth of a Nation," established the year's record for continued performances. On Friday night the four hundredth presentation in New York City was reached.

The new season starts this week with the big production remaining one of the most talked of attractions on the list. This starts the twenty-seventh week of the engagement at the Liberty theater. There are so many elements of appeal in Griffith's epical treatment of the subject that it looks as if it will establish the record for all offerings in New York before its run is terminated.

Starring Harry Mestayer, Kathryn Williams and Tyrone Power, the Selig Company will soon begin work on the second greatest and most expensive pictures ever attempted in the production of "The Crisis." More than $100,000 will be spent on this film masterpiece.

Equitable Ready for its Debut

ITS SUCCESS SEEMS ASSURED

OF THE army of new entrants into the realm of filmdom, one of the most serious is undoubtedly the newly formed and already active Equitable Pictures Corporation, closely allied with the World Film enterprise and so grimly determined, that ere the forthcoming week has waned, an announcement is promised that will be both startling in its inception and broad in the vogue it will create.

Felix F. Feist, perhaps best known from his favorable work at the head of an important Chicago film exchange, is general manager of the new Equitable, and an harmonious affiliation of ideas, conjunctional belief in the future of the film industry and deep mutual admiration and respect for each other's accomplishments and ability, link Feist and Lewis J. Selznick together in what will prove to be tremendous efforts, if the plans of the organization materialize as intended.

The Equitable Pictures Corporation, now in the seventh week of its actual existence, is following a plan heretofore unattempted in the history of this new and uncertain science. The Equitable, before one release sees the light of screen day, will have in its possession ten pictures of which there can be no uncertainty of quality and calibre. Six directors, men of tradition in the trade and men whose work has created places for them in an overtrodden field, have been actively engaged in productional activities for the past seven weeks and will continue for the forthcoming five weeks, and the result of their efforts, if their efforts reach the standard Equitable has set itself, will then reach the market.

There will be no costly and heart breaking "failures" released owing to the lack of releasing material. There will be a sufficiently large supply of pictures on hand to constitute the first eight releases, ere one picture is sent through the wide channels of the mother company, the World Film Corporation.

Four of the first ten pictures to be released have already been selected by the examining board of the Equitable. The initial release, although unseen as yet by the trade reviewers, is said to be a magnificent production of "Trilby" with a powerful combination of noted players, headed by the distinguished actor, Wilton Lackaye, and the queenly Clara Kimball Young, and having in support a cast of players, unsurpassed in point of histrionic ability.

"Trilby" will be released September 21 and then will come the work of Ince, Seay, Cullison, Golden, and McNamara.

Among the directors already at work and completing or having completed their first efforts are John Ince, of the famous Ince trio and lately one of the shining luminaries of the Lubin forces; Webster Cullison, who, on the sands of the Arizona desert, is grinding slowly toward the completion of "The Bludgeon," in which Kathryn Osterman will be seen; Joseph Golden, a pioneer producer whose rise in filmdom marks every milestone from property man, salesman, director, executive, manager and film deliverer, and who is known to men throughout the trade for his long and ardent attention to production with Edison, where his greatest works still stand as monuments of keen efficiency, and Walter McNamara, whose "Traffic in Souls" and "Ireland a Nation," attracted such widespread attention, now busily engaged on "Human Cargoes" for Equitable.

Beloved by all and heading, to the minutest detail, the every productional effort of Equitable, comes Isidor Bernstein, creator of Universal City, maker of empires and dealer in system and efficiency on a wholesale scale. Mr. Bernstein will be directing genius of the Equitable and while his specific duties are manifold, the exhibitor who contemplates dealing with Equitable can rest assured Isidor Bernstein will be present, in spirit, on every screen showing an Equitable product.

The executive staff of the Equitable Corporation boasts a number of men of precedent in filmdom and commerce.

Arthur H. Speigel, whose flourishing merchandising plants through the middle west denote him a man of acumen, success and more than a fair share of judgment, is the guiding spirit at Equitable and shares the suite of General Manager Felix F. Feist.

The entire exploitation department is in the hands of Harry L. Reichenbach, whose method of aiding exhibitors and exploiting features in the manner most beneficial for the buyer of films, was so effective while with the Jesse L. Lasky Feature Play Company and the Metro Pictures Corporation, that this method is standard now throughout the country. Mr. Reichenbach will install, at the Equitable offices, one of the most far reaching systems of dissemination ever attempted by a producing and distributing company.

Among the principal features to be innovated by Equitable, is the idea, developed by Mr. Feist and Mr. Selznick, of using the leverage of local exhibitors' advertising to aid the exhibitor, without expense or trouble to the exhibitor. This system has been used to advantage by several large national advertisers and will be adopted just prior to the first Equitable release.

Not one dollar of Equitable money will be squandered in publications with waste circulation. The hundreds of thousands of dollars required to conduct a campaign in the *Saturday Evening Post* and other periodicals, outside of the recognized motion picture trade papers, will be turned into screen value and absolute direct aids to the individual exhibitor.

The news service will begin within the week and the money saved on this direct method will, according to General Manager Feist, be guided into local channels with immediate results to any exhibitor on the regular Equitable roster.

TURNER AND DAHNKEN OF FRISCO BUILDING NEW PICTURE THEATER

The Turner and Dahnken Circuit of San Francisco has just completed arrangements for the immediate erection of a new theater in Oakland, to take the place of the Oakland Photo-Play, on which the lease will expire at an early date.

A lease for 15 years has been secured on the property of the James K. Moffitt estate, southwest corner of Eleventh and Franklin streets, the lot being 100 feet on Franklin, and 175 feet on Eleventh street.

For months, this concern has been negotiating for a site at Fourteenth and Franklin, and the change to the location secured came as a great surprise.

Plans for a high-class motion picture theater are being prepared in the offices of Cunningham and Politeo, the architects who designed the Imperial and Alcazar theaters in San Francisco.

This house will be the largest and most modern on the Pacific Coast, with a seating capacity of 4,000.

There will be but one balcony and no stairs, the balcony to be reached by inclined planes only. Between the main floor and the balcony a large mezzanine floor is to be arranged with reception rooms for ladies and gentlemen, ladies' dressing room, men's smoking room and a nursery.

The theater will be constructed exclusively for moving pictures, the stages and flies being eliminated. An organ that will cost not less than $25,000 will be installed, and the house will be built to accommodate this instrument.

The operating room will be a model, built on the lower floor, thus giving a straight throw to the screen.

The interior will be most modern, with special attention paid to the lighting, heating and ventilating systems. Fresh air will be brought from above, cleansed and warmed and completely changed twelve times an hour.

The foyers and lobby will be entirely of marble and tile. An innovation here will be checkrooms where hats, coats or bundles may be checked free.

The auditorium will be wider in the rear than it is in front, thus affording an unobstructed view of the screen from every seat and facilitating the planning of the aisles. The aisles will be bordered with white tile through which light will shine in sufficient intensity to enable patrons to see their way.

The exterior is designed in modern art and reflects to a marked degree the influences of the Panama-Pacific Exposition in architecture. The front will be illuminated by indirect lights, producing a soft effect that will enhance the beauty of the designs and colors employed.

FIVE STRONG V.L.S.E. FEATURES ON THE SEPTEMBER SCHEDULE

For release during the month of September, the V. L. S. E. has so far scheduled five productions, three five-reel subjects and two six-reel features. These five subjects form a perfectly balanced program in which will be seen a galaxy of stars, including Marie Dressler, Robert Edeson, Richard C. Travers, Stella Razeto, Guy Oliver and Mr. and Mrs. Sidney Drew.

The first release of the month will be Robert Edeson in "Mortmain," a five-part Blue Ribbon feature, that will go into screen evidence on September 6. "Mortmain" is an intensely tragic drama, that is as sensational as it is unique and weird. The story evolves about the researches of modern surgeons, and in its production, the Vitagraph Company called to its aid, many noted medical men in order to secure an atmosphere of perfect realism.

Mr. Edeson, who plays the title role, will be seen in one of the strongest parts he has ever created. The character is that of a man who, through an accident, loses one of his hands. The hand of another man is grafted in its place, and it later develops that the hand in question is that of a murderer. This fact and other contributing circumstantial evidence, make a play of powerful dramatic quality.

On September 13, the Essanay Company will release the six-part feature, "The Man Trail," in which Richard C. Travers plays the leading role. "The Man Trail" is a story of the lumbering camps, and the principal scenes were taken in the lumber country in Tennessee. This fact gives to the production all the necessary local color demanded of a play of this type. The story from which the production was adapted, appeared in serial form in *Adventure Magazine,* and was selected by the Essanay Company for production, because of the exceptional possibilities it offers for screen production. The play deals with that interesting rugged life of the woods, and illustrates the adventures of a city bred man in the crude life of the logging camps.

The Selig Company's contribution that will be released September 20, is a six-part visualization of Anna Katherine Green's celebrated novel, "A Circular Staircase," in which Stella Razeto and Guy Oliver will be presented.

The Selig subject is reported to be one of the strongest picture plays of this kind the Big Four has yet released. The novel from which it was adapted enjoyed the greatest success and is still a big seller. This, like the other Anna Katherine Green stories, has lent itself readily to the requirements of motion picture production. It is a strong story, full of that heart interest so necessary to arouse the sustained, undivided attention of picture patrons.

On September 20, the second Blue Ribbon feature of the month will be released. This is a five-part production, "Playing Dead," in which Mr. and Mrs. Sidney Drew will make their first appearance on the V. L. S. E. program. It is a comedy-drama of the type that has endeared the Drews to picture play patrons.

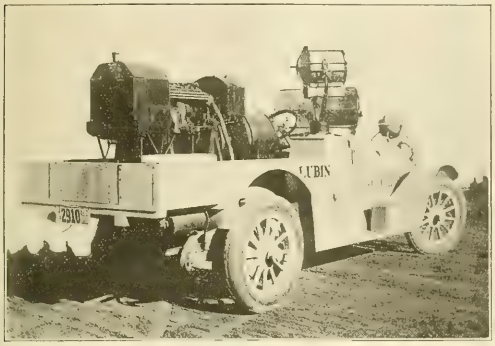
On September 27, Marie Dressler in "Tillie's Tomato Surprise," is scheduled for release by the Lubin Company. The Big Four had intended to release this production in August, but in response to the many requests received from exhibitors all over the country, to the effect that the August program of the V. L. S. E. was of such strength that this feature could be postponed until the following month, it was decided to hold the production for September release. Exhibitors have stated that they look for this Dressler comedy to be a smashing big success, and according to reports from the Lubin studio, Miss Dressler has given to the camera the greatest comedy of her career.

It is possible that the productions so far scheduled may be increased by the addition of another Liberty Bell feature; but this has not as yet been definitely decided.

LUBIN HAS A NEW ASSET— PORTABLE LIGHTING PLANT

For the first time in history an independent traveling power plant complete has been built by Lubin for the purpose of taking moving pictures at night. The plant is mounted on a big Mitchell motor car, making it possible to take his entire lighting system anywhere that an automobile can travel, with a cable of two thousand feet, which makes it possible to get into places which have heretofore been considered impossible. The generator has a special switchboard on which the different lines or circuits can be run in

place where artificial light is required for photoplay work. The plant is also equipped with a thirteen-inch navy searchlight, projector type, which can be used in connection with the other lights when necessary.



Lubin's portable lighting plant.

This searchlight is mounted at the right of the driver so that it can be operated without leaving the seat of the car, either while the car is in motion or on a stand. The capacity of this searchlight is 4,500,000 candle power and when in operation requires twenty-five per cent of the capacity of the plant to operate the same.

The first big picture in which this plant will be used to great advantage will be "The Great Divide," which the Lubin Company will have Romaine Fielding produce. This will be one of the biggest features ever attempted. A part of it will be taken in and around Phoenix and the remainder in the Grand Canyon of Arizona.

MARY PICKFORD COMBINES PATHOS AND HUMOR IN "THE FOUNDLING"

Quite inexhaustible, it appears, is the peculiar artistic faculty of Mary Pickford for creating characters that are idealized and yet wholly true to life. In rapid and uninterrupted succession, this inimitable star has provided a series of individually distinctive and collectively astonishing film successes. Following her triumphant appearances in "The Dawn of a Tomorrow" and "Rags," Miss Pickford will next be presented in another unusual role, as "The Foundling," the Famous Players' release on the Paramount program September 6.

"The Foundling" is a characterization of tender appeal and wistful pathos. Miss Pickford's masterly ability to melt pathos with humor is strikingly displayed throughout this entire five-part feature. She plays so effectively on the heart-strings of her spectators that the smile and tear pursue each other constantly. A capable cast, including Frank Mills, Harry Ham, Gertrude Norman, Donald Crisp, and Edith Chapman, renders the star adequate support.

Essanay has an unusually strong list of releases for the next month, most of the photoplays having been written by authors of national prominence. Perhaps the most noted is the three-act comedy-drama, "The Woman Hater," written by the well-known Chicago and Washington society leader and literateur, Hobart C. Chatfield-Taylor, author of "The Crimson Wing."

MILDRED HARRIS

"Motion picture acting is my life's work. That is why I take it so seriously, the same as one seeking success in any other profession would do. Regardless of the importance of the part I am playing or rehearsing, every ounce of energy I possess is put into it. I am never idle—one cannot afford to be in my calling. When not at work in the studio I study, study, study. It is the greatest recipe for success I know of."



Mildred Harris

So spoke Mildred Harris, charming young actress of the Reliance and Majestic studios, who, despite her youth, enjoys a distinct reputation as a screen player, and whose numerous appearances in photo-dramas have been acclaimed by millions throughout the two hemispheres.

Mildred was born in Cheyenne, Wyo., November 29th, 1901, and at ten secured her first position as a screen player with the western Vitagraph company, playing important parts in several successful productions. A year later she joined the forces of the New York Motion Picture Corporation, scoring successes in numerous Kay Bee and Broncho pictures.

Then followed a short engagement with the Oz Film Company, where Miss Harris won universal approval for her work in Frank Baum's fairy tale, "The Scarecrow." From the Oz, this dainty little actress entered the Hollywood studios, where she has appeared in a countless number of Reliance and Majestic productions.

PRESIDENT FREULER TALKS OF MUTUAL'S DEBT TO EXHIBITORS

"Millions of dollars are invested in the small motion picture theaters of the United States by men confiding in the business, present and future.

"The makers and distributers of films owe these men a distinct debt of service."

On this text President Freuler of the Mutual Film Corporation this week discussed Mutual policy and its expression in the new $8,000,000 Mutual program. He has interesting and significant views on the use of features and the feature picture market.

"The Mutual Film Corporation has set itself the task of making the millions that the theater owners have invested earn a fitting progfit," said Mr. Freuler. "We might well call the Mutual's big program investment of $8,000,000 for the year a 'profit insurance.'

"These exhibitor investors have put in their money in the honest expectation that they would get a dependable supply of film and the hope that the film

furnished would be of a quality to insure a healthy business and a good profit.

"Our program, 'the new $8,000,000 Mutual Program,' is to fit into the fourteen or fifteen thousand motion picture theaters that need our assistance and need it badly.

"There has been a tendency for programs to stay on one level and not a very high level.

"The exhibitor searching after quality went to buying features he could not afford—features on which he did not make a profit more than one time in five. He has been paying big prices in the feature chase after quality, frequently paying as much for one feature as for a week's service in the regular program.

"I have so often seen the typical experience. The exhibitor used to say, 'I can't afford it. Here's all those high priced features coming along. I'll have to have them and I can't afford them. I'll lose money if I book them and I'll lose business if I don't.'

"The answer to the exhibitor's perplexing problem is the new, better, stronger Mutual program. To get feature quality it has been necessary to build the new program on the same talking points as those which sold him the over expensive features that betrayed him into the loss of profits. It has been necessary to bring into the program the real quality the exhibitor recognized as necessary, but out of his reach except at prohibitive cost. There you have the reason for the Mutual's new all-star, all-feature program, a film service giving the exhibitor Broadway stars, wonderful two and three-reel productions, sparkling comedies, compelling, gripping dramas, a snappy weekly news pictorial, a split-reel carrying a cartoon comic from the pen of a famous newspaper artist, and industrial, educational and scenic subjects—a well balanced program 'diet' for the fans, something for the exhibitor to shout about."

AARON GOLLOS TO FILM ELGIN AUTOMOBILE RACES

The exclusive right to film the annual Elgin Road Races, to be held at Elgin, Ill., on Friday and Saturday, August 20 and 21, has been secured by President Aaron M. Gollos, of the Photoplay Releasing Company, Mallers Building, Chicago, Ill. These road races, as the film world well knows, are annually participated in by some of the greatest automobile racing drivers the country knows, among them being the winners of the Vanderbilt races, the stars of the Chicago Speedway, as well as the drivers who took part in the Omaha, Des Moines and other speedway contests.

Mr. Gollos has been positively assured that every precaution will be taken to see that the exclusive right granted him to film these races is carefully guarded, and exceptional precautions are being taken to prevent other cameras getting anywhere near the race course. From the success which Mr. Gollos had with his Chicago Speedway pictures, their remarkable photography and thoroughly interesting nature, it seems safe to predict that the Elgin Road Races will be one of the most attractive topical films ever offered the public and undoubtedly Mr. Gollos will receive offers from state rights buyers all over the United States, once it is known he will handle the film.

CHARTER FEATURES EXPLAINS NATURE OF LINCOLN CYCLE

The Charter Features Corporation, of 110 West Fortieth street, New York City, which is promoting the Cycle of Lincoln Photoplays, has issued for the confidential reading of its associates in both the exchange and exhibition end of the industry, a twenty-four page pamphlet which it terms "A Blueprint of Activities," and which, in the opinion of all who have seen it, is one of the most tasty, well arranged and comprehensive bits of literature devoted to the life and career of Abraham Lincoln, America's martyr president, that has ever been printed. Typographically this bulletin is perfect and the matter contained within it will interest everyone in the life and career of the great emancipator who was assassinated just as the Civil War was brought to a close. In referring to its Cycle of Lincoln Photodramas, the Charter Features Corporation points out that in the making of this Cycle capital and brains have joined hands (for the best of ideas must be developed with money) and instead of hastily slapped-together spectacular productions that mean little more than any other big features, the Charter Features Corporation has evolved a series of big features centering around the strong dramatic moments in the life of President Lincoln. After explaining the serial idea of motion picture production, as illustrated by such a serial as "The Goddess;" the series idea in production as illustrated by the "Who Pays" series; the production of stock plays as illustrated by some of the Famous Players offerings, and the making of single feature productions such as "Cabiria," it is explained that the Cycle is something entirely different and may perhaps be described as a succession of multiple reel features of individuality, utterly independent in appeal and yet which fit into the unity and comprehensiveness of the whole. The Cycle will consist of a series of productions, each four to nine reels in length, and yet each a distinct play of individual big feature proportions, making up a unit of the whole cycle.



Benjamin Chapin.

As the trade well knows Benjamin Chapin, who has dedicated his life to the portrayal of Lincoln, whom he closely resembles, has been engaged by the Charter Features Corporation to enact the role of Lincoln in this Cycle of Photodramas. Though there are over 350 actors who have tried to play Lincoln on the stage and innumerable hundreds who have impersonated him in vaudeville and on the platform, Benjamin Chapin remains the only man who has achieved marked success in any and all of these fields. With him it has been a work of love, for it is for the good he could do and the doctrines he could spread

that he portrayed Lincoln, and during the score of years he has been presenting the character Chapin has been called time and again before the leading universities to lecture on Lincoln, and his interpretation of the character has been endorsed by such celebrities as Mark Twain, General Frederick Grant, son of U. S. Grant; John Hay, who was Lincoln's private secretary, and innumerable others who intimately knew the great emancipator.

The first production of the Cycle of Lincoln Plays is entitled "Old Abe," and will be released to theaters the country over early in September.

MISS FARRAR'S PROTEGE OFFERED RARE OPPORTUNITY

Geraldine Farrar, prima donna of the Metropolitan Opera company, who has been at the studios of the Jesse L. Lasky Feature Play Co., at Hollywood, Cal., all summer appearing in "Carmen" and other productions before the camera, will leave a rare remembrance when she starts back east again. This memento of her first visit to the Lasky studios will be a living one—none other, in fact, than little Miss Marjorie Daw, a fourteen year old girl who looks forward to the prospect of a life engagement with the Lasky Company.



Geraldine Farrar and Margery Daw.

Miss Farrar says her little protegee has within her that spark of dramatic genius which tends towards the making of a great actress, and has recommended Miss Daw so strongly and urged her case so persistently that at the very first opportunity, Miss Daw was given one of the leading roles in a Lasky production and her work more than pleased the prima donna and the executives of the company.

The little miss is Marguerite House but better known at the motion picture studios by her adopted name, Marjorie Daw. Miss Farrar noticed Marjorie on the stage of the studio in Hollywood, and was attracted by her beauty and simple unaffected girlishness. Later the diva saw the child in a scene before the camera and called her to the attention of Jesse Lasky, Samuel Goldfish and Cecil B. De Mille, the heads of the motion picture concern, with the result that Marjorie Daw was given an important part in "Out of Darkness," a big feature production in which Charlotte Walker is the star and which will be released September 9.

According to Consul General J. E. Jones of Genoa, Italy, motion pictures are well advertised all over the kingdom. Since the war began some of the managers show daily position of the various armies by the aid of a map and tiny flags. This method of advertising attracts many people to the motion picture houses.

"RIALTO" AND "CLIPPER" CHOSEN AS NEW MUTUAL BRAND NAMES

"Rialto Star Features" and "Clipper Star Features" are two brand new brand names on the Mutual's brand new $8,000,000 program.

The Rialto brand is the appellation chosen for the three-reel Broadway star features produced by the Gaumont Company for release on the Mutual's regular program. This new name puts an end to the fuss over the "Knickerbocker Star Features" brand. "Rialto" occurred to the Mutual chiefs as a happy thought after much prayerful consideration. It is calculated to carry all the atmosphere of Broadway with it and to breathe a perfume of class around it.

"Clipper Star Features" will be the name for the three-reel releases of the same high quality made by the American Film Manufacturing Company, Inc.

The first release under the Rialto brand will be "The Unsuspected Isles" with Fania Marinoff, famous Broadway star, as the lead. This star three reeler will be released on the regular program to Mutual exhibitors September 8, and without extra rental charge. It is an expression of the new Mutual policy of an all-feature program, as announced by President John R. Freuler.

Particular significance is attached to this release under the Rialto brand because of the condensed quality offering. So many features which could more artistically be presented in less are padded to four reels. The sponsors of the Rialto brand promise a meaty, virile three-reel feature, every reel and every scene full of dramatic potency.

Next on the list of three reelers will come "Shorty's Ranch," a Broncho release with enough thrill in it to entertain even the most jaded film fan's appetite. It will be released September 15.

Then comes a "Clipper," in "The Great Question," produced by the American Film Corporation for the new Mutual program. In "The Great Question," Harold Lockwood and Mae Allison are starred. This is the first time such a prominent star as Harold Lockwood has appeared in a three-reel production.

BLANCHE RING WILL STAR IN FILM VERSION OF "THE YANKEE GIRL"

Following the announcement involving the acquisition of Blanche Ring, the well known theatrical star, for the screen by Oliver Morosco, it is stated that the vehicle selected for Miss Ring to make her motion picture debut is "The Yankee Girl," in which play she scored a big success on Broadway and throughout the country.

In the title character as Jessie Gordon, Miss Ring appeared in "The Yankee Girl" during the latter part of 1901 and played the same part at the Herald Square theater, New York, opening in February, 1910. After registering one of the biggest hits of the season at the Herald Square, the star again started a tour of the country in this piece, meeting with popular favor wherever presented.

"The Yankee Girl" was one of Miss Ring's biggest successes on the legitimate stage and because of its particular adaptability for the screen, experts have agreed that it will be equally popular as a photoplay. The subject affords the star real opportunities to display the reason for her prominence in the theatrical world and will be produced on a lavish scale, in order to give her the proper settings.

News of the Week as Shown in Films



Mayor Armstrong opens new Pittsburgh Bridge. Copyright, 1915, Pathe News.



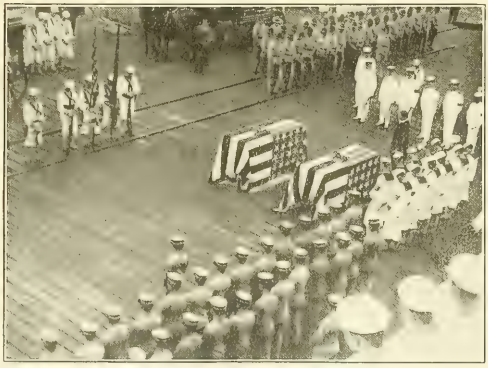
Col. Theodore Roosevelt and Governor Johnson at San Diego Exposition. Copyright 1915, Universal Animated Weekly



Women who make munitions for armies parade in London. Copyright 1915, Universal Animated Weekly



Gen. Scott leaves for Texas to handle Mexican situation. Copyright 1915, Hearst-Selig News Pictorial



Heroes of the navy, killed in Haiti, buried with full military honors. Copyright 1915, Hearst-Selig News Pictorial



Passenger train in collision with runaway oil car. Copyright, 1915, Pathe News.

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Volume XIV CHICAGO, AUGUST 28, 1915 Number 9

The Question of Efficiency in the Studio

EVERY big business, sooner or later, gets around to the subject of efficiency. In spite of our American extravagance, we have a thrifty instinct. If that wasn't true we wouldn't have the money to be extravagant with. Whenever we see overhead expense mounting to the skies, even if we have no trouble in taking care of it, we begin to fuss. We imagine we could get the same results with half the expense, if we had time to study the situation. Not having time, we hire an efficiency expert.

There is a lot of waste in a big motion picture studio. Most efficiency experts would call it a stupendous waste, a calamitous, destructive waste. There is a waste of negative film that totals a respectable sum in a year; but it is the waste of time that is most impressive. The things that are done over and over again before they are right; the things that are done and never used; the time that is spent in doing nothing, just waiting—these would drive an efficiency advocate to apoplexy.

Those efficiency experts are beginning to cast covetous eyes at the motion picture business. They see what they take to be a wonderful field for their services—a virgin territory for their occupation. Soon they will be swarming down on the producers' studios like a bunch of old-fashioned housewives on a bachelors' tenement.

And they are persuasive talkers, these efficiency men. They can convince you in ten minutes that the money they can save you will amount to more than your earnings. They could show any big film manufacturer that he was throwing away a million dollars a year, more or less. More than that, they could demonstrate—on paper—that they, personally, could save him all this discarded value with a dose of SYSTEM.

Now, in arguing along this line to business men in a good many kinds of industry, the efficiency men would be absolutely right—or at least right less a discount for the exaggeration of enthusiasm. But the motion picture business, the studio end of it anyway, is something else.

We do not mean to say that the average motion picture studio might not respond to a vigorous application of system. Rather we think it would. Probably there is a good opportunity there for really remunerative work.

But the man who does that work, the efficiency expert who is turned loose in the studio, MUST BE A MOTION PICTURE MAN. The fellow who has reduced costs seventy per cent in a boiler factory and fifty per cent in a bicycle shop and thirty per cent in an insurance office will not do. His talk may be convincing; but trust him not. Oh, he can reduce costs, all right. There isn't any limit short of a hundred per cent to the amount he can cut off the expense sheet. But unless he is himself a producer of experience he will play more hob with the product of the studio than an intoxicated camera man.

Motion picture production is a purely commercial proposition — OUTSIDE THE STUDIO. Commercialism INSIDE the studio is fatal. Make Gabrielle d'Annunzio punch a time clock and pay him by the hour; install an accounting system in Sarah Bernhardt's

boudoir; turn a business systematizer loose in a picture studio. There you make dynamic the ever latent antipathy and antagonism between art and business.

The studio's improvement in commercial efficiency will come, if at all, through a slowing down rather than a speeding up process. It will come through greater care and forethought, a more thorough advance analysis of the work to be done, a more accurate canvass of the necessary properties and scenes and business. It will *not* come through the revolutionary experiments of the accredited efficiency engineer.

A good part of the present studio waste is imaginary. The effort is not really wasted at all. All the discarded negative and rejected rehearsals merely signify that the producer is making the best film he can. He might easily cut fifty per cent, perhaps, from the cost of this repetitive process. But in doing so he would cut at least twenty-five per cent from the quality of the film.

In any other business no doubt the efficiency expert is a good thing. In this business put the problem up to the director and let him work it out his own way without interference or argument.

MOTION PICTURES AND EYE STRAIN

THAT old, old complaint about motion pictures causing eyestrain cropped up again last week and was once more laid to rest. A young man wrote to Dr. W. A. Evans, health editor of the Chicago *Tribune,* saying that after attending a picture show he noticed a dull pain in the back of his head and seemed to feel an eye strain. He asks if there is something the matter with him or if the trouble is with the pictures.

In part Dr. Evans writes: When motion pictures first began to grip the people the eye specialists were certain that they would ruin the people's eyes. The flicker, the rapid jerking, and the bright shine did present an ominous combination. Then there was the use of one sense, the sight, as a line of approach to the brain, instead of sight and hearing, as in the ordinary theatrical production. Finally, the presentation of a picture play with an involved plot causes the persons in the audience to concentrate their minds closely, to watch closely, and to see quickly. The old slapstick plays were easy. The plays at present in vogue are trying on the concentration.

Everybody goes to the pictures. Everybody has the habit and has had it for years. The boys who get a headache from it are the exceptions.

What is the reason? A man with good eyes or with properly fitted glasses does not get a headache when he looks out of a car window. Objects appear to move rapidly, to jerk and jump. The lights change rapidly and violently.

A man watching a moving crowd does not get a headache if his eyes are good or his glasses fit. Objects are moving in and out of focus constantly. The eye does not try to change its focus for every jiggle on the screen any more than it tries to focus on every object out of a car window or on every man in a street crowd. Never under any ordinary circumstances of ordinary vision is the image on the eye mirror limited to the one sharply focused object on which attention is centered. In addition to the one well-focused image there are always out of focus images of other objects.

Having been accustomed to this, the eyes refuse to overstrain themselves on moving pictures. However, if the eyes are not right, or if the glasses do not fit, the pictures do cause eye strain. Conversely, if the pictures cause eye strain, then the eyes should be tested.

Just a Moment Please

One of this week's press sheets informs us that individual stenographers have been engaged for each of the Keystone scenario writing staff. That helps, in a measure, to explain where the comedy originates, we suspect.

—

Perhaps, though, some of those stenos are not as comical as ours.

—

Still, it is doubtful if there's a single steno alive who doesn't at some time or another, hand her boss a good laugh.

—

Over on the sixth floor of the Mallers building, in Chicago, a gang of workmen began this week tearing out a partition and arranging two new rooms for what is alleged to be the new film storage quarters and shipping room of the Pathe Exchange.

—

The same day a little bird whispered in our ear that Vic Hoddup, the Pathe manager, had a raise.

—

Putting two and two together it's easy to figure out that the new quarters aren't a film storage and shipping room at all, but a place for Vic to store his money.

—

If this lad keeps on rustling business and getting raises we suspect they'll have to change the name of the Mallers building to Hoddup's Hangout.

—

HOME RUN MARY!



In that galaxy of stars published in the last issue of Motography in which the various photoplayers were shown specially posed for the various sports and games in which they are to participate on the day of the big Field Meet at Brighton Beach, we carefully omitted the one of Mary Fuller shown at the left. And there was a mighty good reason. Just lamp the way Mary holds her racket, and then tell us whether she's trying to hammer out a home run, drive a nail or swat a fly. We've seen a lot of tennis stars at play, but never one who held his racket as Mary does. Perhaps, though, it's a new system, positively guaranteed to secure hits off the pitching of even a Walter Johnson, so we'd better keep still and let Mary retain her secret. Anyhow we wish her the best of luck and shall root for a homer every time she comes to bat. "'Ata girl, Mary! Pickle it! Right on the trade mark! Whee!"

—

Pete Schmid, the boy press agent of the Bosworth camp, has started on a vacation, we understand. We were just engaged in heaving a sigh of relief when in blew a Bosworth press sheet, supplied by Julian M. Solomon, Jr.

—

Gosh, ain't there any rest for the weary?

—

OUR BURG.

Paul Kuhn what went away to Noo Yawk some wks. ago is back to visit the old folks for a day or two. Glad to see you, Paul.

Chauffeur Law, he as drives the mettlesome steed of Joe Finn, called up Ye Ed yest. to protest against what was printed about him last wk., he claiming that we was trying to kid him. Nothing of the sort. We meant every word of it and have the highest respect for anybody with nerve enough to drive such a contraption as Joe's new car. Also we want it distinctly understood that we can't stand for no threats over the telephone.

Roie Seery, the pop. mgr. of the Mutual Film Exchange, resigned his job last wk. and is now Mgr. of the Triangle exchange, located in the same bldg. Good luck, Roie.

Ralph Bradford, who was until last wk. Chicago mgr. of the Mutual branch, is now mgr. of the Mpls. office of the Triangle Film Corp. Bon voyage Ralph and take along some extra heavy flannels cause the nights is cold in Mpls.

B. N. Juddel, Mpls. mgr. of the Mutual film exchange, arrived in Our Burg last wk. to become mgr. of the local Mutual offis. Welcome to our city B. N. We hope you'll like it.

—

Judging by the hubbub he's making already in the new job, this Harry Reichenbach is going to make just as much of a noise as ever.

—

More power to you, Harry. N. G. C.

Some Current Releases Reviewed

"The House of a Thousand Candles"

Reviewed by Neil G. Caward

SELIG'S "The House of a Thousand Candles," the five-reel Red Seal play to be released through V. L. S. E. on Monday, August 23, is a million candle power production. The story is so skillfully told and capably acted in pictures,



The neighbors become more neighborly.

that it seems safe to say that the film will be giving joy to thousands a year from now.

The production is based, of course, upon Meredith Nicholson's novel and play of the same name, which has been adapted for pictures by Gilson Willetts and produced by T. N. Heffron. Especial praise is due the director and adapter for the clever way in which they have combined to maintain the mystery element in the story until the very last. If one has never read the book or witnessed the play it is certain he will never suspect the denouement of the story, and his surprise will be as keen when Squire Glenarm appears alive and well in the fifth reel, as was that of Jack Glenarm, the squire's nephew.

Harry Mestayer is seen to far better advantage in the role of Jack Glenarm than he was in his previous appearance as a Selig star, for this boyish, rollicking, daredevil sort of a youth is just the type of character suited to Mestayer's peculiar abilities and he is at his best when permitted to romp through a part. Grace Darmond is both winsome and



Ready for the masquerade.

sweet as Marian Evans, and Edgar Nelson as Larry Donovan will win his way straight to the hearts of any audience by his plump roly-poliness and care free laugh. Forest Robinson makes of Bates the sort of butler one reads of but seldom encounters, and George Backus is convincing as Squire Glenarm. The two heavy roles fall to John Charles as Arthur Pickering, and Effingham Pinto as Don Jose. Both are capable, though at times Mr. Pinto comes dangerously close to burlesque by his exceptional vindictiveness, or at least he seems too vividly temperamental for even a hot-blooded Spaniard.

A word of special praise is due the Selig company for the gorgeous set prepared for the library of the House of a Thousand Candles. It is without doubt one of the most elaborate that has ever been erected in the Selig studios and so skillfully painted that it looks real. The odd and bizarre effect given by the arrangement of the hundreds and hundreds of tallow candles is indescribable. As some one has said, "It has to be seen to be appreciated."

The story is well known to the majority of exhibitors, but briefly tells how Squire Glenarm, owner of the House of a Thousand Candles, upon learning that his nephew, Jack Glenarm, prefers to stay in the city, where he has become infatuated with Carmen, a cabaret singer, rather than come to his uncle's home for the summer, arranges to first compel the young man's appearance at the country estate, and secondly to force him to like it there. The squire is anxious to arrange a marriage between Jack and Marian Evans, the daughter of a neighbor, and feels sure that if Jack is compelled to live near Marian for a few months, he will fall a victim to her charms.

Accordingly Squire Glenarm apparently dies, leaving his fortune to Jack upon the understanding that Jack reside in the House of a Thousand Candles, without leaving the grounds, for a period of one year. Pickering, the lawyer who executed the will, knows the Glenarm fortune consists of stocks and bonds and, finding they have disappeared from their hiding place in the cellar, he sets about the task of finding them with the intention of keeping them himself. Jack finds a note left by his uncle in which it is stated the fortune is hidden in the house and that he must "study architecture" in order to come into possession of it. Ultimately Jack breaks the terms of his uncle's will by leaving the grounds to attend a mask ball at the home of Marian, but returns in time to surprise Pickering in the act of stealing the document which tells where the fortune is hidden.

Both Jack and Pickering are astonished, as they struggle, to behold the sudden opening of a secret panel in the wall and the appearance of Squire Glenarm himself. It is then disclosed that the squire's death was only a tale for the purpose of testing Jack and causing him to come to the country estate for the purpose of meeting and falling in love with Marian. Of course it has also disclosed the treachery of Pickering and that unhappy individual is led away to jail as the film comes to an end.

"A Yankee From the West"

Reviewed by John C. Garrett

SIGNE AUEN is featured as Gunhild, a Norwegian girl, in the four-reel Mutual Master Picture to be released on August 10. Miss Auen, who is one of the most able actresses on the motion picture stage, does not have a great opportunity to display her dramatic ability in this picture, but her portrayal of the simple and trusting Norwegian girl is very good. The picture has many satisfying qualities, and Wallace Reid as Billy Milford, alias "Hell-in-the-Mud," gives Miss Auen able support, and the acting of the rest of the cast is noteworthy.

The play is a heart interest drama dealing with the life of a young college graduate, who after leaving college becomes station agent in a Western town and there, after leading a wild life he meets a young Norwegian girl. She inspires in him a wish to enjoy the real things in life.

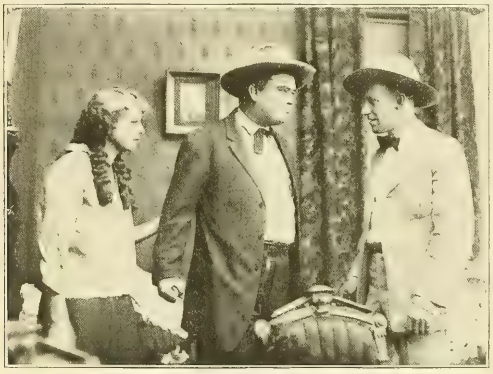
Billy Milford, better known as "Hell-in-the-Mud," is sitting in the office of the Addertown railroad station dreaming of his college days when he notices a very pretty little Norwegian girl standing on the station platform. There are a couple of hangers-on making fun of the girl and Billy goes to her aid. After finding out that she wants to go to her uncle's restaurant and saloon he escorts her there.

Later "Hell-in-the-Mud" realizes that his interest in the

girl has grown into deep love. His pal, Jim Dorsey, also loves the girl, but she repulses his advances. The superintendent of the railroad hears that Milford has been leading a wild life and so he sends a man to take his place. Dorsey, for secret reasons of his own, becomes a friend of the newcomer and through him learns that the superintendent and the paymaster are on their way up the mountain to pay the men. He tells Billy of this and he goes with Dorsey and they hold up the superintendent. The money is taken to Billy's cabin and there hidden under a board in the floor. Billy and Dorsey return to the saloon and here Dorsey suggests that they part. Milford goes in and is drinking when the superintendent, the new station master and the sheriff enter and accuse him of the theft. Milford denies this, but Gunhild pleads with him to prove his innocence, so he leads the men to his cabin. Here they search the house from roof to floor and are just leaving when the sheriff stumbles over the loosened board, but upon investigation nothing is found under it. Dorsey had returned to the cabin and had taken the money and hidden it.

Gunhild, confident of "Hell-in-the-Mud's" innocence, pledges her love for him and he goes East to live down the past. Taking advantage of his pal's absence, Dorsey annoys the girl, but she soon leaves Addertown to get work in a new place.

Two years later Gunhild is companion to an Eastern professor's daughter. They go into the mountains to board at a farm house and the girl meets Billy, who is managing a



A scene from "The Yankee From the West."

farm nearby. Their happiness is short-lived, however, as Dorsey, leading a strong-arm man show, comes to the same town. He sees Gunhild one day and follows her. As she passes a clump of bushes he begins to annoy the girl, and Milford, close by, rushes up to the scene, but Dorsey knocks him unconscious. The prizefighter then tells Gunhild that Milford is a thief, as he had stolen the money from the railroad two years before. Billy goes to a blacksmith in town and there takes lessons in boxing. He later, after hearing from Gunhild that Dorsey has insulted her and also brought up the theft of years before, engages in a hand-to-hand battle with Dorsey and badly worsts him.

Having owed the railroad money, Milford goes to the superintendent and confesses his part in the holdup and gives him the amount of money he had stolen. The superintendent, struck by Milford's honesty, gives the entire amount to Gunhild, now Milford's wife, as a wedding present and the two happy young people leave for parts unknown to begin life anew.

"The Woman Hater"

Reviewed by John C. Garrett

ON AUGUST 21, Henry B. Walthall, the well known Essanay actor, will be seen in a three-reel production, "The Woman Hater." Walthall is seen in a new role, that of a bashful young bachelor, who because of his dislike for "petticoats," as he calls them, is placed in many humorous situations. Mr. Walthall's handling of the comedy situation shows his adeptness at filling any role and his great versatility.

The picture, splendidly photographed, is entertaining and full of clean and pleasing humor. Mr. Walthall is very ably supported by Edna Mayo as Mabel Willing. This Essanay star has won wide comment on her recent appearance in "The Blindness of Virtue." Bryant Washburn as Dick Wainright forms another strong link in the chain.



Mabel goes to see the "woman hater."

Dick Wainright, a young millionaire, has as guest on board his yacht Jack Warder, a confirmed woman hater. He decides to secretly invite Mabel Willing, a brilliant young girl, her brother and wife, and her best chum to go on a yachting cruise with them. The party comes on board the yacht while "the woman hater" is asleep. Wainright promises Mabel $20,000 as a wedding gift if she will "land" Warder.

The girl enters into the spirit of the adventure and immediately upon boarding the yacht she goes down into the cabin, where Jack is asleep and sits by his side and fans him. Jack finally wakens and is horror stricken to find the girl by his side. He rushes out of the cabin closely followed by Mabel and finally to get away from her crawls clear out on the front of the boat. Later the girl determines to find out whether her "future husband" is a man or a mollycoddle. She jumps into the water and calls loudly for help. Warder very calmly gets a grappling hook, carries it to the side of the boat and finally after poking around in the water the girl grasps the end of it and is pulled onto the boat. Mabel is furious and tells Warder that it might interest him to know



Jack calls on Mabel.

that she can swim and he replies to her: "My dear Madam, it might interest you to know that I can't swim."

Some months later Jack again meets Mabel at a house party given by Wainright. The girl determines to try other tactics to win him. They all start out on a chase and Warder

asks Mabel to ride with him, but she refuses and says that if he rides like he swims she would rather not ride with him. Finally, however, she agrees and they start off. After a thrilling chase over the country with the baying hounds leading the galloping riders, Mabel is thrown from her horse. Warder offers her his aid, but as her clothes have been torn from her she tells him he cannot help her in that condition. Jack says, "I will marry you and then I can help you."

Some few weeks after this Jack is standing in front of the altar with Mabel. When the minister asks him if he will take this woman to be his lawful wife, he hastily turns around, sees that the church aisle is clear, gasps out a lifeless "No." and then bolts down the aisle.

He later is mistaken for a gentleman thief and arrested by a policeman in a small town. Wainright brings Mabel to the prison to see him and here she tells Jack that to satisfy her pride he must go through another ceremony and that he must say "Yes" and she will say "No." With this promise Jack is again led to the altar once again and here he is dumbfounded when Mabel says "Yes." However, as he is married there is nothing else to do but to accept married life and they depart happily on their honeymoon.

"Mrs. Plum's Pudding"

Reviewed by Neil G. Caward

MARIE TEMPEST, famous star of the legitimate stage, ably supported by W. Graham Browne, Eddie Lyons and Violet MacMillan, will be seen to advantage in the multiple-reel Broadway Universal feature called "Mrs. Plum's Pudding," scheduled for release on the Universal program on Monday, August 23.

The story was written by James Dayton and Eddie Lyons and gives Miss Tempest ample opportunity to show her skill as a comedienne, while at the same time being so interesting that every photoplay patron will find something to enjoy in the picture which has been skillfully produced by Director Al E. Christie. W. Graham Browne is Lord Burlington to the life, being just the type to portray the fortune seeking foreigner, ready to marry anyone with the necessary funds to keep him in the state to which he is accustomed. Jean Hathaway hasn't much to do as Mrs. Van Zant, but does that little well, and vivacious Violet MacMillan makes a most charming Betty Van Zant and it is not to be wondered at that Eddie Lyons, as Eddie Plum, the only son of Mrs. Plum, is quite captivated by her charms.

Mrs. Plum and her son, who live on a small ranch, are one day made millionaires when oil is discovered on their property. The widow at once sets off for the city, where stories of her fabulous wealth have preceded her. Lord Burlington, in need of funds, sees a way of feathering his nest by marrying the rich widow, and accordingly arranges to introduce her into society, he being assisted in this plan by his friend Mrs. Van Zant, who is high up in society, but



The reception is interrupted while Mrs. Plum inspects some samples of oil.

exceedingly low financially. Meanwhile Eddie Plum sees and becomes infatuated with Betty Van Zant.

On the day of the wedding Mrs. Plum startles everyone by declaring that the deed to her farm, upon which is based her sole claim to wealth, has been stolen from her and consequently she is ruined. Upon learning this, Lord Burlington suggests that they postpone the wedding until the papers are found and the widow is heart-broken. It was her "pudding" rather than her that he desired.

Eddie Plum, meanwhile, returns from an elopement with Betty to discover that his mother has fooled them all, as her declaration that the deed had been stolen was only a test by which she might know whether Lord Burlington really loved her or not.

Finally Lord Burlington discovers that it was not money alone he sought, for he has really grown to love the widow and upon making this fact known, while still under the belief that the fortune is gone, he wins back the heart and hand of Mrs. Plum and is then surprised to learn that, after all, she is as wealthy as he had at first supposed.

Essanay's "Rule Sixty-Three"

Reviewed by John C. Garrett

A LIVELY story, especially appealing to those who are in love or those who have been in love and for some unaccountable reason have become parted, is "Rule Sixty-Three," a two-reel Essanay production to be released on August 28 and action is stirring throughout the picture.

Bryant Washburn is cast as Paul Smith, whose fiancee



A humorous moment in "Rule Sixty-Three."

because of an innocent action on his part returns her engagement ring to him. He becomes bitter against anyone who is in love and conceives the idea of starting a Systematic Disentangling Agency for people who have fallen in love and wish to become disentangled. Mr. Washburn is supported by Jean Moyer as Amelie Benton, Charlotte Mineau, Leota Lorraine, Hugh E. Thompson and Royal Douglas.

Paul Smith and his fiancee, Amelia Benton, are eating in a cafe when Mrs. Tremayne, who is suing her hubsand, a great friend of Smith's, for a divorce, passes their table and Paul nods to her. The woman while stepping into her automobile turns and again nods to Paul through the cafe window. Amelia is indignant and insists on leaving the cafe at once. She and Paul get into her electric and after some stormy words, the girl returns Smith's ring to him.

Paul gets out of the electric and is walking toward his apartment when he meets Tremayne, who has just gotten his divorce papers and has had them framed. The two men go to Paul's apartments and there display their exhibits—A—the framed divorce papers and B—the returned engagement ring. While talking over their troubles Smith decides that he will establish a Systematic Disentangling Agency through which people who have fallen in love will be enabled to "fall out" if they wish to. He tells Tremayne that if he ever needs any help in this line to call on him.

Amelia goes to a summer resort to soothe her ruffled feelings and there meets and falls in love with Tremayne.

The man is in the midst of reading love poetry to her when she is handed a card. She leaves Tremayne and goes to meet Mary Shields, a representative of the Disentangling Agency for whom she has sent. Sometime later Tremayne realizing that he is on the verge of proposing to Amelia telegraphs to Smith. The next day Spencer Jones, one of the ablest representatives of the S. D. A. arrives upon the scene.

After some days Tremayne and Amelia realize that the representatives from the agency instead of disentangling their love affair have become seriously entangled in one of their own. Both Tremayne and the girl wire the S. D. A. telling them that the representatives are no good and that they themselves are more in love with each other than ever.

Paul wires back to both Jones and Mary Shields and refers to "Rule 63," which reads: "In desperate cases resort to row on lake. Tip the boat and rescue girl or in reverse case let man rescue the girl. Ninety times out of one hundred the rescued party will propose to the girl or the girl will fall in love with her rescuer." Smith then goes to Mrs. Tremayne's and they leave together for the summer resort. They arrive just in time to pull Amelia, wet and struggling, out of the water and Tremayne crawls out after her. Further out on the lake Jones and Mary are clasped in each other's arms. Rule 63 has worked, Paul and Amelia are again happy in each other's love, Tremayne and his wife become reconciled to each other and Jones and Mary have found themselves.

"The Diamond From the Sky"

Reviewed by Neil G. Caward

CHAPTER eighteen of the North American serial "The Diamond from the Sky," which is entitled "The Charm Against Harm," is one of the most thrilling that has yet been released in this continued story.

It contains two of the biggest settings that this reviewer has ever seen in an American film production. One of them, the dance hall, known as "Pete's Palace," is probably as immense as any setting that has ever been erected by any company for a picture production, and the action that takes place within this setting is fully as exciting as anything that has preceded it in "The Diamond from the Sky" serial, which is noted for its spirited action. Hundreds of supernumeraries are used in this dance hall scene and all of them are so splendidly trained and well rehearsed that the big scene gets over with a punch that must have pleased its director and is sure to please exhibitors and patrons the country over.

The other big setting shows the interior of John Powell's home in Los Angeles and convincingly depicts the home of an American millionaire, though the action that transpires within this setting cannot in any way be compared with that witnessed in the other big stage setting.

Esther, who in the previous chapter leaped overboard from Arthur Stanley's yacht when Blair Stanley attempted



Vivian receives her instructions.

to jerk "The Diamond from the Sky" from her neck, is rescued by the faithful Quabba. He brings her safely to shore and then accompanies her to John Powell's office in the hope of at last coming face to face with Arthur Stanley, since the two have learned, ere this, that Powell is Stanley's assumed name. After Esther's spectacular leap from the yacht Blair engages in a mighty struggle with Luke Lovell on the deck of the boat and locked in a fighting clinch they both fall



The fight in the dance hall.

into the water. There Blair strikes Luke a cruel blow in the face and swims back to the yacht, while Luke with difficulty makes his way to the shore and disappears.

Arthur Stanley, known as John Powell, learns while in his office that Esther and Quabba have been seeking him and have recently departed from the mines, whither they sought refuge when pursued by Blair Stanley. Giving instructions to send horsemen out to search for them, Arthur leaps into his automobile and himself prepares to take up the hunt for them. On the way to the mines he encounters Marmaduke Smythe, the English lawyer, and takes him along. Esther and Quabba, on reaching Powell's office, discover the latter has departed in his car and set out to follow him, and a little later Blair and Vivian Marston also learn of Arthur's departure and Blair, after introducing himself as Arthur's cousin, makes himself at home in Arthur's palatial mansion.

On pay day for the miners, when all the hundreds who are employed in the mines seek amusement and recreation in a notorious resort called "Pete's Palace," Quabba and Esther arrive in the vicinity and enter the place to seek refreshment, little suspecting its real character.

A short time later Arthur and Marmaduke Smythe reach the same resort and enter to quench their thirst after the long drive. A score or more of cowboys come in to "paint the town red" and soon the interior of "Pete's Palace" is buzzing with humanity. Hundreds are engaged in gambling, scores are dancing with the girls employed by Pete, and still countless others are gathered in the bar-room and at the lunch counter.

A half-drunk cowboy, noting Esther and Quabba at the lunch counter, insults the girl by asking her to dance with him. Luke Lovell, who has found his way thither and sought employment in the place, recognizes Esther and goes to her rescue. When he hits the cowboy, a free-for-all fight begins, the drink crazed men and women struggling with each other in all parts of the big resort. Arthur notes the attack upon the girl, leaps into the fray and deals smashing lefts and rights to those about him and staggers forward through the mob in an effort to reach the side of the girl who has been insulted, not yet recognizing her as Esther, but ere he is across half the space that separates them, the surging crowd surrounds him. The odds become too great against him and he goes down beneath an upper-cut delivered by a drunken miner. Meanwhile the crowd surges over toward one wall in an effort to get out of the fray. The wall gives way and with a crash the building topples in like a house of cards, Arthur and hundreds of the struggling crowd being buried beneath the falling timbers.

Meanwhile "The Diamond from the Sky," dashed aloft in the fierce struggle, has settled down upon one of the antlers of the elk's head carried by Marmaduke Smythe, though as the picture closes the latter has not yet discovered the prize that has fallen so unexpectedly to him.

"Drawing the Line"

Reviewed by Neil G. Caward

"DRAWING the Line," the two-reel American drama scheduled for release on August 23, is based upon a verse from the pen of the famous poet of the Sierras, Joaquin Miller, which runs as follows:

In men whom men condemn as ill,
I find so much of goodness still;
In men whom men pronounce divine,
I see so much of sin and blot;
I hesitate to draw the line
Between the two—when God has not.

Jack Richardson is cast as Fred Harris, whom the villagers "pronounce divine," since he has been raised in the best surroundings and is considered an ideal youth, though in reality he yields to the first temptation that offers itself after his departure from his rural home. Walter Spencer, a new-comer to the American ranks, plays Billy Howe, the man "condemned as ill," since his father had been convicted of theft, and under the stigma thus cast on his family name, Billy finds himself at a decided disadvantage in his home town.

Richardson, as usual, gets everything possible out of the role assigned him, but as much cannot be said for Spencer, since the latter appeared to be comparatively lifeless and sadly lacking in the qualities one expects to find in a photoplay hero.

Vivian Rich as Edith Lotimer, the girl whom both Billy and Fred love, has one of the best roles in which she has recently been cast and her work in the scene where Fred discovers her to be blind and she tells him the cause of her blindness she is particularly convincing.



Bill secures employment in the store.

When Edith shows her preference for Fred, Billy is humiliated, since he realizes that the girl has chosen the other young man merely because his family name is spotless, whereas Billy's own is under a cloud, due to his father's conviction for theft. He feels, however, that in time he will be able to live down the cloud that has befogged his life and so is immensely pleased when he is offered work as a clerk in the village store.

Once more, however, fate pursues him, for his employer is told that Billy's father was a thief and cautioned against the boy being given too much freedom in the handling of cash in the store, resulting ultimately in his being discharged.

Thoroughly resenting this treatment, Billy visits the store that night and takes enough money with which to purchase a ticket to the city, where he hopes to lose himself amid new surroundings and start life anew.

Months later he finds Fred in a gay cafe, spending money with a free hand and ruining his life. When, a day or two later, Fred, while drunk, insults one of the cafe patrons, Billy has him ordered out of the place of which he is manager, and after he has departed finds a note from Edith beseeching Fred to return home or at least to write her regarding his success in the city.

Billy determines to visit Edith and tell her Fred's real situation in life and the riotous way in which he is living, but upon reaching his old home he discovers that Edith is blind and has turned over to Fred all the money she possessed, that he may establish her father's right to certain patents. Edith explains that her blindness was caused by her working early and late in sewing, that she might have more funds with which to supply Fred's insistent demands for money.



The blind girl tells her story.

Realizing the true situation, Billy tells her that Fred is ill, but that he ought to be back within a month. He then returns to the city, hunts Fred up, kidnaps him and places him by force in a sanitarium, where his love for liquor is finally conquered.

When Fred is thoroughly cured of his love for drink, Billy tells him of his visit to Edith and that the drink cure has been administered in order that he may return to her a new man. Fred, appreciating what Billy has done, swears to restore all the money he has taken from Edith and leaves for her home.

"The Man With the Iron Heart"

Reviewed by Neil G. Caward

THURSDAY, September 2, the Selig Polyscope Company will offer exhibitors a three-reel subject written by Henry Kolker, entitled "The Man With the Iron Heart," in which Al Filson is featured. The production is one of those made under the direction of Producer George Nicholls, and like Mr. Nicholls' other plays is well photographed, well directed and well acted.

The story in brief runs as follows: I. M. Mann, president of a large corporation, is known as "the man with the iron heart" because he looks upon his workmen as slaves. When James Boyd, cashier of Mann's corporation, is delayed coming to work one morning, because of a dying mother, Mann discharges him. Boyd goes to union headquarters with his story and as a result Mann's employes strike.

Later, Boyd, at the suggestion of the workmen, calls upon Mrs. Mann, but Mann returns home and orders Boyd out of



A scene from Selig's "The Man With the Iron Heart."

his house. Mrs. Mann, surprised at her husband's stoney-heartedness, leaves him, declaring she will only return when he resolves to grant the concessions asked by his workmen. The following day a terrific battle occurs between the strikers

and a mob of strikebreakers whom Mann has put to work. Mann surveys the scene of the rioting unmoved and as he returns home is shot by one of the rioters. After he is placed in bed Conscience and Death appear, and though he is able



Scene from Selig's "The Man With the Iron Heart."

to overcome Death he cannot repulse Conscience, who shows him the scenes of suffering which he has caused. Finally, overcome by Conscience, Mann summons his wife to his bedside, grants the request of his workmen and is no longer known as "the man with the iron heart."

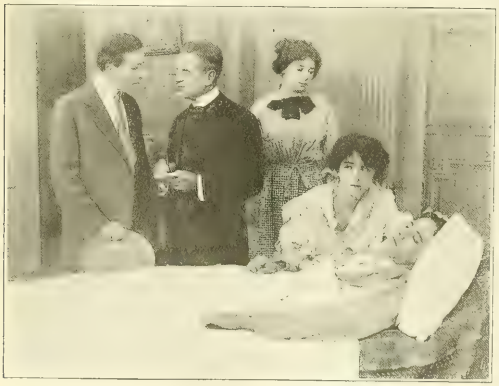
Edison's "The Way Back"

Reviewed by Thomas C. Kennedy

A YOUNG society woman cast upon her own resources, and who, unable to earn even the bare necessities of life, drifts into the life in the under-world, is the plot which offers opportunities for much stirring action in the Edison release of September 3, entitled, "The Way Back." Miriam Nesbitt is featured as Mary Wilson, in this three-part melodrama, which was written by Mary Rider.

The first reel is devoted to showing the vain efforts of the girl who had always been surrounded by luxury, to earn an honest living. In this portion of the story, Miss Nesbitt does very effective work and succeeds in holding the interest. George Wright is deserving of the most enthusiastic praise for his interpretation of Dan Reedy, the gentleman crook.

Carlton King, who is well known for his fine character portrayals, produced the picture. The closing scene shows Mary and Dan standing before two huge gates, which, when opened, disclose a long, straight path. This suggests their



A tense moment in "The Way Back."

determination to reform truly enough, but it seems unnecessary. In every other respect the direction gives evidence of ability and good judgment on the part of the producer. In the supporting cast are Frank McGlynn as Mr. Kingman; Robert Brower as Mr. Rogers; Mrs. Wallace Erskine as Mrs. Kingman; Marjorie Ellison as Lilly; and Jessie Stevens as Mrs. Casey.

Mary Wilson receives a letter from her lawyer, informing her that her fortune has been lost in a speculation. She is certain that Kingman has swindled her, but cannot prove anything against him. Now living at a cheap boarding house, Mary is unsuccessful in her endeavor to obtain employment. Dan Reedy, one of the boarders, does many little favors for her, and she appreciates his kindness.

Reedy is a crook and he does not try to deceive Mary. He asks her to be his partner, as he believes with her aid he will be able to make some big scoops. Penniless, she is left no alternative and accepts his offer. At a notorious cafe Mary makes the acquaintance of Kingman's son, Ralph. Young Kingman has a responsible position with a large manufacturing concern. Seeking revenge, Mary encourages Ralph, who becomes infatuated with her.

His salary is not sufficient to his mode of living since meeting the girl, and he misappropriates the money entrusted to him by the firm. The shortage is discovered. Rogers, the manager, notifies the elder Kingman that he will prosecute Ralph. Mary suddenly realizes the injustice she has done him, and believing Kingman sufficiently punished, through her lawyer negotiates with Rogers, and offers to make good the amount, if he will promise to keep the affair a secret.

Ralph is permitted to go without a blot on his name.



A scene from "The Way Back."

Reedy, who has always treated Mary with respect and consideration, asks her to be his wife. Together they determine to lead a new life.

"A Species of Mexican Man"

Reviewed by John C. Garrett

THE present situation in Mexico is an interesting topic of the day and one concerning which everyone knows something. The Lubin Company has produced a three-reel picture featuring Romaine Fielding, whose splendid portrayal of character parts has gained him a wide reputation. The story is written around the uprising in Mexico. It is a vivid play, and the vast Mexican country affords splendid opportunity for the good photography obtained.

"A Species of Mexican Man" is a very good example of the popular Lubin species of plays.

The "Man" is leader of his men and we first see him on the battlefield with them, enduring all their hardships and ever looked up to as one superior in both presence and intellect. He receives word that a spy has reported to the enemy that their base of ammunition is not guarded and could be easily destroyed. Knowing that with his small army of men he cannot repulse the enemy the "Man" blows up their supply house himself. Later the spy promises his general that he will capture the "Man."

The spy discovers that the "Man" is leaving for the United States to purchase ammunition, and follows him. After a long travel over the cactus covered country, the spy sees the "Man" stop his horse and speak to two girls who are horseback riding. One of the girls is the daughter of the powder king and the other, Rose, who is immediately attracted to the Mexican, is the daughter of a widow. The widow's son comes home from col-

lege with two friends and after seeing his mother he and his friends leave in an automobile to go after his sister. They meet the "Man" and when the Mexican stops to ask for directions they pull him from his horse, place him in the automobile and carry him off. After riding some distance they tell him that this is an American joke and that he can now get out and walk the rest of the way.

The Mexican surprises the college chaps, however, by whipping out a knife and slashing the tire and then at the point of his gun makes them walk with him. He runs across the two girls who have caught his horse and with them he rides back to town.

The "Man" later goes to call on Rose. One night when he goes to see her, she is just leaving on an errand of charity. The "Man" goes with her, and they are seen by the spy, who gathers his men together and follows the "Man." When Rose and the Mexican leave the house they are followed by three of the spy's men and the "Man" sensing danger, turns, fells the three men and then he and Rose walk away. The spy's plans have been frustrated, and he now decides he will kidnap the girl and in this way capture the "Man."

Rose is carried off to the hut of the spy and there held



The "Man" rescues Rose from the spy.

until the "Man," hearing of her danger, goes to help her out. As he steps into the room many revolvers are leveled at him. He coolly glances around the room and the men cowering under his glance lower their revolvers. The spy is knocked to the ground and he takes Rose home in safety. The spy realizing that his duty has not been fulfilled runs a dagger through his heart.

Having settled the matter of purchasing arms and ammunition the "Man" leaves for Mexico. Before going, however, he writes a note telling the girl that as soon as he becomes worthy of her, he will either send or come for her. Later the "Man" becomes president of Mexico, and Rose soon becomes Mrs. President.

"The Ringtailed Rhinoceros"

Reviewed by Thomas C. Kennedy

FOR his premier in pictures Raymond Hitchcock appears in "The Ringtailed Rhinoceros," as John Carter-Carter, big hearted, irresponsible and to the great dismay of his fiancee and many friends, notoriously fond of cocktails, highballs, and kindred beverages; in other words, the type of part in which he became famous on the comic opera stage. The story surrounds Hitchcock with the same atmosphere of farce which characterized his most popular stage vehicles.

"The Ringtailed Rhinoceros," produced by Lubin, is in four reels and was released August 16 on the V. L. S. E. Program. The production is one of general excellence. Most



The fiance arrives after the party is over.

of the action takes place out of doors, and Mr. Hitchcock's beautiful Long Island home served as a background for all of these scenes. Director Terwilliger did not overlook any opportunities in the staging of this thoroughly amusing farce-comedy.

Flora Zabelle, also of comic opera fame, is Marybelle, Carter's fiancee, and, in the "fable-dream," the weeping princess, she is required only to smile and weep. The latter can be as heartily recommended for its abundance as the former for its charm. Raymond Hackett as Billie, the little brother, is genuinely good. Herbert Fortier, Ida Waterman, Arthur Matthews, Edward Metcalfe and William Boyd complete the cast.

John Carter-Carter has one fault—he is a good fellow of the most pronounced type. His fiancee, Marybelle, pleads with him to stop drinking. Billie, her little brother, asks Carter what makes his sister look so sad. He answers, "a ringtailed rhinoceros," which Billie takes as gospel. A few days later Billie determines to find and kill the monster and so end his sister's sorrow. He visits Carter for some information about the beast. Together they plan a way to kill the rhino. Both fall asleep.

In a dream Carter finds himself shanghaied by pirates. The ringtailed rhinoceros appears and encourages him to drink his fill from the captain's private bottle. For this crime the pirates make him walk the plank. A long swim lands him on an island, where he meets a little prince. He



John Carter-Carter is shanghaied by the pirate bandits.

learns that the beautiful princess does nothing but weep, and that she will continue to weep until the ringtailed rhinoceros is slain.

Carter promises to kill the monster. Armed with a

blunderbuss and astride an eight-legged horse, he starts on his hunt. His first meeting with the animal is a huge success, for the ringtailed one, who leads the victim to the king's wine cellar, where Carter makes merry. On his return to the palace the king orders him executed. Happily for Carter the prince intercedes with success.

While they are all in the throne room, in walks the dreaded beast. The prince, "Good Intent," urges him to act now. With the ringtailed rhinoceros' own creator, a bottle, Carter slays it. The princess stops crying and embraces the hero. Upon awakening from the dream, Carter assures Marybelle and Billie that the ringtailed rhinoceros is dead.

"The Wheels of Justice"

Reviewed by Thomas C. Kennedy

MELODRAMATIC in name and in fact, "The Wheels of Justice," written by Edward J. Mantagne, and produced by Theodore Marsden, is an added Vitagraph offering on the V. L. S. E. Program for the month, and is to be released August 23. The big moment in this story comes in the first reel, when the designing woman is scorned by her young lover for murdering her husband, and to make good her threat that no other woman will have him, fastens the crime on him.

The situation is plausibly worked up and carries a real punch. From this scene on, to the final vindication of the man who is a victim of a miscarriage of justice, there is



A dramatic moment in Vitagraph's "The Wheels of Justice."

plenty of action and strong drama. The production is realistic, the scenes in the courtroom and prison are especially well done, and the interiors of the principal characters' homes suggest their station in the world.

Dorothy Kelly makes her initial appearance on the V. L. S. E. Program as Julia Dean, which part she plays with ease and grace. Rita Reynolds is a highly dramatic role, and Eulalie Jenson enacts it with forceful conviction. James Morrison is Ralph Brooks. Anders Randolph as "Pug" Riley; George Cooper as "Red" Hall; Charles Eldridge as John Reynolds and Louise Boudet complete the cast.

Ralph Brooks escorts his mother and Julia Dean, his sweetheart, to the reception, where he meets Rita Reynolds, who, attracted to him, gains his sympathy by confiding to him exaggerated tales of her husband's brutality. In a short time Rita has a strong influence over Ralph. He agrees to elope with her. Reynolds leaves on a business trip. Rita dismisses the servants for the night, and phones Ralph that time is opportune for their elopement.

She takes a large sum from her husband's safe. Reynolds returns, and seeing her do this is confirmed in his suspicions that she is having an affair with Ralph. He draws a revolver with the threat that he will kill her. Rita struggles with her husband with the result that he is killed. Red Hall, a burglar, enters the house in time to see the shooting. Ralph arrives and in a glance learns the truth.

When he spurns her, Rita decides to fasten the crime on him. Her testimony convicts him at the trial, and he is sentenced to twenty years imprisonment. Hall blackmails Rita, and becoming more bold as time passes, lives with her. Ralph and his cell-mate, "Pug" Riley, escape from prison and return to the city. At the end of their resources, Hall and Rita plan a reception at which they intend to commit a daring robbery.

Hall comes to the place where Ralph and Riley are hiding. He asks Riley to help him. Riley consents. He arranges with Ralph to be at the reception. The police are



A scene from Vitagraph's "The Wheels of Justice."

informed that there is to be a robbery, and detectives are detailed to attend the affair. Hall is caught with a costly diamond pendant in his possession. Rita is confronted by what she imagines is the dead body of her husband. She confesses her guilt. Ralph, who had impersonated Reynolds, faces Rita and she declares him innocent of her husband's murder.

"The Little Dutch Girl"

Reviewed by Thomas C. Kennedy

GOOD judgment was shown in the selection of locations, and the choice of players to enact the characters in "The Little Dutch Girl," a five-part Shubert Feature released by the World Film Corporation. The story is an adaptation from the novel, "Two Little Wooden Shoes," by Ouida, and the beautiful sentiment of the book has been retained in its



Lionel meets "Little Dutch."

picturization. Situations of a tense, thrilling nature are not to be found in "The Little Dutch Girl." It is delightfully devoid of the sensational.

The story is thoroughly human and the heart appeal it

carries cannot be denied. The atmosphere of a small Dutch village is effectively suggested in the opening scenes, and is consistently maintained throughout the picture. Vivian Martin is featured in the titular role. As the theme is centered entirely about the little girl, Miss Martin has a deal of responsibility to carry, but she proves equal to the task.

John Bowers gives a worthy portrayal of the artist, Lionel. He plays the part with a strength which artists of the screen too often lack. Chester Barnett is Jeanott. Dorothy Fairchild flirts charmingly as Lise. Julia Stuart as Mother Kranz and W. J. Gross as the old gardener complete the cast, which is one of more than ordinary ability.

The old gardener discovers a basket near the edge of the lake, and upon investigating, finds it contains a baby. He takes the infant, a girl, to his home, where she grows up under his tender care. When her guardian dies, Bebee, now fourteen years old continues to live in the old house. In the garden she raises flowers which she sells at the market place —her means of earning a livelihood.

A famous painter searches vainly for his ideal model for a subject he has conceived. Lionel visits the country in hopes of finding his model there. On her sixteenth birthday, Bebee, who is loved by all the villagers, receives a number of presents, among them a pair of slippers which she cherishes above all. Returning from the market she meets Lionel. Bebee displays the slippers but she is keenly disappointed when he asks her how she can wear them without stockings.

The following day the artist leaves a pair of stockings at her booth in the market. Little Dutch feels sure that he left them there, and returns them to him. This is the starting point of their friendship. On the day which has been set aside for the villagers to make a pilgrimage to the shrine, Lionel asks Bebee to take a holiday and go for a walk with him. Against a beautiful background Bebee poses for the painter.

Toward evening they return to the cottage. Lionel, impressed with her innocence, decides to go away. When he tells the girl, who now frankly admits her love for him, she is heartbroken. One day she learns that Lionel is sick in his home. Bebee believes him to be poor, and decides to go to him and care for him. Unable to pay the railroad fare, she sets out on foot. Days after she left the village, Little Dutch arrives at Lionel's apartment, bedraggled and with holes worn through her wooden shoes.

Bebee enters the house. She hears voices, and walking to a curtained room, peers into the hall. She sees Lionel lying on a couch, surrounded by a gay party of men and women. One woman has her arms about the artist. Barely able to walk she reaches the street. On the doorstep she is found by Jeanott, her village sweetheart, who has followed her. Jeanott takes her home. But Bebee remains silent and dispirited. One night she steals out of the house, walks to the lake, and goes to her death in the rippling water.

"The Goddess"

Reviewed by Charles R. Condon

WITH chapter fifteen, "The Goddess" reaches a happy and romantic conclusion. Not only does it close the story of this beautiful serial by Gouverneur Morris and Charles W. Goddard, but it also closes the earthly existence of the members of the financial triumvirate as well as that of Gunsdorf, the strike leader, whose influence over his fellow workmen was the cause of much of the excitement with which the last few episodes have been marked.

From beginning to end this serial has been one of splendid acting, clever situations, stirring drama devoid of transparent, hair-breadth escapes, and interspersed with refreshing bits of light comedy, graphic staging, and fine photography. The members of the cast, to whom much of the charm of the serial is directly traceable, are Anita Stewart, Earle Williams, Paul Scardon, Frank Currier, Thomas Brooke, Charles Wellesley, Ned Finley, George Stevens, and William Dangman. The latter proved exceptionally clever in a characteristic bit of East Side comedy portrayal.

The final scene of chapter fourteen showed the frenzied mob storming wealthy Gordon Barclay's home, determined to break with their own hands the multi-millionaires who had so nearly succeeded in gaining absolute power over the working class. This episode opens with a view of the interior of Barclay's home where he and his partners in the proposed scheme, Senator Amos Blackstone and Marvin Semmes, are seen conferring as to the best way to escape the mob.

Freddy the Ferret arrives with a message from Tommy, advising Mr. Barclay to seek seclusion on Gull Island where he (Tommy) and Celestia intend to spend a few weeks. Just as Barclay finishes reading the note a pistol shot is heard and Semmes drops dead, struck by Gunsdorf's bullet, fired from without. After a thrilling chase through the house, the would-be murderers having gained admission,

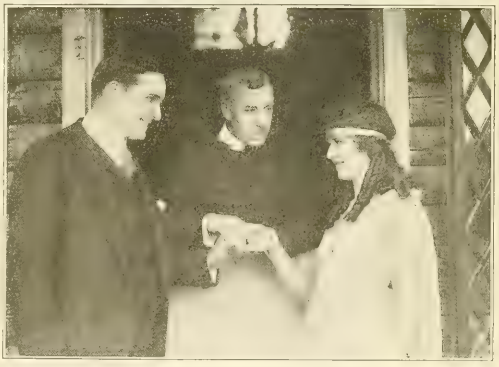


The bodies are washed ashore.

Freddy, Curry, and Blackstone reach the auto outside. Here another bullet diminishes the party to Freddy and Curry.

The fugitives reach the wharf and set out in a sailboat. To their horror, they discover that the man steering is Gunsdorf, who has followed them and overpowered the man in charge of the boat. Mutual hatred brings the strike-leader and the multi-millionaire together in deadly combat. In their struggles they fall overboard. Locked in each other's arms, their bodies are washed into shore the following morning.

Freddy and his mother buy a magazine stand, and, according to Freddy's letter to Tommy, get along very well. Another item of interest in the letter is that Gunsdorf's widow is a Salvation Army charity worker. As was expected from the beginning of the serial, Celestia and Tommy marry.



A happy moment in "The Goddess."

The wedding itself does not form a part of the picture, but the affectionate finale and the incidents preceding it leave no doubt as to its being an event of the future.

"Capital Punishment"

Reviewed by Thomas C. Kennedy

AS the title implies, "Capital Punishment" embodies an appeal to discontinue this form of punishment as a penalty for murder. The author, the Reverend C. J. Harris, strikes a note of truth in this story, in that the voters, when given an opportunity to abolish the practice of hanging murderers, refuse to avail themselves of it, and then when the time for

the execution approaches they voice their disapproval and criticize the authorities for enforcing the law.

"Capital Punishment" is the Knickerbocker Star Feature release of August 18, on the regular program of the General Film Company. Lenore Ulrich, formerly a star of the speaking stage, is featured as Olive Basley, the girl who, to save her sister from disgrace, makes a supreme sacrifice. John Reinhard, well known both in pictures and on the stage, is Duncan, and Sidney Mason does well as Jim Armsby. The cast is completed by Ruth Vivian, Slavia Artaro, George T. Neech, T. Morse Kaupel and Jim Levering. Joseph Levering directed the production. The photography is clear and restful.

Governor Clayton is an ardent supporter of the Anti-Capital Punishment bill which is before the Legislature. Judge Basley, who has presided at many murder trials, uses all his influence and finally defeats the measure. He publicly attacks the governor for commuting death sentences of men found guilty in his court. His political associate, Duncan, is determined to marry Olive Basley.

He plans to force her consent by a scheme which amounts to blackmail. Duncan escorts Olive's sister, Vivian, to a notorious gambling resort. He loans her a considerable sum and encourages her to play. Vivian loses all of this money. The following day Duncan presses her for the amount she owes him. She forges her father's check and gives it to him.



Olive shows her contempt for Duncan.

This Duncan shows to Olive and assures her that he will turn it over to those interested in forgeries unless she will marry him. Olive agrees to the bargain. After leaving on the wedding trip, Olive writes to Vivian, telling her that she has decided to kill Duncan. Jim Armsby sees the letter and immediately sets out for the city where Olive and Duncan are staying.

After securing the forged check, Vivian draws a revolver and covers her husband. He struggles with her and the gun is discharged, the bullet piercing his hand. Olive swoons. In fear, Duncan tries to climb to the window of the next room. He falls to the street below and is killed. Armsby arrives at the hotel and is the first one to enter Olive's room. The police are called, and both are arrested.

At the trial Armsby insists that he is guilty, and on his own protestations he is convicted; the charge being that after the revolver failed he pushed Duncan out of the window. Brisco, a government official, saw Duncan fall. He does not learn that Armsby is accused of the murder until a few days before the day set for the execution. Brisco is a great distance from the city and he consequently does not arrive at the prison until Jim is being led to the gallows. His evidence is accepted and Armsby is freed.

According to Vice Consul R. M. Newcomb, Victoria, British Columbia, Canada, the motion picture theater is as popular in Vancouver Island as it is in American cities. Owing to the effect of the war many motion picture theaters have reduced their prices one-half.

MARY ANDERSON SIGNED FOR WESTERN VITAGRAPH COMPANY

Mary Anderson, long a member of the Vitagraph stock company at the Flatbush studio, has recently been recruited to the Western forces of this company located at Santa Monica, California. During his recent visit East, Rollin S. Sturgeon, chief director at the western studio, decided that he needed Miss Anderson's ability, experience, and pleasing personality in his own aggregation, and arranged with Albert E. Smith and J. Stuart Blackton for her transfer. There was no arranging to be done with Miss Anderson. When asked if she would care to go West, the little ingenue nodded an immediate and emphatic "yes," and straightway started packing up for the journey. Miss Anderson left the Pennsylvania station at 4:30 on Saturday afternoon, July 31, en route to continue her screen career in sunny California.



Mary Anderson

FLORENCE ROCKWELL SIGNS UP WITH FROHMAN AMUSEMENT FIRM

Florence Rockwell, whose work on the stage with the three "M's," Miller, Mansfield and Mantell, as well as with a long line of New York successes, places her in the front rank of dramatic artists, has been secured by the Frohman Amusement Corporation to star in its next photo-play, work on which will be commenced in a few days.

Miss Rockwell has all the requisites for beautiful picture work—face, figure and grace—and adds to these the ability to act. These charms, combined with her magnetic personality, make her one of the "finds" which delight a director's heart, and in the powerful play which has been secured for her, Miss Rockwell should find herself as great a favorite as she has been on the stage.

KALEM LOSES GUY COOMBS; ANNA Q. NILSSON ALSO CHANGES

After nearly five years of mutually agreeable association with the Kalem Company as leading man, Mr. Coombs has recently decided to make a change. He has played the lead in many characters entailing considerable responsibility and lately has been directing the pictures in which he appeared, one of which soon to be released is "The Night of the Embassy Ball."

Playing opposite to Mr. Coombs in the Kalem productions for a number of years past, Miss Nilsson has displayed much talent and these two will probably be working together again shortly for one of the larger film companies as negotiations are pending

Brevities of the Business

PACIFIC COAST NEWS.

By "Captain Jack" Poland

Los Angeles

"Fine Arts Films" is the name selected by **David W. Griffith** for his end of the big Triangle $2 pictures which are already in course of production at the Los Angeles Griffith-Reliance-Majestic studios under the personal general supervision of David Wark Griffith, aided by Directors **John B. O'Brien, Lloyd Ingraham, William Christy Cabanne** and **Paul Powell. Allan Dwan**, formerly director of the Mary Pickford Company Famous Players, will direct one feature picture here, after which he goes to the Triangle Fort Lee studios. The following stars have been engaged for the new productions: **Lillian Gish, De Wolf Hopper, Douglas Fairbanks, Dorothy Gish, Wilfred Lucas, Owen Moore,** the husband of **Mary Pickford; Tully Marshall, Thomas Jefferson, Robert Harron, Ralph Lewis, Frank Campau, Rozsika Dolly, Helen Ware, Mae Marsh** and **John Emerson.** The first features will be "The Man and the Test," "The Lily and the Rose," "The Martyrs of the Alamo," "The Sable Lorcha," and "Old Heidelberg." A great new stage is being erected for the new organization. **Henry MacMahon** has been appointed general publicity representative. He is now in California studying the situation and planning an effective campaign.

S. S. Norton, treasurer of the Static Club of America and one of the best known cameramen and artist-photographers of the west, left this week for a six weeks' visit to his mother at Buffalo, New York, taking a much needed rest, after which he will return to the Universal photographic staff. Mr. Norton photographed the big Bob Leonard feature pictures for the Universal program.

In an exciting moment while **D. W. Griffith** was supervising the taking of a Mexican war scene in the Mexican section of Los Angeles, surrounded by about 100 would-be fighters, the Mexicans mistook the aggregation for a war party and began a parley. Before damage was done, however, Photographer-in-Chief **G. W. Bitzer** began waving his camera and the Mexicans fled. Griffith reported that it was a close shave, yet the camera was a most useful weapon in more ways than one.

Raymond Hitchcock, the humorous comedian with Mack Sennett's Keystone company, while making a trip to Catalina Islands this week, accompanied by his beautiful wife, **Flora Zabelle,** in a small boat, was horrified to have his craft followed by a whale. He put on all steam and in the excitement failed to note that the whale was a comedian also, just waving to him the sign of Billy Sunday good fellowship, and his smaller boat collided with a tramp freight steamer. Hitchcock and his wife were thrown out into the water, but were quickly rescued by a Japanese fishing fleet, members of which pointed to the whale and told Hitchcock that he was doing his daily stunts. "No more trips to Catalina in a small boat for us," said the famed comedian. "I do not like whale comedy."

The Selig system of three, two and one reel motion pictures, such as are specialized at the Selig studios in California, are proving very effective. **William N. Selig** made the personal prediction some time ago that this class of pictures would steadily grow in demand and be more profitable to producers. That his predictions have come true is best demonstrated by the steady bookings of the one, two and three reelers.

At a salary of $15,000 a year, **Melville Ellis** has been engaged by telegraph as premier costumer for the Ince masterpiece productions on new Triangle program and he will direct his work from New York headquarters.

Nat C. Goodwin's first picture, "Business is Business," from a scenario by **F. McGrew Willis,** and produced under the direction of **"Governor" Otis Turner,** had its first showing to a selected audience at the Iris Theater, Hollywood, recently. A very favorable impression was created. Mr. Goodwin and other celebrities of the movies and legitimate stage were among the audience. The picture will be released through the Universal program.

The Smalley-Weber party, accompanied by **Madame Anna Pavlowa, Edna Maison** and others, have returned from an extended stay in Chicago and are now making headquarters at the Gower street studios of the Universal, where the extensive stage settings will permit the completion of the Pavlowa features.

Helen Ware, the Broadway star, has arrived in California and is to be featured in Universal pictures. Her first effort will be in "That Lass o' Lowries," produced by **Bob Leonard,** who is to direct the new screen favorite.

Essanay pictures featuring **Charlie Chaplin,** the comedian, and **Henry Walthall,** the famous character star, continue to be mutual attractions in this city. At several theaters the films are being shown to large houses and the popularity of both men continues to increase as Essanay features are shown.

The National Film Corporation under the general directorship of **Bruce Mitchell** has become a very active retreat with five companies actively producing. The first important picture will be "Captivating Mary Carstairs," featuring **Norma Talmadge** and **Bruce Mitchell,** which will be ready for release about September 1. The producing and playing staff numbers many people of note. The National management also promises big things in comedy with **"Bill" Parsons** featured.

Violet MacMillan resigned from the Universal last week and signed with the Balboa Company at Long Beach.

Jay Hunt took flight from Inceville to accept a directorship at the Horsley studio.

Frank E. Montgomery, late of the Universal and Selig companies, but more recently of the Liberty company, has been engaged to direct the dramatic animal pictures to be made by **David Horsley** at his Los Angeles studio.

MIDDLE WEST NEWS

By William Noble

Oklahoma

A new vaudeville and picture show, skating rink and dancing pavilion for colored people was opened at Oklahoma City, Okla., August 11, to capacity business. The new show house is owned by the Yale Amusement Company, with **W. T. Cook,** colored showman, as manager.

Kansas

The Kansas Board of Censors passed favorably on the moving picture drama, "The Passing of the Outlaw," which played in an Oklahoma City theater recently, but which picture was objected to by Oklahoma authorities. The Kansas board found nothing demoralizing in the picture, but declared it to be equal to a sermon. Not a picture is shown in Kansas but what has been censored by this board, which is entirely different and distinct from the National Board of Censors.

Missouri

Safe robbers forced an entrance to the Royal theater, a moving picture house located at 1629 Market street, St. Louis,

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
Biograph Company	50	61
Colonial Motion Picture Corp.	2	6
General Film Corp., pfd.	41	47
Majestic Film Mfg. Co.	140	165
Mutual Film Corp., pfd.	48	52
Mutual Film Corp., com.	47	52½
North American Film Corp., pfd.	55	60
North American Film Corp., com.	50	60
New York Motion Picture Corp.	65	71
Reliance Motion Picture Corp.	...	27
Thanhouser Film Corp.	2	3¾
Universal Film Mfg. Co.	143	...
World Film Corp.	¾	1⅛

Thanhouser Film Corporation—it is reported this company now totals 8 reels per week, which brings the output up into the ranks of the greater producers of the country. Nine directors are employed and it is claimed the entire company has reached the rather large total of 64. Mr. Thanhouser, as quoted in the public press, says: "My plans for future productions embrace an enormous expenditure." Stock has been in better demand with meager offerings.

Triangle Film Corporation—Trading on the New York Curb in the securities of this company has been handled in a somewhat dramatic way, prices being marked up to $6.00 per share. As the par is $5.00, this represents 120 per cent, which hardly seems justified at this stage of the proceedings, as the company is just starting and, consequently, has no history to warrant premium prices. It is generally understood that approximately 75 per cent of the securities are tied up in a voting trust and that some of the trades now being registered might come under the term of "inspired."

New York Motion Picture Corporation—Activity was renewed in this issue, and trading ranged between 68 and 71. No definite word can be secured on future policy.

Mo., Saturday night, August 7, but failed in their efforts to open the safe, but succeeded in partially ruining it. Entrance was effected through a rear door which they pried open. The thieves then forced open the door leading into the office of the theater and knocked the combination knob from the safe, but failed to force the outer doors. The tumblers wedged after the knob was knocked off, which will necessitate the blowing open of the safe with dynamite. There was several hundred dollars in the box, including the receipts for Saturday afternoon and night. The thieves made no effort to disturb anything but the safe. They made their escape and as yet their identity is unknown.

Texas

The 15 prettiest girls in Dallas, Tex., according to a jury of newspaper men and photographers, are: **Alatia Martin, Katherine Milliken, Jane Miller, Mildred Matry, Agnes Doran, Emma Powell, Mary Perry, Viviene Lichter, Lenore Kilgore, Letha Skiles, Olga Mangold, Helen D. Lang, Tess Jane Stevenson** and **Mesdames John M. McClure, Chas. D. Palmer.** The judges didn't know the names of the beauties or how the other judges voted. Each judge had a booklet, each page was numbered and under each number were the words, Excellent, Good, Fair, Mediocre, Poor. As the beauties appeared in person on the stage each judge checked one of the grades. One judge admitted that "Fair" was the poorest he scored any of them. It is the intention to have a panoramic picture of the 15 and then individual poses. The pictures will be shown for 10 days at the Old Mill theater, beginning Sunday, August 15, and the public will choose the most beautiful girl for the real movie. The fifteen girls voted as the most beautiful of all of Dallas' most beautiful beauties will have their pictures scattered broadcast throughout Texas, also by the Vitagraph - Lubin - Selig - Essanay Film Company throughout the United States, advertising the Texas State Fair, which convenes in Dallas in October.

An entirely new censorship ordinance has been drafted by the welfare board of Dellas, Tex., to be submitted to the city commissioners, and which is regarded as a victory for the moving picture interests. The important changes in the ordinance are:

1. A board of seven censors instead of three as at present.
2. Appointment of censors is to be made by the board of commissioners instead of by the welfare board.
3. Places most important matters of jurisdiction with the board of commissioners instead of welfare board.
4. Standard of the National Board of Censorship shall govern instead of rules suggested by welfare board.
5. Censors shall not have the power to condemn, unless condemnation is agreed to by owners of picture, but shall only make recommendations to the board of appeals.
6. The appointment of censors by the board of commisioners of their own initiative instead of from a list suggested by the welfare board.

The new ordinance takes away a large part of the appointive power from the welfare board and places it with the city commissioners.

While there is nothing in the ordinance which says that the censors shall be a man or a woman, it has been generally conceded in the discussions following the moving picture hearings that the censor will not be a woman. The objection of the moving picture interests is, they say, women are too temperamental.

Femininity still further has invaded the realm of men—and conquered. Manager **Stephen Von Puhl** announces that commencing August 15 that girl ushers only will be employed in the Majestic theater in Dallas, Tex. Last season three young women were employed as ushers in the orchestra floor of the playhouse. Their employment was an experiment, leaving two young men ushers in the balcony. The experiment was a huge success and in the future nothing but pretty girls will be employed as ushers at the Majestic.

CHICAGO GOSSIP.

H. G. Webster, who has been director for the United Photoplays, is expected to leave next week to take a position with the Universal Film Company on the coast. Best wishes, Harry.

John Miller, better known as "Big Fish," and in connection with the Glamour & Yale theater, is experiencing the joys and delights of an attack of gout at his home. John is giving "at home" receptions every day to his many friends in the motion picture business.

Stanly Twist, erstwhile motion picture publicity man, is greeting his many friends at the Press Club this week.

Hayward Mack, one of the better known actors of the east, postcards us from Ogden to the effect that having seen the geysers in the Yellowstone National Park he is going to follow their example from now on and spout about himself at regular intervals.

Charles R. Stark was called out of town last week on account of the death of his father.

The Consumers Film Exchange in the Mallers building had a merry time last week owing to a disagreement between the partners, the sheriff taking possession of the offices for a short time. **Mr. Levine,** president of the company, straightened out the matter and the company is now going ahead in good shape.

Jack Rothschild, managing director of the Rothschild Company, 42 North Milton street, St. Paul, was in Chicago last week buying a few features. Rothschild has quite a successful exchange and is one of Motography's regular readers.

Hamburg, Engstrom & Company have opened an office at 308 Mallers building for the sale of display advertising, and have quite an attractive stock of enlargements of photoplay stars, suitably framed, from which an exhibitor can get practically any star he wants. **E. A. Hamburg** is president of the company and **W. W. Wilson** is the very able salesman always on the job.

The Midwest theatrical and motion picture managers had a convention in Chicago, August 12, 13 and 14, at the Strollers Club, where the following program was carried out: Thursday, August 12, 10 a. m., reception and registration at the Strollers Club rooms; 2:30 p. m., business session at Cort theater; 5 p. m., watermelon party at the Strollers Club rooms; 8:15, theater party at the Majestic theater; 11 p. m., luncheon and cabaret performance at the Strollers Club rooms. Friday, August 13, 10 a. m., business session at Strollers; 1:30 p. m., visit to the Selig Polyscope studio, where **Mr. Selig** and employes of the company entertained them and initiated them in the art of making motion pictures; 8 p. m., banquet at Morrison hotel. Saturday, August 14, business session from 10 to 12, after which the convention adjourned.

A. P. Scotty, assistant manager of the Kedzie theater, Kedzie and Madison, came in last week to state that his house closes the summer run of pictures on August 21 and opens August 26 with vaudeville, using pictures before and after the show. Scotty says that this was the best summer season for pictures that the theater has ever enjoyed and that they will probably go into pictures every summer hereafter. Mr. Scotty has a new No. 6B Motiograph which he tried out at the Kedzie theater, and which he compliments very highly, stating that it is the best machine that he has ever had and intimating that he will, later on, install the new model machine in place of the old model machines they are now using, both in the Kedzie and the Kedzie Annex.

O. L. Lassiter, who has proven so successful a booking man for Aaron Gollos, will go to New York to represent the Photoplay Releasing Company, September 1, where he will open an office to handle the bookings on Mr. Gollos' two-reel picture entitled "Sarah Bernhardt at Home." As Mme. Bernhardt opens in New York on September 18 considerable success for this latest venture is predicted.

George L. Cox is having so much success in directing pictures for the Advance Company that the concern recently signed a new contract with him at an increased salary. In filming even so prosy a subject as the Speedway races, Mr. Cox managed to arrange the film in such a manner that for the first time people in theaters applauded the picture and the Jones, Linick & Schaefer organization said it was the best race picture it had ever shown. Mr. Cox is to take a very difficult picture on Friday, August 20, being no less than a motion picture of a Caesarian operation at the Hahnemann hospital. He leaves on Monday for St. Louis, where he will produce a three-reel picture.

E. B. Lockwood, of the Lockwood, McGeary Company, advises that he has started popularity contests in Kalamazoo and Muskegon newspapers. Mr. Lockwood is at present filming the commercial activities of Elkhart, Ind., for the citizens committee.

About 350 exhibitors traveled down to the Speedway theater, 4710 Indiana avenue, after 11 p. m., Friday, August 13, to see the initial showing of the first episode of "Neal of the Navy" and "The Beloved Vagabond." This is **some** crowd and from all reports they were **some** pictures.

Roie C. Seery goes up to the thirteenth floor of the Mallers building to take charge of the Triangle Film Exchange, and **Ralph Bradford,** formerly manager, Chicago office Mutual, goes to Minneapolis Triangle office, where he is only three hours away from some of the finest fishing in the state. **Ben Juddel,** formerly

of the Mutual Minneapolis office, comes up to the Mutual Chicago office.

F. O. Nielsen, owner of the "Guarding Old Glory" film, is spending a few days at the Astor in New York.

George Kleine spent Saturday and Sunday of last week with us in Chicago.

Vic Hoddup is tearing down a partition to make his shipping room larger. The little increase in his weekly envelope seems to have built a fire under Vic.

When you are in the vicinity of Sixty-third street and Harvard avenue, the electrical display of the Harvard Photo Play House will give you pause. If you want to see a m. p. theater that would reflect credit on the loop district, enter it and ask for **M. J. Mintz,** proprietor. Stay for the show. There is nothing better in Chicago. The house is fireproof—the air is cool and germ proof. The management knows the amusement business, plus that admirable essential, courtesy. General program is shown; The Goddess, V. L. S. E. and Pathe features are also used.

A chain of six photo-play theaters, to be opened in Milwaukee during the winter, will form the nucleus of a nation-wide circuit, if the houses prove successful. The company opening these houses is composed of four Milwaukee and two Chicago business men, chiefly men of the Orpheum Vaudeville Circuit, who are affiliated with a number of the biggest photoplay producers in the country and its inception is the result of a move on the part of the producers to eliminate the expensive distribution system of individual film exchanges and book features direct to the theaters. One of the new houses is said to be under construction and another is to be constructed soon on the site of the Plankinton House. The theaters, it is understood, will cost approximately $100,000. They are to be known as the Blue Light theaters and each will have a vivid blue light before the entrance. It is planned to begin operations in December.

The Triangle Company is making bookings in Chicago, charging $700 per week, fourteen reels constituting the show. Seven reels are to be run the first four days, the balance the last three days. One stipulation of the contract is that exhibitors must charge a minimum admission fee of 25 cents.

Clarence J. Caine, who formerly held down an important position at the copy desk of this exhibitor's "vade mecum," has invited the ad man out to a dinner at his new domicile up north. We don't think Clarence has designs, but we wouldn't take a chance with some folks.

NOTES FROM ALL OVER

Joseph De Grasse and his company of Rex players are still in the Bear Valley country, seven thousand feet above the sea, where they have gone to stage a number of exteriors in a three-reel feature entitled "The King's Keeper," with Cleo Madison, Arthur Shirley and Lon Chaney in the leading roles.

After a rest of several weeks, Warda Howard, Essanay's new emotional actress, returned to the Chicago studios, and is preparing for her next film with Henry B. Walthall.

Professor J. E. Nurnberger, renowned not alone on the Pacific Coast but in all other parts of America as well, as a musician and composer, has begun his duties at Inceville in the capacity of arranger of the musical accompaniments for the productions of Thomas H. Ince.

Since the incorporation of the Triangle Film Corporation the Keystone Film Company, under the managerial direction of Mack Sennett, has added a novel feature to its equipment. Hereafter each film that is released will be accompanied by special music, written and arranged by its own staff of musicians. At present Jean Schwartz, well known song writer, and Harry Williams, of "It's a Long Way to Tipperary" and "Under the Shade of the Old Apple Tree" fame, are co-operating with Managing Editor Hampton Del Ruth to this end.

Norval MacGreggor will direct Laemmle brand pictures as soon as "Colorado," featuring Hobart Bosworth, is finished.

Owen Moore, the popular film actor, husband of dainty Mary Pickford, has been secured by D. W. Griffith to play in forthcoming "Fine Arts Film" productions.

Charles K. Harris has written a new song, "School Bells," to go with the five-reel feature motion picture by the same name, which is being produced at the Kinemacolor studios in Whitestone by Perry N. Vekroff, and which will be released through the World Film. "School Bells," the song, will appear at the same time the picture is released.

On Monday, August 2, the Los Angeles Boosters' Club show was given at Shrine Auditorium to a capacity audience and hundreds were turned away. Managing Director Mack Sennett of the Keystone Film Company supplied over one-third of the program. The Keystone artists who appeared with the permission of Mr. Sennett were Raymond Hitchcock, Jean Schwartz, Fred Mace, Harry Williams, Eddie Foy, Flora Zabelle, Charlie Murray, Ford Sterling, Roscoe Arbuckle, Syd Chaplin, Mack Swain, Chester Conklin, Mabel Normand and others.

Richard Stanton, the Inceville director who has been directing Willard Mack in "Aloha" at Santa Monica, had to delay the completion of his feature, owing to an injury to Mr. Mack, who fell and hurt his back in one of the scenes. It was



Lewis J. Cody discovering California in his motor car. *Ruth Roland, Balboa star, in her original bathing suit.* *William Elliot and his new found friend at the Balboa studio.* *Ruth Roland soon to be seen in "The Message From Reno."*

quite a bad injury, but he appears to be all right now.

Henry King of the Balboa company is preparing for yet anoter big feature which will be released by the Pathe concern. When Henry first directed a picture it was a sort of fill-in for one who had left suddenly. This picture gave the idea for the famous "Who Pays" series, which are still running and which have made lots of money for the exchange men as well as for the manufacturers. No wonder that King is held in high esteem by the Long Beach company.

Charles Chaplin announces that he has taken unto himself a new pair of old shoes. He has trudged about in the famous old pair until there is hardly anything left of them.

After several months away from the studios, Scout William Taylor, one of the few remaining scouts of the old frontier days, has returned to work at the Universal's Pacific Coast studios.

Nat Goodwin, the popular legitimate stage character actor, famous for his performance of Fagin in "Oliver Twist" was a recent visitor to the "Fine Arts Film" Triangle studio, of which D. W. Griffith is general director. Mr. Goodwin, clad in a Palm Beach suit, remained at the studio a good part of the afternoon renewing theatrical events with Tully Marshall, Douglas Fairbanks and Thos. Jefferson.

Lillian Lorraine, dashing beauty, is going to prove a revelation to screen followers when they see her in the leading feminine role of "Neal of the Navy," which Balboa is filming for Pathe. Her previous experience on the stage was not along dramatic lines. But under the direction of Harry Harvey she is demonstrating her fitness for cinema work. Costarring with Miss Lorraine in this patriotic serial is William Courtleigh, Jr.

E. J. Le Saint and his talented wife, Stella Razetta, have joined the Universal forces. Mr. Le Saint is directing Frank Keenan in "The Long Chance," from the novel by Peter B. Kyne of the Denver *Post*.

E. D. Horkheimer, secretary and treasurer of the Balboa company, is expected to return from New York shortly. While in the East he has concluded some imported business matters.

Inceville was honored last week with the presence of the beautiful and famed Kitty Gordon, the actress, who has yet to desert the legitimate stage for the motion pictures.

John Boone, who is playing the role of Kelly in "Blue Grass," which is being produced by the Equitable for the World Film, is a great grandson of Daniel Boone.

Governor Edward F. Dunne, accompanied by Mrs. Dunne, their three daughters, Eileen, Mona and Geraldine, and their son, Maurice Dunne, visited Universal City recently. The chief executive of the state of Illinois was escorted through the gates of Universal City by his staff, consisting of Adjutant General Frank S. Dickson, State Auditor James J. Brady, Colonel M. R. Kelly, Colonel James K. Finn, W. L. Sullivan, secretary to the governor, and their wives.

The Saunders family promises to become even better known to the film world since the member known as Ed has been made an assistant director. He is a younger brother of Jackie Saunders, a leading woman of the Balboa company. In school Ed Saunders was restless and didn't know what he wanted. He came to Long Beach recently and President H. M. Horkheimer gave him a chance. Under the guidance of Henry King he is making good.

Handsome Billy Garwood has commenced directing pictures for the Imp. He will devote his time to producing one-reel comedies for the present.

Neva Gerber of the Beauty brand visited Los Angeles for the first time since she joined the Flying A company some months back. Neva states that she likes Santa Barbara immensely and that she and her mother have a small bungalow and lots of callers. Neva has advanced in her work considerably of late months and is quite popular.

Miss Margaret Snow has been ill at her home in Hollywood for the past few weeks. Her condition was so serious last Monday that an operation was necessary and performed immediately.

Marc Edmund Jones, who has been for a long time recognized as one of the leading and most original scenario writers of this country, has joined the Equitable Motion Picture Company in the capacity of scenario writer, and will henceforth devote himself to the writing and scenarioizing of American photodrama.

At the "Fine Arts Films" studio in California the present list of feature directors working under the general supervision of D. W. Griffith includes John B. O'Brien, William Christy Cabanne, Paul Powell, Lloyd Ingraham and Allan Dwan.

Bessie Barriscale is at present hard at work in the production of "The Golden Claw" with Frank Mills. A bully good actress and a bully good actor opposite each other. Down at the New York Motion Picture Corporation studios they say that this is making an especially interesting photoplay and that the principals are giving their best to it.

Harry D. Parker, husband of Lottie Blair Parker, author of "Under Southern Skies," was a visitor at the Universal Coytesville studios while the film version of the popular play was being filmed.

Paul Powell, directing "The Lily and the Rose," the Griffith feature, has for his cast Rozsika Dolly, Lillian Gish, Wilfred Lucas, Mary Alden, Elmer Clifton, William Hinckley, Cora Drew, Loyola O'Connor and Jennie Lee.

Hobart Henley, the leading man with the Universal, is making quite a name for himself by writing his own stories and is turning out some mighty good ones, too. At present he is taking the lead, a fine part, by the way, in "The Tenor," a four-reel production from his own pen.

Orrin Johnson, the notable Broadway star, with Rhea Mitchell and a large contingent of Inceville players, under the direction of Charles Swickard, are baking in the sun of the Mojave desert this week, where they are enacting some of the important scenes for "Whither Goest Thou," the feature by J. G. Hawks and Thomas H. Ince, in which Johnson is to be presented by the Triangle.

"The Ivory Snuff Box," the mystery film, written by Frederic Arnold Kummer, produced by World Film with Holbrook Linn as its star, supported by a company which includes Alma Belwin, has been finished at the World's Fort Lee studios.

The new Brady-World Film feature, a picturization of Paul Armstrong's play, "The Renegade," of which Alice Brady is the star, will be named "The Lure of Woman." As "The Renegade" the piece was a notable stage success, but that title has been such a popular one in the film world that its use as a name for the new piece might be confusing.

Sadie Lindblom heads her own company at San Mateo, Cal., and owns most of the stock in the company. It is her intention to repeat some of her Swedish stage successes on the screen and is making arrangements to secure the rights to do this. The company will make one, two and three-reel photoplays and later on will go in for more pretentious pictures.

Conducted by Director F. H. Thornby, Miss Mollie King and her acting associates who will appear in the World Film feature, "The Code of the Mountains," have jumped to Lake Placid, N. Y., in the neighborhood of which woodland resort Mr. Thornby has discovered a number of locations that promise to give the settings of the picture an atmosphere of impressive actuality.

O. P. Hamilton, president and general manager of the Albuquerque Film Manufacturing Company, operating in Los Angeles, left Saturday for the West to start the production of new comedies for the Standard Program. Their first release will be a one-reel comedy-drama entitled "She Couldn't Get Away With It."

Before 10,000 Los Angelites and 2,000 denizens of Universal City, among them Nat Goodwin, Hobart Bosworth, Otis Turner and Henry McRae, director-general of Universal City, Madame Schumann-Heink, "Queen of Grand Opera," sang "The Rosary" just to please the great throng which had gathered to see her filmed in a cage of wild tigers one day last week.

Plans of Fred Burns and Tom Wilson to give the players at the Reliance studios a big gymnasium are maturing successfully. A subscription was taken up among the players, which yielded more than enough to build the gymnasium. An expert trainer will be in charge and will prescribe exercises for various members of the company.

Lillian Lorraine, the star of the new Pathe serial, "Neal of the Navy," proved herself a true democrat at a Balboa picnic recently. Certain of the scenes of the serial have been taken on the estate of Tom Doyle, the Big California cattleman, and he was so impressed with the players that he invited the entire company to spend Sunday with him. A hundred responded, "extras," stage hands, players and directors, and went in autos furnished by Mr. Horkheimer. A fine barbecue was served in Spanish style.

Cleo Madison has Arthur Shirley for her new leading man and Lon Chaney as the heavy, while Joseph De Grasse is the director.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

C	8-16	Mrs. Randolph's New Secretary	Biograph	1,000
D	8-16	The Market Price of Love	Essanay	1,000
D	8-16	Polly of the Pots and Pans	Lubin	1,000
D	8-16	The Legacy of Folly	Kalem	3,000
D	8-16	In the King's Service	Selig	2,000
T	8-16	Hearst-Selig News Pictorial No. 65	Selig	1,000
C	8-16	Mr. Jarr and Circumstantial Evidence	Vitagraph	1,000

Tuesday.

D	8-17	Ashes of Inspiration	Biograph	2,000
D	8-17	Le Grand's Revenge	Essanay	2,000
C	8-17	The Dead Letter	Lubin	500
C	8-17	Persistent Dalton	Lubin	500
C	8-17	Ham at the Beach	Kalem	1,000
D	8-17	The Prima Donna's Mother	Selig	1,000
D	8-17	My Lost One	Vitagraph	3,000

Wednesday.

D	8-18	East Lynne	Biograph	3,000
C	8-18	Cartoon on Tour	Edison	1,000
C	8-18	Dreamy Dud Sees Charley Chaplin	Essanay	1,000
D	8-18	Capital Punishment	Knickerbocker	3,000
D	8-18	The Second Shot	Lubin	3,000
D	8-18	The Substituted Jewel	Kalem	2,000
C	8-18	She Took a Chance	Vitagraph	1,000

Thursday.

C	8-19	His Last Wish	Biograph	1,000
C	8-19	Tale of a Tire	Essanay	1,000
D	8-19	It Was to Be	Lubin	3,000
C	8-19	A Case of Limburger	Mina	1,000
D	8-19	The Clause in the Constitution	Selig	3,000
T	8-19	Hearst-Selig News Pictorial No. 66	Selig	1,000
C	8-19	The Quest of the Widow	Vitagraph	1,000

Friday.

D	8-20	Death's Marathon	Biograph	1,000
D	8-20	Shadows From the Past	Edison	4,000
D	8-20	Broncho Billy's Marriage	Essanay	1,000
D	8-20	When Souls Are Tried	Lubin	1,000
D	8-20	The Game of Life	Kalem	2,000
C	8-20	Cutey's Awakening	Vitagraph	500
E	8-20	Swedish Army and Navy	Vitagraph	500

Saturday.

D	8-21	The Ace of Diamonds	Biograph	1,000
D	8-21	On the Wrong Track	Edison	1,000
D	8-21	The Woman Hater	Essanay	3,000
C	8-21	The Life Guard	Lubin	1,000
D	8-21	A Perilous Chance	Kalem	1,000
D	8-21	A Lucky Deal	Selig	1,000
D	8-21	The Dawn of Understanding	Vitagraph	2,000

Monday.

D	8-23	Twice Won	Biograph	1,000
D	8-23	Does the Woman Forget?	Essanay	1,000
D	8-23	The Barnstormers	Kalem	4,000
D	8-23	The Spark and the Flame	Lubin	1,000
D	8-23	The Girl with the Red Feather	Selig	2,000
T	8-23	Hearst-Selig News Pictorial No. 67, 1915	Selig	1,000
C	8-23	The Cub and the Daisy Chain	Vitagraph	1,000

Tuesday.

D	8-24	Mister Paganini	Biograph	2,000
D	8-24	Hearts and Roses	Essanay	3,000
C	8-24	Ham and the Experiment	Kalem	1,000
C	8-24	Dog-Gone Luck	Lubin	500
C	8-24	The Victorious Jockey	Lubin	500
D	8-24	The Doughnut Vender	Selig	1,000
D	8-24	From the Dregs	Vitagraph	2,000

Wednesday.

C	8-25	Clothes Make the Man	Edison	1,000
C	8-25	The Fable of "The Roystering Blades"	Essanay	1,000
C	8-25	A Double Identity	Kalem	2,000
D	8-25	A Species of Mexican Man	Lubin	3,000
C	8-25	A City Rube	Vitagraph	800
T	8-25	Perils of the Baltic	Vitagraph	200

Thursday.

C	8-26	His Birthday Gift	Biograph	1,000
C	8-26	The Drug Clerk	Essanay	1,000
D	8-26	Under the Fiddlers' Elm	Lubin	2,000
D	8-26	The Strange Case of Talmai Lind	Selig	3,000
T	8-26	Hearst-Selig News Pictorial No. 68, 1915	Selig	1,000
D	8-26	The Good in the Worst of Us	Vitagraph	1,000

Friday.

D	8-27	The Sheriff's Baby	Biograph	1,000
C	8-27	The Slavy Student	Edison	3,000
D	8-27	Her Return	Essanay	1,000
D	8-27	A Battle of Wits	Kalem	1,000
D	8-27	The Mirror	Lubin	1,000
D	8-27	The Wardrobe Woman	Vitagraph	1,000

Saturday.

D	8-28	The Need of Money	Biograph	1,000
C	8-28	Matilda's Fling	Edison	1,000
D	8-28	Rule Sixty-three	Essanay	2,000
D	8-28	Train Order Number 45	Kalem	1,000
C	8-28	Billie Joins the Navy	Lubin	1,000
D	8-28	The Master of the Bengals	Selig	1,000
D	8-28	The Tigress	Vitagraph	3,000

V. L. S. E. Program

6-21	The White Sister	Essanay	5,000
6-21	The Rosary	Selig	7,000
7-5	The District Attorney	Lubin	5,000
7-12	Crooky Scruggs	Vitagraph	5,000
	Hearts and the Highway	Vitagraph	5,000
7-19	The Blindness of Virtue	Essanay	5,000
7-26	A Texas Steer	Selig	5,000
8-2	The Climbers	Lubin	5,000
8-9	Chalice of Courage	Vitagraph	6,000
8-16	A Bunch of Keys	Essanay	5,000
8-16	The Ring-Tailed Rhinoceros	Lubin	4,000
Aug. 23	Wheels of Justice	Vitagraph	4,000
Aug. 23	House of Thousand Candles	Selig	6,000
Aug. 30	Tillie's Tomato Surprise	Lubin	5,000

Mutual Program

Monday.

D	8-16	The Jilt	American	2,000
D	8-16	The Big Brother	Reliance	1,000
C	8-16	The Marvelous Marathoner	Falstaff	1,000

Tuesday.

C	8-17	When Hungry Hamlet Fled	Thanhouser	2,000
D	8-17	Providence and the Twins	Majestic	1,000
C	8-17	The Honeymooners	Beauty	1,000

Wednesday.

D	8-18	The Girl from the East	Broncho	2,000
D	8-18	The Essayer of Lone Gap	American	1,000
D	8-18	An Independent Woman	Reliance	1,000

Thursday.

D	8-19	The Lighthouse Keeper's Son	Domino	2,000
C	8-19	The Little Hero	Cub	1,000
T	8-19	Mutual Weekly No. 33	Mutual	1,000

Friday.

D	8-20	The Knight of the Trails	Kay-Bee	2,000
C	8-20	Help! Help!	Falstaff	1,000
C	8-20	The Root of All Evil	Majestic	1,000

Saturday.

D	8-21	Little Lumber Jack	Reliance	2,000
C	8-21	Love and Labor	Beauty	1,000

Sunday.

D	8-22	The Fatal Hour	Majestic	2,000
C	8-22	Faithful to the Finish	Komic	1,000
D	8-22	In a Japanese Garden	Thanhouser	1,000

Monday.

D	8-23	Drawing the Line	American	2,000
D	8-23	Farewell to Thee	Reliance	1,000
C	8-23	Gloriana's Getaway	Falstaff	1,000

Tuesday.

D	8-24	Snapshots	Thanhouser	2,000
C	8-24	The Little Cupids	Majestic	1,000
C	8-24	His Mysterious Profession	Beauty	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Lubin, Vitagraph, Biograph.
THURSDAY: Biograph, Essanay, Lubin, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

D	8-25	Pinto Ben	Broncho 2,000
C	8-25	Mixed Wires	American 1,000
D	8-25	Editions De Luxe	Reliance 1,000

Thursday.

	8-26	Title not reported	Domino
C	8-26	Jerry's Busy Day	Cub 1,000
T	8-26	Mutual Weekly No. 34	Mutual 1,000

Friday.

	8-27	Title not reported	Kay Bee
C	8-27	That Poor Damp Cow	Falstaff 1,000

Saturday.

D	8-28	A Bold Impersonation	Reliance 2,000
C	8-28	Uncle Heck, by Heck	Beauty 1,000

Sunday.

D	8-29	A Child of the Surf	Majestic 2,000
C	8-29	Shocking Stockings	Komic 1,000
D	8-29	The Vagabonds	Thanhouser 1,000

Universal Program

Monday.

D	8-16	Just Jim	Universal 4,000
C	8-16	Tony, the Wop	Nestor 1,000

Tuesday.

C	8-17	A Fiery Introduction	Gold Seal 2,000
D	8-17	Quits	Rex 1,000
D	8-17	The Country Girl	Imp 1,000

Wednesday.

C	8-18	Lord Barrington's Estate	Victor 3,000
C	8-18	Her Wedding Night	Joker 1,000
T	8-18	Animated Weekly No. 180	Universal 1,000

Thursday.

D	8-19	The Little Blonde in Black	Laemmle 2,000
D	8-19	Ethel's Burglar	Big U 1,000
C	8-19	The Dread Society of the Sacred Sausages	Powers 1,000

Friday.

D	8-20	The Substitute Widow	Imp 2,000
C	8-20	The Taming of Mary	Victor 1,000
C	8-20	Kids and Corsets	Nestor 1,000

Saturday.

D	8-21	The Gopher	Bison 2,000
C	8-21	A Double Deal in Pork	Powers 1,000
C	8-21	Baby Bumps' Adventures and Seeing the Funny Side of the World	Joker 1,000

Sunday.

C	8-22	A Sea Shore Romeo	Rex 1,000
D	8-22	Dr. Mason's Temptation	Laemmle 1,000
C	8-22	A Tale of Twenty Stories	L-Ko 2,000
D	8-22	The Broken Coin (Episode 9)	Universal 2,000

Monday.

C	8-23	Mrs. Plum's Pudding	Broadway 5,000
C	8-23	His Lucky Vacation	Nestor 1,000

Tuesday.

D	8-24	Extravagance	Gold Seal 3,000
	8-24	No release this week	Rex
C	8-24	Billy's Love Making	Imp 1,000

Wednesday.

D	8-25	The Chimney's Secret	Victor 1,000
C	8-25	Mr. Flirt in Wrong	L Ko 2,000
T	8-25	Animated Weekly No. 181	Universal 1,000

Thursday.

	8-26	No release this week	Laemmle
D	8-26	The Mystery of the Tapestry Room	Big U 3,000
C	8-26	Seeking an Inspiration	Powers 500
T	8-26	The Best People on Earth	Powers 500

Friday.

D	8-27	Dr. Jekyll and Mr. Hyde	Imp 2,000
C	8-27	The Box of Bandits	Victor 1,000
C	8-27	His Egyptian Affinity	Nestor 1,000

Saturday.

D	8-28	The Social Lion	Bison 2,000
D	8-28	She Loved Both	Powers 1,000
C	8-28	The Bravest of the Brave	Joker 1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Broadway-Nestor.
TUESDAY: Gold Seal, Imp.
WEDNESDAY: Animated Weekly, Victor, L-Ko.
THURSDAY: Big U, Powers.
FRIDAY: Nestor, Imp, Victor.
SATURDAY: Bison, Joker, Powers.
SUNDAY: Laemmle, Universal, Big U.

Sunday.

D	8-29	The Valley of Regeneration	Big U 2,000
D	8-29	The Lilt of Love	Laemmle 1,000
	8-29	No release this week	L Ko
D	8-29	The Broken Coin No. 10	Universal 2,000

Miscellaneous Features

All for a Girl	Mirograph	5,000
Just Out of College	Frohman	5,000
The Doctor's Secret	Great Northern	4000
The Game of Three	Sterling	5000
York State Folks	Gra-ko	5,000

World Features.

Released Week of

Aug. 23	The Little Dutch Girl	Shubert	5,000
Aug. 30	The Renegade	Armstrong	5,000

Paramount Features.

Released Week of

Aug. 16	Marriage of Kitty	Lasky	5,000
Aug. 19	The Helene of the North	Famous Players	5,000
Aug. 26	Majesty of the Law	Morosco-Bosworth	5,000
Aug. 30	The Heart of Jennifer	Famous Players	5,000

Mutual Masterpieces.

Released Week of

Aug. 5	The Girl from His Town	American	5,000
Aug. 12	The Toast of Death	N. Y. M. P. Co.	5,000
Aug. 16	A Yankee from the West	Majestic	5,000

Metro Features.

Released Week of

Aug. 16	A Royal Family	Metro	5,000
Aug. 25	When a Woman Loves	Metro	5,000

Pathe.

Released Week of

Aug. 16	Romance of Elaine No. 34	Pathe	2,000
Aug. 16	The Ingrate	Victory	3,000
Aug. 16	Col. Heeza Liar, War Dog	Pathe	600
Aug. 16	An Intimate Study of Birds, No. 5	Pathe	400
Aug. 16	Pathe News No. 66	Pathe	1,000
Aug. 16	Pathe News No. 67	Pathe	1,000
Aug. 16	The Monopolist	Victory	3,000
Aug. 16	The Sky Is the Limit	Starlight	1,000
Aug. 23	Romance of Elaine No. 35	Pathe	2,000
Aug. 23	A Ringer for Max	Punch	2,000
Aug. 23	Pressing His Suit	Phunphilms	1,000
Aug. 23	The Bois de Boulogne, Paris	Photocolor	500
Aug. 23	Through the Sierra Nevadas	Globe	500
Aug. 23	Pathe News No. 68	Pathe	1,000
Aug. 23	Pathe News No. 69	Pathe	1,000
Aug. 23	The Silent Chord	Victory	3,000
Aug. 23	Terribly Stuck Up	Phunphilms	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Falstaff, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Cub, Mutual Weekly.
FRIDAY: Key Bee, Falstaff.
SATURDAY: Reliance, Beauty.
SUNDAY: Majestic, Thanhouser, Komic.

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Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 65—Selig—August 16.—Carson Whitehurst and William Gompers, sailors of the cruiser Washington, who were killed at Port-au-Prince, Haiti, given military honors at funeral, Charleston, Mass.; sick children and their mothers taken aboard floating hospital Helen C. Juilliard in New York; silver-headed nails are sold during German-American week at San Francisco Exposition; submarine mine-laying maneuvers held in Boston harbor; Western tennis tournament at Lake Forest; sixty-second annual Scotch picnic held at Roxbury, Mass.; forty-eight of fifty soldiers of the tiny nation of San Marino join Italian forces; 50,000 women of London march to House of Commons to ask Minister of Munitions Lloyd-George for opportunity to help in war work; ambassadors for seven South American countries confer with Secretary of State Lansing and agree on plan to restore peace in Mexico.

Capital Punishment—(Three Reels)—Knickerbocker Star Feature—August 18.—Lenore Ulrich featured. Judge Basley defeats the bill, Anti-Capital-Punishment, which the Governor has introduced. Some time later his daughter is charged with a murder she planned but did not actually commit. Her lover, Jim Armsby, to save her, insists that he is guilty. On his own protestations Armsby is convicted. Judge Basley pleads with the Governor to pardon Armsby, but he feels that he cannot since his bill was defeated. Armsby is being led to the gallows when a witness to the death of Duncan, which was an accident, arrives at the prison. His evidence is accepted and Armsby is freed. For a longer review see another page of this issue.

The Bank—(Two Reels)—Essanay—August 19.—Charles Chaplin is employed as a janitor in a bank, where he falls in love with the stenographer. He finds a necktie with a note which reads "To Charlie." He buys a bouquet of flowers and puts it on the stenographer's desk. The cashier, whose name is Charlie, receives the necktie and thanks the stenographer, who in turn thanks him for the flowers. When she learns that they are from the janitor she throws them into the waste basket. Charlie sees this and goes to the basement, where he falls asleep and dreams that an attempt to hold up the bank is made and after capturing the robbers the president of the bank showers Chaplin with praises and the girl throws herself into his arms. Charlie wakes up to find himself hugging and kissing a mop.



Hearst-Selig News Pictorial No. 66—Hearst-Selig—August 19.—Army training camp for business men at Plattsburg, N. Y., is attended by prominent citizens of New York City; gold amounting to $52,000,000 received in New York from England as pay for war supplies; Aviator Niles escapes death when aeroplane falls into San Francisco Bay; equipment and ammunition stowed on battleship U. S. S. Tennessee, which leaves for Port Au-Prince, Haiti; New York policemen receive instructions in wig-wag signal system; soldiers of U. S. army given lecture on the operation of Panama Canal at the Panama-Pacific Exposition; lottery tickets sold to aid Red Cross in fund for soldiers, Rome, Italy; the Eastland lifted by monster cranes at Chicago.

Twice Won—Biograph—August 23.—Charles Perley and Augusta Anderson featured with an all-star cast. Robert Wall at a masquerade ball meets a girl in black, who later gives him a card reading "The Woman in Black." That summer he meets with an accident while driving and is succored by a villager and her niece, a beautiful girl. As he convalesces he falls hopelessly in love with her, but she will give him no encouragement. He returns to town and keeps his promise to meet the fair unknown at the next masquerade and informs her that he loves another. She unmasks, revealing the girl he loves.

Does the Woman Forget?—Essanay—August 23.—Wilton Barth, a young society man, goes to live in the poor sections of the city, where he meets Janie Dixon, a poor factory girl. Jerry, her sweetheart, is jealous. Barth wearies of his labor and returns home. Later Jerry and Janie see his wedding announcement to Shirley Mitchell. Jerry weds Janie and both couples appear happy—but does the woman forget?

The Barnstormers — (Four Reels)—Kalem — August 23. — Myrtle Tannehill featured, supported by a strong cast. Adam, the proprietor of a country hotel, falls in love with Nell, a soubrette, who formerly was the sweetheart of Jack, his son. Mason, the leading man, and Eppstein, the manager, induce Adam to finance the show, so Adam goes with it. Nell is fascinated with Mason, but the latter plays against Clara, who also fancies she loves him. The soubrette does not know that it is Adams' money which is backing the show and when she discovers that the old man is being fleeced she decides to quit the company. Mason and Eppstein wire Jack in the old man's name to telegraph $600 and his suspicion aroused he decides to investigate. Nell rescues Adam just as Jack arrives, and sick of the stage returns to Preston with Jack and his father. Adam gives the young couple his blessing.

The Spark and the Flame—Lubin—August 23.—Robert Gray, Dorothy Barrett and George Routh featured. Bob Benham, a derelict of the city, is seated on a park bench when Mary Hamilton, a country girl, who has thus far evaded the advances of the floor-walker, Bascomb, takes a walk in the park with the first pay envelope she has received clasped in her hand. She drops the pay envelope on the bench and Bob picks it up and denies that he has seen it. He goes into a cheap cafe, as he is hungry for human companionship and here he sees Mary, who because she has no money, has been grasped in the claws of Bascomb. Bob returns the lost pay envelope to Mary and realizing the good in him is stronger than the bad prevails upon him to leave the city and together hand in hand they face the rosy future in the country.

The Girl With the Red Feather—(Two Reels)—Selig—August 23.—Webster G. Burgess, the bank president, is told by Hill that Nellie Murdock, who wears a red feather in her cap, is the daughter of an ex-convict. Young Drake, Nellie's sweetheart, who has just been released from prison, tries to get, through a friend, some money from Burgess. Burgess goes to the home of Nellie Murdock and as he enters the house is surrounded by police. After some trouble Bob Murdock, Nellie's stepbrother, is aided to escape by Burgess, who believes him to be Drake. Nellie tells Burgess that the man he aided to escape is her brother and that Drake is waiting for her at a certain place. The three repair to the home of Burgess, where Bishop Gladding marries Drake and Nellie. The next morning the detective calls on Burgess and tells him of the police chase the night before and hands Burgess a silver card-case, saying, "I think this case belongs to you, although I found it at the home of the ex-convict." A glance of understanding is exchanged between the men and the detective leaves the bank.

The Cub and the Daisy Chain—Vitagraph — August 23. — The cub reporter writes a touching little story of grandma's birthday party, with daisy chains, dances, etc., when he should have written her epitaph. His girl saves the day and Jimmy gets a good job. Sidney Drew and Mrs. Sidney Drew featured.

Mister Paganini—(Two Reels)—Biograph — August 24. — Jack Drumier, Joseph McDermott and Mary Malatesta featured. The blind violinist known as "Mister Paganini" has endeared himself to the inhabitants of Willow Creek. He overhears a conversation in which he learns that three ruffians are planning to jump an unfiled claim and that claim was the property of his friends, Tom Evans, Shakespeare George and Stinger Johnson. Although he is blind, he goes back to Willow Creek before dawn and after going through rock-strewn gullies, over cruel hills and across treacherous streams he is found in the morning by Marietta Johnson. He tells them the story and Tom Evans and his partners sit down to await the claim jumpers, while Mister Paganini and Marietta ride to file the claim.

Hearts and Roses — (Three Reels)—Essanay—August 24.—Darwin Karr and Beverly Bayne featured. Ruth Willard scorns the affections of Dr. Norton and accepts the proposal of marriage of John Baxter. When her father dies leaving the girl very poor, she is jilted by Baxter. She agrees to marry Norton, but ignores his affections, and Baxter visits the girl while her husband is away. Norton decides to go away, but a wraith of the dead father appears and he goes back. The girl has awakened to the fact that she loves the doctor and when he returns she joyously throws herself into his arms.

Ham and the Experiment—Kalem—August 24.—Professors X. Periment and R. E. Search discover a liquid which will cause the ladies to fall madly in love with any man in which it is injected. They try it on Ham and Bud. Annette and Muriel are spooning in the dark and when they spy Ham and Bud leave their sweethearts. A policewoman is called and she also falls in love with the two men, and so does Miss Highbrow, head of the school which Muriel and Annette attend. The two men try to escape, but the rest of Miss Highbrow's pupils appear and they also make love to Ham and Bud. They call a policeman, but the girls make it hot for him. Finally, taking advantage of the battle between the policeman and their admirers, they hit the high spots in racing out of town.

Dog-Gone Luck—Lubin—August 24.—Tony Spaghetti goes to the dock to welcome his uncle from Italy. The uncle brings his dog with him and although both Tony and his wife hate dogs they decide they must keep him in the house. They go to the store and Tony's brother comes in and asks uncle to look after his money as he has been threatened by the black hand. They see uncle counting the money and think it is his. Later he overhears them in a conversation which is not very complimentary to him. He goes to a lawyer to make out his will. A short time afterward Tony pays his last cent for funeral expenses and then they go to the lawyer's for their legacy and find that the fortune is nothing but the dog. On the same reel:

The Victorious Jockey—Lubin—August 24.—Cartoon comedy depicting the adventures of a jockey riding the great race for which he is to win a beautiful heiress' hand. Of course he succeeds after a most exciting and thrilling race.

The Doughnut Vender—Selig—August 24.—Mrs. Morley is the sole support of her grandchild Otto and believes she can sell doughnuts to the crowds who come to see the circus, but is not successful until Pete Rose comes out of a saloon and resolves to make the men purchase the doughnuts. He tells Mrs. Morley to make all the doughnuts she can for the next day, and through the aid of Pete she disposes of her wares. She is pursued by a villian, but he is overtaken by Pete, who forces him to leave. Pete accompanies her to her humble home.

From the Dregs—(Two Reels)—Vitagraph—August 24.—Darwin Karr and Elenore Woodruff featured. Private Roy sent to military prison for assault, turns out to be the brother of the officer's wife. Lieutenant Curren, of the regular army, is assaulted by Private Roy of his company and later Roy is sent to military prison. Known as convict 125, Roy serves a year of his turn then his desire for revenge turns to repentance and he apologizes to Curren. A pardon is secured and Roy is reinstated in the service. War breaks out and Roy saves the lieutenant on the field of battle, but loses his own life in doing so. From a locket found on Roy, Curren's wife identifies him as her long lost brother.

The Fable of the Roistering Blades—Essanay — August 25. — Wallace Beery and Charles Stine featured. In a small town Milt and Henry, two highly respectable money getters, for eleven months and three weeks of every year battle to uplift the community, but every autumn they went skylarking in the Windy City. Every night of their week of hilarity they turned in with daylight tickling their noses and awoke entirely surrounded by towels. The fourth morning their bodies were taken to the Union Station. Two weeks later at the Union Revival Services when the Rev. Mr. Poindexter gave out "Yield Not to Temptation," Milt and Henry sang their heads off. Moral: One who would put Satan on the mat must get inside information at his training quarters.

A Double Identity — (Two Reels)—Kalem — August 25. — Marin Sais and True Boardman featured. Paul Brooks, a heavily-bearded man, registers at the Grand Hotel. He is assigned No. 12, which is next to 14, occupied by Brant. Rooms 12, 14 and 16 comprise a suite, but which have doors which when locked allows the rooms to be rented separately. Late that night Jenkins, a diamond buyer, in No. 16, is attacked by a masked man, who enters from 14. When Frances and Hilton investigate they find Brant in No. 14, bound and gagged. Two hours later Jenkins is again attacked and five diamonds are taken. The house detectives find that Brant has disappeared and meet Brooks, carrying soap and towel and clad in pajamas coming from the bath room. Later they discover the stolen diamonds and the man confesses hat he and Brant are one and the same person.

A Species of Mexican Man—(Three Reels)—Lubin — August 25. — Romaine Fielding and an all-star cast featured. "The Man" is first seen on the battlefield. From camp to camp his men bow in deference to his superior presence and intellect. The time comes when he is compelled to leave his mother country for the purpose of importing arms and ammunition that the war might go on. He leaves for the United States and enroute meets the daughter of the powder king, who leads him to her father. He places negotiations for sufficient arms and ammunition. Before his return to Mexico he saves the son of a widow, Hiram, and his sister, Rose, from an untimely end. Later the sister gives the "Man" her heart, but bowing to the call of duty he leaves a note for his sweetheart in which he tells her that when he is worthy he will come for her, until such time he will remain the "Man." For a longer review see another page of this issue.

J. C. G.

A City Rube—Vitagraph—August 25. Talk about a country boy being a rube! You ought to see the green city lad in the country. After trying to make the cow sit on the milking stool, collecting all the china eggs and jabbing the farmer with a pitchfork, Adolphus flees for the railroad station, spurred on by liberal charges of bird shot. Alfred Vosburg and George Stanley featured.

His Birthday Gift—Biograph—August 26. — Augusta Anderson, Mrs. Wright and Charles Perley featured. The wealthy bachelor's sweetheart is idle and when his birthday approaches she is too lazy to make him a gift with her own hands and employs a seamstress to embroider his initials on a scarf. The seamstress loses the parcel and the bachelor, finding it, returns it to the seamstress, having found her address upon the package. Later he receives a scarf from his sweetheart as the work of her own hands, and, realizing her true character, they part. He goes back and visits the seamstress, in whom he has become interested.

The Drug Clerk—Essanay—August 26. —Featuring all-star cast. The drug clerk is persuaded by the proprietor to take the part of his five-year-old boy, so he can make a hit with a rich uncle. The husband bribes a fruit peddler to kidnap the boy and write a letter demanding $5,000, which the uncle pays. The husband gets it back, thereby making uncle proud of him and the uncle wills him all his money.

Under the Fiddler's Elm—(Two Reels) —Lubin—August 26.—Justina Huff and Edgar Jones featured. Jim Chadwick writes to Rosalie Fletcher that he will soon have $25,000. Later Fletcher receives a black hand letter demanding $25,000 to be placed near the so-called "Fiddler's Elm" under the threat of destroying his new ship, the *Flora*. Meanwhile Fletcher's friend Stanley Beldon returns from Africa with a strange box the contents of which he keeps a secret. A fake package is put on the rock and while the detective sleeps it is stolen.



The next morning word comes that the *Flora* has been destroyed. Jim is suspected and that night a package of real money is left on the rock and again the package is taken and no trace of the thief. It is later found that Beldon was the thief, he having a well trained African snake in the box which got the money for him.

The Good in the Worst of Us—Vitagraph—August 26.—Harry Morey, Carolyn Birch and Gladden James featured. In protecting his wife from a companion of former days a young husband is nearly shot. The police—called by her—shoots first, however, and the crook's dying words clear the wife's name and restore happiness.

The Sheriff's Baby—Biograph—August 27.—Featuring an all-star cast. Three outlaws pursued by the posse find a mountain lion about to devour a baby in

the desert. They drive off the beast and then take the baby with them. They are attacked by Indians, but refuse to desert "Little Partner." In a fight one outlaw is killed and another dies of thirst. The survivor escapes and seeing the posse in the distance fires a shot to attract their attention. The sheriff, coming up, is amazed to find his motherless baby in the outlaw's arms. He bids the outlaw go where he will, for he will never take him prisoner.

The Need of Money — BIOGRAPH—AUGUST 27.—Jack Mulhall and Irma Dawkins featured. The rich man's daughter thinks only of finery. Her father gives her a $20 note, which later she spills perfume on, and pins it to the window curtain to dry. The wind carries the note away and it is found by a young laborer, who uses it to pay a doctor bill. The doctor, in return, pays his rent with it. Her father consoles the girl by offering her another note. She recognizes the perfume and demands an explanation. The doctor is followed to the laborer's cottage, where the girl, her father and the detective they have summoned arrive as the boy's mother dies, a victim of the need of money.

The Mirror — LUBIN — AUGUST 27. — Crane Wilbur and Ethel Clayton featured. The simple mountain girl tells her two mountain lovers that the first to give her a new dress will be the favored one. Both men save their earnings to this end. One gives her a dress and a mirror, the first she has ever had, and the other says he can give her his love



as a loyal husband, but his expected gift is not forthcoming. The next day attired in her new gown she is admiring herself in the mirror in a glade at the foot of a cliff. A rock descends and smashes the mirror. Believing it to be the work of her rival lover she hurries to his home. She peeps through the window and sees his invalid mother being attended by a physician. The savings intended for the girl's finery had gone to pay for an operation and the rock which had broken the mirror had been dislodged by the doctor's horse. She enters the hut and offers a woman's aid to the invalid mother.

A Battle of Wits—KALEM—AUGUST 27. Alice Joyce and Tom Moore featured. While at work in the woods Tom meets Sue. Tug, who seeks the girl's hand, becomes jealous and inflames Sue's father against the surveyor. Later Tug is given some mail addressed to Sue and on opening it discovers it to be a message from a promoter who has discovered that the railroad intends to lay its tracks through the girl's land. Tug represents himself as Sue's husband and receives $10,000 on an option for the right-of-way. Tom learns of this and goes to the Elwood home, but the old man and Tug attack him and make him a prisoner. She liberates Tom and the two start for the village, where they meet the promoter, who explains the situation. Sue's father learns of Tug's treachery and allows her to marry Tom.

The Wardrobe Woman—VITAGRAPH—AUGUST 27.—Kate Price and Mary Anderson featured. Mary Mooney, wardrobe woman with a musical comedy show, adopts Ella, an orphaned chorus girl. Her wisdom and fearlessness save the girl from the clutches of a human vulture and set her feet on the straight and narrow path.

Matilda's Fling—EDISON—AUGUST 28.—Jessie Stevens featured as Matilda, who upon receiving an inheritance decides to visit the city. At the railroad station she makes the acquaintance of the chief de-



tective of the company. Later, Snipe, a "newsie," is forced by his companions to steal Matilda's purse. Snipe is arrested. Matilda feels certain that the boy would be honest if given a chance. With the aid of the railroad detective she succeeds in having Snipe released. He proves that her trust in him is not misplaced when he causes the arrest of his former companions for attempting to rob Matilda. After Matilda has seen all the points of interest in the city she returns to her home, taking Snipe with her.

Rule Sixty-three — ESSANAY — AUGUST 28.—Bryant Washburn featured with an all-star cast. After Tremayne is divorced he calls upon a disentangling agency, who prevent his falling in love with Amelia Benton, who also calls a disentangler. The two disentanglers fall in love, and when Tremayne and his wife are brought together through Rule 63, Smith, president of the S. D. A., regains his fiancee, Amelia. For a longer review see another page of this issue. J. C. G.

Train Order Number Forty-five—KALEM—AUGUST 28.—An episode of the "Hazards of Helen" railroad series featuring Helen Holmes. Borden awaits an opportunity for revenge against Helen. The girl receives a message informing her that the freight of which Easton is conductor is to wait at Workman until the fast mail passes. Helen gives Easton a copy of this order and places the original with Easton's signature on the file. Easton, however, forgets instructions and averts a wreck just in time. He is rendered insane and disappears. Borden destroys the original order and Helen, being unable to produce it, is suspended. Later Easton, who is aboard a freight, is caught by a detective and Borden plans to dynamite the train he is on. After some excitement Helen is exonerated and restored to duty.

Billie Joins the Navy—LUBIN—AUGUST 28.—Billy Reeves featured as Billie who gets tired of playing in the pictures and tosses up his last one-half dollar to see what he shall do next and the coin rolls into the sewer. At last he decides to enlist in the navy. He is put into the engineer's mess, but he is a very bad waiter. He hires his mess mate to fall overboard and be rescued. After this heroic act he is congratulated by the captain and given a medal and one hundred dollars. The mess mate takes the hundred dollars on threat of exposure. That night Billie dreams that he is an admiral and bosses the whole ship, but what he dreams is the report of the sixteen-inch gun is merely concussion with a board in the hands of a husky sailor.

The Master of the Bengals—SELIG—AUGUST 28.—Bruce Gordon, a young animal trainer, falls in love with the rajah's daughter, Gaya, a beautiful girl, who in turn is loved by a native prince, Rankit Singh, who learns of the Englishman's love for his fiancee and conspires to have the foreigner killed. The prince tells the rajah that the Englishman has come to start a revolution among his subjects and Gordon is arrested and condemned to enter a den of man-eating tigers, armed only with a whip. One by one the ferocious beasts are made to do the trainer's bidding, and, filled with admiration at the trainer's bravery, the rajah orders him to be removed to a dungeon. The rajah is then informed that the prince is plotting against his throne. The prince leaves the country forever and later Gaya becomes Gordon's wife.

The Tigress—(THREE REELS)—VITAGRAPH—AUGUST 28.—Julia Swayne Gordon featured. Absolutely without fear, strong as a man and the wife of a master-crook, "The Tigress" steals the child of a wealthy man and lavishes upon it all the wealth of mother love in her ferocious nature. She becomes leader of the gang and rules them with a will of iron.



On the other hand she brings up her adopted son in total ignorance of the other side of her life. Finally the place is rounded up. The gang and "The Tigress" are arrested, but scornful to the end, she confesses everything, kisses her adopted son for the last time and dies by her own hand.

The Way Back—(THREE REELS)—EDISON—SEPTEMBER 3.—Featuring Miriam Nesbitt. Mary Wilson is swindled by her attorney, Kingman. In dire poverty and unable to obtain employment, she becomes the "business" partner of Dan Reedy, a crook. She meets Ralph Kingman, and seeing an opportunity for revenge on his father, she leads Ralph on. His salary is not sufficient to give her the things she demands, and he mis-

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appropriates his employer's funds. Ralph is to be prosecuted by the firm. Mary realizes the injustice done him, and believing his father sufficiently punished, makes good the amount stolen. Reedy and Mary decide to marry and lead a straight life. For a longer review see another page of this issue.

Mutual Program

A Knight of the Trails—(Two Reels) Kay Bee—August 20.—Starring William S. Hart. Jim Treen, a road agent, is engaged to Molly Stewart, who has no notion of his secret profession. When she discovers Jim's hidden treasure cache she



breaks their engagement. Though he promises to reform, Molly will not marry the bandit. Bill Carey, interested in Molly's savings, woos and wins her. On the eve of their marriage she entrusts to Carey her bank account. He leaves on the night stage. Jim Treen is notified of Carey's desertion. By taking a perilous short-cut over the mountains he overtakes the thief at the train and compels him to hand over Molly's money. Jim restores the savings to the woman whom he still loves, and Molly becomes his wife.

What's in a Name?—Beauty—August 21.—Beatrice Van, John Sheehan and John Steppling featured. Alderman Coyle Shea while fishing in the mountain brook with a cheap line attached to a pole becomes interested in a young man who lands a two-pounder with ease. Later the two are surprised by Dave Higgins and his hired man, who remove a pile of brush from a sign forbidding fishing on the grounds. They propose to haul Shea and the young man before the local justice, but the young man dumps the farmers into the creek and he and Shea make good their escape and part without introducing themselves. Shea brags about the fish at home until his wife and daughter Aileen are weary. He learns that P. Wadlington Burke is an admirer of Aileen's and announces that no man with that name can gain favor in his eyes. That evening he returns home and is dumbfounded when P. Wadlington Burke turns out to be the young man of the brook. Burke explains that P. stands for Patrick and Shea decides that Pat Burke is welcome into the family.

In a Japanese Garden—Thanhouser—August 22.—Mimi Sam, the daughter of a Japanese noble, is in love with a young American, but because of the strict rules of the country she has to use the most ingenious methods to snatch short meetings with her sweetheart. One day she does not succeed in eluding the watchful attendant, and the lovers are torn from each other's arms and hurried by guards to the pavilion. For a maiden of high birth to receive, unchaperoned, the attentions of a young man is a capital offense, and her father pronounces judgment upon his daughter. She is forced to stab herself to death, and the young lover, almost senseless with horror, is carried away. Then the young American awakes, for in reality all the foregoing is only a dream. He is a young cripple of sixteen who has fallen asleep while meditating on a miniature Japanese garden on the library table.

Drawing the Line—(Two Reels)—American—August 23.—The story is founded upon a verse written by Joaquin Miller, the famous poet of the Sierras, in which the leads are played by Jack Richardson, Walter Spencer and Vivian Rich. The man whom everyone had supposed an ideal youth yields to temptation in the city and becomes a drunkard, spending the money entrusted to him by the girl in his old home town. Later the man she had rejected because his father was a thief is the means of saving and reforming the drunkard. A longer review will be found on another page of this issue. N. G. C.

Glorianna's Getaway—Falstaff—August 23.—Glorianna is the coal-black maid of an actress. Said actress is invited to a costume ball given by an exclusive group of artists and sculptors, of which her fiance is a member. On the evening of the ball, the actress finds she has an extra rehearsal to attend, and leaves a message with Glorianna to that effect. Glorianna, however, who has a weakness for all such events, dons her mistress' gown and mask, and is taken to the ball. The rehearsal is called off, and the actress gets a glimpse of her fiance whisking down the street in his limousine, with the strange girl. The actress decides to humiliate her faithless lover, and finding the pair cosily situated in a corner of the ball-room, she strides up and tears the mask from her rival's face. The maid makes a hasty get-away, and the young artist manages to pacify his sweetheart. The next morning there is a note left by Glorianna which reads thusly: "I quit my job before you fire me. But I sure did have one grand time."

Farewell to Thee—Reliance—August 23.—Louise Fallows learns that Phil Brooks, an old admirer of hers, since gone to Hawaii, has fallen heir to a fortune in the United States. She goes, with Jackson, her partner in dishonesty, to trace Brooks and cheat him out of his legacy. In Ha-



waii, Louise finds Brooks married to Ana, a native woman. The adventuress bribes a witch of the island to terrorize Ana into believing that her husband will die

if he remains there with her, and the native girl gives up Brooks and disappears. Brooks, with Louise, returns to the States to reclaim his fortune, and for a few weeks the little Hawaiian wife is forgotten. One day the American hears Louise playing on her guitar the Hawaiian song, "Farewell to Thee." She is entertaining Jackson in secret. Brooks forces from Louise a confession, and returns to the islands, where Ana welcomes and forgives him.

His Mysterious Profession—Beauty—August 24.—Webster Campbell and Neva Gerber are featured in this laughable farce that mixes baseball and clean comedy. Tom Blake is a star pitcher and



goes to board at the home of a young woman with whom he is smitten, but learning that her two aunts thoroughly detest baseball poses as a pipe organ salesman. After he has been ordered out of the house, when the aunt discovers his seeming love for baseball, the girl's brother gets his two aunts to attend a ball game, where they become fans of the thirty-third degree and upon recognizing their star boarder as the pitcher, forgive his deception and consent to his marriage to their niece. N. G. C.

The Little Cupids—Majestic—August 24.—Dick and Mary quarrel and break their engagement. Each, unknown to the other, decides to go on a sea voyage to soothe their wounded feelings. They



book passage on the same steamer. After the ship has sailed, the former lovers become aware of one another's presence, but they hold haughtily aloof. Dick's small brother and Mary's little sister, who have been taken along, are squelched in their innocent desires to play together. Dan, the cabin boy, is soon "on" to the situation. He constitutes himself Cupid and cajoles a jolly curate into bringing about the marriage of the reunited lovers. All ends happily, thanks to Dan, for both the grown-ups and the youngsters.

Snapshots—(Two Reels)—Thanhouser—August 24.—A banker in a country town plans to acquire the funds entrusted to his care, and uses his dishonest cashier as a tool. The cashier agrees to flee to South America, and to take the blame for the shortage in return for a share of the spoils. The editor of the town newspaper suspects the banker of complicity in the crime, and makes frequent attacks upon him. The rich man gains ascendancy over the editor, and has it in his power to ruin him at any time. The editor's daughter makes a visit to New York; and the banker receives a letter from his cashier stating that unless he meets the cashier in New York, a confession will be made to the police. Through the evidence of a photograph, taken in a New York park by the little cousin of the editor's daughter, which shows the banker passing money to his cashier, the editor is saved from losing his newspaper and the guilty men are punished.

Mixed Wires—American—August 25.—Edward Coxen, Winnifred Greenwood, George Field and Lizette Thorn featured in this clever comedy directed by Henry Otto. There are two Smiths in the story, one an insurance man and the other a traveling salesman. Each sends a wire to his wife, but the wires become mixed, with the result that the Smith who returns home, as promised in his wire, is arrested as a burglar when trying to get



into his own home and the other Mrs. Smith, upon calling at the police station to hunt for her husband, is arrested as an impostor. The arrival of the other John Smith and the other Mrs. Smith finally clears up the mystery. N. G. C.

Pinto Ben—(Two Reels)—Bronco—August 25.—Starring William S. Hart. Pinto Ben is a pink-nosed cow-pony. A hundred head of cattle are rounded up for beef to be shipped alive to Chicago. Ben and his master, with Segundo Jim are put in charge. In the Chicago stock yards men who don't know range-bred cattle from a herd of mountain goats, inform Jim and Ben's master that the steers are to be driven into the big pen. At the same instant, two or three stock hands run behind and start the cattle and the beasts, one thousand strong, thunder into the chute. The two men in front prepare for their death ride. Suddenly Pinto Ben flattens himself before a high iron-bound gate—and leaps. The pony clears the gate and the cattle fall back on the other side. Ben's master finds himself sitting on the ground, the head of his dying horse in his lap.

Jerry's Busy Day—Cub—August 26.—George Ovey featured. Father disapproves of Jerry's attentions to his daughter. He favors a dapper youth who goes automobiling with father, and Jerry hides under the front seat. Later when father and Jerry's rival have gone in swimming Jerry finds their clothes. He picks them up and drops them into an auto and later gives them to two tramps.



He then finds the discarded uniform of two officers. He puts them on the spot where father's and lover's clothes were hidden, and then takes the rags left behind by the tramps and places them in the place where the officer's clothes were. After donning the officer's clothes father and Jerry's rival meet the two policemen and they are put into jail. Later they arrive home and find Jerry and the two tramps in the midst of an hilarious session, and, needless to say, Jerry's prospects for daughter's hand are at an end.

The Question of Honor—American—August 27.—Vivian Rich and Walter Spencer featured. Joe Wallace decides to leave for the city, but before doing so finds a buyer for his claim. One thousand dollars is offered, but they promise to complete the deal at 4 o'clock on the evening of the 28th. Later a letter comes from his daughter, telling of her husband's predicament, and that she needs $2,000. Another man comes and offers $2,000 for the claim, but the old miner had given his word to another man and refuses to sell for $2,000. When the 28th arrives the man who is to buy the claim for $1,000 has not the money and Joe refuses to grant an extension and he sells the claim for $2,000. He wires the money to his daughter which arrives just in the nick of time and he hits the trail once more to seek his fortune in the hills.

That Poor Damp Cow—Falstaff—August 27.—Prof. Leander is a collector of curios and valuable gems. He receives the gift of a cow, from the west, which, although she bears many blue ribbons, has no attraction for the professor. The servant is ordered to take the "animule" to the police station, but not having a "permit" for leading the beast through the streets, he ties her to the front porch. Later in the evening, the Professor, having had several drinks, feels better about the subject, and seeing the cow out in the rain, is afraid she will catch cold. He straightway has compassion on the forlorn animal, and leads her into the house to spend the night with him. During the course of the night, the unwitting animal pays for her night's lodging by closing the door of the safe on two thieves who are stocking up with all the gems they can lay hands on. Then she peacefully settles down in front of the safe door. The Professor receives a reward of $5,000 each for the capture of the burglars, and now he and the quadruped are the best of friends.

The Little Lumberjack—(Two Reels)—Reliance—August 28.—Paul, a homeless boy, is the mascot of Great Cedar Camp.

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He forms a friendship with Mildred, the beautiful little daughter of Mr. Edgar, owner of the camp, who has a refining influence upon the untaught boy, and, in his turn, he teaches her woodcraft. Edgar is not a favorite among his men. Two lumberjacks, intending to hold Mildred for ransom, kidnap her and carry her into



the mountains. Following Paul's instructions, she manages to mark the trail, so that the boy, following with a rescue party, is able to guide the others to the spot where the little girl is held captive. Mr. Edgar improves unjust conditions in the camp, and provides for Paul's education.

A Child of the Surf—(Two Reels)—Majestic—August 29.—Robert, son of a rich contractor, falls in love with Nancy, who lives with Grandfather Tom Darrell in a small fishing village. Grandfather Tom is so bitter against "city folks" that the young man disguises himself as one



of his own laborers on the jetty. Robert discovers that the fisher people are in open revolt against the construction of the jetty, because it will cut off some of their fishing privileges. Robert does some daring detective work to safeguard his father's interests. This also leads him into a position to save Nancy from the compromising attentions of a fellow of evil reputation. Grandfather Tom, on learning Robert's identity, does not oppose his marriage with Nancy.

Universal Program

All on Account of a Photo—Victor—August 15.—Grace Howe is a pretty dark-eyed cigarette roller in a tobacco factory. She is engaged to Ferdinand Longer, who is "longer" and huskier than most youths of his years. One day, being in a sportive mood, Grace slips one of her photos with name and address in every fiftieth package of cigarettes. Theodore Long receives one of the photos, but Paul Short, one of his employees, finds it and writes to Grace himself. They both receive the same answer, and armed with bouquets, they sally forth to conquer. When they recognize the similar nature of their respective errands there is a mad chase over hill and dale by foot, handcar, motorcycle, auto, and on the cowcatcher of an engine. On the arrival at Grace's house, both of the men are ably tended to by Ferdinand Longer, who likes his sweetheart to himself.

Universal Animated Weekly No. 180—Universal—August 18.—Shriners win cup at field day of athletic Masons, University of Chicago; Madame Schumann-Heink charms film stars with her sweet voice at Universal City; passenger train derailed by broken switch at Irvington, Ind.; racing motorists defy death in daring dashes around track at Allentown, Pa.; sixty-foot whale caught on sand bar during storm at Rockaway Beach, Cal.; Karl Behr meets Norris Williams, the national champion, for his holding of Achelis Challenge Cup at Seabright, N. J.; huge wreckers drag excursion boat Eastland above water in Chicago, Ill.; $52,000,000 in gold, shipped from England to U. S. for war supplies, arrives at subtreasury, New York City; funerals of C. S. Whitehurst and William Gompers, bluejackets slain in island republic; troops attend ceremony by Bishop of London on eve of departure for front; cartoons by Hy Mayer.

His Lucky Vacation—Nestor—August 23.—At the station, a crowd of girls are seeing their friend Billie off for a vacation. Jack is somewhat indelicate in forging his way through to the train. He incurs the displeasure of the fair Billie, and later, he tries to atone by being sociable with her on the journey. By chance they put up at the same hotel. Jack's phone becomes crossed with Billie's and he hears her send for a taxi. Hurrying down he bribes the chauffeur to change clothes and places with him. He is not a very efficient skipper and after a wild ride, the machine breaks down and Billie discovers his identity. While he is delving in the grease, Billie makes good her escape. Jack is arrested but gives the policeman the slip. That night Jack arranges a false fire in the hotel and saves Billie. She learns that it is another of his hoaxes and is so angry that when later in the night a real



fire breaks out, she lays her would be rescuer cold. When she finds it is a real fire, she pleads with the firemen to save Jack. Needless to add, Jack has at last made a faint impression on the flinty heart of the damsel.

Extravagance—(Three Reels)—Gold Seal—August 24.—Mrs. Roger Stanhope and her daughter find that they have been too careless about the use of their money. Mrs. Stanhope finds that her debts are in the thousands, while her

credit at the bank is only $200. Alfred Stuart, an old and wealthy friend of Mrs. Stanhope, has long had his eye on Minerva, and the mother thinks she sees a way out of the difficulty. Minerva,



however, has been engaged in secret to Mr. Marsten, and when the mother learns that he also is wealthy, she is delighted, and Marsten and Minerva are married. Marsten suddenly loses his fortune and Stuart subtly tries to win his wife, who is acquiescent because of her weakness for money, and her mother's influence. Marsten's supposedly worthless copper stock turns out to be valuable and his financial status is higher now than before. Minerva arrives at the office just in time to prevent a fight between the two men. She blames her scheming mother for all the trouble, and concilation between husband and wife follows.

Billy's Love Making—Imp—August 24.—Mrs. Hughes who still considers herself in the matrimonial market, and who dresses her daughter of eighteen as though she were a child of twelve, repairs to the beach in the hope of being able to land a good catch for herself. They make the acquaintance of Billy Burnitt, and one day he is left alone on the beach with Violet. At a loss as to how to entertain a girl of twelve, he buys her some balloons and a lolly-pop. Violet thinks he is trying to kid her and plans to get even. One night, Billy gets a glimpse of her dressed in one of her mother's gowns, and she tells him later that the girl he saw was her cousin. After receiving many perfectly good boxes of candy Violet promises to fix it up so that he can meet her. Billy meets the cousin and makes desperate love to her, but when she alludes to the lolly-pop and balloon, Billy comes to and takes her in his arms. Mother appears soon after with a beau of her own and there is a double wedding.

The Cad—Rex—August 24.—Featuring Ben Wilson. Billy Garrick has been successful in his suit for the hand of Violet Masterson. On a hunting expedition, Billy is accidentally shot by Herbert Gale, his former rival in love. Herbert steals a locket from him containing Violet's picture. He pays an Indian to make sure of Billy's death and then returns to Violet with a false story of her lover's infidelity, enforcing his story with the evidence of the locket. The Indian's plans do not carry and Billy is nursed back to health by an Indian maiden. Violet finally consents to marry Herbert, but at the ceremony Violet falls in a faint when she beholds her former lover entering the door. Billy denounces Herbert who is driven out of the house and the minister unites the lovers forthwith.

Mr. Flirt in Wrong—(Two Reels)—L-Ko—August 25.—Mr. Rawsberry, a floorwalker and chronic flirt, admires the wife of his Boss. He gets into precarious circumstances and decides that a quick exit is good diplomacy. Fate intervenes, when, a block down the street, a paper blows out of the window and Rawsberry takes it in to accommodate the lady who had lost it. The lady was the Boss' wife again, and the intruder has to migrate quickly into new territory to escape the Krupps of the Boss. Rawsberry takes refuge in a bathing house, but is soon driven out by a brace of bears, which had come thither to admire the bathing girls. A gentleman who has been indiscreet with the liquor jug, is also present. Rawsberry escapes his tormentors by jumping in at the first open window. Taking note of his surroundings, he discovers that he is again in the Boss' house. We will lower the curtain of charity on Rawsberry's subsequent history.

The Chimney's Secret—Victor—August 25.—A decrepit old peddler hides a bundle of bills in the chimney of his hovel. Mary lives near the old peddler, and one day comes to his rescue when some boys in the neighborhood are throwing stones at him. Mary is saving up money to take her invalid sister to a warm climate. At the bank she becomes friendly with Charles the cashier. The bank fails and the cashier absconds. The old peddler sees Mary pounding on the doors of the bank, and returns to his hovel, where he sees strange visions of Mary in her sorrow. Mary enters the hut, and the old man shows signs of insanity, and throws the bills on the table declaring that he robbed the bank. Tearing off his hair and beard, he reveals himself, Charles the cashier. In delirium he gives the money to Mary and tells her to take it back to the bank. She departs, and Charles in the frenzy of insanity, drops to the floor, dead.

A Case of Beans—Joker—August 26.—Mrs. Newlywed is so engrossed in giving her best to her frequent bridge parties that anything is good enough for hubby. He resents having so often to eat beans on the corner of the kitchen table and decides to play a joke on his wife. He fills up an empty can with gravel and puts a new label on it. The women of the bridge party being scared over a burglary, decide to leave their jewels in Mrs. Newlywed's vault. The latter puts them in an empty bean can awaiting transportation to the vault. The cook and the ice-man discover the gems and do some sleuthing of their own. Some very odd developments present themselves in quick succession, and in the end, Mr. Newlywed is forced to eat the can of gravel. There is a happy ending and a readjustment of values, in which the young bride forswears bridge and beans.

His Egyptian Affinity—Nestor—August 27.—In the prologue, the Egyptian Princess' lover, Prince Hassan, is killed by Nebo, the son of a sheik. Centuries pass and the spirit of the Prince has become reincarnated in a young American and that of the Princess in his sweetheart. The girl, her parents and lover all journey to Egypt to see the sights. As they are visiting the ruins of an old temple, the Princess comes to life, and sees the spirit of her old lover. While they are comparing notes the son of the

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sheik also comes to life. The girl and her parents take refuge in flight. Hassan and Fatima also elude him by making good their escape across the desert by camel. The villain still pursues, but the only thing he can find is an old shaky-



legged camel. The speedy mounts of the two lovers, whose love has endured the centuries, takes them to safety, and they congratulate themselves over the second defeat of that dog, the "son of a sheik."

The Social Lion—(Two Reels)—Bison—August 28.—Mrs. St. John and her daughter while in the West have met Ted Allen, a cattle king. There is a mutual attraction between the young people, but Mrs. St. John is shocked by the rough manners of the Westerner. Ted and Anna are married and the party return East. Bryson, one of Anna's old admirers, tries to interest his old lover, and his polished manners rather belittle Allen's attractions. Anna's brother Bob arrives from college and under his friendly tutelage Ted advances rapidly in the politeness of society. Ted hears Bryson make a remark about his wife and punishes him in true Western style. Returning from a successful cattle deal in London Ted surprises all by conducting himself like an English lord. At the party to celebrate his return he is the lion of the hour. That night Anna leads her husband upstairs and reveals to him a crib containing her two newly-born twins. Ted stands aghast, and as the picture fades the four heads come together.

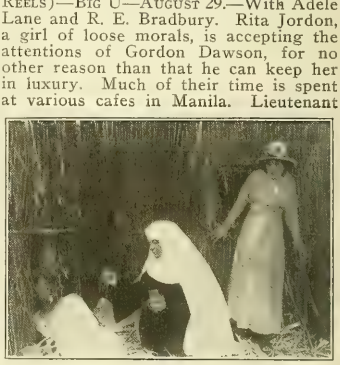
She Loved Them Both—Powers—August 28.—Robert Mace is married to Cherry Clark. After the wedding, his rival, Dirk McGraw disguises as Robert



and rides off with Cherry. The great shock turns Robert's mind. Cherry learns to love Dirk for his daring and they are married in the West. He employs her to help him in his schemes to rob other men of their money Robert Mace becomes an outcast in the West, and he happens to enter the same saloon where Dirk is operating, and catches Cherry in the act of doing a miner out of his dust. He walks over to the piano and after playing a few melodies of long ago, he swings around and draws on Dirk. Dirk also draws and the miners shoot out the lights for their own safety. Both shoot and by matchlight Cherry with streaming eyes glances upon the dead bodies of her two former lovers.

The Lilt of Love—Laemmle—August 29.—After her father's death Betty is left to the care of her stepmother and stepsister, Irma. The mother is in financial straits, and to get money attracts numerous moneyed celebrities for Irma. Meanwhile Betty is kept in the background so that visitors will think she is only a servant. One night Maurice Beaumont, a successful composer, stopping at the house, hears a woman's most wonderful voice. The mother well knows that the sweet sounds emanate from Betty's throat, but tells Beaumont that it was Irma. After a clever ruse by which the mother had hoped to deceive the musician, having Irma step from behind a screen where Betty in reality is singing. Beaumont learns the true state of affairs. He denounces Irma and her mother and folds the happy Betty to his breast.

The Valley of Regeneration—(Two Reels)—Big U—August 29.—With Adele Lane and R. E. Bradbury. Rita Jordon, a girl of loose morals, is accepting the attentions of Gordon Dawson, for no other reason than that he can keep her in luxury. Much of their time is spent at various cafes in Manila. Lieutenant



Clark is engaged to Amy, the daughter of the commander of a small army post in San Rosa valley. Dawson being out of money, Rita throws him over. Clark takes an interest in Rita and is anxious to see her reform. Through a ruse he is able to get her out to a little hut near the army post where she will be far away from the cafes in Manila. Rita is angry at first at his deception but she does attempt to lead a better life. Amy returns from the States and when Rita hears that Amy is to marry Clark, she immediately plans to hurry back to Manila with Dawson. But at the last moment all desire to leave is lost, and she asks Sister Marie, who has been a constant friend, to take her into the convent.

Feature Programs

North American

The Charm Against Harm—(Chapter eighteen of "The Diamond from the Sky")—(Two Reels)—American—.One

of the most exciting chapters of this thrilling serial. The dance hall scene in this chapter is one of the biggest stage settings that has ever been erected for pictures. Esther and Quabba make their way into the mountains in search of Arthur Stanley, who in turn is searching for them. They all meet at a dance hall known as "Pete's Palace" and there, when Esther is insulted, a fight begins which results in a general free-for-all, engaged in by hundreds of miners and half drunken cowboys. At the climax of the fight the surging crowd knocks down the wall of the building and the struggling crowd is buried beneath the debris. A longer review will be found on another page of this issue.

N. G. C.

Mutual Masterpictures

The Yankee From the West—(Four Reels)—Majestic.—Signe Auen featured. Billy Milford, a Harvard graduate known better as "Hell-in-the-Mud," meets and falls in love with Bunhild, a young Norwegian girl. He and his pal hold up the railroad paymaster and later, through the influence of Gunhild, Milford leaves for the East to live down his past. Here he later meets the girl and also Dorsey, his pal, who being in love with the girl, tries by crooked methods to win her. His efforts are unsuccessful, however, and after returning the money which he has stolen to the railroad superintendent, Milford makes Gunhild his wife. A longer review will be found on another page of this issue.

J. C. G.

Paramount

Sold—(Five Reels)—Famous Players.—Pauline Frederick featured. Helen, Donald and Wainright are all art students. Donald has never great success in the world and Wainwright becomes very wealthy. Donald places himself under contract to paint for Dolbeare, an art dealer. Helen poses for a painting which appeals to the lowest in Dolbeare and Donald destroys the picture. When Wainright tries to learn who the model was, Donald will not tell. Dolbeare fathoms the mystery and tries to make love to Helen, who is now Donald's wife. When Dolbeare threatens to put them out of the studio he has provided for them, Helen goes quietly to Wainwright and poses for him. Dolbeare tells Donald of this and when he sees a check given his wife by Wainwright he attempts to kill the other man, but shoots Helen instead. The wound is not fatal, however, and the pair are reunited.

The Secret Orchard—(Five Reels)—Lasky.—Featuring Blanche Sweet. Diane, the daughter of a Parisian star, is sent to the convent by her mother. Later Diane visits the home of Nanette, who has stayed at the convent with her and there sees the Duke of Cluny, who is married, but who sees the girl very often. When he leaves he tells the girl he had never intended to marry her and will never see her again. Duke Cluny's wife, at the dying request of Cora, whom she had befriended, consents to adopt Diane, and when she meets her betrayer in her benefactor's home, she conceals the affair. At last she meets and falls in love with Lieutenant Dodd of the U. S. N., but she feels she is not worthy to marry him with the stain on her character caused by the Duke. At last when Duke Cluny refuses to tell the young man why he and Diane cannot marry, Diane tells her story. In the duel which follows the duke is mortally wounded, and before he dies is forgiven by his wife. A happy ending to the affair between Diane and the naval officer is indicated.

Pathe

Pathe News No. 64—Pathe—Lifesavers of the United States Coast Guard give demonstration during Market Week at Chicago; women of Birmingham, England, take their soldier husbands' places in great ammunition factories; Dario Resta shatters world's automobile record for 100 miles at Speedway Park in Chicago; Charles S. Whitman, Jr., son of Governor of New York, well guarded at Newport, R. I., because of threatening letters received following the execution of Becker; Christopher Columbus is given stability test at Chicago; Ambassadors and Ministers of the South American republics leave the office of Secretary of State Lansing in Washington, D. C.; cartoon—grandmothers; suffragists present New Jersey sisters with a torch of freedom; coast artillery men at Fort Strong, Mass., give mine test in Boston Harbor.

The Sky Is the Limit—Pathe—A Heinie and Louie comedy. The two pals inherit a fortune, but they believe in circulating their currency, and do so with a vengeance. They take up their residence at a hotel where their lavish tips cause them to be much sought after. Heinie and Louie are invited to attend the tango cabaret to be held at the hotel. Things go smoothly until they attempt to dance. Then a riot almost starts and we last see them seeking safety in a place selected more for its security than its comfort.

The Old Isle of Paris—Pathe—(Split Reel)—Scenes in Pathecolor of Beauvais, previous to and since its partial destruction by the invading army in the present war. This is a vivid description

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of the injuries suffered by communities which stand in the path of a hostile army's goal.

Amateur Night—PATHE.—Heinie and Louie enter an amateur boxing contest. They give strenuous battle to each other, but their efforts do not meet with the approval of the spectators, who chase the would-be fighters out of the gymnasium.

Pathe News No. 65—PATHE—AUGUST 13.—More than $50,000,000 consigned to J. P. Morgan & Co. as part payment of war supplies, arrives at sub-treasury, New York, N. Y.; patriotic women of Birmingham, England, take their husbands' places in great ammunition factories; the fashionable lady of New York City now rolls her hosiery down over the tops of her dainty shoes; Mayor Armstrong of Pittsburg, Pa., opens the New Point Bridge; New York police learning the "Wig-wag" from a Naval Department instructor; troops march through London to outdoor prayer service conducted by Bishop of London on steps of St. Paul's Cathedral; Pathe's Paris fashions; Scotch lassies of West Roxbury take part in big outing of Boston Scotsmen at Caledonia Grove; train on Santa Fe railroad deluged with burning oil and destroyed when it collides head on with a runaway oil car; armored automobiles arrive at Plattsburg, N. Y., where business men are learning to be soldiers.

Universal Special

Mrs. Plum's Pudding—(FIVE REELS)—UNIVERSAL,—Marie Tempest is featured in this comedy, most capably produced by Al. E. Christie, as Mrs. Plum. She becomes worth many millions when oil is discovered on her ranch and later her hand is sought in marriage by Lord Burlington, who wants her money. She pretends to lose the deed to her ranch, thus being ruined and the lord refuses to marry her until the deed is found, but later on he discovers that he really loves her for herself alone and he again proposes. After she has accepted him, he learns the disappearance of the deed was only a trick that she intended as a test for him and that she is after all exceedingly rich. A longer review will be found on another page in this issue.

V-L-S-E, Inc.

The Wheels of Justice—(FIVE REELS)—V. L. S. E.—AUGUST 23.—Rita Reynolds shoots and kills her husband. Hall, a burglar, is a witness to the murder. Her young lover scorns her. Enraged, she accuses him of the crime. Ralph is sentenced to twenty-years imprisonment. Ralph and his cell-mate escape and return to the city. With Riley's aid he establishes his innocence, by forcing Rita to confess. The story is by Edward J. Montagne. Theodore Marsden directed the production. For a longer review see another page of this issue.

The Ringtailed Rhinoceros—(FOUR REELS)—V. L. S. E.—AUGUST 16.—Raymond Hitchcock featured with Flora Zabelle. John Carter-Carter is a jolly good fellow. His fiancee pleads with him to stop drinking, but to no avail. Her little brother Billie asks Carter why Marybelle is so sad. He answers, "On account of a Ringtailed Rhinoceros." Billie determines to kill the beast. He visits Carter for advice. Together they plan how to kill the monster. Both fall asleep. Carter has a wonderful dream in which he has a remarkable adventure with the ringtailed rhinoceros. He finally kills the beast. Upon awakening he makes Billie and Marybelle supremely happy by telling them the ringtailed rhinoceros is dead. For a longer rveiew see another page of this issue.

World

The Master Hand—(FIVE REELS)—PREMO.—Nat Goodwin featured. Rallston marries an invalid, for her money. He drugs her and sends her to a sanitarium and brings up his daughter in the belief that her mother is dead. Rallston continues to lose money and appeals to his friend Bigelow, who suspects there is something queer about the disappearance of Mrs. Rallston and investigates. He pretends to be insane and arranges for his own admittance into the same sanitarium, which he has discovered by chance. He there comes in communication with Mrs. Rallston and he takes her away from the sanitarium. Rallston becomes suspicious of Bigelow's action and starts to go after his wife. On the way he is injured. Mrs. Rallston is reunited with her daughter and Bigelow is left contentedly with his little niece and his handsome St. Bernard dog.

The Little Dutch Girl—(FIVE REELS)—SHUBERT.—The old gardener finds in the lake a basket with a baby in it. When she is fourteen years old Little Dutch's guardian is taken by death. Lionel, a famous painter, persuades Little Dutch to pose for him, and Jean, the woodsman, becomes jealous of the attentions of Lionel. The girl's absolute innocence has conquered him and he resolves to leave her in peace. He tells her he must go, and poor Little Dutch becomes more and more quiet. One day Lise, who always delighted in torturing Little Dutch, tells her that her painter is poor and sick in the city and Little Dutch resolves to walk the two hundred miles to aid him. When Jean learns that Little Dutch has left the city, he also goes, looks up the painter and awaits the coming of the girl. When the girl arrives she is surprised and astonished to see a large gallery and Lionel lying on a couch surrounded by a riotous crowd of men and decolette women. Little Dutch turns and flees and Lionel tries to follow. Faithful Jean saves her from drowning in the river and takes her home. One day she places two rose-buds in her wooden shoes, asks her neighbors to send them to him and passes out from the open door to the edge of the lake and there slips in among the lilies from whence she came.

The Little Dutch Girl—(FIVE REELS)—WORLD FILM.—Vivian Martin is featured in this story adapted from Ouida's novel. Bebee lives alone in the little Dutch village. Lionel, an artist, visits the town. When Lionel becomes aware of the purity of the girl's love for him, he leaves the village. Later she learns that he is ill. Bebee unable to pay the fare to the town where he lives, sets out on foot. At his home she learns that he is consorting with questionable women. Her idol shattered, Bebee returns to her home and with a prayer on her lips seeks solace in death. For a longer review see another page of this issue. T. C. K.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



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ESSANAY

Vol. XIV CHICAGO, SEPTEMBER 4, 1915 No. 10

LUBIN

TEASING THE TORNADO
Comedy-Drama
In One Act
VINNIE BURNS & JACK LAWTON.
RELEASED SEPT. 6TH.

FINN AND HADDIE
Comedy-Drama
In One Act
Featuring FRANK MOULAN, the Noted Comic Opera Star
RELEASED SEPT. 7TH.

THE IRISH IN AMERICA
Comedy-Drama
In Three Acts
Produced in Ireland by Sidney Olcott, featuring Miss VALENTINE GRANT.
RELEASED SEPT. 8TH.

ROMANCE AS A REMEDY
Comedy-Drama
In Two Acts
with LILLIE LESLIE & WILLIAM COHILL.
RELEASED SEPT. 9TH.

JEALOUSY
Drama
In One Act
with GEORGE ROUTH & ROBERT GRAY.
RELEASED SEPT. 10TH.

QUEENIE OF THE NILE
Costume-Comedy
In One Act
Featuring BILLY REEVES.
RELEASED SEPT. 11TH.





RELEASES

OFFICIAL

THE Triangle Film Corporation will distribute productions made under the supervision of D. W. Griffith, Thomas H. Ince and Mack Sennett. Every production will be of the very highest type and each will feature well-known stars of the screen and of the stage, whose names will be announced from time to time.

Two five-reel dramas and two two-reel Keystones will be released each week.

As model theatres, indicating the way in which productions of this character can best be shown, the company will itself operate one theatre in several of its most important distributing points; such, for example, as the Knickerbocker in New York. These theatres, in which the prices charged will range from $2.00 down, will be of great service to exhibitors. Aside from the larger cities, it will not be the policy of the company to operate its own houses.

The first week's program, which will have an advance appearance during September, will consist of one five-reel drama produced under the supervision of Mr. Griffith, featuring Douglas Fairbanks; a five-reel drama produced under the supervision of Mr. Ince, featuring Frank Keenan, and a Keystone produced under the supervision of Mr. Sennett, featuring Raymond Hitchcock.

TO EXHIBITORS: Triangle plays will be rented to one good theatre only in each district.

SPECIAL MUSIC FOR EACH PRODUCTION IS BEING PREPARED

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK



A stirring scene in Vitagraph's "The Battle Cry of Peace."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, SEPTEMBER 4, 1915 No. 10

Carnival a Glorious Success

MANY NOTABLES PRESENT

FROM the first splash of the aquatic events to the last dip of the dances, the incidents of the first gala carnival and field day held by New York Local No. 1 of the Motion Picture Exhibitors' League of America, at Brighton Beach race track, registered clearly and joyfully in the memories of the thousands fortunate enough to be present. With the exception of the little inconsistencies which will occur at any affair at which a curious and enthusiastic crowd is present, everything went off smoothly and to the satisfaction of all. But one event, the men's horse race, was contested, and that not because of lack of sportsmanship, but for the reason that a few of the rules governing it were not made clear at the start.

Every film concern in the East was represented at the carnival; some by a few stars, and others by



President Rowland and Mary Miles Minter in the Metro car.

practically their whole stock companies. Many were the screen favorites of note who mingled with the crowd, being surrounded, as soon as recognized, by groups of awed admirers. One thing for which the photoplayers have good reason to be thankful is that the "autograph bug" did not infect the fans. Probably this is an off-season for the autograph-clamoring fan. Whatever the cause, it has saved more than one actor or actress from a severe case of writer's cramp.

The aquatic events were the first on the program, beginning at 10 a. m. There were six of these, three of which were taken by Vitagraph and three by Thanhouser. Chester Beecroft and H. Poppe were the judges. The afternoon show began with a monster parade in which all of the manufacturers were represented. The Vitagraph float, a flower-and-girl ornamented beauty, took first prize, with Pathe's battleship, symbolizing "Neal of the Navy," and Mutual's float tied for a close second. Metro was an easy winner of the prize for the best decorated auto. The Metro car, a 90-horsepower Fiat, owned by Treasurer Joseph Engel, was decorated in striking fashion with roses and morning glories strewn lavishly upon the fleecy white material with which the car was covered. In the car were President Rowland, Treasurer Joseph Engel, Mary Miles Minter, Emily Stevens, Francis X. Bushman and Emmy Wehlen. A pair of snow-white pigeons perched upon the be-ribboned windshield of the car, while here and there a Metro banner flapped joyously in the breeze. The back of the car was garlanded in a fashion that made it look like a veritable arbor of roses.

Other novelties of the parade were: A company of Mexican soldiers, a troop of cowboys and cowgirls, tripping impersonators of Charlie Chaplin, replicas of the Goddess, an Irish jaunting cart carrying Kate Price and William Shea, and, of course, the ever-present and pleasing experience of seeing the flickering folks of the screen in real life. Helen Badgley, the Thanhouser kidlet, led the parade from the top of a horse whose head was almost as big as she.

The most exciting events were the motorcycle and ladies' horse races. Both of these were close, and both were won by Vitagraph people; the former by Jimmie French, and the latter by Edith Storey, who, it can be said without fear of contradiction, knows considerable about riding. The auto race, won by Metro, was another thrilling event. As was to be expected, the counterfeit Charlie Chaplins stumbled along in a manner tending to further endear one to the original.

Hughie Mack took the cup for the fat man's race by universal consent. No one appeared to dispute his fleetness. J. A. Fitzgerald, of Fad Films, too, was without opposition in the standing running race. To satisfy his conscience for picking such an easy prize, he gave an exhibition of the Roman sport. Vivian Prescott not appearing to race her, Edwina Robbins of the Vitagraph Company took the cup for the women's automobile racing event, and demonstrated that three miles around the famous old race course could be made in a remarkably short time.

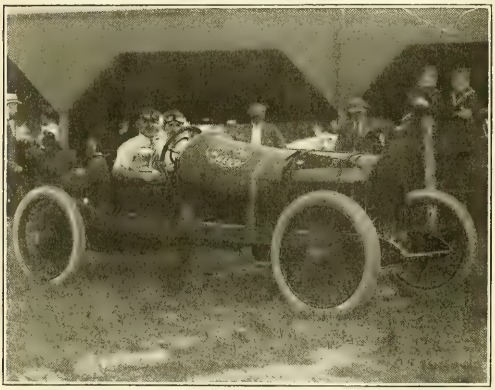
In addition to these, there were the hundred-yard dash for men, ladies' race, Goddess and other contests, which combined to give the place the restless air of a three-ring circus.

Oscar Eagle filmed a number of scenes on the

grounds for "Lili Breval," a mystery drama featuring Vivian Martin, which will soon be released by World Film. The funniest event of the day was the burlesque three-round bout between Billie Reeves and Harry Watson. It was a scream. The people poured down out of the grandstand and crowded up around the platform, determined not to miss a laugh.

A shore dinner was served in the Brighton Beach hotel at 7 o'clock, and after the speeches, the floor was cleared for the dancing, which held sway until a little after midnight. The officers of Local No. 1, of which Lee A. Ochs is president; M. Oestreicher, vice-president; Philip Rosenson, treasurer; Adolph Weiss, secretary; Thomas Howard, financial secretary, and Robert C. Whitten, sergeant-at-arms, are to be congratulated on the success of their first field day and carnival. And it was truly a gala affair. Thomas Howard acted as manager of the pageant.

To name all who were present would be like calling the roll of the motion picture industry. Some of the prominent ones at the carnival were: William Rock, George Kleine, Richard A. Rowland, Lewis J. Selznick, Joe Engle, Felix Feist, Carl Laemmle, Harry



Arthur Cadwell, Metro winner in auto race.

Reichenbach, Arthur James, Joe Brandt, Julius Stern, Nat Rothstein, B. A. Rolfe, Lee E. Dougherty, Walter Brenner, Paul Gulick, Adam Kessel, Charles Kessel, Omer F. Doud, Chester Beecroft, H. Poppe, Marcus Loew, A. Carlos, J. H. Goldfrap, Edwin Thanhouser, L. J. Rubinstein, L. J. Gasnier, Al Kaufman, W. W. Irwin, J. C. Graham, John W. Grey, Sam Trigger, M. H. Hoffman, Jacob Wilk, L. Rosenbluh, J. E. Skerritt, C. E. Smith, Terrence Ramsaye, Dick Leslie, Joe Humphries, Bill Haddock, H. W. Van Loan, J. Sarzen, I. H. Harsall, Lou Rogers and A. A. Corn.

Among the screen folk there were seen: Francis X. Bushman, Anita Stewart, Bickle and Watson, Mike Donlin, late of baseball fame; Sydney Drew, Maurice Costello, Mary Miles Minter, Emily Stevens, Emmy Wehlen, Hamilton Revell, Pearl White, Arnold Daly, Edwin Arden, Bliss Milford, Harry Benham, Ethel Cooke Benham, Waly Van, Billie Reeves, Harry Watson, Lillian Walker, Flora Finch, Kate Price, Mary Charleson, Dorothy Kelly, Edward Earle, Herbert Prior, Mabel Trunnelle, Ethel Lawrence, Claire Whitney, Nance O'Neil, Donald Hall, Creighton Hale, Arthur Ashley, Vivian Martin, Joe Smiley, Lilie Leslie, Lorraine Huling, Dick Tucker, Bessie Learn, Allen Hale, Spike Robinson, Hughie Mack, a host of Universal stars, and so on, naming the principals in hundreds of photoplays.

BEVERLY BAYNE SIGNED TO SUPPORT FRANCIS X. BUSHMAN

As Motography goes to press, a wire just sent from Hollywood, California, advises that Beverly Bayne has been signed by the Quality Picture Corporation to play feminine leads opposite Francis X. Bushman, in future feature pictures, and will leave immediately to assume her new duties in Los Angeles. Miss Bayne has had several years' experience in playing opposite this famous star, and the two, understanding each other's worth and having teamed together in many pictures, will undoubtedly form a winning combination, one that will be popular with both the exhibitor, and the public.

ANNETTE KELLERMAN PICKS DIVING BELLES

Dr. Savage's natatorium has been marked with Annette Kellerman's presence much of late, and also with much diving, swimming, and splashing on the part of the hordes of the fair sex who wish to be of the Fox company which will leave within a week or two for Jamaica to begin work on the monster production in which Miss Kellerman will be starred. Herbert Brenon is to direct it. The girls for whom Miss Kellerman is casting are to play the parts of mermaids.

Thus far the work has been rather discouraging. "If they could only teach the girls to swim here," Miss Kellerman sighed as applicant number fifty crawled out of the water, and she instructed the assistant director to mark her O. K.—the twelfth applicant who had passed, "but it seems that the chief ambition in this country is to exclaim, 'I never took a lesson in my life.' That is not the way to master anything, much less swimming. I could get any number of girls for this sort of thing in Australia, and pick them at random. We are all taught to swim there." Thus far, two try-outs having been held, about twenty-five of the hundred girls needed have been secured. It is expected that some good swimmers can be found in the West Indies and about Bermuda.

WHARTON, INC., SECURE BIG TRAIN LEHIGH ROAD MAKES CONCESSION

The Pathe producers, Wharton, Inc., succeeded recently in securing the most remarkable concession ever obtained from a railroad. In filming the first episode of "Wallingford" it was necessary to show the private car in which that famous high financier dazzles the inhabitants of the little tank towns. The Lehigh Valley Railroad not only permitted the Whartons to attach a big steel flat car, properly equipped, to their best train, "The Black Diamond" express, but stopped the train twice to allow the taking of scenes. The special car had to be sent all the way from Buffalo for the purpose, but the railroad supplied that also, fitting it up according to the Wharton's instructions.

The *Big Four Family,* the private house organ of the V. L. S. E., which made its original appearance and has since been published under the editorship of Charles J. Giegerich, publicity director, has, since the issue of August 21, been edited by Leon J. Bamberger, manager of the sales promotion department.

Triangle Film Completes Plans

INITIAL RELEASES SHIPPED

REPORTS from the three Los Angeles studios of the Triangle Film Corporation indicate that the three general directors and managers, David W. Griffith, Thomas H. Ince, and Mack Sennett are supervising a very large output of film plays which will give the Triangle combination at least two months' start when it begins showing the first of the plays at the four model theaters in New York, Chicago, Philadelphia and Boston late in September.

The managers have completed and are shipping east the initial releases consisting of "The Lamb," starring Douglas Fairbanks, Griffith studio; "My Valet," starring Raymond Hitchcock, Keystone studio; and "The Coward," starring Frank Keenan, Ince studio. It will be gratifying to the countless admirers of the work of these leaders in the film art to know that the printing and the tinting are being done in the home studios and not sublet to outside manufacturers. This was one great technical secret of the success of Griffith's "The Birth of a Nation." Far more beautiful results can be had when these final processes are supervised by those who made and assembled the picture.

Other plays nearing completion at Griffithville are "The Lily and the Rose," starring Lillian Gish and featuring Rozsika Dolly; "Martyrs of the Alamo," a stirring narrative of the Mexican war; "Old Heidelberg," an idyll of student life; "The Sable Lorcha," from Horace Hazeltine's novel, starring Tully Marshall and featuring Thomas Jefferson; "The Scarlet Band," starring John Emerson. The new Inceville output will include, besides Frank Keenan's play, Dustin Farnum in in Alaskan story, "The Iron Strain;" Katheryn Kaelred in a vampire story, "The Winged Idol;" Orrin Johnson in a cloak-and-sword "Three Musketeers" story; Bessie Barriscale in "The Golden Claw," and W. S. Hart in "The Disciple."



Sennett. Normand, Hitchcock and Macc in "My Valet." Sennett Release.



Scene from "The Coward." Griffith's contribution to the first Triangle program.



Douglas Fairbanks Among his Mexican captors in "The Lamb" the first Ince release.

Both Raymond Hitchcock and Eddie Foy are working separately on two stellar plays for Mack Sennett at Keystone. Raymond Hitchcock will follow "My Valet" with an oriental story. One of Eddie Foy's offerings will be an amusing circus story entitled "A Favorite Fool." Hale Hamilton has completed a stage romance, assisted by Polly Moran, entitled 'Her Painted Hero."

The four model theaters will be the Knickerbocker, New York, opening Saturday, September 18; the Studebaker, Chicago, and the Chestnut Street Opera House, Philadelphia, opening probably a month later; and a house in Boston, the name yet to be announced, opening about October 1. The service to the theaters outside the four large cities is scheduled to begin through regular exchanges about the middle of October.

Extensive structural alterations are now being made at the Knickerbocker theater under the direction of Architect McElfatrick. Similar changes will be put into effect in the other theaters. Several novelties in theater management will be inaugurated.

WORLD FILM DIVISION MANAGERS DISCUSS EQUITABLE ALIGNMENT

For three days during the past week the division managers of the World Film Corporation were in executive session in New York City, for the purpose of having placed before them a general sales campaign for the new Equitable program, which World Film will put out beginning September 20, and a general course of instructions on the sales development work and the territorial handling for that company.

The five division managers in attendance were George J. Schaefer, eastern division manager, New York; Denham Palmer, east central division manager, Cleveland; W. W. Drum, west central division manager, Chicago; W. E. Knotts, western division manager, San Francisco; and Jos. E. Klein, southern division manager, New Orleans.

The first three days and most of the first three nights were spent entirely with the assistant general manager, Harry C. Drum, in reviewing and outlining in great detail the general sales development methods and business systems which he has inaugurated for the World Film Corporation.

After these were thoroughly gone into, detailed and discussed at great length, a general consideration of the film business and work of the World Film Corporation was gone over and advance methods for the future handling of the film business were outlined and recorded.



The division managers. From left to right, J. Klein, Atlanta; W. W. Drum, Chicago; H. C. Drum, New York; W. E. Knotts, San Francisco; Denham Palmer, Cleveland, and G. L. Schaefer, New York.

One of the most advanced and thorough methods of sales development and sales handling ever established in any commercial line was thoroughly outlined by the assistant general manager, and same is being compiled and put in book form for distribution throughout the World Film Corporation branches and the World Film division managers. Its commercial value has already been commented on by prominent men in other well known commercial lines, and it is unquestionably by far the nearest approach to commercialization of the film game that has been attempted up to the present time.

Tuesday night, Lewis J. Selznick, vice president and general manager of the World Film Corporation and vice president and advisory director of the Equitable Film Corporation, held a reception to the division managers, at which time he, with A. Spiegel, president of the Equitable Film Corporation, and Milton Work, chairman of the executive board of the World Film Corporation, reviewed the work that had been accomplished and went over in detail the plans outlined and adopted, and all of them were enthusiastic in pronouncing them by far the best they had ever seen. They also expressed their assurance that these methods and the men handling them would unquestionably give to the World Film Corporation the maximum possibilities to be obtained in any territory. Mr. Selznick made a most encouraging speech to the boys from the field, offered a great many helpful suggestions on the plans which had been adopted, criticised them, carefully reviewed the efforts which he had put forth to give to them the strongest program he thinks can be offered by any concern in the film game today. He furthermore gave them the assurance that in his broadness he had not failed to take into consideration and correct the mistakes which had been made in the past, and that he was constantly laboring for the World Film Corporation and its relation to exhibitors as well as to employees, and that they might expect from him and his company in the future a program which could not be equaled, also the solidity of business principles which would not alone assure them of their future, but assure their customers of the utmost in co-operative business dealings at all times.

Wednesday morning was consumed in a general outline of the Equitable sales campaign as outlined by the assistant general manager, the party being joined by Felix Feist, secretary and general manager of the Equitable Film Corporation.

A campaign for the efficient development of the entire United States on advanced commercial lines was outlined and adopted and the division managers were thoroughly acquainted with the Equitable proposition, its creation, purposes and its product. They were unusually enthusiastic in their praise of the Equitable proposition, and with the wonderful subject of "Trilby" as their first release, they gave every assurance that the Equitable program would in its first week surpass most of the programs which have been on the market for years.

Wednesday afternoon was entirely devoted to the consideration of departmental details of the home office and a reviewal of the auditing, purchasing, advertising and film departments, as they relate to the branches.

The division managers departed for their respective territories Wednesday night and are now busy inaugurating in their branches the various methods and systems which were outlined at this meeting, as well as pushing to rapid completion the sales campaign for the Equitable.

HENRY JAMES JOINS BROTHER ARTHUR IN METRO ORGANIZATION

Metro Pictures Corporation announced on Tuesday that it had signed up Henry James, formerly of the Mutual Film Corporation. Henry James will be associated with his brother Arthur James in the advertising and publicity work of the Metro, and will engage immediately on a special campaign.

Henry James made an enviable record as business, advertising and circulation manager of *Reel Life,* and as the result of his expert handling that publication was turned from a money loser into a profit maker in twelve months. He brings to his new position special training in efficiency and economy methods as, prior to his entry into the motion picture industry he headed one of the largest selling organizations in Europe, the Orient and the Antipodes. The two brothers, working together, hope to create some entirely new and original publicity work.

Freuler Appoints Efficiency Men

GETTING CLOSER TO EXHIBITORS

A CREW of efficiency men will cover the United States for the Mutual Film Corporation to facilitate and improve the service and distribution of the Mutual's new $8,000,000 program and masterpieces.

These efficiency men will study the conditions surrounding exhibitors in every territory and endeavor to instruct them in the use of the advertising and publicity helps put out by the home office of the Mutual in New York. It will be a large part of the efficiency crew's work to show the exhibitor how to get the highest possible financial return from the use of the Mutual's releases.

This efficiency crew and the matter of "promises and performances" on the Mutual program are the texts of President John R. Freuler's weekly statement addressed to exhibitors.

"The exhibitors probably have heard from the branch managers a great deal about what we have coming," said Mr. Freuler. "I have said repeatedly that certain big important things are coming. The exhibitors who know me have rested content and gone ahead making their plans on what they have known could be considered certainties. Those exhibitors know me and my work. But naturally there are thousands of other exhibitors whom I have not been fortunate enough to meet, and they, not knowing me, have been unable to gauge the weight of my promises, to decide if my promises were just talk, or a combination of talk, action and performance. The announcements in the trade papers show that I am living up to my promises. The exhibitors have had a glimpse at one reel that shows the bright light of the new all-star-all-feature program. I refer to 'The Funniest Man in America.' He is making good. Other proofs in the form of 'goods delivered' are following rapidly. Look at the announcements of the Broadway Star features, the smashing big Rialto Star features, the American and the Thanhouser Star features—big Broadway stars. Quality has been the first consideration in the making of contracts with manufacturers for this big $8,000,000 program.

"But business consists of service as well as goods. We are centralizing the authority in the home office for the express purpose of keeping this New York office closely in touch with the exhibitor. Heretofore branch managers of the Mutual worked through district managers and communicated with the home office through them. This tended to make the organization unresponsive, and kept everybody from getting action right away, when action could do the most good. Information grew cold and stale before it reached the home office. It had a tendency to spoil in transit.

"This is a rapid-fire business. A fact that means big opportunity today may mean nothing at all tomorrow. The old system failed to respond fast enough.

"Now we have every branch manager in direct communication with the home office. They are given advance information even before it can find its way into print. This is the idea—I am keeping the branch managers so closely in touch with the home office that they can talk to the exhibitor just as I would talk to him if the exhibitor could come into my office here in New York.

"We are appointing efficiency men whose work in the field will be to carry the home office ideas out into the field and help along this process of keeping the branch manager, and the exhibitor, too, in touch. These efficiency men are those who have proven experts in their individual department, such as investigating exchange poster department, booking department, the appearance of an office and the character of the treatment exhibitors are receiving, shipping service, the condition of the film as it is received and as it goes out. We feel that we have an unusually efficient crew of men, but we also mean constantly to improve. The new $8,000,000 Mutual program means not only wonderful film, but also wonderful service."

MARY PICKFORD EXTENDED UNUSUAL HONOR

Mary Pickford, the most popular motion picture star in the world, whose amazing photographic personality has caused her to be called "the spirit of the screen," has formally accepted the invitation of Mayor Clarence E. F. Hetrick, of Asbury Park, to be the city's guest of honor during a silver jubilee baby parade to be held August 23-25. The request for Miss Pickford's presence at this interesting occasion was made in response to a demand of the public of Asbury Park, who had been asked to state their preference as to the city's guest of honor by individual ballot. This is probably the first time that a motion picture star has ever been extended such a signal honor by the officials of a city, and in all the twenty-five years during which the city of Asbury Park has annually celebrated a baby parade, Miss Pickford is the first actress to be tendered this preference.

Adolph Zukor, president of the Famous Players Film Company, under whose management Miss Pickford has appeared for the last three years, has arranged a novel feature for the occasion in an exhibition of the Famous Players' film version of the children's classic, "Cinderella," starring the screen idol, which will be presented at one of Asbury Park's leading photoplay theaters, at which the little star will present the lucky baby whom she selects, a beautiful portrait of herself, autographed "To My Favorite Baby."

Miss Pickford will be accompanied to Asbury Park by her mother, Mr. and Mrs. Adolph Zukor, Daniel Frohman, Edwin S. Porter, Albert A. Kaufman, and B. P. Schulberg of the Famous Players Film Company.

EQUITABLE MAKES AN IMPORTANT ANNOUNCEMENT

The Equitable Motion Pictures Corporation, now drawing close to the date of its first release, September 20, at which time "Trilby," the brilliant work of Maurice Tourneur, and featuring Clara Kimball Young and Wilton Lackaye, will be sent out as a regular release, announces today another impressive innovation looking forward to the direct aid of exhibitors as intimated in the announcement of that concern in last week's trade papers.

The plan is a simple but effective one and demon-

strates to what extent this new and determined organization is going to make good its pre-release promises.

There are five division points of the World Film distributional zones. Each of these divisions are under the direct and personal influence of a proven expert. This expert has by reason of long and ardent attention to detail reached his position from some more obscure position with the World Film. At each of these division points, beginning within the next few weeks, there will be stationed an advertising and exploitation expert. These experts will have but one object, namely, to aid the exhibitor who feels that outside aid will help his business.

These advertising men will be instructed that in no manner should they talk "selling." Their sole object will be to aid and assist the exhibitor to reach his public.

The men to be engaged for this experiment are well known legitimate advance agents who for the past ten years have been traveling ahead of high class legitimate attractions blazing the trail of their shows by original methods and by hard, efficient work.

These advance agents will be under the control of division managers and when the division manager happens across an exhibitor whose attention to exploitation, or lack of knowledge along advertising lines prevents him from getting what he should out of the attractions showing in his house, if that exhibitor is playing Equitable or World Film attractions or contemplates playing them, the division manager immediately installs one of the advertising geniuses at the house for a short period at no cost to the exhibitor, and the work of exploitation and lobby display is handled by the agent, under the eye of the manager who, when he is given the proper start, can be relied upon to continue the good work.

The men selected by Equitable are well known in their line and men who have enjoyed prosperous, successful careers with such prominent and exacting managers as Belasco, Henry B. Harris, John Cort, the Shuberts and Klaw & Erlanger. The men will receive salaries equivalent to their usual recompense with high-class shows and will be given free hands after appointment by division managers to Equitable or World Film houses.

BALLOONS CARRY LIGHTS FOR NIGHT PHOTOPLAY SCENE

In staging its fire scene for the final act in Essanay's six-act feature, "The Man Trail," adapted from the recently published novel by Henry Owen, a unique arrangement was made to get the proper lighting effect, as the scene was taken at night. The village, consisting of fifty buildings in all, was fired at eight o'clock in the evening. Lights were erected on great stilts all around the village, while two balloons, tied to trees, carried several hundred lights suspended on a wire between them and connected by a ground wire with the electric light plant at Waukegan. This lighted up the village almost as brightly as day and provided for taking scenes before the fire was well under way.

The fire was started by the explosion of a powder magazine. One man, a member of the Illinois National Guard, was critically injured by a board being driven through his side in the explosion. Several other guardsmen were slightly injured and burned. This photoplay, which features Richard C. Travers, June Keith, Ernest Maupain, and John Lorenz, is Essanay's September release on V. L. S. E. program.

DOLORES CASSINELLI SIGNS WITH EMERALD FILM COMPANY

In its last issue MOTOGRAPHY mentioned that the Emerald Motion Picture Company would shortly announce the signing of a star well known to exhibitors all over the United States, and this week is able to state that Dolores Cassinelli, who for some months played leading roles with a prominent Chicago organization, has been signed as leading woman with the Emerald Company and will play the lead in its first four-reel feature, which is to be made in the vicinity of Richmond, Va. Miss Cassinelli will be recalled as a winner of a popularity contest held some years ago by the *Motion Picture Story Magazine* and in which contest she received over 333,000 votes. She is said to be one of the most beautiful actresses the screen has brought forth and is an ardent enthusiast over outdoor recreation and aside from motion picture work is studying for grand opera, since she possesses a dramatic soprano voice of wonderful register. It seems evident that the Emerald Company has secured an asset of great value in arranging with Miss Cassinelli to play leading roles in its forthcoming feature productions.



Dolores Cassinelli.

CUB RELEASE DAY CHANGED OVEY COMEDIES ON FRIDAYS

A shift has been made in the release day of the Cub comedies on the Mutual program. Up to and including the release of September 9 the Cub one-reelers have and will be released on Thursdays, but beginning the week of September 13 these David Horsley productions will be released on Fridays. The first release by this arrangement will then be made Friday, September 17, and continued on that day thereafter.

Although new on the Mutual program, the first release having been made August 19, these comedies are already much in demand. Pre-release date exhibitions were given for the benefit of Mutual exhibitors and the Cub warmly welcomed.

George Ovey, who is said to be the funniest man in America, is featured in all the Cub releases. He is an excellent pantomimist with a great range of facial expression. In all the Cub releases made so far he has assumed the character of Jerry, a whimsical fellow who finds it an utter impossibility to keep out of trouble. Once he gets into it, he sinks deeper and deeper, the fun increasing meanwhile.

Preparations are under way at the Griffith studio for the filming of high class feature productions with present day legitimate stage stars in the stellar roles.

Posters as an Aid to Advertising

By JOHN W. GREY

FOR the past five years a series of evolutionary factors of a revolutionary nature have been taking place in the film business and with the advent of the longer subject more attention has been paid to the advertising end of the film industry than perhaps any other. One branch of advertising that has received particular attention is the posters. Posters as a means of publicity promotion now occupy a position in the foremost rank of advertising aids, and particular care and attention should be given to this valuable adjunct. In its original state and as formerly used, the poster was conceived and executed from a still picture, generally done in three to four colors without any attention given to artistic lay-out and color treatment. The lithographer was given a still picture and told to make a poster of the same. The whole plan and scope of this was left entirely up to Mr. Lithographer and he treated it in any way he saw fit. It made no difference whether the still particularly applied to the picture or not, so long as it suggested action or contained the leading characters.



A Popini Poster.

This particular method of poster selection has been going on now for a great many years and to Albert E. Smith, treasurer of the Vitagraph Company and president of the V. L. S. E., the credit of changing this method particularly belongs. Mr. Smith undoubtedly saw "the writing on the wall" and knew that the time had arrived when a poster must fill a purpose other than illustrating a particular scene from a play. He was probably the first man who realized that artistic treatment of the subject in an allegorical way would do more toward influencing a clientele of a theater or creating new patronage. This realization naturally involved a change of the whole method of procedure. Instead of trusting to the highly artistic qualities of Mr. Lithographer he decided to have the work executed in a manner befitting its importance. Investigation of the artistic field proved that there were probably four artists in the country today who had what is known as originality and style.

After due consideration and many trials, Alex Popini and Louis Fancher were decided upon as being the most likely creators of artistic postery. Accordingly, contracts were entered into with Popini and Fancher to execute and create posters for Blue Ribbon features.

First, the artist reviews the film three or four times and selects what he thinks will be the most salient points from the dramatic end. The scenario is then read and stills are selected approximating these episodes. The artist then works up an allegorical treatment of the theme, putting the same in the colors necessary to create the most artistic effect.

There is a belief today that a great number of colors will create the most artistic poster. This is a fallacy and in a number of instances has been proven to be such. Take for instance the case of "Mortmain." The posters on this subject are executed in three colors instead of the proverbial old style of four, five and six color treatment. Popini, the artist who created the posters on "Mortmain," after due deliberation decided that the most artistic color scheme to utilize would be a prevailing theme of blue. Accordingly he built around a blue motif, as it were, using different tones and tints of blue in combination with a brilliant yellow or orange. Blacks were entirely eliminated and it might be here stated that the use of black key plates are primarily responsible for the majority of poor posters that appear on the market today. Most lithographers feel that it is necessary to draw the whole poster on a black key plate and then put their colors on where specified. This black treatment leaves harsh, determinate lines which have no use from the artistic end, and harm rather than aid the color treatment.

After many trials and tribulations, it was decided that the only way to overcome this bug-bear on the part of the lithographer was to execute the sketches on the stone. Accordingly with every Blue Ribbon feature and every Vitagraph subject, the artist who designs and creates the sketches, places them on the stone himself. This naturally takes a great deal of time and is only possible on account of a special arrangement with the lithographers, as the lithographic union in most cases prohibits any one from entering their establishments unless he is a member of the aforementioned union. Popini, by the way, is a first class lithographer as well as an artist and has had a great deal of experience on stone. This experience is naturally of value when it comes to rubbing tints and color treatment, as the majority of poor poster effects are the result of the improper rubbing of the stone to produce a tint. Generally, unless great care is taken, a motley effect is created, which has no resemblance to the original tint desired.



Another sample of a Popini poster.

In addition to the great care taken to execute the posters on the stone, the chemical department of the Vitagraph Company has been experimenting with inks and has developed a lithographer's ink which not only

lends a more brilliant effect but also makes a gloss on the poster as well. This composition is a secret and is used only on Vitagraph posters, having the same effect as a varnish treatment, as it waterproofs the paper,

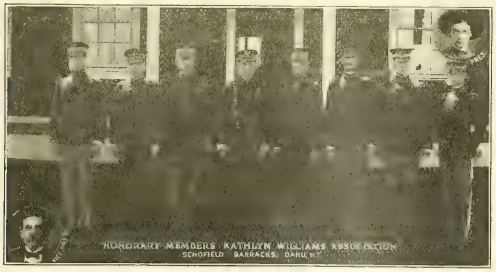


making it last longer and giving more brilliance and depth to the colors.

Mr. Smith has been conducting these experiments for some time past and feels that his efforts have not been in vain, because the quality of workmanship coupled with the individuality of Vitagraph posters have elevated this particular branch of the industry to the strata where it rightfully belongs. Beyond a question of doubt, the example set by the Vitagraph will be followed by other manufacturers, who will employ artists and give the poster end of the business the stamp of quality that will place it in the vanguard of amusement advertising.

MEMBERSHIP IN KATHLYN WILLIAMS ASS'N GROWS IN WONDERFUL FASHION

"The Kathlyn Williams Association," recently formed by the soldier boys of Schofield Barracks, Oahu, H. T., in honor of their favorite motion picture



actress, has grown in membership to 849. The club house occupied by "The Kathlyn Williams Association" was built entirely by Uncle Sam's soldeirs. In the club house proper, only pictures of the Selig star actress are permitted, according to official statement.

Miss Williams, recognizing the honor that has been accorded her, recently forwarded a number of autographed photographs to Schofield Barracks. A letter has been received stating that these photographs have been framed, and now the "boys in blue" are requesting Miss Williams to write them a short letter which will also be framed and hung in the club rooms of "The Kathlyn Williams Association." Charming Kathlyn Williams, it is expected, will graciously accede to this latest request. The picture herewith presented shows the president and vice president of "Th Kathlyn Williams Association," together with the honorary members.

MACK EN ROUTE TO LOS ANGELES

Hayward Mack is another well-known motion picture actor to desert New York for Los Angeles. As one of the original Imp stock company he is remembered for many clever character impersonations as well as for his delineations of light comedy roles. After more than three years' service under the Imp banner, he left to join the eastern Majestic company, where he produced and acted in many popular comedies. He remained with the Majestic until that organization removed its producing department to the Pacific coast studios, then he joined the Biograph, playing under the exclusive direction of Dell Henderson. Leaving the Biograph, Mr. Mack produced a five-reel picture for the World Film program, then accepted an engagement with the Progressive Motion Picture Corporation to direct George Sidney, the comedian, who is known from coast to coast for his sterling impersonation of "Busy Izzy." He not only arranged a series of "Busy Izzy" comedies and produced them, but himself played second business opposite Mr. Sidney. Playing in the support of Richard Carle, Mr. Mack wrote several clever comedy scenarios for that popular star, gained fresh laurels in a leading comedy role in support of Paula Edwards when that musical comedy star made her initial appearance before the camera, and upon joining the Famous Players played in support of Mary Pickford in "Cinderella" and "Mistress Nell." Returning to his former line of work, Mr. Mack has been highly complimented for a clever bit of character acting as the Arab stranger in the Dyreda Company's recent release, "Four Feathers." This well-known photoplayer has joined the Universal forces at Universal City, California, under the direction of Murdock MacQuarrie.



Hayward Mack

Justin D. Barnes of the Thanhouser Company is owner of "Tom," one of the finest horses in Westchester county.



Caliente awaits the arrival of the Selig party.



Branding calves at Caliente.

In the Wake of the Selig Special

BY NEIL G. CAWARD

Salt Lake City, Jul. 20, '15.

Squedunk, Iowa.

Dear Jack:—

HERE we be, i and the Missus in the town Brig. Young made famous, but Jack, as far as i can see the folks look just like any body else, and i didnt see no men going down the st. with 11 or 9 wives with em and a bunch of kids that looked like a Sun. skul piknik, so may be these hear Mormons has all died off.

When i wrote you last wk. Jack we was just leaving Los Angeles, and Tues a. m. when i and the Missus woke up we was out on the dezert with 0 to see but sage brush and caktus and sand and then more sage brush and more caktus and more sand. Gosh Jack i cudnt help a thinkin how thirsty a feller would get out there in that dezert a lone with 0 to drink, when the trane kum out of the dezert and stopped at Caliente, what is a town of 4 hundred poplation and what has thirty 4 saloons so i guess after all a feller wudnt get very dry.

This hear Herb Hoagland had fixed it all up and when the trane stopped and we all got off there was a bout 20 cowboys and some cow girls and some cows and some wild horses a waiting for us from the Ryan ranch what was back a ways in the mts. These hear cow boys was reglar fellers and not motshun pitchur stuff and they branded cavs and rode buking bronkos and all that stuff. Herb Hoagland he put up 2 bottels of wine for the best rider and the cow boys they went to it to win them 2 bottels of wine. The cowgirls they rode a round and had races and every thing and sum of the people kum all the way down from their homes in the mts. moren 30 miles a way just to see the moshun pitchurs taken.

a couple of scenes from this hear 7 Suffring Sisters was took there with the cow boys and the cows as a bakground and all the cow boys was crazy to get into it. Sum of the folks a board the trane tried to ride the cow boys horses but they wasnt very good riders. 1 lady, this hear Missus MacManus she got on a cow boys horse behind the cow boy and when the cow boy started up his horse she got throwd off and hurt her ankel so that folks had to help her bak to the trane and the porter had to band age up her ankel, but other wise they was no accidents.

1 feller what lived out there in Caliente he pulled off a good stunt by bringing sum ice and sum lemons and sum water down to the grounds where the cow boys was and he made sum lemon ade and sold it to the folks on the trane for ten c a glass and every body had 7 or 5 glasses and so he made sum money cause it was so hot and every body was so dry and it was so far down the track to these hear thirty 4 saloons.

Well a long a bout 2 oclock the trane pulled out a gain for salt Lake City and the rest of the p. m. the trane went through some butiful mt. scenery. This hear Bill Slossman what roomed in the same kar as i and the Missus he didnt see much of the scenery though cause he opened up his barber shop in the smoking room at the end of the kar and with Sylvester the porter to help him he shaved hisself, the rest of the men on the kar a joshing him cause the trane was going round bends and he being lible to cut hisself.

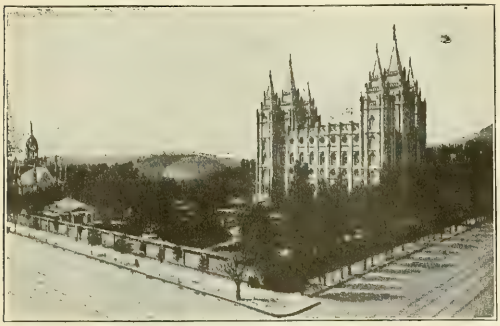
It was so hot this p. m. that a lot of the men was making reglar trips "down town," what was what we got to call the trip the hole length of the trane down to the baggage car what had the saloon in 1 end of it. In the evening after supper a nother cabaray show was give in the Observatory kar on the hind end of the trane and every body had a lot of fun.

The next a. m. Jack, was Tues., we landed in salt Lake City a bout 8 thirty and Herb Hoagland he had rented a lot of st. kars and the hole party was took for a ride a round the town. We went through the part where the people has their homes and out to the state Prison where sum more of the people lives and when we left there this hear Ed. Kohl he says as how a feller in the prison hollered out to him what time it was and he says "what you want to no for you aint going no where." i didnt hear this myself Jack and im only telling you what this hear Ed. Kohl tole me, but maybe its true at that.

Well when we kum bak down town the st. kars was run up to Ft McDonald what is a U. S. fort, only there aint no U. S. soldiers there now cause they is all a way down to the Mex. boarder a waiting to fite the Mexikans. But the fort is there and we got out and walked all over.

Kuming bak down town 1 more we saw the house where this hear Brig Young lived when he was a live and where sum of his wifes lived and then we got off the st. kars and went to this hear Mormon taber nikel and at noon they opened it up and we went in and herd a pipe organ consert on a big pipe organ. Gee Jack this hear

Mormon taber nickel is sum place. Its got moren ten times as many seats as the Metropolitan and i bet you if i and you had the place for our pitchur show we wood soon be as rich as this hear john D. Rockenfeller the mil-



The Mormon Temple and Tabernacle.

lion air. And Jack there aint no nails in the roof of this taber nickel at all, it being all pieces of wood joined together and fitted so they didnt need no nails at all. It must be a mile and ½ from 1 end of it to the other, but when every body is still you can hear a pin drop any where in the bldg. its bilt so fine.

Then Herb Hoagland he fixed it up so we all had dinner at the Comershul club what is a swell place and then a lot of the party went out to this Salt Air what is a few miles out from salt Lake City and where they is a batheing beech, in the salt Lake, where you cant sink cause of the salt, but i and the Missus didnt go out there because it was only Tues. and we didnt need no bathes. We walked a round town and i went to call on this hear Mr. Carpenter of the Notable Feeture Fillim co. what send us his paper *Reel Reels* and he was glad to see i and the Missus and we had a nice talk. This Carpenter man is a nice feller and if he lived out in Ioway i bettcha id take fillim from him but as he lives out in salt Lake City i cant a ford to ship fillim so far, so i go rite a long taking fillim from the general fillim co same as ever.

This hear salt Lake City is got the best drinking water i ever drunk Jack. it kums down out of the mts. and is as cold as ice and they got so much of it that it runs down the sides of the main sts in the gutter just like they didn't need it at all. But i tell you what Jack



One of the sight-seeing trolleys at Salt Lake City.

its grate water and i wisht we had as good in squedunk.

Well Jack when the crowd got back from this Salt Air where they went to go batheing in the salt Lake sum fillim men from salt Lake was down to the trane and the Yeller Dogs had a meeting and nishated a lot of them into this hear sekret sciety of Yeller Dogs.

Then it was time for the trane to pull out and we was off for Denver though we is going to stop at Colorado Springs before we gets there and spend a day there. I rite you a gain from Denver Jack and let you no when i and the Missus be home.

Yours Respy.

Ed.

REEL FELLOWS' AUGUST MEETING

The August meeting of the Reel Fellows' Club of Chicago, was held at the Movie Inn, on north Wabash avenue, that city, on August 18, a large attendance being present. After the dinner, George U. Stevenson, who, until recently, has been in charge of the London publicity office of the United States, gave a brief address, in which he commented upon the film situation abroad and told many interesting facts with regard to the effect of the European war upon the London trade. Mr. Stevenson's address was thoroughly enjoyed by all present, and was followed by a brief talk by George Magie, also addresses by Frank Flaherty, C. J. Ver Halen, and Watterson R. Rothacker.

Ere the meeting adjourned a committee was appointed to look into the matter of selecting a permanent club room for the organization, and strenuous efforts will be made at the next meeting to finally close up the unfinished business in connection with the recent ball, given by the Reel Fellows' Club. If there are members who have not as yet settled in full for the tickets held by them, they should communicate with the treasurer or secretary ere the September meeting.

PHOTOPLAYERS CONTRIBUTE TO ORANGE GROWERS BENEFIT SHOW

Herbert Standing of the Morosco forces organized a benefit program for the California orange growers. Geraldine Farrar, Donald Brian, Maurice Farkos, Myrtle Stedman and Mr. Standing himself were the features. Miss Farrar did not participate, but her presence was enough to coax an extra price per seat out of the pockets of the patrons. The entertainment was a briliant affair, having that ingratiating charm of spontaneity and good will often missing in a professional performance, and each artist was in fine fettle.

Herbert Standing, whose "Danny Deever" is pronounced the most impressive in Great Britain, repeated the Kipling classic and created a sensation. He responded to enthusiastic encores with "Come Whoam to the Childer and Me," "A Shilling a Day" and others. Myrtle Stedman sang beautifully and was accompanied by Marjorie Blinn, the pretty Los Angeles society girl who made her film debut in "Kilmeny."

O. F. Spahr, vice-president and general manager of the Enterprise Optical Manufacturing Company, 564-572 West Randolph Street, Chicago, reports his factory working day and night in manufacturing the new model of the Motiograph projection machine. Orders have been simply flooding the sales force and for the past three weeks, Mr. Spahr informs us, the factory has worked far into the night in an effort to catch up with orders received for the new apparatus. In a near issue, Motography will doubtless announce a number of the largest theaters in the country in which the late model Motiograph has been installed.

Rowland of Metro Offers Some Advice

HAS HIGH IDEALS

PRESIDENT RICHARD A. ROWLAND of the Metro Pictures Corporation waded into the advice givers of the motion picture industry last week and paid his compliments to those who "talk down" to exhibitors.

"It is a genuine pleasure," said Mr. Rowland, "to give our friends, the competitors in the feature field, the benefit of a little fatherly advice. It is giving them what they deal out every week to the exhibitor, only I hope I will not be accused of talking down to competitors.

"One of the tiresome things about moving pictures as a business is the grand little advice factories that are working full time in all directions.

"Along with other exhibitors each week, I read that I am to be told how to make my theaters tremendously profitable. I am to be let in the secrets of the wise men who point with pride to their experience and to their money. With all their experience and all their vast capital, I wonder they don't go into the exhibition end of it and earn the millions they so freely offer to others.

"To begin with, I do not regard the motion picture exhibitor as a mental incompetent. I don't believe he needs to be told how to run his theater or how to deal with his patrons. I am among those who are willing to concede that the exhibitor is of full age and sound mind and that he'd rather have good pictures, and good paper, and good publicity and advertising helps than advice, conversation or piffle. Give the exhibitor good pictures; that's all he needs and it's all he wants. We're too busy here at the Metro making good pictures to have time to give advice. And I confess that none of us here at the Metro has time for anything except the bending of every effort toward making better pictures all the time.

"We started out with selling experience, a pretty definite idea of the kind of picture entertainment that brings people to theaters and then we all had, and still have, youth, ambition, and the grim determination to make better and still better pictures.

"We, all of us, are human enough to like money and to like to make money, but I'll tell you in all candor, we don't want to make money without making good. The man who keeps his eyes glued on the almighty dollar doesn't make the best pictures, and you don't have to ask me for the proofs.

"We faced the fatherly advertisements from the fine old mossy pioneers and read, just as you'll read today, about their 'experience' and their 'vast capital.' Some of them still have more experience since Metro started, even if they haven't so much of the 'vast capital.'

"We are neither satisfied nor contented. We have grown faster and on firmer ground than any of our competitors and we're still growing. That's pleasant, but it's nothing to be satisfied over. We can't afford to be satisfied short of the last word in feature productions, and all pictures are a long way from that, despite the strides that have been made. We are proud of Metro because Metro vibrates with life and moves each week toward better things. We are gratified because exhibitors everywhere are looking to us to supply them with pictures that will make them money.

"We have flown in the face of a good many precedents, we have traveled new paths, we have stirred up the animals, and we are about to stir up still more, but we will endeavor to let the exhibitor attend to his business without telling him how to run his playhouse and without talking to him as though he were a business ninny and an intellectual 'nobody home.'

"It won't annoy us a bit to have the entire motion picture world keep its eyes on Metro and we will make a 'sportsman's promise' that they won't look in vain."

GOLDBURG SELLS INTERESTS RESIGNS FROM LIFE PHOTO

As a result of the determination of Bernard Loewenthal, majority stockholder of the Life Photo Film Corporation, not to manufacture or release in the future, Jesse J. Goldburg, the secretary and general manager of that company, disposed of his stock holdings to Mr. Loewenthal and resigned as secretary, director and general manager of that company as well as the Commercial Motion Pictures Company, the subsidiary corporation allied with the Life Photo.

The feature successes of the Life Photo which included among others such popular photoplays as "The Banker's Daugher," "The Greyhound," "Captain Swift," "The Ordeal," "Springtime," "The Avalanche" and "The Unbroken Road" were produced under the personal supervision of Mr. Goldburg, and he it was who pressed to a successful conclusion the suit against License Commissioner Bell to restrain him from interfering with the public showing of "The Ordeal" and in which action the powers and status of the National Board of Censors were judicially defined.

The versatility of Mr. Goldburg in the motion picture field is best evidenced by the fact that he chose all the productions released by the Life Photo, supervised the writing of the scenarios, selected the cast from leads to extras, passed upon the final assembling and cutting of the features, managed the advertising and publicity end of the enterprise and acted as sales manager of the company's products. As the executive manager of the company his duties were manifold.

When interviewed Mr. Goldburg stated: "I regret exceedingly the necessity for my severing connections with the Life Photo, an association that has been altogether pleasant and profitable. My close personal friendship with Mr. Loewenthal was heightened by a business contact that was without a ruffle. A more fair or finer gentleman it is hard to find in the business world. Mr. Loewenthal, as the majority stockholder of the Life Photo stock, deemed it best to discontinue producing regardless of the exceedingly high reputation of Life Photo features. The opportunity to rent the company's studio and laboratory at a substantial figure, thereby insuring a steady income as opposed to what he considers fluctuating conditions in the producing field, is what determined his course of conduct.

"Naturally, since my ability lies, I believe, in the producing and manufacturing of photoplays, and hav-

ing a firm belief in the financial gain to be derived from the manufacturing of high class features, I deemed it best to discontinue my business connections with the company and vindicate my belief by allying myself with that end of the industry."

Mr. Goldburg has not definitely determined his plans for the future excepting that he will ally himself with the executive end of the productions of photoplays. Several offers have been made him which he has taken under advisement, determining to proceed slowly but surely.

TRIANGLE'S NEW MANAGER HOW SEERY GOT HIS START

Roie C. Seery, as announced in the last issue of Motography, after being affiliated for several years with the Mutual Film Corporation, has severed his connection, and will in the future guide the destinies of the Triangle Film Corporation in Chicago and the Middle West. R. C. Seery is one of the men whom we might style as a dreamer. He sees ahead. 'Way back in 1908 he was attracted to the moving picture industry and saw possibilities of its future. Mr. Seery was then living in Allegan, Mich., the town in which he was born and where he graduated with the civil engineering class of 1903, but five years later he decided that his future should be with the moving picture industry, and as the result of that decision he purchased the Electric theater in Allegan. In those days Mr. Seery considered himself quite a magnate in the theatrical circles when he proudly looked over his ninety kitchen chairs which were loosely distributed on a flat floor. A reel of film of questionable length and the whine of a phonograph constituted the entertainment for which the jitneys were accepted. Crude as the Electric theater was, the personal touch of Mr. Seery placed within it an atmosphere of welcome that brought prosperity to him far beyond his expectations, and as a result Allegan, Michigan, was too small for the continuation of his theatrical career. Chicago was picked as the next field for operation and with a theater of two hundred seats located at Sixty-ninth and Halsted streets, he continued to coax nickles from the pockets of the passersby. Late in 1909 he felt the irresistible call of the film exchange and after connecting with the Calumet film exchange as a solicitor, it was only a matter of a few months until he was promoted to the manager's desk. One success followed another, which is bound to be the result when conditions are carefully studied with a determination to forge ahead.



Roie C. Seery.

C. J. Hite had been watching the progress of Mr. Seery for some time, and in 1910 they pooled their interests in the Majestic Film Service Company, which they later sold to the Mutual Film Corporation in 1912. The Mutual retained Mr. Seery as manager of its three Chicago branches until the fall of 1913, at which time he was sent to the Northwest to act as special representative of the Mutual in Seattle, Wash., Portland, Ore., Butte, Mont., Salt Lake City, Utah, and Denver, Colo.

The Mutual Film Corporation evidently recognized that it had taken a good man from a hard territory, as it was not many months before telegraphic instructions were sent Mr. Seery to report to New York City at once, and it was then that he learned to his great joy that he was going back home, among his hundreds of friends in and close to Chicago. All this happened in the spring of 1914, and since that time R. C. Seery has held forth in Chicago as special representative of the Mutual Film Corporation by watching its interests in Milwaukee, Minneapolis, Omaha, Sioux Falls, Des Moines and all Chicago offices.

Later the Mutual Film Corporation added the cities of St. Louis and Kansas City to this extensive territory, but Seery was on good terms with work and neither one was afraid of the other. Aside from exerting his mental and physical efforts, he invested his money and was a stockholder in the Thanhouser Syndicate Film Corporation and the Syndicate Film Corporation. He urged many of his friends to purchase heavily of stock in the "Million Dollar Mystery," and those who followed his advice realized enormous profits on their investments. Consequently, the opinion of R. C. Seery and his final judgment on almost any angle of the film industry is recognized throughout the Middle West as close enough to the exact facts to prove an incentive to others to follow where he leads.

FAMOUS PLAYERS COMPANY BUYS MANHATTAN SITE FOR STUDIOS

The Famous Players Film Company has secured a plot of thirty-one lots atop Marble Hill in upper Manhattan, New York, for the purpose of erecting studios, open air stages and laboratories and factories designed for the production of elaborate feature motion pictures. The property is assessed for tax purposes at over $160,000.

The Famous Players' decision to transfer its producing activities to Marble Hill is considered in motion picture and real estate circles as the first move toward the conversion of upper Manhattan as a motion picture producing colony, similar in scope to the film aggregations now operating in Los Angeles and other Western screen centers.

The Famous Players Film Company, the first concern to present the famous plays and stars of the stage in motion pictures, is also the first film organization to seek grounds within New York City, when the growth of the film industry demanded physical expansion. A feature of the plans is a special experimental laboratory in which research work will be conducted with the view of improving the mechanical factors of motion picture production and projection. This experimental work will be under the supervision of Edwin S. Porter.

H. S. Mandelbaum, formerly connected with World Film Corporation, and more recently employed as a road man, for the Blinkhorn Photoplays Company, has been chosen as manager of the Big Attraction Film Company with offices at 311 Columbia building, Cleveland, Ohio, where he is making extensive arrangements to exploit the many features controlled by that firm. Alex. Bartow, formerly of the Mutual Film Corporation, is his assistant.

Films the Universal Language

DE MILLE DISCUSSES PHOTOPLAYS

"NO longer do the curious ask if the photoplay has come to stay; they ask now if it is possible that it has any limitations," said Cecil B. De Mille, director general of the Jesse L. Lasky Feature Play Company, who arrived in New York last week from the studios of the firm at Hollywood, Calif. Mr. De Mille has been away from New York for nearly two years, during which time he has seen the small Lasky plant in California grow from one building into a great center of the photoplay industry, and he had seen his own work develop from the direction of an experimental photoplay into the personal and exclusive direction of the foremost woman American star, Geraldine Farrar. Mr. De Mille directed all three of the Farrar photoplays, the first of which, "Carmen" will be released on November 1, through Paramount Pictures Corporation.

"From its modest beginnings only a few years ago, comparatively, the photoplay has grown into one of the greatest of the world's literatures," continued Mr. De Mille. "It is more or less accurately estimated that sixty million persons attend photoplays and motion pictures in the United States every week, and countless thousands seek productions in other continents of the earth. By the very nature of its universal appeal, the photoplay then is seen by almost as many persons—probably more—than read daily newspapers, magazines and books.

"While scholars for years have tried to evolve a universal language like Esperanto, an agency far more effective in the form of motion pictures grew up and spread throughout the world. Motion pictures need no translator, the eyes of the Chinese see the same things as the eyes of the Swede and the simple human emotions of love, hate, jealousy, anger and happiness are not peculiar to any one race or peoples, but general to all the world.

"If I were asked what problem in the immediate future faced the men who have the good of the photoplay industry at heart, my answer would be that they should continue to develop this mighty language of the eye; and to make productions designed not for the few, but for the many.

"At the Lasky studios we have given this problem special thought and research. Ours is one of the very few organizations in the industry which supports at a cost of many thousands of dollars every year a scenario department, designed solely for the purpose of protecting photoplays, originating and inventing new effects and new situations.

"The time will come when the seemingly inexhaustible supply of material for the photoplay from the legitimate stage and written literature will be no more. At the moment great plays, great novels and stories are being translated into photoplay form at a speed that is almost unbelievable. We are already trying to answer that problem by our special photodramatic department, the members of which, including William C. De Mille, my brother, Margaret and Hector Turnbull, each are specializing in original work.

"Here is a field almost virgin in its possibilities which offers at the moment, greater inducement than the writing of almost any other form of literature. It is a different technique from that the novel, the short story or the special article requires. In the photoplays the medium of transmitting emotions and feeling is through the eye, not through the ear as on the legitimate stage. This does not mean that nothing may be left to the imagination; on the contrary the eye required and appreciates the minutest detail of form. The motion picture camera is able to portray as effectively the monogram on a handkerchief as it is the panorama of a great battle or great scene."

Mr. De Mille, who is being entertained in New York for a few weeks by Jesse L. Lasky and Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, will return to California about September 1. One of his early productions will be "Chimmie Fadden Out West," with Victor Moore again in the character of "Chimmie."

NAULTY AS GENERAL MANAGER WILL BOOM TRIANGLE SALES

The story regarding J. N. Naulty's leaving the Mutual Film Corporation to become general manager of the Triangle Film Corporation reached us so late last week that we were only able to present the item of news, and not enough time remained to permit a halftone of Mr. Naulty being made. But now MOTOGRAPHY takes pleasure in presenting to its readers a recently made picture of the former vice-president and general manager of the Mutual Film Corporation, who is now second only to President Harry E. Aitken in authority in the Triangle organization. Mr. Naulty's previous record is so splendid that the whole film world has been impressed by the added strength of the Triangle Corporation, for with such men as David W. Griffith, Thomas H. Ince and Mack Sennett producing films for the Triangle, and the sales force headed by J. N. Naulty, an unbeatable combination seems to have been arranged. Mr. Naulty at present is transacting business at the temporary Triangle headquarters located at 71 West Twenty-third street, New York City.



J. N. Naulty.

PENNSYLVANIA BOARD CENSORS "THE BLINDNESS OF VIRTUE"

From information received at the executive offices of the Big Four, it is learned that legal proceedings will be instituted at once against the Pennsylvania Censor Board in the matter of their action on the Essanay feature, "The Blindness of Virtue."

"The Blindness of Virtue" in its original form has been passed by every board of censors in the United States with the exception of the Pennsylvania

board. The feature has been universally praised by the press, and has been endorsed by many prominent clergymen and civic bodies.

Gardner W. Wood, eastern representative of the Essanay Company, states that these facts were brought to the attention of the Pennsylvania board, yet in their rulings they ordered such eliminations that if complied with would utterly ruin the picture as a dramatic offering, and make it valueless as a moral force.

The action of the Pennsylvania board in this instance is but another illustration of the incompetence of the average censor, and the un-Americanism of censorship as an institution. With the opinion of all other censors against it, with the recommendations of the press backing it up, and with exhibitors who have seen "The Blindness of Virtue" unanimous in declaring it a feature worthy of being shown in their theaters, a small body take it upon themselves to declare the subject unfit to go to the public.

LUBIN COMPANY ENGAGES NEW PHOTOPLAY DIRECTOR

Lubin of Philadelphia announces the engagement of Edgar Lewis, the famous photoplay director to supervise the direction of feature films. Mr. Lewis undoubtedly is a master mind among producers and scarcely needs an introduction to the millions familiar with photoplays.



Edgar Lewis.

The mere fact that Mr. Lewis produced "The Plunderer," "The New Governor," "Samson," "The Thief," "The Gilded Fool," "The Littlest Rebel," "The Bondsman," and other famous photoplays, stamps him as one of the greatest producers in America.

Just which play Mr. Lewis will produce first has not yet been decided, but it will be a master film to be released through the V-L-S-E.

Mr. Lewis's connection with Lubin's marks the engagement of the fourth new director in as many weeks, the others being Jack Pratt, who filmed "Shore Acres," "The Garden of Lies," and other plays, and who is now directing Louis Reeves Harrison's great war play, "The Rights of Man"; Allen Farnham, formerly artistic director for the Kalem Company, and occupying the same position with Lubin; and Edward McKim, Lubin's new comedy director.

As word has reached the American Correspondent Film Company, Inc., that a very inferior picture under the same title as its famous copyrighted feature "The Battle and Fall of Przemysl" is on the market, exhibitors are cautioned to be sure they get the genuine war pictures when they arrange bookings on this feature.

ESSANAY TO RENT FILMS DIRECT NEW POLICY IN LONDON OFFICE

The Essanay Film Manufacturing Company announces a drastic change in policy in its British office beginning Nov. 1, next, when Essanay films will be rented direct to the exhibitors instead of being thrown on the open market as has been the case in the past. A recent issue of the *Bioscope,* published in London, carries the announcement that the Essanay Company will withdraw its product from the open market on September 30. Complete plans that greatly enlarge its staff has made it necessary to secure additional office room at 22 Soho Square, West, and all will be ready to inaugurate the new system on November 1. In an interview with a *Bioscope* representative less than two weeks ago Mr. Spoor discussed the change in policy as follows:

"I think it may be well to review briefly the principle causes which necessitated the change. The most important of these was the recent decision of the Essanay Company of America largely to discontinue the production of short films and to devote itself chiefly to big features written by well-known authors and acted by celebrated screen and legitimate players. We already have in stock a year's output of important three-reel subjects which we have held up so that they should not interfere with our open-market releases, and of these we have sold only five, none of which has yet been put upon the market. This supply of long films and special productions has grown to such an extent (and will grow still more rapidly in the future) that we now require a market where we can sell them regularly and continuously.

"The demand for Chaplin subjects is world-wide, with the result that we have contracts running in practically every country, including the United States. Under present conditions, however, we are unable to maintain control of such copies of a film as we sell outright on the open market, and in consequence the contracts I have referred to are seriously interfered with. You will understand, therefore, that we are practically compelled to take Chaplin films off the open market in order to protect our own interests. In the British Isles alone we have sold an average of about one hundred and seventy copies of each Chaplin film, and this is too many for this market to absorb, especially considering that it is now smaller than ever.

"I think no one will deny that we have been one of the strongest supporters of the open market in the past. We have never been guilty of dumping films at cheap prices, but have made every effort to maintain the best principles of the old system. So greatly have conditions changed, however, that we have been compelled to adapt our policy to meet them. And I confidently believe that the new scheme we have devised will be found in every way satisfactory to the exhibitor."

"THE SHAME OF A NATION"

The Consolidated Motion Picture Corporation with studios at Culver City, near Los Angeles, has begun work on a six-reel feature photoplay to be entitled "The Shame of a Nation."

The story is based upon conditions as they now exist in Mexico and will intimately portray the Mexican people, pointing out the horrors of the system of slavery and peonage that at present exists. Many of the scenes were actually taken in Mexico, though at much cost a special street was constructed in Culver City, typical of the Mexican towns, and a great deal of the action took place there.

Irwin Predicts Radical Changes

LONGER RUNS ASSURED

"THE motion picture industry has seen many great and startling changes, especially during the last three years; but I believe the greatest change in the manufacturing, marketing and exhibiting methods will be noted within the next twelve months," said Walter W. Irwin, general manager of V. L. S. E. line, in a statement made to representatives of the trade press. "This company was incorporated to carry out a definite policy born of years of observation and close study of the public's desires. We started in to carry out definite ideas, and put into practice certain theories which we believed would benefit the industry in its entirety.

"The move was an urgent necessity to the maintenance of the industry on a plane where it could achieve greater perfection. It was a sheer impossibility to produce features of real artistic quality and high dramatic value, such as picture play patrons now demand, unless the manufacturers could receive a fair monetary return on the ever-increasing cost of production. This meant the calling upon exhibitors to pay higher rental prices. But in order to enable the exhibitors to pay this increase, it was absolutely necessary to show the theater managements how they could increase their box office receipts.

"With this object in view, namely: the increase of the exhibitor's profits, the V. L. S. E. as a selling organization was formed, as only through the increase of the exhibitor's profits could the business be kept in the healthy condition necessary to its progress. The problem of increasing the exhibitor's proceeds has as its principal solution—advertising—the most potent form of advertising—word of mouth publicity. Exhibitors have long overlooked this great force. The observations of our four companies showed that even in the case of small length productions, exhibitors had wasted a great opportunity in not taking advantage of the recommendations of their satisfied patrons.

"So, in giving to the trade its biggest dramatic offering the Vitagraph, Lubin, Selig and Essanay companies instituted the policy of advocating long runs and the heralding in advance of the exhibition of the features. The object of the advance advertising in the newspapers and on the billboards is to attract the greatest number of people to the first showing. The people that make up the first audiences become at once units in the great advertising force. The pleasure and satisfaction they receive in viewing the features converts them practically into patronage solicitors for the theater. The description they give, and the praise they accord the production, arouses in their friends a desire to see the picture. These people in turn influence others, and so on until every available prospect has been brought into the theater.

"The exhibitor who books strong features for long runs takes full advantage of the favorable impression the feature makes, whereas the exhibitor who books a picture for only one or two days loses all or a great percentage of that great advertising force—word of mouth publicity. The success we have met with in introducing these ideas to the exhibitors is most gratifying. We feel that in this connection we are performing a real service to the entire trade, for the results obtained by exhibitors through carrying out our ideas has made of our theories solid, substantial facts."

Mr. Irwin states that wherever V. L. S. E. features have appeared for more than one day, the second day's attendance has been larger than the first; and where pictures have been exhibited for three or more days, the attendance constantly increased to such an extent that rebookings for long runs have been made either by the same theater or a competing house.

In giving out this statement, Mr. Irwin had before him reports just received from several branch managers that illustrated his declaration. From these reports, Mr. Irwin cited the case of the Empire theater in San Antonio, Texas. This theater is perhaps the finest and most representative motion picture theater in the Middle Southwest. W. J. Lytle, proprietor of the Empire and several other fine theaters in San Antonio, has just closed a contract with V. L. S. E. for first, second and third runs of the Big Four productions. He states that he will play "The Rosary" and "The White Sister" in the Empire theater. He will then move them to one of his other houses and will then return them to the Empire theater and, still later, bring them back to other theaters in his chain.

In a letter Mr. Lytle stated that he intends using all V. L. S. E. subjects first and second run in his best houses, and will use all of the subjects that have already been shown in San Antonio, regardless of where they have been exhibited. "Mr. Lytle's decision was arrived at," states Mr. Irwin, "after close observation of actual tests of the Big Four contention that the personal recommendations of patrons enhance the value of feature picture plays."

Branch Manager H. D. Naugle reported that after noting the success and continued increase of patronage during the three day run of "The Island of Regeneration" at the Cabrillio theater, San Diego, the management of the Spreckels Opera House, the largest theater in that city, immediately booked the feature for a run of seven days, making a total of ten consecutive days. This established a record for long feature runs in the city of San Diego. It is the first time that any feature has run for ten days in that city. Incidentally, Mr. Naugle further reported that this feature has been booked solid up until the middle of October in the Los Angeles territory.

"The Blindness of Virtue" is now in its fifth consecutive week in the loop district of Chicago, playing in three theaters, each separated from the other by two square blocks, and indications point to this production appearing in the same district for several weeks longer.

In the Far West, "The Eagle's Nest" has been brought back to one theater five different times, and is rebooked in every theater where it has been shown.

In Kansas City at the big Empress theater, "The Rosary" accumulated so much popularity by word of mouth advertising during a full week's engagement, that the management has just rebooked it for three days.

These few instances were mentioned by Mr. Irwin because they are current cases. "With slight changes," said Mr. Irwin, "they apply to practically every feature

that has so far been released on the Big Four program."

"There is nothing difficult or complicated about the methods we are urging our patrons to adopt. It is simplicity itself. We urge them to advertise for the sake of bringing the greatest number of people to their theaters in the shortest space of time, and then depend upon the quality of our productions to induce further increases in their attendances. It is merely a matter of advertising, first through billboard and newspaper and then by the mightiest force of all, word of mouth advertising. We are keeping an accurate record of the amount of advertising V. L. S. E. exhibitors are doing, and our records show that wherein the average exhibitor was purchasing about one per cent of advertising, he is now spending in advertising an average of twenty per cent of the amount he invests in films, while the increase in attendance is shown as between fifty per cent and sixty per cent."

Mutual Lands Van Loan Series

OTHER PROGRAM ANNOUNCEMENTS

"BUCK PARVIN" and his creator Charles E. Van Loan have joined the Mutual Film Corporation's new $8,000,000 program. This announcement came this week after the conclusion of arrangements at the offices of the Mustang Film Company, one of the new western manufacturers for the Mutual.

The Mustang will release on the Mutual program a series of three-reel star features under the general title of "Buck Parvin and the Movies." This series will present on the screen the comical sketches which made Mr. Van Loan's stories under that name in the *Saturday Evening Post* a national hit.

Mr. Van Loan and his writings on the motion picture are known to every American. But among his newspaper friends Mr. Van Loan is tagged for fame principally on the fact that he was the first and only man to successfully steal second with the bases full. Mr. Van Loan is writing the scenarios for this series and is sitting in with the officers of the Mustang company for the selection of the cast.

The title role will be played by Arthur Acord, the celebrated cowboy motion picture star, who, by the way, was the inspiration of Van Loan's famous fiction series on "Buck Parvin." Naturally, Mr. Acord must make a perfect "Buck Parvin" for he is indeed "Buck" himself. Acord is known as "the champion cowboy of the world" and his swift and artistic work "bulldogging" steers has won the applause of no less an authority on the life strenuous than Theodore Roosevelt.

Lawrence Ross Peyton has been cast for the role of "Montague," the character of the western director in the "Buck Parvin" stories. Mr. Van Loan deems this a very fortunate choice for the interpretation of the foibles and frenzies of that mercurial Mr. Montague.

Anna Little, who is widely known to film fans, will play the leading feminine role. She is not only agile and an equestrienne of great ability, but also beautiful of face and form. She has appeared in some of Otis Turner's greatest serials and features.

This series will be directed by William Bertram. According to present plans the first of these Mustang star three reelers will be ready for release on the Mutual's regular program on October 2.

Mr. Van Loan has been one of the most widely sought after scenario writers in the world. His capital of experience represents years of acquaintance with the comic technique of the motion picture, and a keen personal insight into the humor of the "green room." Now he is going to take the public into his confidence and show just how funny it is to make a funny picture. He did not contemplate, when the first chapter of his fiction stories were written, that they would eventually arouse an even wider interest on the screen itself. Now "Buck Parvin" is to be materialized. Van Loan has arranged to spend a considerable part of his time at the Mustang studios, co-operating with Director Bertram. The sub-titles will be from Mr. Van Loan's own hand and in his own snappy version of the breezy vernacular of the West.

The Mutual also announces the completion of arrangements for the production of the Gaumont split reel, comic and scenic. It will carry in animated cartoons a motion picture version of "Keeping Up with the Joneses" by "Pop," a syndicated newspaper comic feature. This will occupy 500 feet of the reel, while the remainder will be given over to scenic matter under the title "Seeing America First" and other educational material.

The week's developments have added mightily to the array of three reelers coming on the Mutual's program. The first of these releases will be a Rialto Star Feature—Gaumont—entitled "The Unsuspected Isles," with Fania Marinoff, Broadway star, in the lead. It will be released September 8. Next comes "Shorty's Ranch," a Broncho full of ginger. The first American Star Feature, a three reeler entitled, "The Great Question," starring Harold Lockwood and Mae Allison, will be released September 18. Next in order is "The House with Nobody in It," another Rialto, release September 22. This will be followed by a Thanhouser three reeler entitled "A Disciple of Nietzsche," starring Florence LaBadie, Lorraine Huling and others.

Coming along on the schedule is an American three reel feature, "The Idol." The leads are Helene Rosson and E. Forrest Taylor. This is the production of the second company formed to make these features for the American. Following "The Idol," the American will release "Pardoned," in three reels, featuring Harold Lockwood and Mae Allison. This is a play with strong "Dr. Jekyll and Mr. Hyde" elements.

IMPROVEMENTS AT QUALITY STUDIO

The new studio of the Quality Picture Corporation is fast becoming one of the most modern motion picture studios on the Pacific coast. The new diffusing system was installed last week and has proven to be a wonderful asset for picture making. The artificial studio will be equipped with Cooper-Hewetts and will be finished by October 1. The floor space is 100 feet long and 50 feet wide. The new laboratory will be built as soon as the electric studio is finished.

Where "California" Films Are Made

THE STUDIO IN THE REDWOODS

SIMULTANEOUSLY with the opening of the exhibitor's convention in San Francisco, the California Motion Picture Corporation completed the final scenes of "Salvation Nell," and by virtue of this, Edward Sheldon's masterly drama falls in line with the long succession of celebrated "stage plays" that have recently given themselves to motion picture adaptation.

One might be able to make some well taken observations on this coincidence,—this completion of "Salvation Nell" and the opening of a motion picture exhibitor's convention in San Francisco. The past year and a half of motion picture history has associated the name of the California Motion Picture Corporation very intimately with that of San Francisco. "Salomy Jane," "Mignon" and the other of the "California" releases have gone a long way toward putting San Francisco and continguous northern California territory on the motion picture map.

Before the advent of this big new feature film corporation, the follower of cinematographic affairs had begun to believe that the Golden State of our Union was limited to a spot of territory, almost within gun shot of the Mexican revolutionists,—a territory which boasted several beaches, a city, numerous orange groves, a couple or three mountains with accessory canyons, and a strip of desert conveniently close at hand.

The very first of the "California" features, however, brought with it a realization that the geography of the state of its production was much more extensive and varied than the screen had yet testified.

The scenic grandeur of this first release, "Salomy Jane," came as a delightful surprise to the picture fan. It was something new and consequently refreshing beyond the ordinary. It showed giant redwoods towering almost to the thin film of California clouds, plunging creeks overbowered by evergreen trees, mountain peaks in the background incomparable, and small sequestered lakes that seemed specially designed to reflect the rays of a setting sun. It was California, but a new California to which the ubiquitous eye of the motion picture camera had heretofore been blind.

When we first saw "Salomy Jane" we wondered why picture directors had been so long in discovering the charming country that gave locations for its scenes. As we took our jaunt up to the corporation's studios at San Rafael to see the last of the "Salvation Nell" interiors put on the negative, we wondered even more. Every succeeding mile added to our astonishment. The scenic splendor was riotous, prodigal, unending. It was an hour's ride,—possible a fraction over. It included a ferry trip across San Francisco to the Marin county shore and then a delightful game of hide and seek in and out around shoulders of the hills on a fast moving electric train.

The "California" plant, through its complete adequacy, added its testimony to that of the pictures already released under the "California" brand, to the thoroughgoing manner in which the producing corporation has launched its enterprise. There are the studio, the laboratory, the cook house and dining hall, vaults, store houses, dressing rooms and all else that goes to make up a modern motion picture community. There are approximately forty acres to the grounds. In addition to the buildings already up, others are being erected, and blue print plans, to be realized in the near future, call for still more. The atmosphere about the plant is charged with progress and growth and ambitious endeavor.

NATIONAL FILM WILL RELEASE PRODUCTIONS THROUGH KRITERION

One and two-reel comedy and dramatic productions of the National Film Corporation will be released on the Kriterion program, reorganization of which was effected in New York the past week through the purchase of the assets, trade name and good will of the old Kriterion by S. L. Newman of New York and Lee Sonneborn of Baltimore. With the completion of the deal negotiations were closed at once by William Parsons, president of the National Film corporation,



Grounds and plant, California Motion Picture Corporation, San Rafael, California

for releases on the Kriterion program beginning the first of September. Twenty-four reels of one and two-reel dramas and comedies are complete at the National studio in Hollywood, Calif., and ready for shipment to New York.

The National is to send out six reels weekly. Five companies now are at work at the studio, not including Mr. Mitchell's company with which Norma Talmadge, "the International Darling," is being featured in five and six-reel productions, which the National may release through state rights.

Among the popular photoplayers of the National forces who will be seen in Kriterion releases are: "Bill" Parsons, Russ Powell, Rena Rogers, Constance Talmadge and Harry Fisher, in comedies, and Alan Forrest, Eugene Pallette, Hazel Buckham, Jack Livingston, Lemar Johnstone and Edward Sloman, in dramatic productions.

Three Beauties at Triangle Opening

UNUSUALLY ATTRACTIVE LEADS

THE opening of the Triangle film plays at the Knickerbocker theater, New York, September 18, and at the Studebaker theater, Chicago, at a September date to be announced, will bring forward three unusually attractive leading women in the companies of Raymond Hitchcock, Douglas Fairbanks and Frank Keenan respectively. Mabel Normand, who has played the vivacious sweetheart of Hitchcock, is a world favorite on account of her work in the Keystone comedies. The present releases are to be called Sennett-Keystones and they will include all the old Keystone fun-makers, together with a weekly accession of new stars. "My Valet" is the title of the Hitchcock-Normand farce which is so good that, meant originally for two reels, it is going to be shown in the full four reels of its taking.

Another bright luminary of the Triangle opening is Miss Seena Owen, one of those golden haired young Scandinavians whose beauty and naivete have captured the picture world by storm. She is the daughter of a Denmark-born Spokane chemist and has lived some considerable part of her life in Mexico, where a good many scenes of Douglas Fairbanks' new vehicle, "The Lamb," are laid. Those who have seen Miss Owen work with Fairbanks in the Griffith studio on this picture, say she will be a great revelation to Broadway theater-goers.

The third of the leading woman trio is dainty Margaret Gibson, who will appear with Frank Keenan in "The Coward," a man's play for the most part, with the characteristic Thomas Ince punch and the Frank Keenan powerful characterization. Yet there are some pretty love scenes in it, and Miss Gibson is said to be fully adequate for the work she is called on to do.

The Triangle forces are unusually strong in capable and comely actresses. Among those to appear in some of the later productions are Rozsika Dolley, Lillian and Dorothy Gish, Mae Marsh, Enid Markey, Rhea Mitchell, Louise Glaum, Bessie Barriscale, Viola Barry, Mary Alden, Fay Tincher, Julia Dean and the distinguished Frohman star, Billie Burke.

William Alexander, special representative of the Fox Film Corporation, with headquarters in St. Louis, Mo., has called our attention to the fact that the Majestic theater in Detroit, Michigan, which MOTOGRAPHY states in its issue of August 21, runs only V. L. S. E. releases, is also booking Fox features. In justice to the Fox Film Corporation and Mr. Alexander, MOTOGRAPHY wishes to state that during the week of August 8 the Majestic theater ran "Dr. Rameau," in which Frederick Perry is featured, and during the week of August 16 had as its feature Theda Bara in the Fox feature "Lady Audley's Secret."



Margaret Gibson, leading woman with Frank Keenan in Thomas Ince's "The Coward," soon to be released.



Seena Owens, who plays the feminine lead with Douglas Fairbanks in the Griffith supervised play, "The Lamb."



Mabel Normand, the Keystone favorite who appears in support of Raymond Hitchcock in Mack Sennett's farce, "My Valet."

Getting Results in an Artistic Manner

BY HENRY OTTO*



Henry Otto.

WHEN I first started to direct, I found, as so many other producers in their early efforts do, that my chief difficulty was in gauging the possibilities and the limitations of the camera. I was well equipped when it came to the sense of dramatic effects and was much helped by my natural inclinations towards beauty and true art. I had been an actor and a stage manager and knew how to handle men and women and I found that it was natural to me to make a photoplay, so that summed up, my only real difficulty was in fully understanding my camera. This took me some time, but I made friends with my cameraman, who, after all, must be thoroughly interested in his work and in his director to get the right results—the two men must work in perfect harmony. I soon learned what I could do and what I could not do; in other words, what my camera would permit me to cover.

When once I had mastered the camera details the rest became easy to me and I have been able to bend my efforts to getting the best work possible out of my artists and to getting dramatic results in an artistic manner, and that last sentence of mine—dramatic results in an artistic manner—about covers my idea of the perfect photoplay.

I believe in looking up my own locations and in selecting such locations as will exactly fit the needs of the scenes taken in such locations. I do not only look at the foreground, but at the backgrounds as well, so as to make a harmonious whole. Many good bits of business are almost entirely spoiled by the neglect of directors who trust the selection of places and scenery to a subordinate.

I am helped very much by my artists. I have always tried to earn their good will and to allow them to use their own initiative as far as it will fit in with the action required. I thoroughly explain the action and the thoughts to be gotten over on the screen, and then the scenes are rehearsed and alterations made, and I will always listen to suggestions when they come from earnest and experienced workers.

To return to the camera a moment. For some months I just about lived with a camera and made a special study of it and took a number of scenes myself and to this day I watch carefully every new camera effect and endeavor, not to copy any particularly beautiful result, but to improve on it, and I lay a lot of my success to this studying out of new and beautiful photographic effects.



Henry Otto and his "leading man," Edward Coxen, at Santa Barbara, Cal.

It is the same with the "sets." I discuss every set made with my property man and make alterations when necessary. He is as interested as I am and the result is satisfactory in almost every instance. I was at a certain studio some time back and heard a property man yell to his assistants: "Run up a drawing room for Mr. ———." He did not say what sort of a drawing room or for what class of family, just "a drawing room!" It is just such indifference as this, such "footage rushing," to which the failures of many concerns may be attributed. Things have come to the point where the public is discerning and knows what is what, and will not silently accept any old thing. This was all right some years back, but times have changed and it is the survival of the fittest now.



One of Henry Otto's sets. Mr. Otto is known as "the artistic director."

I also lay a good deal of my success to the fact that I go over my own scripts very carefully and want to show a reason for everything done. Here again quite a number of directors take the script handed them and they make a picture. I find it necessary not only to go over a script very carefully, but often to almost rewrite it, and even then I have to go over the following day's work carefully every evening.

The question of photoplays, the stories I mean, is the hardest one that a conscientious director has to

*Director with American Film Manufacturing Company.

face. I do not find any difficulty in the actual direction and I have capable artists with me, but without a good story all the conscientious work in the world is without avail.

I have read many hundreds of scripts since I started producing, but have come across very few which will make really good photoplays. Staff writers are inclined to get too much in a groove and the submitted stories are for the most part very poor, a good one now and again. That is why companies often pay for a good idea and then have the photoplay entirely rewritten. I have done this scores of times.

I am grateful that I had the advantage of an artistic education, that I sang in opera and worked in stock and with well known artists. I am glad I possessed a natural dramatic instinct, for it is an absolute essential to the making of a photoplay, and I have yet to see the work of a producer who has not had previous stage experience, who has made a big photoplay director.

To be known in the producing world one must have knowledge of dramatic values, and to be remembered by one's pictures one must have a knowledge of the world and be blessed with artistic leanings. Given these and the ability to manage men, one has then but to study the camera to get good results, but there are very, very few really good producers. That is generally acknowledged.

Metro's Autumn Program Announced

MANY STARS FEATURED

THE Metro Pictures Corporation opens its Autumn season with a definite announcement of a distinguished list of stars in pretentious feature offerings and at the Metro offices in the Heidelberg building the schedule for the months of September and October was announced.

Emily Stevens is the first of the September stars. She will appear in "The Soul of a Woman," announced as a five act wonder play supremely contrived by Director Edwin Carewe of the B. A. Rolfe forces. This picture will be released on September 7 and probably will be given an invitation at one of the Broadway theaters with a special musical program to give exhibitors and the critics a chance to inspect it. "The Soul of a Woman" is expected to be one of the motion picture sensations of the season and Max Kargar, B. A. Rolfe's general manager, is authority for the statement that it is the triumph of Edwin Carewe's career as a director.

Francis X. Bushman, in "The Silent Voice," a Quality picture brought to New York from the Los Angeles studios during the past week by F. A. Balshofer and Francis X. Bushman personally will be released on September 13. This adaptation from the Otis Skinner drama is in reality an elaboration of the play and its enthusiastic reception at the preliminary showing in Chicago at the Studebaker and in New York at the Broadway were most gratifying to the Metro forces.

"The Silent Voice" will be followed by "The Better Man," the Rupert Hughes play produced on the speaking stage with Guy Bates Post under the name of "The Bridge." The stars are Henry Kolker, well known to Broadway by his career on the legitimate stage, and Renee Kelly. This five act feature has just been completed by Director John W. Noble, of the B. A. Rolfe Company, and is described as unusual in photographic effects and the celerity of its action. It has socialistic elements that are calculated to arouse discussion. "The Better Man" will be released on September 20.

George Bronson Howard's "An Enemy to Society," with Hamilton Revelle and Lois Meredith as the stars, will follow on September 20. This is a Columbia product in five reels, unfolding a story of high crime and penalties with this theme predominating.

Mary Miles Minter in "The Stork's Nest," a five act picture, will be released in October. The play is now in preparation at the Rolfe studios with Edgar Nigh directing. For Ethel Barrymore, a new play by George Scarborough has been secured and Miss Barrymore found the vehicle so much to her liking that she expressed a desire to present it later on the speaking stage. The play is distinctly original in plot and a sensation is promised. Edward Carewe has already begun work upon its presentation.

The third week in October will see Olga Petrova in "My Madonna" and William Faversham in "One Million Dollars," to be followed by Edmund Breese in "The Song of a Wage Slave," the second series of plays from poems, which began with "The Shooting of Dan McGrew."

Booth Tarkington's "The Turmoil" will follow and a special announcement concerning this picture is to be made later. This brings the Metro's releases definitely into November and from a competitive point of view the array is formidable both in stars and plays.

THANHOUSER STAFF DINES MANY PROMOTIONS ANNOUNCED

An elaborate shore dinner at a popular New Rochelle hostelry last Tuesday night marked the first social session of the entire Thanhouser organization. With a few exceptions made necessary by the press of work, every employe of the company was present. Among the absentees was Director Platt, but he wired his regards from Block Island, where he was at work on a picture, asking all present to have a drink and charge it to him. Eugene Moore and Fred Sullivan, directors, wired him back that his bill was $186.95. Before the dinner was over, Platt's repartee came in a telegram: "Bill out of focus. Order retake at once on somebody else."

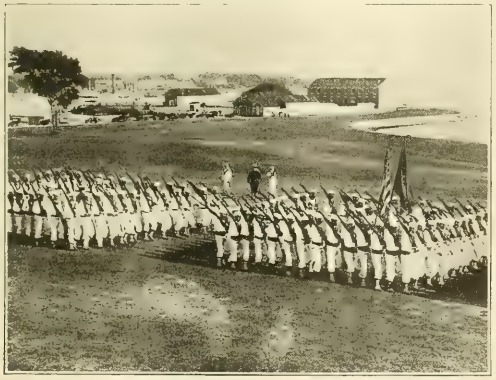
Mr. Thanhouser and his executive staff were at the head of the table, and when the cigars were reached a few of the diners were called upon for remarks. Mr. Thanhouser sprang the surprise of the evening by seizing the occasion to announce a list of promotions which meant salary advances for many of the diners. Needless to say, it was received with vociferous cheers. Those who didn't, couldn't or wouldn't make speeches, recited or sang, some whistled and the balance dined until the small hours when Director Nature calls "Lights!"

"GUARDING OLD GLORY" OFFERED ON A STATE'S RIGHTS BASIS

With forceful endorsements from Secretary Garrison, Secretary Daniels, Rear Admiral Benson, General Leonard Wood and General Hugh Scott, F. O. Nielsen and W. H. Rudolph are exploiting "Guarding Old Glory" as an argument for preparedness on the part of the United States. Five reels of scenes in the navy and army, showing all branches of both services at work, have called forth the commendation of the highest officials of the army and navy, and all have urged the public exhibition of the pictures as the best means of waking the people up to actual conditions.

"In fact," said Mr. Rudolph in discussing the film at his New York office, 220 West Forty-second street, this week, "it was at the suggestion of General Wood that the pictures are being brought out. General Wood had a private view of 'Guarding Old Glory' at Governor's Island and was enthusiastic over its possibility in bringing about a sentiment for greater preparedness.

"The pictures were Mr. Neilsen's own idea, and were taken under his direction with the patriotic motive of showing Americans just what their army and navy are. Views of artillery, infantry, cavalry, coast defense artillery and engineering work were taken at



A review of U. S. marines.

the various army posts, and scenes on board ship, showing the manning and firing of the big guns, target practice work, steaming drills and maneuvers, have been made while the battleships were in action.

"There is no play or story, or anything of a dramatic nature woven about these pictures. They are merely the army and navy as they are, with titles to explain everything and enable the public to make a comparison and see just where we would stand in case trouble came.

"The pictures have been finished just at the psychological moment. The talk of preparedness is growing as the war clouds thicken, and we are glad to be able to help along the work in this manner."

The skill with which the scenes have been selected from the different branches of the service met with instant approval on the part of both the naval and military experts. Whether we are for or against larger military forces for the United States, these films present every branch of both our land and sea forces in an inspiring, thrilling, instructive and graphic portrayal of the efficiency and preparedness of the "man behind the gun."

ROBERT T. HAINES MAKES DEBUT IN "HUMAN CARGOES"

Robert T. Haines, the actor, is making his debut in motion pictures in "Human Cargoes," a five-reel photodrama of political life, written by Walter McNamara, which the author is producing for the Equitable Motion Pictures Corporation at its studio in Flushing, L. I. In this play he appears in the role of "Bill Madden," a son of the masses, who rises to supremacy through the force of his own character and his indomitable will.



Robert T. Haines.

Mr. Haines has been for years one of the foremost actors of America. After graduating from the University of Missouri, he made his stage debut in 1891 with Robert Downing, and scored such a tremendous hit that the eyes of every manager in the country turned toward him. With Thomas W. Keane in repertoire and with James O'Neill in "The Count of Monte Cristo," the young man repeated the good impression he had made. In rapid succession he achieved successes in leading roles with Walker Whiteside in "Darkest Russia," and then in "The Cherry Pickers," "In the Palace of the King" (in which he played Don Juan with Viola Allen), and in leading roles with Mrs. Fiske, with whom he was associated for two years. This was followed by a long engagement as leading man for Robert Mantell in Shakespearean revivals, which preceded a season with Grace George in "Clothes."

As a stock actor, Mr. Haines has gained every laurel. No present-day actor can boast the great following Mr. Haines has built up, and this, more than anything else, decided him to enter screen circles. During his last stock season, he received no less than six thousand letters suggesting that "he go into motion pictures," which he did, and soon he will be seen in "Human Cargoes."

NEW PATHE OFFICES OPENED FIVE ADDITIONAL EXCHANGES

The Pathe Exchange, Inc., announces the opening of new offices as follows: Detroit, Mich., 40 East Larned street, with L. E. Franconi as manager; Indianapolis, Indiana, 27 Willoughby building, with Jay G. Lytle as manager; a new office is being opened in Des Moines, Iowa, Cohen block, with L. A. Sheridan as manager; the Portland office will be re-established as an independent branch office with Mr. Wessling as manager, and W. W. Kofeldt as cashier.

F. C. Quimby, manager of the Pathe Denver office, is now engaged in establishing an independent branch office in Salt Lake City, and on completion of

his work there will take the managership of the Seattle office. He will be succeeded in Denver by Harry L. Knappen, who has been a Pathe solicitor in the San Francisco territory. The opening of these exchanges is significant of the tremendous increase in the Pathe business.

ALERED WEISS NOW GENERAL SUPERINTENDENT OF TRIANGLE

Alfred Weiss, who was last week appointed general superintendent of the Triangle, is another of the able Mutual staff to join the newer organization. Mr. Weiss has been actively and very successfully engaged in the film business since 1904 when, through his Edison connections as a large jobber in Edison and Victor talking machines, he opened the Alfred Weiss Film Exchange at 219 Sixth Avenue, New York City. This he afterwards sold to the General Film Company, and started the Kinetograph Company in New York, later joining the Mutual and turning losing exchanges into big profit yielders. In his eleven years of film activity Mr. Weiss secured a large following among New York exhibitors, and he is looking forward to a very large business in behalf of the Triangle.



Alfred Weiss.

ARTHUR JAMES HEADS NEWLY FORMED FILM COMPANY

The Federal Film Corporation, recently organized in New York, capitalized at $1,500,000, has secured possession of Rocky Glen, a few miles north of Pittston, and according to an announcement just made, expects to begin the making of motion pictures in that locality early in October.

Arthur James, who until recently was connected with another concern, is president of the Federal Film Corporation; his brother, Henry F. James, is treasurer, and Merritt Crawford is secretary.

The deal for the purchase of Rocky Glen was closed with Arthur Frothingham, and the company will immediately take possession of the site, together with all the buildings, including the Crystal Palace, which will be used as the main studio. This building is large enough to permit the company to turn out eight reels of one thousand feet in length each, weekly, and in addition, permits of several other companies working, so that it is possible a portion of the studio will be leased to other concerns. The films of the Federal Film Corporation, when completed, it is understood, will be released through either the Mutual or Metro corporations, though an announcement in regard to this will be made later on.



Vitagraph Stock Company, located at Santa Monica, Cal. Standing, left to right—William Duncan, George Stanley, George Kunkel, Alfred Vosburgh, Otto Lederer, Carleton Wetherby and George Holt. Sitting—Myrtle Gonzalez, Anne Schaefer and Marguerite Reed.

NITRA FRAZER

Nitra Frazer, who has become identified with Vitagraph comedies, in which Wally Van (Cutey) directs and plays the male leads, was christened Anitra Frazer MacTavish. When it was suggested she adopt a name just as pleasing and one not quite so long, she simply dropped the letter "A" from her given name and eliminated her surname. As Nitra Frazer she became known all over the country as one of the best light comedy comediennes.



Nitra Frazer.

Miss Frazer received her education in the New York public schools and Bryant high school. Like many another young girl who had an exceptional singing voice, she cast longing glances toward the operatic stage. It was Miss Frazer's good fortune to be selected as a member of De Wolf Hopper's company in "The Pied Piper of Hamlin," from which she graduated to "The Jolly Bachelors." It was during the latter engagement she was really "discovered" by Werba and Leuscher and given an important part in "The Spring Maid." That she "made good" was evidenced from the fact that she remained with this firm four years, appearing successfully in productions of "The Rose Maid" and "Sweethearts."

Miss Frazer, like numbers of professional people, whose time during the summer hung heavy on their hands, essayed a trial of the moving pictures. Also like a number of other professionals she became enamored of the films and decided to remain. The Vitagraph Company was nearest Miss Frazer's home and quite naturally she applied to the company at Flatbush, the heads of which accepted her without question. Her screen debut was a decided success and she was enrolled as a stock member to play leads with Wally Van.

Eastern Film Corporation's Debut

HAS STRONG BACKING



Elwood P. Bostwick

A FEW months ago, three men in Providence, R. I., began quietly to formulate plans and organize a film producing company, which was to be second to none in the motion picture industry, and with this end always in view, they strived and worked for months with little or nothing being heard of the project in film circles. These three men were Fred S. Peck, Elwood P. Bostwick and Benjamin L. Cook. After many weeks of fruitful labor on their part, the result of their efforts is announced to the film world under the name of the Eastern Film Corporation of Providence, R. I., with studios and laboratory covering an area claimed to be larger than any plant in the country; with facilities of the finest kind for the making of high-class moving picture productions; with a roster of international stage and screen favorites among its stock company and backed by the unlimited capital, brains and shrewd business conception of Frederick S. Peck, vice-president of the National Exchange Bank of Providence; chairman of the finance committee of the State of Rhode Island; director of fifty large corporations, and rated as the wealthiest and most influential citizen in the New England states.

Mr. Peck, who is president of the Eastern Film Corporation, has had as his first lieutenant and chief executive in the forming of the company Elwood P. Bostwick, general manager. Mr. Bostwick is a gentleman of many years theatrical experience as stage director and manager with some of the largest producing interests in the country, among whom have been the Shuberts, Klaw & Erlanger and William A. Brady, and is widely and popularly known as the producer of some of the foremost stage and screen successes of the present day. In addition to this, he is a man of large attainments and wonderful powers of organization, and to Mr. Bostwick is due the credit of the enormously large and highly efficient film organization, busy at present turning out photoplays under the brand name of Eastern Film.

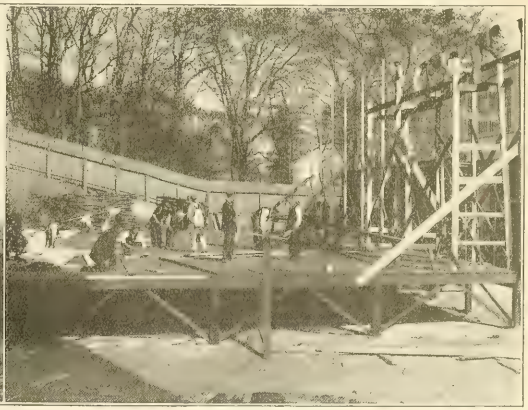
B. L. Cook, vice-president of the company, is well known in financial circles and is president-manager of Hornblower and Weeks, the long established firm of stock brokers. When interviewed recently in New York, Mr. Bostwick said: "The Eastern Film Corporation was organized to make features and comedies of high quality, and that only. Thus far we have made forty-eight one-reel comedies. Some of these do not come up to our standard, and will, therefore, be eliminated.

"The executives of two big theatrical concerns recently viewed six of these comedies and accepted five of them. Our plans contemplate the production of two five-reel features a month, and four one-reel comedies a week. In addition to this, we will also make some two-reel comedies. These and the features will be released through the same channel. The single-reel comedies will have a separate distribution. Our methods of release have been provided for and will be announced within a week or two. "Pelican" will be the brand name for the comedies.

"The first feature release of the Eastern Film Corporation will be 'Peaceful Valley.' After that will come 'The Return of Eve,' 'The Red Petticoat,' 'Next,' 'Cap'n Eri,' and others. Tom MacEvoy, formerly Ford Sterling's vaudeville partner, will be featured in a series of light comedies as also will George Bunny, John Bunny's brother. We have forty-three stock people, divided up into eight companies, now working in our Providence



The studio of the Eastern Film Corporation.



The big outdoor stage

studios. This, though but a very brief outline of our plans, is all that I care to say about them now. Instead of discussing our plans and ambitions in the future tense now, I would rather wait until we are ready to release, and then show you what we have done. A studio is known by its product, and ours will then speak for itself."

The Eastern Film Corporation, incorporated for $300,000, is a closed corporation. The Providence, R. I., studio, located directly across from the famous old Roger Williams Park, is fully equipped to turn out high-grade pictures. The interior studio affords 190,000 feet of floor space. A new studio, now in course of construction, will bring this up to 450,000 feet. For exterior scenes, quaint, modern, residential, or wilderness, the directors need travel no further than to the park across the street.

ANNA LITTLE, FAMOUS IN FILMS, JOINS AMERICAN STOCK COMPANY

Anna Little, who resigned from the Universal company recently, has accepted an engagement with the American company at Santa Barbara and will commence work next week. She will appear in a series of western comedy-dramas and on their completion will be seen in features. Anna Little first made a name in pictures when she took the leads in western photoplays with the New York Motion Picture Corporation at Santa Monica, when her riding and portrayal of Indian girls brought her into prominence, as well as her expressive acting. Miss Little went to the Universal from Inceville and was featured in a serial and in a number of big dramatic photoplays, principally under the direction of Otis Turner. Among other pictures she was prominent in were "The Black Box" serial, "Damon and Pythias" and "The Open Shutters."



Anna Little.

BREESE OFF FOR ALASKA

It has been definitely decided by the Popular Plays and Players Company to stage the next two Edmund Breese productions at Fairbanks, Alaska, in the exact locale of the two vehicles Mr. Breese will use for screen purposes, namely, "The Spell of the Yukon," and "The Soul of a Wage Earner."

Mr. Breese made such a tremendous success of his first Popular Plays and Players-Metro production, "The Shooting of Dan McGrew," that L. Lawrence Weber purchased the screen rights to all of Mr. Service's poems and Mr. Breese, accompanied by fourteen principals, will leave New York for Seattle, Wash., on September 5, and from thence they will sail for Alaska, to be gone three months, during which time the winter scenes called for by the original scripts will be staged. The sailing date from Seattle will be September 11, and they will arrive at Nome, at the beginning of the winter season.

It is hoped by Mr. Breese and Mr. Weber to obtain in Alaska the types of men so graphically and faithfully portrayed in the Service poems. Mr. Breese will take with him two camera men and his own director.

$3 SEATS AT KNICKERBOCKER NEW HIGH RATE ESTABLISHED

Wiseacres predicted that $2 motion picture production would never succeed, but their predictions were falsified by D. W. Griffith's notable "Birth of a Nation" triumph. Now comes the Griffith-Ince-Sennett plays which are to be put forth by the Triangle Film Corporation and for which in New York City $3 will be charged for some of the best seats! It is explained that the prices at the Knickerbocker theater will be the same as those charged now at the Liberty theater, where "The Birth of a Nation" is playing, except as to the so-called private loges. President H. E. Aitken of the Triangle Film Corporation has ordered the entire balcony front reconstructed. Aided by the counsel of McElfatrick, the architect of the building, small private boxes are to be built all the way around, like the famous "Horseshoe" of the Metropolitan Opera House. They will hold four seats and $12 will be charged for each box. A private theater entrance from Thirty-eighth street and private box stairways will give direct access to the boxholders, a large number of whom have already taken their sittings on the weekly subscription plan. It has been definitely decided to open the Triangle season at the Knickerbocker on Saturday matinee, September 18. The public opening will be preceded on Thursday evening, September 16, by a private view of the first week's plays to the press and other guests. The tile of the Douglas Fairbanks play for the Triangle opening was erroneously announced as "The Man and the Test." Advices from the Griffith scenario department in Los Angeles state that it is to be called "The Lamb," the character, although not the plot, being something like Mr. Fairbanks' celebrated Bertie portrayal in "The New Henrietta." The other offerings of the opening, as already given out, are Raymond Hitchcock in "My Valet," and Frank Keenan in "The Coward."

WILLIAM FOX ANNOUNCES RELEASES FOR COMING MONTH

An announcement of interest to exhibitors is made by William Fox this week in presenting the first month's program of his new one-a-week policy. Mr. Fox presents four unusual features to herald the commencement of the new policy.

For the first week in September the release will be a spectacular and dramatic presentation of the famous drama, "The Two Orphans," by Adolphe D'Ennery, in screen form. The picturization of this drama was conceived, written and produced by Herbert Brenon, the director of "The Clemenceau Case," "Kreutzer Sonata," etc., for the Fox firm. Theda Bera, Jean Sothern and William E. Shay are featured in "The Two Orphans," which is one of the most scenically elaborate photodramas so far witnessed and upon which more than $300,000 was expended.

For the second week in September William Fox

presents Rockcliffe Fellowes and Anna Q. Nilsson in a visualization of "The Regeneration," based upon "My Mamie Rose," Owen Kildare's world-known novel. This feature, which is directed by Raoul A. Walsh, is remarkable for a noteworthy cast, among whom are William A. Sheer, who plays "Skinny the Rat," a remarkable characterization, and Karl Harbaugh, the author of the scenario, to whom was intrusted the important role of the assistant district attorney. Mr. Walsh has succeeded in incorporating in this photoplay many remarkable scenic effects, among which is the burning of an excursion steamer on the Hudson, which scene, by the way, was responsible for the calling out of the New York police and fire departments.

"The Song of Hate," featuring Betty Nansen, Dorothy Bernard and Arthur Hoops, is the third of the September releases on the new program. "The Song of Hate" is a modern society drama, based upon Victorien Sardou's universally known "La Tosca." As directed by J. Gordon Edwards, it is a poignant exposition of the sins and follies of the twentieth century men and women. The production has been screened massively and engages the services of hundreds of people. From the first scene flashed upon the screen to "Passed by the Board of Censors," there is said not to be a dull moment in the throbbing and thrilling action.

The fourth release is William Farnum, the celebrated star of "Samson," "A Gilded Fool," "Plunderer" and other Fox successes, in "The Wonderful Adventure," which was produced by Frederic Thomson. In Mr. Farnum's support are seen Dorothy Green and a brilliant assemblage of well-known photoplayers. "The Wonderful Adventure" is by Captain Wilbur Lawton and provides Mr. Farnum with a magnificent vehicle for the display of his striking dramatic talent. Mr. Farnum is seen as two characters, John Stanley and Edward Demarest, two men who resemble each other in a startling manner facially, but who are diametrically opposed in their inner souls. Demarest is a profligate and a dope fiend, while Stanley is an upright and honorable man. By a strange freak of fortune, John Stanley becomes "husband in name only" to Helen Demarest. How he solves this strange manner of life problem of Helen Stanley and Demarest makes a photodrama of decidedly unique interest.

HORKHEIMER, BALBOA PRESIDENT TO REWARD FAITHFUL EMPLOYES

Five employes who joined H. M. Horkheimer two years ago and formed the nucleus of his original organization when he opened the Balboa studio in Long Beach, California, are given credit by their employer for the major part of his success in the motion picture industry to date. They are William Beckway, chief cameraman; Robert Brotherton, head chemist; John Wyse, stage manager; May Brotherton, superintendent of the assembly department, and Norman Manning, business manager.

Today the Balboa Amusement Producing Company has a weekly capacity of 20,000 feet of negative films. But for the loyalty and splendid support that these people gave him, Mr. Horkheimer says there would be a different story to tell.

As an evidence of their faith in him, when the clouds were blackest, some of these department heads even loaned their employer money of their hard-earned savings, despite the fact that he was in arrears on salaries to them.

There was one time when Mr. Horkheimer owed his workers $11,000, yet they stood by him, despite the fact that all sorts of stories were told of his insolvency, and the sheriff camped in his office. What is more, they refused to desert him when offered more money to join other companies. Finally the clouds dispersed. The market turned in favor of Balboa, so that Mr. Horkheimer could pay every cent he owed and it goes without saying that he discharged a part of his obligation to the faithful ones, in so far as that is possible in a material way. That they have a life job with him is a matter of course. As soon as it is feasible, they will be rewarded with a working interest in the business which they have contributed so much to build up by their whole-hearted interest and unselfish devotion.

Besides the five already named, there are on Bal-



The Balboa Amusement Producing Company at Long Beach, Cal. From left to right—Norman Manning, business manager; May Brotherton, head of the assembly department; William Beckway, chief cameraman; H. M. Horkheimer, president and general manager; Robert Brotherton, chief chemist, and John Wyse, stage manager.

boa's roster today more than forty people who have been with the company in its various departments the greater part of the two years since it began. At the Balboa studio, these men and women are all on the roll of honor. The names on the list, in addition to the five already mentioned, are Bertram Bracken, Joe Brotherton, Jackie Saunders, Henry Stanley, Mollie McConnell, Frank Erlanger, Daniel Gilfether, Charles Dudley, Fred Whitman, Gordon Sackville, Bruce Randall, Harry Harvey, Bruce Smith, Sherwood Macdonald, Roland Groom, William Reed, Frank Kearns, Gene Kearns, James Loy, Guy Ward, Mrs. B. Ahrens, Grace Scott, Nettie Clark, Edgar Moore, R. R. Rockett, Irma Mendenhall, Richard Johnson, Roy Freichett, D. Willey, John Cunnard, Percy Dewey, George Crane, Marguerite Nichols, Madeleine Pardee, William Kearns.

ESSANAY SIGNS THREE BIG STARS FROM LEGITIMATE

Essanay has engaged three Broadway stars to take parts in the photoplay dramatized from F. Marion Crawford's famous novel, "In the Palace of the King." This is a six-act production, to be released in October on the V. L. S. E. program.

Arline Hackett, who has been engaged as William

Faversham's leading woman in "The Hawk" for next season, will take the leading feminine role of Dolores de Mendoza in the photoplay. Miss Hackett has had a wide experience on the speaking stage and for the past three years has starred on Broadway. She played last season in "Today" and in "Dicky Bird" with Mary Shaw. The year before she appeared in "Damaged Goods." She has been featured under the Morosco and the Frohman managements and has starred in Ibsen, Strindberg and George Bernard Shaw plays. She also made a great success in Shakespearean roles, playing Ophelia, Portia, Lady Macbeth and Rosalind. Miss Hackett is well known from coast to coast as a strong emotional actress. Before her advent on Broadway she appeared in stock on the coast, acting for a time in her own theater in San Diego and later appearing in Los Angeles under Oliver Morosco. This is her second appearance in photoplay work, she having led in one feature for the Fox Feature Film Company.

E. J. Radcliffe, the noted legitimate star, has been engaged specially for this play, to take the part of King Phillip II. of Spain, while Lewis Edgar, another well-known speaking stage star, will take the part of the court jester.

Richard C. Travers, leading man with Essanay, who played opposite Viola Allen in "The White Sister," will take the leading masculine role, that of Don Juan.

The play, it is said, will be one of the most stupendous six-reel productions ever produced. Five thousand persons, in all, have been engaged to take part. This includes 500 cavalrymen and the same number of infantry, members of the Illinois National Guard. One hundred professional dancing girls will appear in the play, dancing before the king in the great court scenes. These were largely recruited from the speaking stage in shows appearing in Chicago. A dancing instructor now is engaged in training them for their parts.

The whole of the Essanay yard is being turned into a camp where most of the extra actors will live in tents during the production of the photoplay. A replica of an old Spanish castle has been erected at one end of the grounds, where most of the scenes will be taken. The palace is complete throughout and bears an exact resemblance to an ancient stone castle.

The leading parts are taken by players of wide experience and well-known ability. Ernest Maupain, who was Sarah Bernhardt's leading man for several seasons, will take the part of General de Mendoza; Lillian Drew is the Princess of Eboli; Thomas Commerford, Gomez, the prime minister; Nell Craig, Inez de Mendoza, the blind girl, and Sydney Ainsworth, Parez.

DEWOLF HOPPER TO SPEND A YEAR IN TRIANGLE FILMS

DeWolf Hopper, up from Siasconsett 'cross the bay, lumbered into the Grand Central Terminal Monday afternoon just before the Twentieth Century started for Chicago and a few minutes later was on his way to Long Beach, Cal., to spend the greater part of the coming year with the Triangle Film Corporation under the supervision of D. W. Griffith. In Chicago Mr. Hopper made the following statements:

"I'm going back to William A. Brady when I'm through with the films," said Hopper, "but that won't be for a year, and maybe two, for I have sort of an understanding with the Triangle for a renewal of our contract. Mr. Brady thinks I won't like motion pictures a little bit, but I hope to do for Don Quixoto, Gulliver, Falstaff and other famous characters of the literary classics what I have done for Gilbert and Sullivan."

Then the gate clanged behind the comedian and his valet and chauffeur, whose activities have been limited during the summer by the edict of the selectmen of Siasconsett prohibiting the use of automobiles on the island. Mrs. Hopper and the celebrated baby, DeWolf Hopper, Jr., will follow as soon as the new film star is settled on the coast.

On Saturday another Triangle party will start for the California studios. A special car has been engaged for Billie Burke, Weber and Fields, Sam Bernard and William Jerome. The last named goes to join the scenario department.

HORSLEY ENGAGES MONTGOMERY WILL PRODUCE BOSTOCK FILMS

Frank Montgomery has been engaged by David Horsley to direct the two-reel animal pictures featuring the Bostock collection of performing animals which Mr. Horsley will release through the Mutual. Mr. Montgomery, who is now in Los Angeles, will await the arrival of Francis Worcester Doughty, the author whom Mr. Horsley has engaged to prepare the 'scripts for those releases, to confer on points of production before beginning work. Mr. Doughty left New York last week for the West. The animal subjects will be filmed in the hexagonal arena in Mr. Horsley's new plant in Los Angeles, built especially to facilitate staging such productions. This arena is arranged in six sections of fan-like shape, each with a background to give the locale of the scene to pictures. The background is not made up of artificial "props" but is obtained by the use of full growing trees, shrubbery and vines, as it is in the jungle of the country in which the scenes are laid.



Frank Montgomery.

With this unequaled studio equipment and with the famous Bostock animals and trainers, including Captain Jack Donavita, at his command, to say nothing of scenarios as supplied by such a writer as Mr. Doughty, director Montgomery has every facility to make animal pictures of the type and quality Mr. Horsley has set for a standard.

Mr. Montgomery has long been recognized as a director of unusual capabilities. Years ago he was with the old 101 Bison company, producing western pictures, as a player. Later he was with Kalem as director. Following this he was with the Universal and then directed a company of his own, known as the Liberty Feature Film Company, with studios in San Mateo, Cal. The first animal picture will be released about the middle of September.

SELIG'S CALIFORNIA PARTY HOLDS REUNION AND DINNER

Some forty-six of those who made the trip to California in July aboard the Selig Special assembled on Saturday evening, August 21, in the Green Room of the Kuntz-Remmler Company, 424 South Wabash avenue, for a dinner and reunion. The affair was arranged by Clarence A. Frambers, and Mrs. Maud Moore Clement, and was thoroughly enjoyed by all present, several, even coming from points as far distant as DuQuoin, besides others from nearer Indiana towns.

Following an enjoyable dinner, an address of welcome was delivered by Nelson E. Layman, of DuQuoin, Illinois, followed by a brief talk from Maud Moore Clement. Arthur A. Dennis was present through the courtesy of the Western Vaudeville Association, and gave several dramatic readings, while Brodt and Daniels of the Pantages vaudeville circuit were also on the program for some society dances, but as Mr. Brodt's partner was ill, he danced with Miss Kaempfer, who volunteered at the last moment rather than disappoint those present at the dinner.

After a burlesque on the opera "Faust," given by Messrs. Frambers, Dennis and Robert M. Crooks, the botanical demon of the Selig organization, and another melodramatic burlesque of motion picture work, entitled "Seven Buckets of Blood," J. S. Whyte gave several Scotch character songs, and then H. C. Hoagland, who was in charge of the Selig party during the trip to California and back, was called to the stage and presented with a silver loving cup, as a token of appreciation by those whose cares and responsibilities he assumed during the western pilgrimage. Mr. Hoagland was taken completely by surprise, but voiced his thanks in a few well-chosen words.

The program of the evening was concluded by a spectacular dance number, in which Mr. Frambers outdid all his previous efforts, and it seems safe to say that if Major Funkhouser, second deputy superintendent of Chicago's police department, had had an intimation of the dance, the whole party would have been pinched.

While no definite announcement can be made at this time, it is understood another gathering of the Selig party will take place in October.

CENTAUR OFFICES MOVED NEW QUARTERS OPENED

The offices of the general manager and the publicity department of the Centaur Film Company have been moved from Bayonne, N. J., to 46 West Twenty-fourth street, New York City. The change in location was made to handle more expeditiously the vast amount of business incident to the increase in the productions of David Horsley, who is at the head of the Centaur Film Company and the Bostock Jungle and Film Company, the entire output of which goes through the Mutual Film Corporation.

Previous to his alliance with the Mutual, Mr. Horsley released but one single-reel comedy a week. Under his present arrangement, however, he will release four brands. At this time he is releasing weekly a single-reel comedy under the brand name of Cub Comedy, in which George Ovey is featured. About the middle of September, Mr. Horsley will release his first animal picture, which will be in two reels and feature the famous Bostock aggregation of performing animals. Late in September the first of the Horsley three-reel subjects will be released and this will be followed by the first of the Horsley Mutual Master-pictures in four reels. Broadway stars will be presented in these films.

The one, two and three-reel pictures will be filmed at Mr. Horsley's new studio in Los Angeles, which is well provided with facilities to accommodate these companies. The Master-pictures will be made at the Centaur studio in Bayonne.

JUNE KEITH, ESSANAY STAR HAS EXCITING EXPERIENCE

June Keith, new leading woman for Essanay, avers that dodging bullets is not at all her specialty, although she successfully accomplished this feat a few nights ago.



June Keith.

Miss Keith, who takes the leading feminine role in "The Man Trail," Essanay's six-act feature, was returning to her home in Chicago from "The Pines," where the piece was staged, when a man stepped out in front of their car from behind some trees at the side of the road in Lake Forest. It was dark and the chauffeur thought the man was a robber and instead of halting put on all speed. The man opened fire, three bullets striking the car, one passing through the wind shield and barely missing Miss Keith. She decided it was time to halt. The man proved to be a policeman and arrested the chauffeur, who was later discharged.

Miss Keith is well known on the legitimate stage and had made a distinct hit in Essanay's "A Bunch of Keys" and "The Man Trail." She played the part of Nang Ping in "Mr. Wu," produced by Walker Whiteside in connection with Henry W. Savage. She also starred in "The Woman," "Stop Thief," "The Man of the Hour," "The Spendthrift," and "The Passing of the Idle Rich." Miss Keith is a pretty brunette who can laugh or cry as the part requires. She is a Chicago girl, daughter of Douglass Smith, a wealthy Chicago banker. She has had her share of success in Broadway productions, but now has forsaken the footlights for photoplays.

The Frohman Amusement Corporation has withdrawn from the program of the World Film Corporation. It is said to be in negotiation with two prominent releasing exchanges, but no definite arrangements have been made, as yet. William L. Sherrill, the president, advises us that the success in disposing of territorial rights on "Just Out of College," has been so great, that he is giving serious consideration to the advisability of continuing to dispose of his productions through this channel.

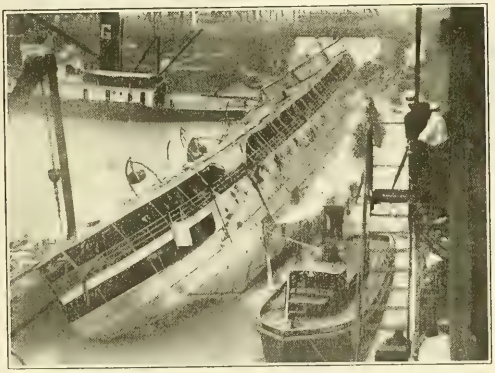
News of the Week as Shown in Films



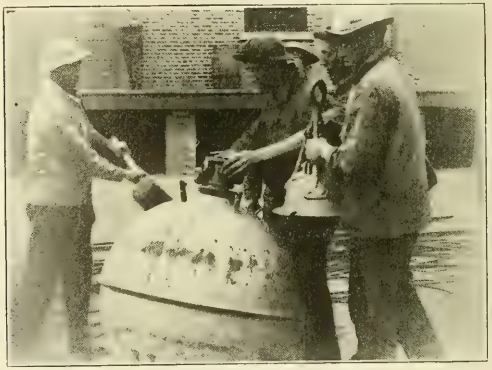
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Trapshooters hold big meeting in Chicago at Grant Park. Copyright, 1915, Hearst-Selig News Pictorial.



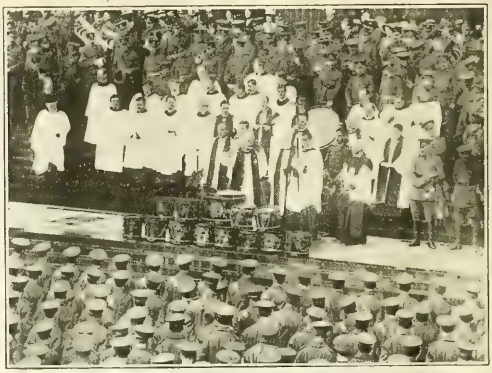
Raising the steamship Eastland in the Chicago River. Copyright, 1915, Universal Animated Weekly



Loading floating mines for test in Boston Harbor. Copyright, 1915, Pathe News.



Officers of the "Wyoming" win trophy presented by Vincent Astor. Copyright, 1915, Hearst-Selig News Pictorial.



Farewell services on steps of St. Paul's Cathedral on departure for front. Copyright, 1915, Universal Animated Weekly.

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Not a "One Man" Job

IN ALL the trades and professions of the world there is probably none which calls for a wider and more varied knowledge than that of the motion picture director.

He is regularly called upon to produce stories of a widely different character. One day it is a Civil War story with its action laid in the days of '63, and the next it is a modern story of Wall Street and the stock market. On Monday he is expected to stage a drama of Biblical times with all the costumes, furnishings and stage settings of the proper period and design, while by Thursday he is producing a tale of the Canadian Northwest with half-breeds, red-coated mounted police, and whiskey runners as its principal characters.

Yet despite all this, the director who calls in outside assistance to help him with proper stage settings, furniture that will be appropriate to the period, or a costumer who can suggest more suitable gowns for the leading woman, is the exception rather than the rule.

Far too many film manufacturers have grown to expect this comprehensive knowledge on the part of their directors and to rely entirely upon one man's opinion of what is fitting and necessary for stories and plays laid in a particular period. It is not to be wondered at, therefore, that the critical eyes of the public find many flaws in the films released by even the most notable producers, for no human brain can contain an intimate and accurate knowledge of the proper settings, costumes and furnishings of any and all periods of time.

Of late, however, an occasional director can be found who has stood ready and willing to admit his lack of knowledge on certain subjects. A few directors can be called to mind who are far-seeing and broad-minded enough to realize that it is better to summon a real authority to their assistance to clear up certain doubtful points about the style of hair dressing worn by Cleopatra, the kind of furniture that one might expect to see if he were to enter the private homes of some of our modern millionaires, or the sort of clothing worn by the Pilgrim Fathers.

And, strange to say, the very directors who have thus humbled themselves and admitted that perhaps an outside authority might be of assistance to them in staging certain productions are generally conceded to be the biggest men in the industry, the ones whose name on a film is a guarantee to the public that a real feature of extraordinary worth is to be offered.

Instead of losing prestige and popular favor on account of accepting advice from others, these directors have risen to new heights and their productions have become more commented upon than ever. "Two heads are better than one" is an adage as old as the hills, and never has it proven more apt than in the production of motion pictures.

Perhaps you don't pay much attention to the "assist" column in the baseball summary. It's a fact, nevertheless, that "assists" count for just as much as "putouts" when it comes to expressing in cold facts and figures the efficiency of any particular player. Tinker and Evers were just as important a part of the famous "Tinker to Evers to Chance" triple play combination as was the Peerless Leader himself. All three realized that team work and co-operation were necessary if games were to be won and the pennant landed, so there was no jealousy among them, though two had to be credited with "assists" and the third scored the "putout."

By the time motion pictures are as perfect as professional baseball, a similar spirit of team work and co-operation between a director and his assistants, each of whom is an authority and a specialist in his own particular line, will have been worked out. Already one can see it coming on the horizon, for D. W. Griffith announces with pride that he was assisted in getting realism into his battle scenes by West Point officers, that the reproduction of the theater in which Lincoln was assassinated was the result of weeks of study and research, and Thomas H. Ince boldly proclaims that Melville Ellis, an international authority on dress, has been engaged to superintend the costuming of his future productions, or that Lee Bartholomew, a camera expert, has been employed purely in an advisory capacity for the purpose of better acquainting both directors and camera men with many of the seemingly insignificant mistakes the camera is likely to register.

The result of team work and co-operation between real experts in their line and producers of the prominence of Griffith and Ince is sure to show on the screen and cannot but uplift the silent drama to a still higher plane. Film direction is a long ways from being a "one-man" job and the time is rapidly coming when not one or two manufacturers, but the industry as a whole is going to realize it. Then, and then only, will perfect pictures result, pictures that will be classics of their kind, that will go on and on for generations.

THE COURAGE OF ITS CONVICTIONS

THE money that is invested in the motion picture business today is real money. Manufacturers who were fortunate enough to get into the game early were able to take the money for their present extensive plants out of the business itself as it grew. Those who came in later took the money out of other lines of business and diverted it to their purposes. They were able to do this because the picture business is a good business.

The lay observer seems prone to regard the picture business as an investment of the speculative class with considerable risk offset by a promise of high returns. The fallacy of this view must soon become apparent to those who, interested only in the financial phase of the industry, observe the use to which money invested is put. Speculative industries do not invest large sums in real estate and plant.

We have in mind the recent purchase by the Famous Players Film Company of a very large tract of land in upper Manhattan with a tax valuation of over $160,000, and the avowed purpose of the company to improve its holdings to a value of approximately a million dollars.

The details of this transaction are set forth on another page and need not be repeated here. Its significance to the trade lies not in the publicity and praise accruing to the Famous Players, which concern needs no boosting, but in the feeling of substantiality and permanency which it and its like must establish in the minds of business men in all lines of effort.

Manhattan as an administrative center is ideal. As a producing center it is expensive. To buy into it demands solidity and faith in the future. It is needless to point out that the concern mentioned in the transaction has demonstrated those characteristics with a force that should leave its impression on those of a more timorous and conservative turn of mind. A few manufacturers in this industry are building not just for next week, but for a hundred years.

Just a Moment Please

Isn't it funny that the dopesters and press agents of nearly every film concern sooner or later get the editor bug into their bonnets and blossom forth with a little paper devoted solely to the product of their particular film company, while most of the editors think a press agent's life must be one sweet song and wonder how they find time to spend all their money and how blissful it must be to have nothing to edit.

—

The latest to bust into the limelight with a paper all his own is our old friend Bennie Zeidman, who last week released Vol. 1, No. 1, of *Fine Arts Films Press News*, a breezy little sheet, crammed with news of the Griffith studios. Hats off to you, Bennie. It's a regular sheet.

—

An item in the very first column interested us mightily. It's the one about Madame Filbert, the erstwhile Parisian modiste, who "has been engaged permanently for the Fine Arts Films studios." Now if we were so inclined we might laboriously whittle out a wheeze of some sort relative to the Madame being a new kind of "nut," but such humor being far beneath us, we'll leave that for others.

—

THANKS, LLOYD.

We wish to express our appreciation of the testimonial to the worth of the Caward Art Scollege which has gained some publicity in an eastern paper. The public acknowledgement that it "produced results" sufficient to warrant a large endowment by one of its first pupils is gratifying and we are tempted to get out a special de luxe edition of our 1916 catalogue, with new views of the campus and a page in five colors devoted to a reproduction of the "testimonial."

—

From the Strand Cafe at Venice, California, we have received a postal of a beautiful girl sent by Kenneth O'Hara, B. Banard and Mabel Condon. Thanks, folks, it stopped us for more than a "moment." We wish we could actually be there long enough to "have one" with each of you, likewise with the girlie who extends the invite to "meet her at the Strand."

—

Speaking of postals, reminds us that a remarkable four-color view of Hayward Mack crossing the Great Salt Lake came to hand since our last issue went to press. We fear the climate is already having its effect on Mack, however, since on the postal he looks nearly as much like a lath as we ourselves. Hurry back, Mack, before you disappear entirely.

—

OUR BURG.

George "Universal" Stevenson, who used to be a native of Our Village and has more recently lived in the blooming British isles, is back to see the folks and has many interesting stories to tell about the war and its effect upon the London fillim market. Welcome home Geo. Wisht you could stay longer.

Carl Ray, well known in Our Burg, is expected back for a brief visit with the home folks in the near future.

Benj. Juddel, what recently arrived in Our Burg, got homesick for Mpls on Mon. of this wk. and hiked back for another look at Minnehaha Falls before settling down in our midst. Never mind, Ben, we'll soon make you to home here.

The hardworked Censor Board of this Village had a brief vacash on Mon. on acct. the mullatto holiday in the Village Hall.

Dave Griffith and his swell fillum show moved on Sun. from one of our Village Opry Houses to another deeper in the loop.

The well known and ever pop. Frank Bushman visited the old folks on Thurs. of last wk., he being as much admired as ever at the Opry House where he entertained.

—

Our associate ed John Garrett is getting to be one of these here speed maniacs and joy riders, he having went to Elgin on Sun. in a benzine buggy. Watch out, John, or the auto salesman will get you.

—

We don't know what he keeps in it, but Phil Solomon has a mighty peculiar combination to the upper right hand drawer of his desk.

—

German war secrets couldn't be guarded any closer.

—

Eh, Phil?

N. G. C.

Some Current Releases Reviewed

"The Silent Voice"

Reviewed by Neil G. Caward

FRANCIS X. BUSHMAN, star of the Quality Picture Corporation, accompanied by Fred Balshofer, of the same concern, arrived in Chicago on Thursday, August 19, where they staged a private showing of the latest Quality release, "The Silent Voice," which will be released on the Metro program about the middle of September.

The Studebaker theater was crowded with Bushman admirers and Mr. Bushman himself appeared on the stage to explain that the picture was only a sample print and not a completed product and that it was being merely shown to obtain suggestions for its improvement, if such a thing were possible.

From Chicago Messrs. Balshofer and Bushman traveled to New York where the same picture was given a private showing at the Broadway theater in that city, before a



Starr surprises his wife in the arms of another.

specially invited audience. Both at the Studebaker and Broadway theaters the picture was warmly applauded and there could be no question but that it "got over" in a big fashion. As shown in both cities the print was seven thousand feet in length, though it is understood that this will later be trimmed down to about five thousand feet, thereby greatly strengthening the picture which in several places is a bit too long.

The story is an adaptation of the famous drama of the same name in which Otis Skinner was starred and in film form it retains all the powerful scenes that made the drama so impressive. Particularly clever are the director's methods of acquainting one with the home of Starr, the hero of the story, for the camera follows the players around from room to room in a startlingly natural manner and at times is moved the entire length of the long stage for the purpose of getting a close-up, all of the movement being projected without the slightest flicker on the screen and undoubtedly acquainting the audience with the details of the Starr home in a manner that could not be surpassed were they to actually visit the place itself.

Another bit that is worthy of particular praise is the scene in which Starr kills the snake and rescues the helpless family of birds. The scene in which Starr narrowly escapes death when the dynamite explodes is worked up to a big climax and many of the audience were held spellbound, so gripping was the action at this point. Another effective bit is the scene in the doorway, when Starr, his hearing restored, overhears his supposed friend, Robert Delmore, threaten his wife. Next to Mr. Bushman, chief praise is, doubtless, due to Frank Bacon, in the role of Spring, Starr's faithful servant. Marguerite Snow, the leading woman, is winsome as Marjorie Blair and Lester Cuneo makes Delmore a typical cad, while Helen Dunbar creates a most lovable character in that of Starr's mother, though she is only seen in the early portion of the picture.

As the story runs, Franklyn Starr, a wealthy musician, loses his hearing shortly after the death of his mother and later, after marrying Marjorie Blair, he discovers that she is tiring of him because of his affliction and is receiving the attentions of Robert Delmore, his supposed friend. As a result of his discovery Starr becomes a misanthrope, hating God and man and determined to destroy and scoff at all things beautiful in the world. From the roof-top of his home he gazes upon life in the park just across the way and is surprised to discover that by reading the lips of various people in the park through a powerful field glass, he is able to determine their weaknesses, troubles and shortcomings and in many cases to remedy them.

Eventually he is brought to the realization that he has become a power for good and as Spring expresses it "An agent of God." Later his hearing is restored in a wonderful fashion and his faith in his wife's devotion is renewed, for he finds that despite all his beliefs to the contrary she was ever true to him.

"The Diamond from the Sky"

Reviewed by John C. Garrett

THE flames are devouring the hugh structure which was once "Pete's Palace," people are madly rushing to and fro in front of the raging fire and pinioned under some boards is the unconscious form of John Powell. Esther, with the aid of Kansas Em, has made a miraculous escape from the burning place and with the woman of the dance halls and Quabba she manages to drag John Powell's body to safety.

This episode of the serial entitled, "Fire, Fury and Confusion," is one which is lively and thrilling. The photography is splendid and all of the cast do excellent work. "The Diamond From the Sky," the cause of all the trouble, is discovered by Marmaduke Smythe on the horns of the deer head and after walking some distance he secretes the gem in a hollow tree. Later a little girl and boy discover the gem and the little girl is admiring it when a bee lights on her arm. In her fright the little girl tosses the gem up into the air. The last we see of it, it is on a bee-hive, the bees swarming all around it.

The nineteenth chapter opens with a scene of the fire which results from the fight which took place in chapter eighteen. Kansas Em, an inmate of the place, manages to help Esther escape and later Esther, searching the ruins, finds Arthur Stanley, who has been crushed by fallen timber. Durand, who is none other than the "King of Diamonds,"



"The King of Diamonds" assumes the role of physician.

introduces himself as a physician and takes Arthur in charge, sending him to Los Angeles.

Pete Huff, the proprietor of the place, after hearing rumors of the worth of the jewel, has the ruins searched for it. He also, after searching all the people, is told that the

funny looking man with glasses had gone away and Pete Huff jumps into an automobile and speedily gives chase after Marmaduke Smythe. Upon catching up with Smythe, he learns that he has not the jewel with him, but had hidden



Hagar asks Blake to seek for Esther.

it in a hollow tree. The party return for the gem, but it has disappeared.

In the sanitarium Hagar has regained her memory sufficiently to ask Detective Tom Blake to search for Esther. Esther, upon discovering that Arthur Stanley has been taken to Los Angeles, boards the train and leaves for the city. When she arrives there, she goes to Arthur's office and there is told that John Powell is dying. She rushes in a taxicab to his mansion, but there is refused admittance to the house. Vivian is informed of John Powell being injured by Durand. She, Blair and DeVaux arrive at the Powell mansion as close friends to receive the injured man. There they plot for the wounded man's millions and are deeply concerned when informed that Arthur will live. Durand tells Vivian that he will be John Powell's physician and she will be his nurse. Esther, after leaving the mansion, returns to her hotel broken hearted and she is here joined by the faithful Quabba.

In the Powell mansion, Vivian and Durand are administering drugs to the dangerously injured and delirious Arthur Stanley.

"Neath Calvary's Shadow"

Reviewed by John C. Garrett

ON September 9, the Selig Polyscope Company will release a strong heart interest drama in three reels entitled



The telegram concerning the rector's past is received.

"Neath Calvary's Shadow." This story is from the pen of W. H. Lippert and William Robert Daily is responsible for the directing of the production. Wheeler Oakman is cast as John Strong, a young Episcopal rector, and Fritzi Brunette is cast in a dual role portraying the characters of Anne, Strong's sister, and La Belle Favorita, Marion Warner and Virginia Kirtley also play important parts in this production.

Anne Strong and her brother, John, a young Episcopal minister, live together in the rectory of Calvary parish. The rector is engaged to Marjorie, who does not share in her fiance's love for children and spends the most of her time in riotous living with Harold Gordon. Strong's sister Anna disappears. Later a baby is found on Strong's doorstep and to the infant's clothes is pinned a slip of paper asking Strong to protect and rear the child.

Strong learns to love the child, who he named Helen. As she grows older his explanations to the vestrymen fail to satisfy them, so Strong presents his resignation and takes charge of a mission at Goldfield, Nevada. Here he meets and falls in love with Imogene, the daughter of a mine owner. He asks the girl to marry him and her father wires to Strong's former parish for information regarding him. The answer is that Strong was compelled to resign his parish because he could not prove the identity of the child. Strong is exposed to the miners and they wreck the mission.

Harold Gordon, after Anne's disappearance in the East, also goes to Goldfield, Nevada, where he becomes superintendent of Imogene's father's mine. He proposes marriage to the girl but the girl still loves John Strong. Gordon in a dance hall at San Francisco meets La Belle Favorita and after a quarrel with her he is found dead, while Favorita makes her escape.

Helen, now a young woman, saves John Strong's life and assisted by Imogene, Helen takes John to a farm house, where La Belle Favorita is engaged as a maid. As Strong and Favorita confront each other, the woman confesses that she is Anne Strong, his sister, and that Gordon is the father of the foundling placed on John Strong's door step near Calvary's shadow. At the end of Anne's story Strong hands Helen, the foundling, to her mother and Imogene, now satisfied to whom the child belongs, begs Strong's forgiveness.

"Ransom's Folly"

Reviewed by Thomas C. Kennedy

A FOUR-PART picturization of Richard Harding Davis' popular novel, "Ransom's Folly," will be released September 17 by Edison. This story of the romance and daring adventure of a young army officer at a western military post, is good screen material and it will entertain alike those to whom the book is familiar or unfamiliar as the case may be. In the main the novel has been closely adhered to.

Richard Ridgely made the adaptation and directed the production. There is an atmosphere and realism to the picture which makes it hard to believe that the outdoor scenes were enacted within the confines of New York City. The stage-coach hold-up and the Indian camp would be more pleasing to the eye if they were shown against a setting of distant mountains, but the action in these scenes is real and the expansive background is not missed.

Edward Earle has the title role and he fits himself to the part splendidly, using to good advantage his opportunities for light comedy and dramatic action. Mabel Trunnelle is natural and charming as Mary Cahill, and Marc MacDermott in appearance and action is a most satisfactory Pat Cahill. Other members of the cast are George Wright, James Harris, Gladys Leslie and Jessie Stevens.

Having been in active service in the Philippine Islands, Lieutenant Ransom tires of Washington society life and accepts a commission at Fort Stanton. He soon finds that life there is not what he had expected; it is the mere routine army life. Mary Cahill, whose father keeps the supply store, is the only person at the post that interests Ransom. She is not over responsive, feeling that she is not his social equal.

At the mess-hall one evening Ransom's brother officers talk of the road agent who has terrorized the nearby country. He is known only as "the red-rider," and a reward is offered for his capture. Ransom wagers that he can hold up the stage with a pair of shears as his weapon. He pays no attention to their warnings, and wearing a poncho borrowed from Cahill's store, sets out to hold up the incoming stage.

The pay-master, Lieutenant Patten, misses the stage and hires a livery rig to take him to Fort Stanton. Ransom points the shears at the stage driver and commands him to stop. After taking a few trinkets from some women passengers he allows the stage to go on. The pay-master is held up by the "red-rider." The driver is killed but Patten succeeds in keeping the money-bag. In the exchange of pistol shots the outlaw is shot in the right hand.

The next day Ransom is arrested on the charge of having held up the paymaster. Mary takes dainties of her own making to the prisoner. This gives Ransom his opportunity, and he asks her to marry him. Pat Cahill visits the prisoner. He tells conflicting stories as to the reason for his right hand being bandaged. When he learns that Mary and Ransom are to marry he commits suicide, leaving a note stating that he is guilty of the hold-up and begging them to keep the knowledge from Mary, as he stole to pay for her education.

Universal's "Jewel"

Reviewed by Thomas C. Kennedy

COMMENDABLE in both production and interpretation, "Jewel" has a distinct advantage in carrying a story of such general appeal; for in addition to having a splendid moral effect, it is highly entertaining. This Broadway Universal feature is a picturization of Clare Louise Burnham's novel of the same name. While "Jewel," the book, met with flattering success, the film version is almost certain to equal if not surpass the novel in popularity, if for no other reason than that Lois Weber, who adapted it, has given the subject broader treatment.

The fact that the philosophy or doctrine set forth in this story will not be understood, or rather accepted, by many, does not in the least detract from its quality of sustaining the interest which is created by the able handling



Mrs. Everingham objects to Nat's attention to Eloise.

which the subject has received. The theme concerns a little girl who unites in felicity a group of individuals whose erstwhile discontent, which, according to the theory advanced, is the outcome of selfishness and a general misconception of life itself.

The production, directed by Phillips Smalley, is all that could be desired. Equally effective is the photography. Ella Hall portrays the title role, and her performance is one that will live long in memory, and that gives evidence of good judgment and skill. Rupert Julian can be justly proud of his work in this picture; as Mr. Evringham he is consistent and finished. Miss Brownell as Eloise is also deserving of praise. Completing the cast are Hilda Hollis Sloman, Dixie Carr, Lule Warrenton, T. W. Gowland, Abe Munden, Jack Holt, Frank Elliott and T. D. Crittenden.

Left penniless upon the death of her husband, Mrs. Lawrence Evringham decides to take her father-in-law's hospitality for granted, and with her daughter, Eloise, takes up her residence with him. Elois objects to this, but her mother domineers the situation. They are in the house but a short time when Mr. Evringham receives a letter from another son, asking him to take care of Jewel, Harry's little daughter. Evringham is about to send a wire refusing this request, when his daughter-in-law, whose plans are well laid, voices her approval. This, however, has just the opposite effect, and Jewel is invited to live for a time with her grandfather.

Jewel, who was brought up to love everyone around her "because they are a thought of God," is not long in discovering that she is in a house of discord and hatred. Her reception is cool to the extreme. The only one to speak to her is the housekeeper, and then it is to give her instructions as to what she should not do, which is, in effect, practically everything a child of her years would like to do.

The child takes a great liking to her grandfather, and gradually wins his affection. One night he notices that she



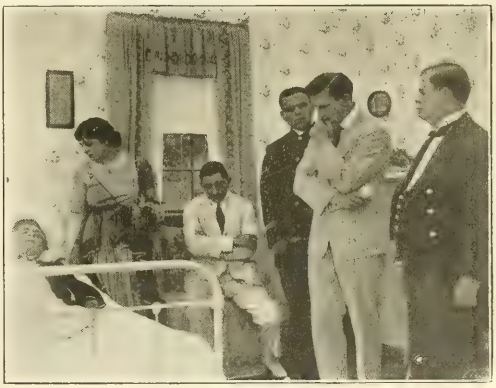
Jewel displays her checked silk dress.

has a fever and sends for his physician, who prescribes for her. But Jewel refuses to take the medicine. The following morning she is up and well. This and her many other evidences of a wonderful philosophy excite Evringham's curiosity. Jewel makes her belief clear to him. He is at once impressed and accepts her "Science." She also converts Eloise and her mother. Jewel finally brings harmony into the home which before was barren of happiness.

"Hearts and Roses"

Reviewed by Neil G. Caward

SOME exceptionally beautiful stage settings, a pretty love story and clever acting by such players as Darwin Karr and Beverly Bayne make "Hearts and Roses," the three-reel Essanay feature to be released on Tuesday, August 24, a thoroughly enjoyable one. Darwin Karr makes his first appearance as an Essanay star in this three-reel feature and proves wholly delightful. In some respects he resembles a former Essanay leading man, who became exceedingly popular with the public, though in some of his mannerisms and physique he will undoubtedly prove even more acceptable with the public and in time become even more popular. He is undoubtedly good looking, wears his clothes well, makes love in a manner that is sure to please the feminine picture-



The death of Willard.

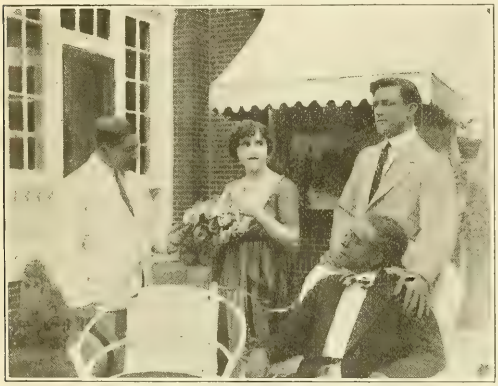
goers and is fully convincing as a manly man for the picture fans of the sterner sex. Miss Bayne is given plenty of opportunity of playing up to him in the big scenes, and Karr and

Bayne look like a winning combination and one which will quickly find favor with exhibitors.

The story of "Hearts and Roses" is from the pen of Joseph Roach and while not in the least sensational or spectacular, proves a pretty romance that moves smoothly along toward a happy ending. The production is well handled with a single possible exception, that of the scene showing the hotel room occupied by Baxter just before he departs, after jilting Ruth, and immediately upon his return, when he again sets out to win her love. In both these scenes a picture of Miss Bayne together with an ink bottle and a pen are exceedingly prominent on the table in the foreground, despite the fact that many months elapse between the two scenes. This tiny detail excepted, the picture is satisfying in every way.

As the story runs, Ruth Willard, the daughter of Daniel Willard, a prominent banker and exceedingly wealthy, scorns the honest affections of Dr. Norton, a respected friend of the family, and accepts the proposal of John Baxter, a shallow young man, who pays her considerable attention. When Ruth's father is suddenly attacked by heart failure and dies, leaving the girl poverty-stricken, Baxter immediately jilts her. In time the girl marries Dr. Norton, who proves himself thoroughly capable of assuming the responsibilities of her father's troubles and debts, though neither husband or wife can forget the lover who proved so fickle.

Sometime later Baxter returns and calls upon Mrs. Norton. Norton, discovering by chance the meeting between the



The rivals for Ruth's hand.

two former sweethearts, suspects his wife of being really in love with the other man and prepares to leave her forever. At the station a vision of her father appears to Norton, urging him to return, and he goes back in time to hear his wife reject Baxter's proposal that they elope and when she discovers her husband in the room she throws herself joyously into his arms, while Baxter slinks away forever.

"The Divine Decree"

Reviewed by John C. Garrett

THAT the surroundings and evil influences are character builders of children is one of the ideas which is brought out in the two-reel American production, "The Divine Decree," to be released on August 30. The ever-popular American stars are featured, Winnifred Greenwood portrays the part of Dora, a winningly sweet country girl, and Edward Coxen as Tom, a brazen city tough, who afterward, through the good influence of Dora, starts out anew, is very good.

"The Divine Decree" is a very pretty and interesting story and the photography is excellent throughout. Miss Greenwood and Mr. Coxen are well supported by Otto Nelson, Lizette Thorne and Edward Rainey.

As the story opens, we see Darby and Burson, two crooks, who reside in the squalid tenement, emerge from a bank, after having entered through the iron doors, overcome the night watchman and managing to get away with a large sum of money. Mrs. Darby is on the point of death and she awakens her small daughter and asks her to go down and get Mrs. Burson. Mrs. Burson, followed by her son Tom, who is about Dora's age, comes up to Mrs. Darby's rooms and there tries to comfort here. Darby and Burson arrive home and are quarreling over their loot when Mrs. Burson comes upon them and tells them that Mrs. Darby has passed away. Dora is taken to the country and placed



Darby recognizes Tom.

in the care of her aunt Jane. Her father returns to the tenement, and there one night he and Burson are captured and sentenced to fifteen years in the penitentiary.

Fifteen years elapse. Dora is now a very pretty and innocent young girl, who has been made to believe that her father is in Alaska, and she is patiently waiting for the day he will return.

Tom has also grown up, and the environment of the tenement has had its evil influence over him. With a pal, he is following in the footsteps of his father. He and his mother go to the prison gates to greet Burson and Darby. The two white-haired men are freed and they have learned their lesson. Darby, being short of funds, starts to walk to the country to see Dora, and Burson goes home with his wife and son.

Dora is very happy when she sees her father, and when she is getting ready to retire that night, she happens to think of her old playmate, Tom, and wonders if she should not pray for him. She does, and her prayers are answered. In the city Tom is in the act of breaking into a bank, when he sees the form of little Dora standing near him. He stops his operations and just then two policemen, seeing him, give chase. After eluding his pursuers, the young man boards a passing freight train.



Tom rescues the country boy.

In the country Dora is going fishing with one of the country youths. They are out on the pier when the young man grabs Dora in his arms. Her screams are heard by Tom, who has just left the freight train, and he rescues the girl

and pushes the youth into the water. He then jumps in and saves the country boy's life.

Dora takes Tom home with her. Just as she is relating to aunt Jane how the young man had saved her from the country boy's attack, her father comes up. As she introduces the men a look of recognition passes between them. The girl notices this and asks Tom if he knew her father in Alaska. With a knowing look the young man replies, "No, I have been on the road to Alaska, but with your help I am turning back."

"Salvation Nell"

Reviewed by Thomas C. Kennedy

THE California Motion Picture Corporation has given a most elaborate production to the adaptation of Edward Sheldon's play, "Salvation Nell." The subject deals with life in the slums of New York City, and therefore offers unlimited occasions for quick, stirring action. The picture, in six reels, is highly finished in every detail of settings and general action. Scenes of the poverty-stricken tenement district are as repulsively squalid in their every phase as are the "uptown" cafes bizarrely sumptuous.

In the endeavor to draw a striking contrast, these two institutions of every large city are frequently exaggerated, but this is not the case in "Salvation Nell." Beatriz Michelena will occasion much comment by her portrayal of the title role, which, though it has its difficulties, is certainly not without opportunities. While she is forceful in the dra-



Jim illustrates how he stole the watch.

matic moments, she keeps well within the bounds of naturalness, and renders a thoroughly artistic performance.

William Pike, as Jim Platt, is excellent. He is always the vicious, debased product of the slums, but with all he has the magnetic personality which makes Nell's love for him seem quite reasonable. Irene Outtrim is repelling as Myrtle, which is the highest tribute Miss Outtrim can expect in the character she plays. Completing the cast are Myrtle Neuman, James Leslie, Andrew Robson, Frank Hollins, Clarence Arper, Kathrine Angus and Nina Herbert, all of whom are deserving of praise for their splendid work.

Nell's three friends, Jim, Sid and Myrtle, persuade her to live with them after the death of her parents. Jim and Nell fall in love. Though the girl has been brought up in a tenement district where the moral code, if any exists, is lax, she has an inherent desire to keep "straight," and refuses Jim's proposal that she live with him. Jim turns his attentions to Sal, a girl less scrupulous. Nell's jealousy causes her to forget her ideals and she consents to live with him.

After a year, Nell's "husband" has scant consideration for her. The money she earns scrubbing floors, he spends for drink. In a fight he kills a man and is sent to prison for five years. Nell becomes a Salvation Army worker in the district she is so well acquainted with, and accomplishes a world of good. Major Williams asks her to marry him, but she refuses. She is determined to reform and marry Jim.

As soon as he is discharged from prison, Jim returns to the city. He meets a former pal, who gives him glowing details of the big haul he can make by robbing a certain apartment. Jim decides to do this. Nell learns of the proposed robbery. She follows him to the house, and while he hesitates to give the signal for the maid, who is an accom-



Nell tries to prevent Jim from committing the robbery.

plice, to open the door of the apartment, she remains in the hall below praying.

He turns from the door, and coming down the stairs, sees Nell on her knees. This decides him to turn from the life he has always led. He joins the Salvation Army. In the final scene Nell shows her wedding ring to Major Williams.

"Neal of the Navy"

Reviewed by Thomas C. Kennedy

ON SEPTEMBER 2 the Pathe Exchange will release the first chapter, in two reels, of the Pathe-Balboa serial, "Neal of the Navy." The story is in fourteen chapters, and was written by William Hamilton Osborne. The high expectations, which had their rise in the advance notice making brilliant claims for this continued photoplay, are not to be compared with the promises for interesting action in the chapters to come, with which the first release fills one.

Somehow one gets the impression that "Neal of the Navy" will create a new record for serial offerings. This, of course, is only an impression. But "Neal of the Navy" has been so widely heralded that its first chapter should draw large audiences, and as the initial release gives great promise



Watching the eruption of the volcano.

in the way of a thrilling love story, fine acting and elaborate, realistic staging, it seems only natural to expect that this production will be immensely popular.

The featured players, William Courtleigh, Jr., as Neal

Hardin, and Lillian Lorraine as Annett Illington, do not take an active part in the first chapter. They are seen at the close of the picture, but it is only to make a curtain bow. Edward Brady, the popular Balboa "heavy," is Martinez, and Robert Conklin plays Ponto, the two South Americans who at the close of the chapter swear that they will secure the packet of charts which are now in the possession of Annett.

Both Neal and Annett are children in the opening of the story. The thrill in this picture is supplied by a volcano eruption. The scenes of the volcano belching forth smoke and ashes were photographed during the last upheaval of Mt. Pelee, some time ago. These pictures are effectively used, the inhabitants of the town at the foot of the volcano are seen rushing toward the sea and the occasional cut-back to the smoking crater makes for startling realism.

In the opening scene a trading vessel under command of Captain Hardin anchors in the harbor of Martinique. Hardin's wife and his little son Neal are with him. Illington, an American, lives in the town. Ponto and Martinez negotiate with him to learn the whereabouts of Lost Island. Illington shows them a packet containing the charts. Just then they are startled by the cry that Mt. Pelee has become active. Ponto and Martinez rush from the house. Illington carrying his little daughter, Annett, and followed by her nurse, hurries after them.

They enter a small boat and row out to Hardin's ship, which by now is crowded with women and children. Hardin consents to take the child and her nurse aboard. Illington writes a note and places it in a locket, gives it with the packet of charts, to the nurse. Shortly after the nurse dies. Her dying



The escape from the burning town.

words are spoken to Neal, who promises her to take care of Annett. After leaving the harbor, the ship takes fire. Neal, his mother and Annett enter one of the life boats. Hardin is drowned with the other passengers.

Illington, Ponto and Martinez are washed ashore on an island. When the South Americans learn that the child has the charts, they overpower Illington. Then, swearing to find the little girl and secure the documents, they walk inland, leaving Illington lying unconscious. Mrs. Hardin and the two children are picked up by a United States cruiser. The note written by Illington is found. It begs whoever may find Annett to care for the child and to jealously guard the packet.

"Monsieur Lecoq"

Reviewed by Neil G. Caward

THAT fascinating detective story, "Monsieur Lecoq," from the pen of Emil Gaboriau, has at last found its way to the screen through the medium of the Thanhouser Master-Picture, which will be released on Thursday, August 26, on the Mutual program.

In adapting the story from the book to the screen, the Thanhouser Company has lost none of the elements of deduction on the part of the detective, nor any of the suspense that held the reader spell-bound until he had solved the mystery, and knew the real facts behind the tragedy at the Pepper Box Inn, which scene opens the story.

William Morris is cast in the role of Monsieur Lecoq, the hero detective, and he plays a subtle part in a fashion that is wonderfully effective, though one wishes the producer had shown a bit more clearly the methods by which Lecoq was able to solve some of the problems that confronted



Lecoq overhears the plot.

him, rather than merely presenting the problem and the solution, without showing the intermediate steps, which are so carefully described in the novel.

Florence LaBadie is seen as the duchess, and Alphonse Either, as the duke, her husband. Both are fully capable of getting everything possible out of the parts assigned them, while Julia Blanc as Mother Chupin, the keeper of the inn, proves herself a remarkable character woman.

Photographically, the picture, which is in four parts, is above criticism, and is sure to delight audiences for some months to come.

As the story opens, M. Lecoq, the famous detective, is attracted to the Pepper Box Inn, just outside of Paris, by hearing several revolver shots, and upon reaching the inn finds two men dead upon the floor, while before him stands another man, in the garb of a laborer, with a gun in his hand.

Mother Chupin, proprietor of the inn, declares the laborer shot in self defense when he was attacked, but Lecoq discovers a woman's diamond ear-ring on the floor. That there is more mystery in the case than at first appeared is evident, and both the laborer and Mother Chupin are arrested.

After examining the outside of the inn and finding several other clews, Lecoq discovers a woman and a lame man with a brown overcoat were present on the night of the murder.

It is found such a man was locked up with the laborer the same night when he was found drunk upon the street. Ere Lecoq visits the jail this man has been freed. Lecoq



The discovery of the tragedy at the inn.

then orders the prisoner freed, and follows him, in an attempt to discover his real identity, and his accomplices. Eventually the trail leads to the home of the Duke Sairmuse, a prominent member of the nobility, and there, by clever work,

brings out the fact that the duke was the man responsible for the double tragedy at the inn.

Admitting his guilt, the duke asks Lecoq to listen to his story, and after relating the real facts of the tragedy, proves that he shot in defense of his wife. Lecoq realizes that no good can come from the duke's punishment for the crime, and consents to keep his secret and burn the incriminating evidence he holds against him.

Kleine's "The Woman Next Door"

Reviewed by George W. Graves

A DRAMA of well-directed workmanship and persuasive sympathy is "The Woman Next Door," scheduled for release under the Kleine-Edison banner on September first.



Jack Lake exposes Jenny's past history.

Owen Davis is the author of the successful stage drama of the same name, on which this screen version is based.

Irene Fenwick is ideal as the "little woman," whose pleasing charms and strong womanly character captivate the sympathies of the audience and compel genuine admiration for her pluck in the face of adversity. Ben Taggart impersonates the manly character of Tom Grayson. His part calls for several muscular skirmishes with his enemies, and the physical as well as the moral strength of this character is clearly evinced. The scene in which Tom forces confession from the scoundrel who has so long hounded his sweetheart is well staged and enacted. Other important members of the cast are Richie Ling, Lawson Butt and Albert Andruss.

The "little woman next door" causes much comment and gossip because of her uncertain past. In the adjoining



Judge Grayson begins to suspect the glib-tongued Lake.

cottage lives Judge Grayson with his family—staunch friends of their fascinating neighbor. The judge's son, Tom, returns from Mexico, where conditions have been far from ideal. A promoter of bogus mining stock, Jack Lake, follows him, with the hope that Tom will help him sell some stock. The judge suspects Lake from the first.

The little neighbor happens to be the girl for whom Lake has been angling many years, and when he notices the affection between her and Tom, he exposes her before the entire household, and the poor woman is revealed as Jenny Gay, the famous divorced actress. Jenny, humiliated, staggers out into the garden, but Tom follows her and she relates to him the strange story of her past, explaining how Jack Lake had been instrumental in estranging her from her husband. The story stirs Tom's ire, and he forces a confession from Jack. The detectives rush in and apprehend Jack for using the mails to defraud. Judge Grayson has gained the evidence and effected this capture.

Jenny had never loved her former coarse husband, and in the stalwart Tom Grayson she places her true affection and love.

Pathe's "Romance of Elaine"

Reviewed by Neil G. Caward

PATHE'S stirring romantic serial "The Romance of Elaine," is clearly nearing its end if one may judge by episode ten, which is entitled "The Flash," as ere the installment ends Elaine and Jameson, her friend and Kennedy's former assistant, are in possession of a bit of evidence which clearly shows that Del Mar is anything but what he represents himself to be. The mysterious Professor Arnold is again in evidence, this time disguised as a fisherman, and assists Jameson and Elaine in foiling a certain plan of Del Mar's to secure some fortification plans.

Jameson is proving himself an apt disciple of Craig Kennedy's, for in this particular chapter of the serial he makes use of the scientific methods he has learned from Kennedy to set a trap for Del Mar's expected arrival, by placing a camera



A scene from "The Romance of Elaine."

in such a position and so equipped that when the intruder enters a flashlight will be discharged and the camera will photograph his features.

As the story begins, Professor Arnold disguised as a fisherman, receives from Lieutenant Woodward a note informing him that J. Smith, a clerk in the war department, has disappeared with a copy of the Sandy Hook defense plans and asking that Arnold keep an eye out for him. Arnold disguises himself as a chauffeur and meets the train, resulting in his securing Smith as a passenger and taking him to the home of Del Mar, the foreign agent.

Peering through the window Arnold sees Smith remove his disguise and give Del Mar the stolen plans, which the latter carelessly places in a book lying on the table. Arnold then pretends to be injured in an automobile accident and has himself carried into Del Mar's home by Elaine and Jameson, who discover him apparently helpless beside the road. While everyone's attention is distracted Arnold removes the plans from their hiding place in the book and slips them into Elaine's vanity box.

When the doctor is summoned to care for Arnold, it is discovered that he is wearing a disguise and a fight follows in which Arnold escapes, closely pursued by Del Mar, but the latter eventually is left behind.

Elaine discovers the plans in her vanity box and when Jameson finds how important they are he is fearful lest an attempt be made to steal them; so he sets the camera trap

in the hope of photographing whoever comes for the plans, taking care, of course, to remove the plans themselves so that they cannot be found.

Late that night Jameson is awakened by the sound of the



A scene from "The Romance of Elaine."

flashlight and going downstairs finds the room in disorder. When Elaine appears he explains his clever trap and they immediately proceed to develop the film, when they discover a man closely resembling Del Mar, though the face is masked so they cannot be absolutely certain that it is he. Elaine, however, notes a peculiar ring on the man's finger exactly similar to one worn by Del Mar. At this point the film ends.

"THE COTTON KING"

Reviewed by Thomas C. Kennedy

PRODUCED by Wm. A. Brady Picture Plays, Inc., and released by the World Film Corporation, "The Cotton King" is a five part adaptation from Sutton Vane's play, which was successfully presented on the speaking stage some time ago. The story is a melodramatic romance built around the great industry of the South and the financial activities of the New York exchange.

Dramatic situations are numerous and stirring even though some of them do seem far-fetched. But in melodrama, authors are licensed to stretch a point in order to obtain the desired dramatic effect. Therefore "The Cotton King" should be classed among the best of this type of story. The production is well handled. Director Eagle has placed the action in appropriate settings throughout.

George Nash, who has appeared in some of the most successful plays on the legitimate stage, is well suited to the



Osborne rescues Hetty.

part he enacts, John Osborne, and his performance is all that could be desired. Julia Hay as Hetty Drayson plays her part commendably. Eric Mayne as Richard Stockley; Fred Truesdell as Henry Stockley; Mario Majerone as Mr. Fonesco and Julia Stuart as Mrs. Drayson complete the cast.

John Osborne, a broker, refuses to join a group of Wall Street men who desire to corner the cotton market and sell their holdings at an inflated price. Osborne returns to his home town and buys the Ashton Mills from Henry Stockley. He retains Stockley's son Richard as his general manager. Elsie Kent, a young working girl in the mills, is in love with Richard, and she is betrayed by him.

Henry Stockley is killed in an accident. His will states that Richard is to be his sole heir, on the condition of his marrying Hetty Drayson. Stockley had greatly wronged the girl's mother and he made this condition in a moment of remorse. Hetty has since become engaged to Osborne. Osborne determines to sell all his holdings in cotton. He sends a telegram in code to his broker to sell. Richard sees his opportunity to ruin Osborne and changes the code number to read "hold," and as a result Osborne is practically ruined.

Richard then spreads the report that his employer has betrayed Elsie. The mill workers march to Osborne's office swearing to lynch him. To save her employer Elsie tells the truth about Richard. The men turn on the latter, but Osborne prevents them from attacking him. Osborne leaves for New York, and Richard follows him. While riding in the country in his automobile, Osborne is held up by two thugs who take him to a deserted farm house and hold him prisoner.



Hetty learns of the lynching party.

This is Richard's plan for being rid of his rival for the hand of Hetty.

He returns to Ashton. Osborne escapes from the farm house and makes his way back to the mills. Richard sends for Hetty. In his office he informs her that her lover is dead and proposes that she marry him. The girl repulses him, and in a fit of anger he pushes her into the elevator shaft. Osborne arrives at the mill in time to rescue Hetty from the descending elevator. Richard is unmasked and put under arrest.

"The Phantom Happiness"

Reviewed by John C. Garrett

WITH splendid photography, a well balanced cast and many heart stirring scenes, "The Phantom Happiness," the Lubin three-reel production to be released on September 3, is a picture which is wonderfully gripping.

Ormi Hawley as Mary Allison, a strange, unrestful creature, does excellent work. Earl Metcalfe takes the part of Don Emerson, a novelist, contented with life as it is without wealth, and Rosetta Brice portrays the role of Alice Emerson, his wife, a woman who is devoted and true to her husband but has a longing for the joy and luxury that accompanies wealth.

Don Emerson, a novelist, is working on his latest book

manuscript when there crosses the garden a stranger, Mary Allison, who is fortified by a power of fascination in her hitherto unsuccessful search for happiness. Don realizes that Mary is the embodiment of his fiction character and his startling glances toward her bring forth an explanation and he shows her the fragment of his manuscript containing an apt description of her.

As the girl is leaving the garden Emerson's wife, Alice, enters, excited over the sudden receipt of a letter telling of an inheritance of a magnificent sum of money. After being established in a mansion, Alice Emerson spends money and time in lavish entertainments. Her husband tries to concentrate his mind on his work but finds it impossible.

One night Alice is giving one of the biggest affairs of the season to celebrate her birthday and Don is in his study reading. She bursts into the room with some of her friends and insists that he join the party. After a few words he leaves in a fury, telling Alice to remain with her happiness while he seeks his. The days pass and Alice is broken-hearted over Don's absence. She calls on her lawyer for advice and later he goes to see Mary with a check for $5,000, asking her to relinquish all claims on Don. The girl takes the check, tears it up and tells him to go back to Mrs. Emerson with it. Alice then decides she will go to the house herself and plead with Mary. While she is gone Don returns home to get some missing manuscripts and in his study finds everything as it had been before he left except there is a fresh vase of roses near his picture. He returns to Mary's home and overhears Alice offering Mary sum after



Alice taunts her husband.

sum of money if she will step out of their lives. Mary remains impassive to the appeals of Alice, who leaves heart-broken.

Don steps into the room, tells Mary that soon they would have discovered their happiness to be a phantom and leaves her and returns to his wife. Mary is on the point of killing herself when she realizes that she can find happiness in bringing happiness to others and we last see her bringing joy to small children in an orphan home.

Itala's "Maciste of Turin"

Reviewed by Charles R. Condon

IT is a novelty in these days to meet with a story, written or filmed, in which the hero establishes himself as such through physical attainments alone. But this he does in Itala's new seven-part feature, "Maciste of Turin," and the respect and admiration inspired by his tremendous strength equal, if not surpass, that aroused by the slender, well-dressed hero of modern day dramas with his scientific methods, strategy and captivating good looks.

Further identification than that Maciste played the part of the big slave in D'Annunzio's "Cabiria," is not necessary, for the picture-going public. "Cabiria," recognized as the film world's greatest spectacle, played for months in the largest houses, and for variable periods in practically every town in the United States. And Maciste is the character that remains foremost in the mind of nearly everyone who viewed "Cabiria."

Feats of strength when labeled and performed as such are not exceptionally interesting or entertaining, but when worked into "Maciste of Turin" as events in the giant's romance they assume an air of grim humor and unstaged realism that few will fail to appreciate. One of Maciste's accomplishments is hanging by one arm from the coach of a speeding train and scooping a man up from the road in his other arm. In another crisis he is seen to fell seven men, bind them hand and foot, and load them, two at a time, upon a cart. Again, he picks up



Ernest Pagano as "Maciste."

two men, one in each hand, and carries them around like suitcases.

Maciste's Samson-like proportions inspired the story, and it is written around him. In private life Maciste is Ernest Pagano. Arline Costello's duties as Josephine consist chiefly in getting into difficulties and having Maciste extricate her. Roar Armond as the Duke Alexis, and Dorothy Farnsworth as Josephine's mother are other principals in the cast.

Briefly, the story deals with Maciste's experience while delivering Josephine's mother from the power of the Duke Alexis and his hirelings. The duke, to gain control of the woman's fortune, bribed Dr. Krauss to confine her in the Lonely Valley insane asylum. Her daughter Josephine enlists Maciste's aid in the attempt to rescue her mother, and shortly afterwards herself falls into the duke's power. Maciste locates the house in which the girl is imprisoned, and, after a hard fight, frees her. He then applies for a place as servant in the duke's household. Accepted, he lays a trap for the duke, and as a result succeeds in freeing Josephine's mother. The duke and his men Maciste turns over to the police.

FELIX MALITZ ISSUES STATEMENT EXPLAINING ATTACK UPON HIM

Felix Malitz, vice-president and general manager of the American Correspondent Film Company, Inc., having been requested by several newspaper men to make a statement in regard to the article which appeared in the New York *World* of August 15, 1915, in which his name was mentioned, has prepared the following statement:

"I was vice-president and general manager of Pathe Freres, Jersey City, and Pathe Exchange, Inc., New York City, for some time, and was compelled to give up these positions, which were controlled by French interests, on account of my German origin, in spite of having declared my United States citizenship.

"As a matter of consequence I had to look out for another means of livelihood and I agreed to conduct the business of the American Correspondent Film Company, Inc., upon the condition that I have full power to run that

corporation in a straightforward, business-like and neutral American way.

"It is true that M. B. Claussen, the president of the corporation, has paid into the bank the sum of $22,000 as a loan to the corporation, but I personally can say that I have never seen the agreement of which the *World* speaks. All I desired in undertaking this work was to be properly financed in order to carry on the business. As to the authenticity of the war pictures turned out by the American Correspondent Film Company, Inc., I always have emphasized verbally and in all my correspondence and in all my advertising that these are 'Official' war pictures. So there is certainly no mystery about it, and I do not see that the *World* discovered anything that I had not announced broadcast long before the *World* helped me to advertise this fact.

"If there is anybody who doubted the genuineness and the exciting interest of our pictures on account of so many fake war pictures having previously been put on the market, I am sure he has changed his mind by this time, and believes that the right stuff is now being offered and that when I said ours are genuine official war pictures, I certainly made no misrepresentation as to their particularly authentic value.

"I call attention also to the fact that the American Correspondent Film Company, Inc., is not engaged in the manufacture of war pictures alone, but in addition is making pictures of general interest, the object being to conduct a film business in the proper, legitimate manner and personally I feel that I have the same right to do this without interference as any other man who has declared his intention of upholding the principles of this Republic."

VIRGINIA PEARSON NOW A FEATURED VITAGRAPH PLAYER

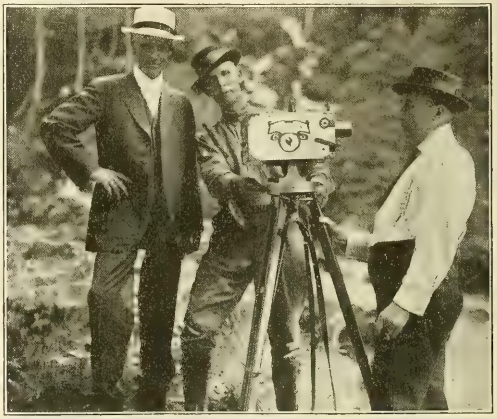
The Vitagraph Company has recently secured a new star. Virginia Pearson, the beautiful stage favorite, has heard and answered the call of the screen and the Vitagraph Company is lucky to be able to secure such a versatile actress. Her stage career was a most brilliant one. She was co-star with some of the most noted legitimate actors and she has been responsible for the success with which many of the recent stage hits have met. Miss Pearson was the original vampire with Robert Hilliard in the memorable drama, "A Fool There Was"; she was leading woman with William Faversham in "The Hawk" and played opposite Bruce McRae in the successful comedy "Nearly Married." Eugene Walters and other stage favorites also realized Miss Pearson's ability and she was cast with them in some of their notable plays. Her first work in motion pictures was done for Famous Players, she being featured in "Aftermath." Some of the releases in which Miss Pearson will appear in the stellar role for the Vitagraph Company are "The Writing on the Wall," "The Turn in the Road," "The Reward," and "Thou Art the Man."



Virginia Pearson.

MC DOWELL STILL USING FILMS IN HIS PUBLICITY

Lloyd W. McDowell, well known in the picture industry in his former position as publicity manager of the Great Northern Railway, where he had occasion many times to make use of motion pictures in an advertising way, and who more recently had been in charge of the advertising of the Portland Rose Festival, is now connected with the Portland Chamber of Commerce and, as before, finds motion pictures one of the most satisfactory methods of obtaining the sort of publicity he desires.



Left to right—S. Benson, W. A. Van Scoy and Lloyd W. McDowell.

The accompaning picture shows S. Benson, one of Oregon's best-known citizens and probably the only man for whom a day at the San Francisco Exposition was ever set aside; W. A. Van Scoy, representative of the Pathe Weekly in Portland, and Mr. McDowell, himself, at Benson Park, which Mr. Benson recently donated to the city of Portland. As time goes on Mr. McDowell expects to find more and more frequent use for motion pictures in his publicity work.

The volume of V. L. S. E. business has increased with such leaps and bounds, and the demands of the exhibitors and the newspapers and magazines for special publicity matter on the Big Four features, have been so insistent and so voluminous, that Mr. Giegerich has been compelled to devote his entire attention to the preparation of special advertising and news stories for the Big Four features.

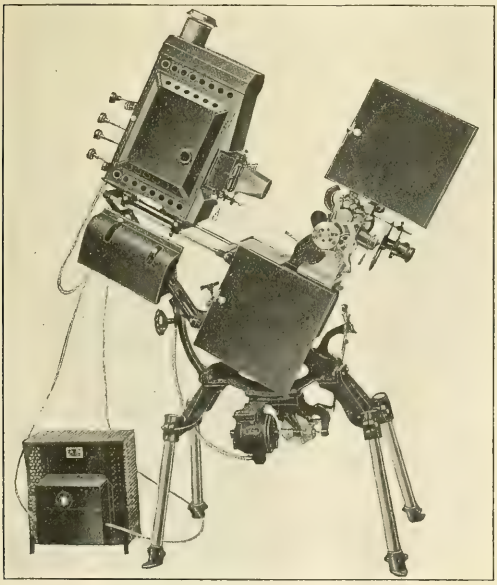
The editorship of the house organ is one of the most arduous of tasks, and to continue in charge of the paper would have entailed so much time and attention, that the best interests of the exhibitors could not have been properly looked after. With Mr. Giegerich giving his entire time to the preparation of special news articles, exhibitors using the V. L. S. E. service will receive the finest sort of co-operation as regards their publicity needs.



Banquet recently given by Nicholas Power.

NICHOLAS POWER EVOLVES NEW TYPE OF PROJECTION MACHINE

The name Nicholas Power has been synonymous with the projection of motion pictures practically since the inception of the motion picture industry. A pioneer



The new Power 6B projector.

in the game, he has won deserved recognition and has devoted the best years of his life to perfecting the mechanism of the motion picture projecting machine, with the result that today we view with wondering eyes the picture as it is thrown on the screen without flicker and with the eye strain eliminated.

Mr. Power in the many years of his connection with the industry has invented many projecting machines and continually added improvements until the model Power's Cameragraph No. 6A seemed to fulfill every expectation of both himself and the entire trade. Not content to rest upon the wonderful success of this machine, Mr. Power studied, experimented and with the inventive ability and great genius along mechanical lines which he possesses, he evolved the latest and what he considers the last word in projection machines—Power's Cameragraph No. 6B.

Many mechanics and engineers of international repute who have seen this new model have pronounced it a marvel of the age and a fitting tribute to Mr. Power. This machine constitutes all the most necessary and desirable features in modern up-to-date projection that years of study, experiment and experience have adduced and is designed to give perfect satisfaction under any and all conditions. The mechanism has reached the point of ultimate refinement through the use of the finest material with best of workmanship for each part, giving proper study to its particular functions. Many alterations, changes and additions, suggested by field experience, have been made. The stand, entirely new in design, is exceptionally rigid and substantial in construction. It consists of two sections; the lower, which is fixed, being fitted with a central hub on which the upper section rocks; both are securely fastened together by heavy bolts through slots, permitting a tilting of the upper section which carries the mechanism and lamphouse. The motor drive and lower construction remain horizontal. The finest adjustment is obtainable by means of a worm, the control of which is easily accessible, permitting the centering of the picture on the screen even during operation at all times. A simple hand wheel locking device gives additional rigidity to the entire equipment.

The take-up is simplicity itself, consisting of two metal disks, one fibre faced, revolving one against the other and running on ball-bearings. The extent of friction surface has been carefully computed, permitting an even and continuous but slightly intermittent tension, causing the film to be wound to the proper tightness on the take-up reel. Once the adjustment is made by a

simple collar and set screw, no further attention is necessary. In test this device has taken up 3,000 feet of film, maintaining an even tension throughout.

The new lamphouse deserves special attention; it is of very substantial construction, permitting easy access. It has been specially designed with a view of allowing the best possible ventilation. The doors are of double metal with air space between; cooling chutes are provided both above and below the condenser mount, securing a very desirable arrangement. The cooling of the interior of the lamphouse is procured by an ingenious duct construction in the top, leading to a vent and efficiently drawing off the heat. Radiation is reduced to a minimum.

MANAGER TOBIAS SETS RECORD FOR BOOKING

Fourteen bookings on "The Diamond from the Sky," the American's picturized novel, is the record for the week made by Maurice F. Tobias, who has just returned to the managership of the Mutual Film Corporation's Western Film branch, formerly known as "The Western Exchange."

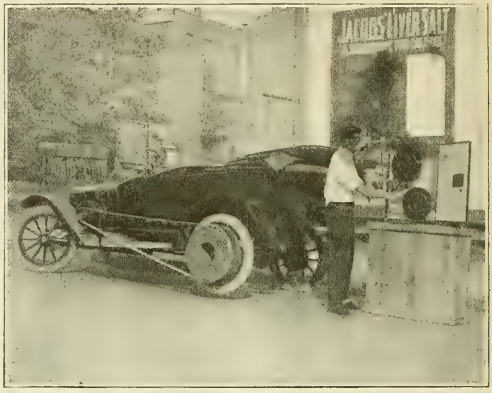


M. F. Tobias.

Mr. Tobias has had a highly interesting career, and an eventful one. He was born in New York in 1876 and was reared in Milwaukee, Wis. He attended the University of Wisconsin. In 1907 he entered the employ of the William Fox enterprises. Next he went to George Kleine, going thence to the Actograph Branch of the General Film Company. When J. C. Graham, now assistant to the president of the Mutual, took charge of the Western Film Exchange, Mr. Tobias was engaged to cover the upstate territory and in view of his record was given the task of opening the Boston office of the Mutual Film Corporation. As a reward for his efforts there he was made manager of the Western Film Exchange, remaining there almost two years. Then he became district manager of Warner's Features, Inc., and W. L. Sherry, knowing Mr. Tobias as a business getter, induced him to exploit "Famous Players" in New York state.

PORTABLE MOTION PICTURE APPARATUS PROVES SUCCESSFUL

An interesting portable outfit for showing motion pictures has been developed by W. H. Weingar, district salesman for the Maxwell Motor Sales Corporation, Columbus, Ohio, for use in showing motion picture scenes from the Maxwell factories. The apparatus, which is shown in the accompanying illustration, includes a Robbins & Myers 110-volt direct current flywheel-pulley generator which is belted to a 24-inch pulley attached to the left rear wheel. The generator is mounted on a 2-inch plank on the running board at the front of the automobile, as shown in the illustration. To operate the motor, the rear wheels are raised before the belt is connected to the pulley, power being obtained from the automobile engine. A switchboard is mounted on the wind shield of the car and is equipped with a voltmeter, field rheostat, switch, and three receptacles. One of the receptacles is for a switchboard lamp, another for the motion picture ma-



chine, and the remaining one for a Robbins & Myers fan, which is usually placed in front of the engine radiator to cool the motor. The motion picture machine is mounted on the front end of a scenery wagon, and at the rear of this wagon there is a framework to which a screen is attached. The picture machine is operated by a 500-watt incandescent lamp which is said to give a very satisfactory picture up to a projection distance of 60 feet or 70 feet.

KEMPTON GREENE, LUBIN JUVENILE, TELLS OF PHOTOPLAY BEGINNING

Only three years in photoplay, with an inconspicuous beginning with one company, would ordinarily mean a limited amount of experience in the work, but I think I can put in a claim for a graduate's diploma—that is, so far as having passed the grammar grades. I never expect to be wholly finished.



Kempton Greene.

Instead of spending my vacation away from the city, I joined a friend and got a chance to play small parts at the Lubin studio for Colonel Joseph Smiley. Summer lapsed into autumn and then winter came. I was still increasing my experience as a screen player. One thing led to another, until George Terwilliger gave me my first leading part in his play, "The Cry of the Blood." Last winter he chose me to go to St. Augustine with his special company, where I played a succession of important parts and had some unforgetable escapes.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	8-23	Twice Won	Biograph	1,000
D	8-23	Does the Woman Forget?	Essanay	1,000
D	8-23	The Barnstormers	Kalem	4,000
D	8-23	The Spark and the Flame	Lubin	1,000
D	8-23	The Girl with the Red Feather	Selig	2,000
T	8-23	Hearst-Selig News Pictorial No. 67, 1915	Selig	1,000
C	8-23	The Cub and the Daisy Chain	Vitagraph	1,000

Tuesday.

D	8-24	Mister Paganini	Biograph	2,000
D	8-24	Hearts and Roses	Essanay	3,000
C	8-24	Ham and the Experiment	Kalem	1,000
C	8-24	Dog-Gone Luck	Lubin	500
C	8-24	The Victorious Jockey	Lubin	500
D	8-24	The Doughnut Vender	Selig	1,000
D	8-24	From the Dregs	Vitagraph	2,000

Wednesday.

C	8-25	Clothes Make the Man	Edison	1,000
C	8-25	The Fable of "The Roystering Blades"	Essanay	1,000
C	8-25	A Double Identity	Kalem	2,000
D	8-25	A Species of Mexican Man	Lubin	3,000
C	8-25	A City Rube	Vitagraph	800
T	8-25	Perils of the Baltic	Vitagraph	200

Thursday.

C	8-26	His Birthday Gift	Biograph	1,000
C	8-26	The Drug Clerk	Essanay	1,000
D	8-26	Under the Fiddlers' Elm	Lubin	2,000
D	8-26	The Strange Case of Talmai Lind	Selig	3,000
T	8-26	Hearst-Selig News Pictorial No. 68, 1915	Selig	1,000
D	8-26	The Good in the Worst of Us	Vitagraph	1,000

Friday.

D	8-27	The Sheriff's Baby	Biograph	1,000
C	8-27	The Slavy Student	Edison	3,000
D	8-27	Her Return	Essanay	1,000
D	8-27	A Battle of Wits	Kalem	1,000
D	8-27	The Mirror	Lubin	1,000
D	8-27	The Wardrobe Woman	Vitagraph	1,000

Saturday.

D	8-28	The Need of Money	Biograph	1,000
C	8-28	Matilda's Fling	Edison	1,000
D	8-28	Rule Sixty-three	Essanay	2,000
D	8-28	Train Order Number 45	Kalem	1,000
C	8-28	Billie Joins the Navy	Lubin	1,000
D	8-28	The Master of the Bengals	Selig	1,000
D	8-28	The Tigress	Vitagraph	3,000

Monday.

D	8-30	A Triple Winning	Biograph	1,000
D	8-30	The Quitter	Essanay	1,000
D	8-30	The Masked Dancer	Kalem	3,000
D	8-30	A Romance of Mexico	Lubin	1,000
D	8-30	The Way of a Woman's Heart	Selig	2,000
T	8-30	Hearst-Selig News Pictorial No. 17	Selig	1,000
C	8-30	Mr. Jarr and the Visiting Firemen	Vitagraph	1,000

Tuesday.

D	8-31	The Mystery of Henri Villard	Biograph	2,000
D	8-31	The Return of Gentleman Joe	Essanay	2,000
C	8-31	Mixing It Up	Kalem	1,000
C	8-31	Avenging Bill	Lubin	300
C	8-31	A-Mile-a-Minute Monty	Lubin	500
C	8-31	The Haunted Hat	Lubin	200
C	8-31	The Leaving of Lawrence	Selig	1,000
D	8-31	Hearts Ablaze	Vitagraph	3,000

Wednesday.

D	9-1	Dora	Biograph	3,000
C	9-1	The Simp and the Sophomores	Edison	1,000
C	9-1	Joe Boko Saved by Gasoline	Essanay	1,000
D	9-1	The False Clue	Kalem	2,000
D	9-1	The Wild Cat	Lubin	2,000
C	9-1	The Quarrel	Vitagraph	1,000

Thursday.

D	9-2	The Stranger in the Valley	Biograph	1,000
C	9-2	Versus Sledgehammer	Essanay	1,000
D	9-2	The Phantom Happiness	Lubin	3,000
D	9-2	The Man with the Iron Heart	Selig	3,000
T	9-2	Hearst-Selig News Pictorial No. 70	Selig	1,000
C	9-2	The Fire Escape	Vitagraph	1,000

Friday.

D	9-3	The Wanderer	Biograph	1,000
D	9-3	The Wayback	Edison	4,000
D	9-3	Broncho Billy Begins Life Anew	Essanay	1,000
D	9-3	Gangsters of the Hills	Kalem	2,000
D	9-3	In Spite of Him	Lubin	1,000
C	9-3	Their Night Out	Vitagraph	1,000

Saturday.

D	9-4	The Wheel of the Gods	Biograph	1,000
D	9-4	Across the Great Divide	Edison	1,000
D	9-4	The Whirlpool	Essanay	3,000
D	9-4	The Broken Rail	Kalem	1,000
C	9-4	An Artful Artist	Lubin	1,000
C	9-4	The Awful Adventures of an Aviator	Selig	500
C	9-4	Knock-Out Dugan's Find	Selig	500
D	9-4	The Kiss	Vitagraph	2,000

V. L. S. E. Program

6-21	The White Sister	Essanay	5,000
6-21	The Rosary	Selig	7,000
7-5	The District Attorney	Lubin	5,000
7-12	Crooky Scruggs	Vitagraph	5,000
	Hearts and the Highway	Vitagraph	5,000
7-19	The Blindness of Virtue	Essanay	5,000
7-26	A Texas Steer	Selig	5,000
8-2	The Climbers	Lubin	5,000
8-9	Chalice of Courage	Vitagraph	6,000
8-16	A Bunch of Keys	Essanay	5,000
8-16	The Ring-Tailed Rhinoceros	Lubin	4,000
Aug. 23	Wheels of Justice	Vitagraph	4,000
Aug. 23	House of Thousand Candles	Selig	5,000
Aug. 30	Tillie's Tomato Surprise	Lubin	5,000
Sept. 6	Mortmain	Vitagraph	5,000

Mutual Program

Monday.

D	8-23	Drawing the Line	American	2,000
D	8-23	Farewell to Thee	Reliance	1,000
C	8-23	Gloriana's Getaway	Falstaff	1,000

Tuesday.

D	8-24	Snapshots	Thanhouser	2,000
C	8-24	The Little Cupids	Majestic	1,000
C	8-24	His Mysterious Profession	Beauty	1,000

Wednesday.

D	8-25	Pinto Ben	Broncho	2,000
C	8-25	Mixed Wires	American	1,000
D	8-25	Editions De Luxe	Reliance	1,000

Thursday.

	8-26	Title not reported	Domino	
C	8-26	Jerry's Busy Day	Cub	1,000
T	8-26	Mutual Weekly No. 34	Mutual	1,000

Friday.

	8-27	Title not reported	Kay Bee	
C	8-27	That Poor Damp Cow	Falstaff	1,000

Saturday.

D	8-28	A Bold Impersonation	Reliance	2,000
C	8-28	Uncle Heck, by Heck	Beauty	1,000

Sunday.

D	8-29	A Child of the Surf	Majestic	2,000
C	8-29	Shocking Stockings	Komic	1,000
D	8-29	The Vagabonds	Thanhouser	1,000

Monday.

D	8-30	A Divine Decree	American	2,000
D	8-30	For His Pal	Reliance	1,000
C	8-30	A Massive Movie Mermaid	Falstaff	1,000

Tuesday.

D	8-31	Reincarnation	Thanhouser	2,000
D	8-31	Hearts and Flowers	Majestic	1,000
C	8-31	Green Apples	Beauty	1,000

Wednesday.

D	9-1	A Leap for Life	Rodeo	2,000
D	9-1	Spirit of Adventure	American	1,000
D	9-1	The Turning Point	Reliance	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Lubin, Vitagraph, Biograph.

THURSDAY: Biograph, Essanay, Lubin, Selig, Vitagraph.

FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Thursday.

D	9-2	Man and the Law	Gaumont	2,000
T	9-2	Mutual Weekly No. 35	Mutual	1,000
C	9-2	Making Matters Worse	Cub	1,000

Friday.

C	9-3	Title not reported	Keystone	
C	9-3	Biddy Brady's Birthday	Falstaff	1,000
D	9-3	Hidden Crime	Reliance	1,000

Saturday.

D	9-4	The Father	Reliance	2,000
D	9-4	A Question of Honor	American	1,000
C	9-4	A Bully Affair	Beauty	1,000

Sunday.

D	9-5	Her Oath of Vengeance	Majestic	2,000
C	9-5	Over and Back	Komic	1,000
D	9-5	From the River's Depths	Thanhouser	1,000

Universal Program

Monday.

C	8-23	Mrs. Plum's Pudding	Broadway	5,000
C	8-23	His Lucky Vacation	Nestor	1,000

Tuesday.

D	8-24	Extravagance	Gold Seal	3,000
	8-24	No release this week	Rex	
C	8-24	Billy's Love Making	Imp	1,000

Wednesday.

D	8-25	The Chimney's Secret	Victor	1,000
C	8-25	Mr. Flirt in Wrong	L Ko	2,000
T	8-25	Animated Weekly No. 181	Universal	1,000

Thursday.

	8-26	No release this week	Laemmle	
D	8-26	The Mystery of the Tapestry Room	Big U	3,000
C	8-26	Seeking an Inspiration	Powers	500
T	8-26	The Best People on Earth	Powers	500

Friday.

D	8-27	Dr. Jekyll and Mr. Hyde	Imp	2,000
C	8-27	The Box of Bandits	Victor	1,000
C	8-27	His Egyptian Affinity	Nestor	1,000

Saturday.

D	8-28	The Social Lion	Bison	2,000
D	8-28	She Loved Both	Powers	1,000
C	8-28	The Bravest of the Brave	Joker	1,000

Sunday.

D	8-29	The Valley of Regeneration	Big U	2,000
D	8-29	The Lilt of Love	Laemmle	1,000
	8-29	No release this week	L Ko	
D	8-29	The Broken Coin No. 10	Universal	2,000

Monday.

D	8-30	Jewel	Broadway	5,000
C	8-30	A Maid and a Man	Nestor	1,000

Tuesday.

D	8-31	Misjudged	Gold Seal	3,000
	8-31	No release this week	Rex	
C	8-31	The Only Child	Imp	1,000

Wednesday.

D	9-1	For Professional Reasons	Victor	2,000
C	9-1	A Game of Love	L Ko	1,000
T	9-1	Animated Weekly, No. 182	Universal	1,000

Thursday.

D	9-2	The Eagle	Laemmle	1,000
D	9-2	Tam O'Shanter	Big U	3,000
	9-2	No release this week	Powers	

Friday.

	9-3	No release this week	Imp	
D	9-3	Vagabond Love	Victor	1,000
C	9-3	Lizzie and the Beauty Contest	Nestor	2,000

Saturday.

D	9-4	Coral	Bison	4,000
	9-4	No release this week	Powers	
C	9-4	William Hiram Went to the City	Joker	1,000

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Broadway-Nestor.
TUESDAY: Gold Seal, Imp.
WEDNESDAY: Animated Weekly, Victor, L-Ko.
THURSDAY: Big U, Laemmle.
FRIDAY: Nestor, Victor.
SATURDAY: Bison, Joker.
SUNDAY: L-Ko, Universal, Powers.

Sunday.

D	9-5	The Shot	Powers	2,000
C	9-5	Gertie's Wild Ride	L-Ko	1,000
	9-5	No release this week	Rex	
D	9-5	The Broken Coin, No. 11	Universal	2,000

Miscellaneous Features

York State Folks	Gra-ko	5,000
A Mother's Confession	Ivan	5,000
Sarah Bernhardt at Home	Photoplay Releasing	2,000

Kleine-Edison

Released week of

Sept. 1	The Woman Next Door	Kleine	5,000
Sept. 8.	Money Master	Kleine	5,000

World Features.

Released Week of

Aug. 23	The Little Dutch Girl	Shubert	5,000
Aug. 23	Letters from Bugs to Gus, No. 7	World Comedy	
Aug. 30	Letters from Bugs to Gus, No. 8	World Comedy	
Aug. 30	The Cotton King	World	5,000
Sept. 6	The Impostor	World	5,000

Paramount Features.

Released Week of

Aug. 19	The Helene of the North	Famous Players	5,000
Aug. 23	Poor Schmaltz	Famous Players	4,000
Aug. 26	Majesty of the Law	Morosco-Bosworth	5,000
Aug. 30	The Heart of Jennifer	Famous Players	5,000

Mutual Masterpieces.

Released Week of

Aug. 16	A Yankee from the West	Majestic	5,000
Sept. 2	Infatuation	American	4,000
Sept. 9	The Wolf-Man		....

Metro Features.

Released Week of

Aug. 16	A Royal Family	Metro	5,000
Aug. 25	When a Woman Loves	Metro	5,000

Pathe.

Released Week of

Aug. 23	Romance of Elaine No. 35	Pathe	2,000
Aug. 23	A Ringer for Max	Punch	2,000
Aug. 23	Pressing His Suit	Phunphilms	1,000
Aug. 23	The Bois de Boulogne, Paris	Photocolor	500
Aug. 23	Through the Sierra Nevadas	Globe	500
Aug. 23	Pathe News No. 68	Pathe	1,000
Aug. 23	Pathe News No. 69	Pathe	1,000
Aug. 23	The Silent Chord	Victory	3,000
Aug. 23	Terribly Stuck Up	Phunphilms	1,000
Aug. 30	Romance of Elaine, No. 36	Pathe	2,000
Aug. 30	Prima Donna	Eclectic	3,000
Aug. 30	Col. Heeza Liar at the Bat	Pathe	600
Aug. 30	An Intimate Study of Birds	Pathe	400
Aug. 30	Pict. French Guinea	Globe	500
Aug. 30	The Marcenay Fish Ponds	Globe	500
Aug. 30	Pathe News No. 71	Pathe	1,000
Aug. 30	Pathe News No. 72	Pathe	1,000
Aug. 30	Neal of the Navy, No. 1	Panama	2,000
Aug. 30	A Merry Chase	Starlight	1,000

DAILY MUTUAL RELEASES

(Independent.)

MONDAY: American, Falstaff, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Rodeo, American Reliance.
THURSDAY: Reliance, Cub, Mutual Weekly.
FRIDAY: Gaumont, Falstaff.
SATURDAY: Reliance, Beauty, American.
SUNDAY: Majestic, Thanhouser, Komic.

SUBSCRIPTION *orders for Motography will not be charged. Cash must accompany order. All subscriptions, if not renewed, will be discontinued on date of expiration.*

Brevities of the Business

PACIFIC COAST NEWS.

By "Captain Jack" Poland

Los Angeles

The most notable social event ever given in the history of California motion picture life will be a grand after summer dinner dance at the famous Alexandria Hotel, September 4, in honor of **David Wark Griffith,** premier producer; **Thomas H. Ince,** director-general of Inceville; **Mack Sennett,** the comedy producer de luxe, and hundreds of invited guests. The affair is to be given under the auspices of **Morgan Ross,** manager of the hotel, who has invited the movie people to meet Los Angeles society on that event. The affair is limited to five hundred people and is by invitation. Many leaders in film life have been invited, and elaborate preparations are being made to make the affair particularly notable.

The arrival of **Billie Burke,** the famous star of the legitimate stage, whom **Thomas H. Ince** will introduce into the mysteries of motion pictures, is awaited with unusual interest. In a recent issue of MOTOGRAPHY a splendid story told about the preparations made for the new movie star, and it has created a semi-sensation in screen circles.

The Balboa Amusement Producing Company, under the general direction of its president and general manager, **H. M. Horkheimer,** continues to steadily advance and add new ground and buildings to its studios at Long Beach. The company has one of the best-equipped and most picturesque locations in southern California, with the ocean, shipping attractions, and general surroundings right convenient.

Henrietta Crossman is the latest of the big stars to arrive at the Universal studios. Special features will be especially written adapted to the Broadway star for forthcoming productions by **Harvey Gates.**

Francis Ford and **Grace Cunard** have been staging scenes of unusual interest during the present week for their big battle scene picturization of the armies of Gretzhoffen and Grahaffen. Several hundred extra people were used as soldiers in the huge sets, and Ford thinks it will be a masterpiece release for the Universal program.

Some 600 visiting midshipmen from the Annapolis Academy, U. S. N., have been sojourning in and around Los Angeles during the present week. Many of them visited the Big U studios and other picture headquarters, where special films showing the boys of the navy in uniform were made. These pictures will have an educational value, as hundreds of thousands of people will see them throughout the country.

Director **Otis Turner,** the dean of Universal producers, has been taking a much needed rest at Arrowhead Hot Springs, well earned after his task of directing the celebrated comedian, **Nat C. Goodwin,** for a Universal picture, in "Business Is Business."

William Worthington and company are taking special pictures at Catalina Island for the picture Fair God of Sun Island, a scenario by **James Dayton,** which will be an early Universal release.

MIDDLE WEST NEWS

By William Noble

Oklahoma

That moving pictures are popular with the negroes as well as with white people is evidenced by the starting of the second moving picture theater in Oklahoma City, Okla., which was opened August 16 at 216 West Reno street. The first negro picture house was started last week on East Grand. Both houses will show to negroes exclusively.

Damages aggregating $2,509.51 are asked from the North American Film Corporation in an amended petition filed in the district court at Oklahoma City, Okla., August 16, by **Arthur G. Hull.** The plaintiff alleges that the defendants are the sole owners of the right to exhibit and lease for exhibition the motion picture serial, "The Diamond from the Sky," and that he entered into contract with them in March, 1915, to take charge of and manage their business in the state of Oklahoma at a salary of $45 weekly. At the time he was representing the Thanhouser Film Corporation and the Syndicate Film Corporation, which the defendants knew, and agreed that he should retain this employment. He claims that in five or six days after the contract was made the North American people demanded that he give up his positions as manager for the other concerns, and that ten days later discharged him from their employ. He sues for $1,080 for loss resulting from giving up the Thanhouser and Syndicate jobs, and $1,440 on the North American contract. In addition, he has a claim of $24.51 for expenses.

The business men of Tecumseh, Okla., have a novel means of attracting farmers to town during the busy part of the year, known as the Farmers' Free Show. The business men pay the moving picture show to put on free shows every Saturday and the town people are also attracted downtown during the afternoon. The merchants also take advantage of the opportunity to advertise during the shows and immediately following them. The scheme has proved a decided financial success and the free picture shows on Saturdays will be continued indefinitely.

Illinois

Instructions in the operation of a moving picture machine is being given ministers attending the Methodist camp meeting now in progress at New Lenox, Ill., by Rev. **James O'May** of Aurora, Ill. Moving pictures having been used with much success in a number of churches in Illinois and in other states, it was decided by the Conference to provide for free instructions so that the ministers could operate the machines and avoid expense of hiring operators when showing pictures in the churches in connection with the regular religious services.

Texas

Uvalde, Tex., people have been much

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
Biograph Company	50	80
Colonial Motion Picture Corp.	2	5¾
General Film Corp., pfd.	40	48
Majestic Film Mfg. Co.	140	165
Mutual Film Corp., pfd.	50½	54
Mutual Film Corp., com.	48	53
North American Film Corp., pfd.	55	...
North American Film Corp., com.	53	65
New York Motion Picture Corp.	6	70
Reliance Motion Picture Corp.	...	30
Thanhouser Film Corp.	2	3¾
Universal Film Mfg. Co.	145	...
World Film Corp.	3	3½

North American Film Corporation: The report that a certain percentage of the preferred stock will be retired at 110 this fall, together with the steadily increasing amount of bookings (now past the $800,000 mark) have had their due effect upon the stockholders. Preferred stock was bought at 65 during the last week. There have been a number of trades in both common and preferred and stock is now in demand.

Biograph Company: The market on this stock has flattened out with numerous offerings around 60 and under, but no bids.

Mutual Film Corporation: The new program of the Mutual can probably be summed up in the word "variety." According to exhibitors in the different sections of the country, it is the best program this company has ever given to its patrons. The preferred stock was fairly active during the past week, and, as no change is expected in regard to the preferred dividend, the investment return—around the present level of stock—is between 13 per cent and 14 per cent. As to when dividends on the common stock will be resumed seems to be a matter of considerable divergence of opinion. A good business policy would seem to dictate the establishment of a substantial surplus before any further distribution on the common issue takes place.

Supplied by William B. Baker of John Burnham & Co., Chicago

On the 16th instant the Syndicate Film Corporation declared a final dividend of $14.95½. This brings to an end the most successful career of this company, which was organized by John Burnham & Co. in April, 1914, to distribute the serial motion picture known as "The Million Dollar Mystery."

The total capital paid in was $100,000 and to the stockholders there has been returned $605,780. In addition to the amount paid the stockholders in cash, they have received a pro rata share of a purchase of $100,000 in the Randolph Film Corporation, a new company which will operate along the same lines as the Syndicate Film Corporation. Mr. James Sheldon, who was president of the Syndicate Film Corporation, will also head the Randolph Film Corporation.

The returns which the stockholders enjoyed in this instance on their investment indicate what can be accomplished by the direct application of energies, and the conserving of all interests for the benefit of those who invested their money in the project.

interested in the making of a moving picture film of some 6,000 feet, which has just been completed. Local talent, including the **Wiley** brothers, **J. H. Davis** and **Ed Flowers** and cowboys, have been working for the past two months at Shalk Bluff on the Nueces Canyon. Several narrow escapes from serious accidents, which were not intended as part of the film, were experienced. **Percy Rowland** fell off his horse and collided with a stump, while Wiley, in riding his horse across a log which spanned a deep ravine, barely escaped death to horse and rider by the animal slipping while on the bridge. The plot had to do with numerous robberies by a band of outlaws, who escaped over Chalk Bluff by means of a rope to the lake, some 300 feet below. The pictures will be developed in San Antonio.

M. L. Oppenheimer has commenced the construction of a new theater and office building, to be located at 111-113 West Houston street, San Antonio, Tex. The building will cost about $30,000, not including plumbing, wiring or fixtures and equipment. The building will be two stories in height. It will have reinforced concrete skeleton, with brick and tile walls and terra cotta facing. The theater will have a seating capacity of about 1,000 persons and has already been leased for a moving picture show.

The city board of commissioners of Dallas, Tex., by an ordinance passed August 18, provided for a censor and a board of appeal to consist of seven persons to be appointed by the city commissioners. The ordinance is entirely acceptable to the moving picture interests and, it is believed, will satisfy the majority of moving picture goers.

MIDDLE WEST NEWS

By George Barker.

Omaha—The General Film Offices and Exchange has moved its offices and employees to Des Moines, Iowa. It will only have a branch office henceforth in Omaha to supply local exhibitors.

The Bohemian Music Company, incorporated in the state of Nebraska, has just purchased the new South Thirteenth Street theater, which is expected to be finished by October 1. It will be managed by **Mr. Hodek,** the president of the new corporation. The new Theater Bohemia will have 700 seats and a 60-foot stage and will show vaudeville and the Universal program. It is located at Thirteenth and Williams streets.

Henry Roff has started building the Reel theater. It will have 400 seats and is to be located at the corner of Twenty-sixth and Leavenworth streets. Excavations are just completed.

The old American theater will be remodeled for pictures, as the Bond Amusement Company of Des Moines has determined to make it the Theater de Beautiful. A mirror screen is to be installed and possibly a pipe organ. They will show the Shubert photoplays in seven and eight reels. It will be managed by **A. W. Thompson,** former Chicago showman.

Fremont—The Lyric theater has been remodeled into a classic picture house with a five-piece lady orchestra. It will have four shows daily. The program includes vauleville and special feature program. The house is leased by **George H. Bonner** of Pittsburgh, who will manage it.

NEW YORK ITEMS.

We hereby congratulate **John W. Grey,** assistant to **Albert E. Smith,** treasurer of the General Film Company, treasurer of Vitagraph, and president of V. L. S. E., on the recent advent into his family of a baby girl, **Marguerite L. Grey,** and through him extend a sincere welcome and our best regards to the little lady.

Percy Heath, who for a week filled the publicity chair at World Film vacated by **Jake Wilk,** has returned to the legitimate forces, joining **Chas. Dillingham** in his exploitation of "Chin Chin," starring Montgomery and Stone.

Harry R. Raver's latest Itala production, featuring Maciste, the big slave in "Cabiria," will be released as soon as the title of the production is decided upon. This is to be determined by a contest among the reviewers of the film, the titles suggested to appear in their reviews.

The Radium Gold Fibre Screen Company contemplates enlargng its present quarters on the tenth floor of the Candler building to make room for the firm of **Winick & Brock,** possessor of the world rights, outside of the United States, on World Film productions, which will move its offices in with Radium's.

L. J. Rubinstein has been seen riding to and from New Rochelle so much within the past few weeks that casual patronizers of the N. Y., N. H. & H. R. R. have begun to think him a property commuter, installed to convince the public that a person can ride on the New Haven and still live. On his busy days Ruby's record has soared to three round trips between New York and New Rochelle—some relay.

Al Lichtman, of the Standard Program, has returned from an extended tour through the West, where he established a string of Standard exchanges.

S. L. Rothapfel is more than optimistic about the prospects of the Rialto theater, which is in course of construction on the site of Hammerstein's old Victoria theater. Rothapfel expects the theater to be finished in December, and promises that it will be the best in the world. Coming from Roxy, this promise is not an empty one. The seating capacity of the house will be about 2,100.

Charles Horan, well known in studio circles through his geniality and former connections with Thanhouser and Universal, is producing features for the Rolfe company at Metro's Sixty-first street studio.

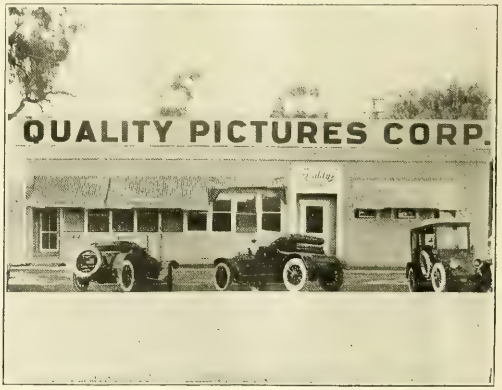
Henry James, formerly business manager for **Reel Life,** is now a member of the Metro publicity department of which his brother, **Arthur James,** is manager.

L. W. Atwater, sales manager for the Precision Machine Company, manufacturers of Simplex projection machines, returned last week from the Coast, where he had charge of the Simplex exhibit at the fair.

Bill Barry, the man behind Nicholas Power advertising, is taking his vacation in week-ends. He enjoyed the first section last week, spending Friday, Satur-



Interior setting used by Quality Picture Corporation.



Exterior of the Quality Picture Corporation.

day and Sunday at Nantucket and Thursday and Sunday nights on the boat between New York and there. On the return trip the boat worked six hours overtime tumbling about in a storm, and Bill, despite his generous proportions, had difficulty in resisting the call of the magnetic railing. He did, though—for which we gotta give him credit.

L. Case Russell, scenarioist, with offices in the Times building, is spending the summer up at Green Lake, N. Y. She expects to return to the city about Labor day.

Frank C. Bangs, recognized in theatrical circles as one of New York's foremost photographers, opened the McKinley Square theater, located at 169th street and Boston road, New York, on August 27.

John Wild, formerly connected with Eclair and Gaumont, is now American representative and manager of the New York office of the Hepworth-American Film Corporation. Mr. Wild's acquaintance with the motion picture business dates back nine or ten years. In England, he became familiar with all the branches of the business on both the exhibitor's and manufacturer's sides. He became connected with the Eclair Company in this city as **John D. Tippett's** assistant. He left Eclair to join the Gaumont Company as sales manager. His next connection was with the Hepworth Company as publicity and sales manager. On W. Arthur's leaving for the home office of the firm in London, Mr. Wild took his place as American representative.

The offices of the Centaur Film Company, formerly located in Bayonne, are now to be found at 1423-17 West Twenty-third street, where **Chester Beecroft and H. Poppe** are in charge.

F. O. Nelson, the man behind "Guarding Old Glory," left New York last week after a few days' conference with his representative here, **W. H. Rudolph.**

Lloyd Robinson, formerly editor of the motion picture section of the *New York Morning Telegraph,* and one of the conspirators perpetrating under the name of Gordon Trent, is now a member of the publicity department of the Famous Players Film Company, where he will co-operate with **Ben P. Schulberg,** director of advertising and publicity and scenario editor of the concern. **David Wallace,** well known in theatrical circles, formerly press representative with "Omar, the Tentmaker," and "The Bird of Paradise," takes Lloyd Robinson's place.

Arthur James, director of publicity for the Metro Pictures Corporation, was one of the busiest men on the grounds at the exhibitors' carnival at Brighton last Saturday. Immediately on alighting from his Peerless, he took up the trail of the cameraman who should have been waiting for him, and Hawkshawed on his trail until he finally ran him down and had him take some cracking good pictures of Metro's dress-machine—an automobile dream in white, decorated with orchids, roses, and snow-white doves.

CHICAGO GOSSIP

Ben Juddel, Chicago manager of the Mutual, is starting a series of weekly letters to exhibitors in this territory. Any exhibitor that doesn't get a weekly hunch from Ben is requested to send in his name and house location.

Mr. Juddel stated on Monday that the latest tip he had from the home office was to the effect that Crane Wilbur and a well known female lead had just about been signed to appear in three-reel features.

B. S. Moss, who has been touring the tanks securing bookings for World Film is now hanging his hat up in the Mutual Chicago office.

Geo. K. Spoor in a recent interview stated that he is breaking ground for a new studio to be 140x300 feet. This will give Essanay three studios in Chicago. The addition is being made to take care of the tremendous increase in their output.

Joseph Finn returned from Santa Barbara and Los Angeles Wednesday carrying a heavy cold in his "bronchial" tubes.

Aaron Gollos had on exhibition at Orchestra Hall at handsome painting in oils, 6x8 feet large, of Sarah Bernhard. The Hamburg Engstrom Company made the painting and handsomely framed it.

F. C. McCarahan was a visitor at this office August 23. Mac is having considerable success with a new business in which he is part owner.

Frank L. Hough is the inventor of a new kind of vacation. During the week that Frank took off he was to be found at his desk every day. To heighten the effect he had travel pictures from **Geo. Kleine's** big stock run off on the screen during the noon hour.

The Mutual Film Company opened a new office at Des Moines last week. Iowa exhibitors who were formerly served by Chicago or Minneapolis branches now get their films direct from Des Moines.

B. N. Juddel went to Minneapolis on Monday to argue with the furniture movers. Ben is going to be a regular citizen when his household goods arrive. He left his competent young brother on the job, who is the world's greatest exponent of "truth in advertising."

Newspapers in Chicago, at any rate, do not take kindly to the efforts of moving picture press agents, but they all printed the story last week of **June Keith's** holdup in one of our north shore suburbs. Miss Keith is a new Essanay star.

George U. Stevenson brought the tang of the sea with him on a visit to this office August 21. George is recovering his health fast and expects to go to Jersey and eat watermelons to put the finishing touches to the cure before going back to London. More power to you, George.

George Sheldon, champion advertising man and golfist of Nichols-Finn, has invited the ad man to be present when he trims **Tom Quill** on the local links. We advise Sheldon to be cautious as Quill may not let him ride back in the W. K. Hudson after the game.

R. M. Vandivert, who is a stellar ad man for the W. K. *News,* is in Chicago this week calling on the trade.

Charles C. Pyle has added a service agency to his regular job of selling Bartola instruments. Anyone buying an instrument now is given names and addresses of expert Bartolaists and, so as not to put anyone out of a job, Chas. is teaching regular piano players the intricacies of the attachment.

M. G. Watkins, general manager American Standard Film Company, was a caller last week. Watkins is full of pep about a new stunt his company is pulling off.

Geo. L. Cox is producing a three-reel "back to the land" picture for his company and later starts a picture for the Simmons Manufacturing Company of St. Louis.

The Advance Motion Picture Company took pictures of the Elgin road race Friday and Saturday for A. M. Gollos. They will be released through the Photoplay Releasing Company.

Ben Beadell, the hustling president of the National Waterproofing Company, has just returned from one kind of a vacation. Ben took a ride down the canal to Morris, Ill. Some trip. Just like taking the boat around Spuyten Duyvil.

C. L. Worthington emerged from the hospital last week, nine pounds lighter. Don't ask me, I don't know what it was.

Fred Balshofer, accompanying **Francis X.,** arrived in town last week and stayed a couple of hours and says he will spring some news through the press in a few days.

E. A. Hamburg says he closed quite a contract with one of the big Chicago manufacturers for life-size lobby displays. A splendid achievement for so young a firm.

DeWolf Hopper stopped off Sunday on his way to the coast, where he goes into pictures for **Tom Ince.**

The owners of big theaters who met here about six weeks ago to discuss forming a new manufacturing combination or a new renting combination, will meet the 25th at the Sherman House to crystallize their deliberations. An announcement by **William Sievers,** chairman of the meeting, will be published next week.

Geraldine Farrar, Metro's star, stopped in her private car last week en route to the big city.

W. R. Rothacker is back from the Pacific coast. **Mrs. Rothacker** and family returned with him.

H. A. Spanouth is wearing the smile that won't come off this week. The new war pictures taken by the Chicago Tribune's representatives, and the enthusiastic crowds packing the Studebaker every day to see them may be the reason.

Paul Kuhn, a native New Yorker now, flitted into the Chicago office of Nichols-Finn on the 21st. Paul believes Coney Island beats the White City, says we have no subway, and generally looks with contumely on this world's greatest summer resort. Paul is like a phonograph with only one record, "The Mutual is the greatest program on earth and the Mutual advertising is the best on earth." If I had a couple of boosters like Paul I'd run for president, and make it, too, I'll wager.

NOTES FROM ALL OVER

An interesting event occurred the other day at the Reliance-Majestic studios in Los Angeles when Ninon Fovieri, sister of the Reliance actress, Adoni Fovieri, made her screen debut in "Providence and the Twins."

Thomas Walsh, assistant director of Universal company, has joined the Quality Picture Company as assistant director to W. J. Bowman. Lee Smith, also of Universal, will act as Mr. Walsh's assistant.

Ruth Stonehouse, leading woman with Essanay, was a guest of the manager of the Vaudette theater, Springfield, Ill., recently. She appeared on the stage both afternoon and evening after the showing of the three-reel drama, "When My Lady Smiles," in which she stars.

Five multiple reel "Broadway Favorites" features are among Kalem's regular release for August. They are "The Maker of Dreams," featuring Hal Forde; "The Runaway Wife," featuring Stewart Baird; "The Legacy of Folly," featuring Lois Meredith; "The Barnstormers," featuring Myrtle Tannehill, and "The Masked Dancer," featuring Anne Orr.

June Keith, a leading actress with Essanay, has covered much territory in the short time she has been with Essanay. She began her work in "A Bunch of Keys" and toured Michigan with the company producing this play. She then went to Chattanooga, Tenn., taking part in the Mary Roberts Rinehart plays. As soon as she returned to Chicago she was rushed East to join the company headed by Joseph Byron Totten and now "The Man Trail" has taken her to "The Pines," near Waukegan, Ill., where she takes the leading feminine role, opposite Richard C. Travers.

Helen Ware and Frank Campau are the two most recent legitimate stage celebrities engaged by Mr. Griffith to be starred in Triangle "Fine Arts Films."

A young woman of promise who is a newcomer to the screen world is Lillian West. She has joined the Balboa forces lately and will soon be seen in some good parts.

A recent addition to the stock company at the Reliance studios in Los Angeles is Clyde E. Hopkins. Mr. Hopkins had a varied and successful career on the speaking stage. His associates look forward to his screen debut with considerable interest, as they believe that his face, figure and art are especially adapted to the screen drama.

Frank Ormston, who has long been connected with the Universal Film Company in a technical capacity, was this week made head of the technical department at Universal City.

Rollin Sturgeon, chief of the Western branch of the Vitagraph company, is at present engaged on a phtoplay which was written especially for Ann Shafer and which is well suited to her methods.

Ashley Miller, the director, who is staging the "Ashton Kirk, Investigator" series for Arnold Daly and his wife, Ethel Browning, have started on a brief vacation cruise on their houseboat "Arkady," in which they have been living all summer. On his return the director will resume his work on the Arnold Daly series. The first aventure, just completed, is "The River Alley Mystery."

Thomas A. Edison, Inc., announces that it has secured the rights to William Hamilton Osborne's famous novel "The Cat's Paw." Work on the big production is already under way with a carefully selected cast of Broadway players. The production will be released through the various offices of the Kleine-Edison Feature Film Service. The first Edison Feature to be handled by the new service is Mrs. Fiske in "Vanity Fair." for release September 8th.

Pathe announces the purchase of the picture rights to Geo. Scarborough's play "At Bay," which had a long run both on Broadway and on the road.

Charles Richman, supported by Arline Pretty, Ethel Corcoran, Katherine Franek, Leo Delaney, William Dunn, Charles Eldridge and Robert Gillard, have begun work under the direction of Theodore Marston, on the Vitagraph's production of "The Surprises of An Empty Hotel."

Film men privileged to witness advance showings of George Kleine's feature, "The Woman Next Door," are loud in their praise of the work of Irene Fenwick in the role of Jenny Gay. This is Miss Fenwick's third picture following her premier appearance in "The Commuters," and later her splendid delineations of the spendthrift wife in "The Spendthrift."

Miss Charlotte Walker's new photoplay production, "Out of Darkness," by Hector Turnbull, formerly dramatic critic of the New York *Tribune* and now a member of the Jesse L. Lasky Feature Play Company literary and photodramatic staff, is a severe arraignment of the inhuman conditions of labor in some of the big canneries of the United States.

The Selig Polyscope Company entertained about 150 theatrical managers at its studio on Friday, August 13. The theatrical men were in Chicago to attend the Mid-West Managers' Convention, and the trip to the studio was one of the features of the gathering. A cameraman took motion pictures of the party and these will be released by the Hearst-Selig News Pictorial in an early issue of this animated weekly.

Frank Lloyd, the new director for Pallas Pictures, brings with him as assistant a well known technical man, Harry Weil, who has been in the show business and pictures for the past fifteen years.

Forrest Stanley, as great an idol as the Los Angeles matinee girl ever had, has said his adieux to the famous Burbank Theater Stock Company, where he reigned supreme for four solid years, and is now established in his new position as leading man with the Oliver Morosco Photoplay Company.

"The Closing Net," by H. C. Rowland, a coming Pathe Gold Rooster Play, will have a strong cast. Edward Jose, who is producing it, has signed Howard Estabrook, the popular leading man now appearing in the new play, "Search Me," at the Gayety Theater, New York, for the lead. He will be supported by Bliss Milford, Katheryn Browne-Decker, and Madaline Traverse.

The marriage of Miss Glen M. Wilkins, daughter of Mr. and Mrs. D. A. Wilkins, and Frank A. Garbutt, Jr., son of Mr. and Mrs. Frank A. Garbutt, took place in Los Angeles last week The bridegroom's father is vice-president of Bosworth Incorporated.

Members of the Talmadge family again are united, and all are happy. Mrs. Margaret Talmadge, mother of the famous screen star of the National Film corporation, Norma Talmadge, has arrived in Los Angeles from New York, accompanied by her daughter Natalie and "Honey" Talmadge, the latter being the pet French Poodle that the Talmadge family prize so highly and which belongs to Miss Norma.

In accordance with the general policy of expansion adopted by Thomas H. Ince, the scenario bureau of the N. Y. M. P. producing plant is being enlarged. The latest announcement concerning the department is to the effect that Monte Katterjohn, the well known eastern free lance writer, has been signed to write photoplays for the Ince force.

Henry Mac Mahon, general representative for the new Triangle Film Corporation, and who has been visiting the Keystone studio as a guest of Mack Sennett, has returned to New York, where he will launch a campaign of advertising, featuring Raymond Hitchcock, Mabel Normand, Chester Conklin, Fred Mace, Mack Swain, Roscoe Arbuckle, Eddie Foy, Syd Chaplin, Ford Sterling and others.

William T. McCaully has been added to the producing forces of the National Film corporation and is making comedies, featuring Miss Rena Rogers, Russ Powell and Harry Fisher. He has Louis Scherer as his assistant. Mr. McCaully is a product of the Keystone studios. He is putting plenty of action in his productions, which fill a niche in between the slap-stick and the more refined comedies.

All the hard luck that has visited the Keystone studio for the past two or three months has seemed to center itself on Syd Chaplin and his company. Syd was shot in the eye with a piece of fireworks; his director, Chas. Avery, is in the hospital and will be likely to remain there for several weeks more as a result of an accident that took place recently while the Chaplin company was putting on a scene. Last week the company went to San Diego and while there Chaplin, his new director, Chas. Parrott, Wesley Ruggles and Glen Cavander, were all stricken with ptomaine poisoning and were seriously ill for nearly a week after.

J. H. Hazelton, who claims to be the only man who actually saw the shot which Booth fired, assassinating President Lincoln, in the Ford theater in Washington the night of April 14, 1865, and who was a program boy in the theater, is playing an important role with Norma Talmadge, "the International Darling," and Bruce Mitchell, Alan Forrest and Jack Livingston in "Captivating Mary Carstairs."

Tom Mix, the intrepid cowboy producer-actor of the Selig Polyscope Company, has been working in Las Vegas, New Mexico, just about one month, and in that time he has completed six pictures, the first of which will shortly be released.

"Miss Sticky Moufie Kiss," the first story from the pen of James Montgomery Flagg, ever secured for motion pictures, has been put in production by the Vitagraph Company under the direction of Sidney Drew.

Beatriz Michelena, the operatic star, who left the stage something over a year ago to join the producing forces of the California Motion Picture Corporation as leading woman and who has since become one of the most popular favorites of the screen, is just returning from a visit of several weeks to New York City and other Eastern points to begin work on her next picture at the California studios at San Rafael.

"Mortmain," a picturization of Arthur C. Train's story of the same name, produced under the direction of Theodore Marston, will be the next Vitagraph Blue Ribbon Feature to be released through the V-L-S-E, the announced date being Monday, September 6th.

Mack Sennett, managing director of the Keystone Film Company, has been so thoroughly occupied with supervising the direction of eight separate and distinct Keystone companies that he has not put on a make-up and worked in a picture for many months. When Raymond Hitchcock started work, however, Mr. Sennett decided to both act and direct in "The Stolen Magic" and "My Valet," the two feature Hitchcock releases which will soon be seen on Triangle programs.

His herculean work in preparing the largest motion picture organization which ever left this country to sail for Jamaica proved too much for Herbert Brenon last Tuesday, and he broke down completely the day before the great William Fox company was scheduled to leave. His physician decided that a few days in bed would set Mr. Brenon right, and it did. The sailing was postponed for one week, until August 25. Mr. Brenon has entirely recovered.

DeWolf Hopper has returned to New York from Siasconset for a few days. He will start on Sunday, August 22, for the Griffith studio in Los Angeles, where he is to portray some of the great comedy characters in the world's greatest classics for the Triangle screen. All of Mr. Hopper's camera work will be under the direct supervision of D. W. Griffith.

Henry Otto, the American director, is in Los Angeles and is under the doctor's orders. He is suffering from acute nervousness brought on by hard work. He expects to be away from Santa Barbara about a week, and is already feeling much better for the treatments and the rest.

A complete demonstration of the railway mail system is one of the features of "Caught," an Essanay three-act photoplay.

To keep pace with the demands for clever stories for the two-reel feature stories that the Keystone is releasing under the Triangle brand, Managing Editor Hampden Del Ruth is still adding writers to his staff. Harry Williams, writer of songs and plays, and Vincent Bryan, another clever writer, were hard at work when Jean Havez, fresh from his New York successes, arrived. Jean Schwartz has been busy arranging music for the new features, and these, together with Frederick Palmer, Clarence Badger, "Chuck" Wiesner, William Campbell, Jack Byrne and others, form the greatest comedy writing staff in the world.

Al Lichtman, vice-president and general manager of the Standard Photoplay Distributors, Inc., wires in from the coast that Sol L. Lesser, president of the All Star Features Distributors, Inc., handling the Metro Program in California, Nevada, and Arizona, has completed arrangements to serve the Standard Program to the theaters of the above territory through his well known Golden Gate Film Exchange in San Francisco.

Among the Lubin players present at the Motion Picture Exhibitors' Carnival at Brighton Beach were: Billie Reeves, the famous English comedian; Mary Charleson, who played the principal role in "The Road o' Strife"; Rosetta Brice, who is playing the lead in Louis Reeves Harrison's great war play, "The Rights of Man"; Richard Buhler, who enacts the role opposite to Miss Brice; Octavia Handworth, Frances Joyner, Patsy De Forest, the "flirt" of the Lubin studio; Clarence Jay Elmer, who palyed "Patsy Bolivar" in a serial of that name; William Potter, Charles Brandt, James Cassady, Peter Lang, Bartley McCullum, Arthur D. Hotaling, Jack Standing, Mae Hotely, Kempton Greene, Jack O'Neil, and others.

Having finished the picture for which he was engaged by the Balboa Amusement Producing Company of Long Beach, Calif., William Elliott has returned to New York to begin work on his fall productions for the legitimate stage. Mr. Elliott has extensive plans which will keep him busy for some time.

In order to make the Universal Animated Weekly stronger and even more comprehensive than ever, a Pacific coast edition of the Weekly will be issued from Universal City, Cal.

After more than two years' constant work with the Edison Company, Marjorie Ellison, whose work in both leading and heavy roles has gained her much flattering praise, has decided to take a much deserved vacation. She has planned a trip to California to visit the Panama Exposition and undoubtedly visit many friends in the city of Los Angeles. It is rumored she may listen favorably to a certain offer from one of the large producing firms in Los Angeles.

The Committee on Rivers and Harbors of the House of Representatives, accompanied by members of the Chamber of Commerce of Los Angeles, visited Universal City recently.

John Steppling has been given the directorship of the second American Beauty Company, recently formed at the Santa Barbara studios of the American Film Company, Inc. Already Director Steppling has produced three comedy-dramas, the latest of which is "Uncle Heck, by Heck," which will be released Tuesday, August 31.

At the Lake Tahoe branch of the Universal's Pacific Coast studios, the Kerrigan-Victor Company is this week completing the final scenes in their production of a three-reel film entitled "A Kentucky Idyl." J. Warren Kerrigan is featured in the production with Buck Connor, Norbert Myles and wife, and May Talbot supporting him.

When the Vitagraph Company sent out the announcement that they would set apart Friday of each week beginning October 1 to be known as "Sidney Drew Day," on which they would release a Drew comedy, they were flooded with letters from exhibitors asking to advance the time to as early a date as possible. In compliance with the many requests, the Vitagraph Company now announces the first "Sidney Drew Day" for Friday, September 3. The four releases for the month of September will include "Their Night Out," "Unlucky Louey," "The Professional Diner" and "Back to the Primitive."

George W. Terwilliger, one of the Lubin directors, is planning a big naval scene at the Newport Studio of the Lubin Company. To prevent a foreign agent from escaping with plans of something important, Captain William S. Sims, U. S. N., will go into motion pictures next week by permitting one of the destroyers of the Atlantic destroyer squadron to send to the bottom with her battery the 100-ton schooner Azaba, of Providence. The schooner was purchased recently from Frank White by the Lubin company.

Ed. J. LeSaint, with Frank Keenan and Stella Razeto and supporting company, have been spending some days in the desert, and it is nice and hot there now.

In one of the last scenes in Tom Terriss' latest features to be completed, "A Woman of the World," a garden party was given by Dudley Olcott, vice-president of the Central Trust Company, at his beautiful home in Morristown, N. J., his guests participating for the first time in a moving picture.

Warren Kerrigan, the Universal star, who recently was confined to the hospital for several weeks, is rapidly recovering his health at Lake Tahoe near San Francisco. With his Kerrigan-Victor company Mr. Kerrigan is encamped scarcely a stone's throw from Lake Tahoe high up in the Sierras where the air is cool and pure and where the fishing and hunting is without equal.

"A Sultana of the Desert," a Selig special in two thrilling reels, will be released in regular service on Monday, October 4. This Selig special was written by and features Kathryn Williams. Miss Williams achieves even a greater artistic triumph, if that were possible, than in her recent Selig Diamond Special triumph, "The Strange Case of Talmai Lind."

James Dayton, the man who wrote and rewrote six hundred photoplays in three years and who never had a rejection, has gone to the American Company in Santa Barbara, where he will take charge of the story department. Mr. Dayton is regarded as one of the heads of his profession.

Anna Little left the Universal last week, and although she had made up her mind to take a holiday, she had to change her mind. Miss Little had no less than four offers for her services and had to make a quick decision. She decided to accept an engagement offered her by Mr. S. S. Hutchinson, of the American Company, and will commence work at Santa Barbara on Monday, the 16th of August. She will probably be seen in a western series.

Al Lichtman is now on his way to the New York headquarters of the Standard and an interesting announcement is promised for the near future.

Jack Richardson, one of the "Flying A" heroes, has just returned from a camping trip in the Santa Ynez mountains.

Tom Terriss, the director of the Terriss Film Corporation, is doing big work at his studio in Yonkers. Next month the two big features, which he went to Jamaica, West Indies, to produce, will be released one after the other. They are "Flame of Passion" and "The Pearl of the Antilles."

The Lubin company has decided to name its great war play, now being produced under the direction of Jack Pratt. with Rosetta Brice and Richard Buhler in the leading roles, "The Rights of Man; The Story of War's Red Blot."

The filming of Hoyt's "A Stranger in New York" has nearly been completed at the Chicago studio of the Selig company. T. N. Heffron is the producer in charge, and Otis Harlan, king of American comedians, will make his second bow in motion pictures in this Hoyt comedy. Grace Darmond also figures largely in the fun making.

Already the officials of the Universal's Pacific Coast Studios are making ready for the arrival of that favorite of the speaking stage, Henrietta Crossman, who is expected sometime within the next two weeks. Several novels are being considered by the scenario department as possible vehicles.

Maurice Tourneur, the peerless director of the World Film Corporation, suggests Wagnerian operatic dramas for the film. "It is a field," he said, "which has not been touched, and offers a wide scope for the silent drama. I should like to produce 'Tristan and Isolde,' with but two players. Accompanied by Wagnerian music, the people in the audience would be imbued with the spirit of the beautiful story."

Latest of the entrants in the recent Universal Film Company's National Beauty Contest to enter the motion picture game under the banner of that concern is pretty Lois Wilson, candidate from Alabama.

Edgar Lewis, the director of big features, has invented a simple device with which the director can signal the photographer when to begin grinding his camera, without letting the actors know that the picture is actually being taken. The new device, consisting of a tiny rubber tube and two bulbs, one held in the hand of the director and the other by the operator, resembles that attached to some snap-shot cameras.

After many weeks of hard work, the new Marie Dressler picture, which will be released by Lubin in September, "Tillie's Tomato Surprise," is completed. Of course, Miss Dressler plays Tillie. But she was not the only one who worked hard to make a success of this amazing five-act farcical comedy.

E. J. Le Saint and his company of feature players have returned from a short stay in the back country near Los Angeles and are again busy with the production of a filmization of Peter B. Kyne's "The Long Chance," picturized by Harvey Gates especially to meet the requirements of the Broadway star, Frank Keenan, who is being starred in the leading role.

Helen Relyea, who formerly was prominent on the legitimate stage, was elected a member of the Vitagraph Stock Company on Friday, August 13th.

Pathe announces the cast of Donald Mackenzie's production of Richard Carle's play, "Mary's Lamb," as follows: Richard Carle, Jessie Ralph, Marie Wayne, Lillian Thatcher, James Renne and W. J. McCarthy.

The labor organizations of Los Angeles, Cal., will engage in a great Labor Day celebration at the Selig Jungle-Zoo, on September 6th. One of the most extensive and interesting programs ever planned for the day has been arranged. There are to be races, contests of strength, a big base ball game, and one of the features of the day will be a wild animal show.

Such is the popularity of Charles Chaplin that the Columbus (Ohio) Chamber of Commerce has arranged, as a special feature of one of the "big days" of the Ohio State Fair, to hold a statewide "Charles Chaplin contest." It will be the first affair of its kind conducted on such a large scale, and amateur "Chaplins" from all over Ohio will compete.

Mr. and Mrs. Bobbs, of the Bobbs-Merrill Company, were recently guests of the Selig Polyscope Company, Chicago. The head of the big publishing company and his wife came from Indianapolis, Ind., to Chicago to view the Selig Red Seal play, "The House of a Thousand Candles," written by Meredith Nicholson.

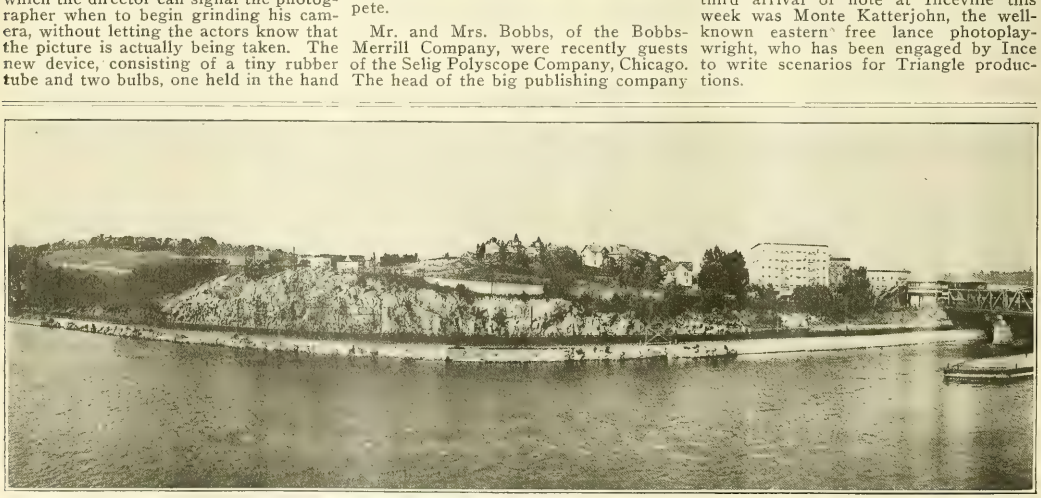
An interesting announcement is made by the Vitagraph of the first of a series of Sunny Jim comedies by Elaine Sterne, featuring Bobby Connelly.

Two of America's greatest stage stars, Ethel Barrymore and William Faversham, will soon be working side by side and under the same roof and for the same releasing company as soon as work of production can be started on the Rolfe-Metro feature in which they will be seen. Ethel Barrymore will appear in an original play, especially suited to her talents, written by George Scarborough, author of "The Lure" and other stage successes. William Faversham will appear under the direction of John W. Noble in "One Million Dollars," the scenario of which has been prepared by George D. Proctor from the novel, "One Million Francs," by Arnold Fredericks.

Mary Miles Minter, the Metro star, and supporting company, including Niles Welch and Charles Prince, who will be seen in the Columbia Pictures Corporation five-reel production of "Stork's Nest," left recently for Delaware Water Gap to photograph the exterior scenes amid the beautiful scenery.

Wid Gunning, formerly connected with the **New York Mail,** has recently become affiliated with the Universal Film Company.

Mary Boland, renowned in theatrical circles for her many remarkable performances as John Drew's leading woman, has arrived at Inceville and is preparing to make her photodramatic debut under the supervision of Thomas H. Ince. Almost simultaneously with the arrival of Miss Boland, Bruce McRae, the popular Broadway leading man, reached Los Angeles also and reported to Producer Ince, under whose supervision he has been signed to appear. A third arrival of note at Inceville this week was Monte Katterjohn, the well-known eastern free lance photoplaywright, who has been engaged by Ince to write scenarios for Triangle productions.



Huge tract of ground in upper Manhattan purchased for Famous Players new studio.

Brief Stories of the Week's Film Releases

General Program

Broncho Billy's Marriage—ESSANAY—AUGUST 20.—Featuring G. M. Anderson and Marguerite Clayton. Broncho Billy is in love with a beautiful girl whose father orders her to marry a wealthy man. He tells the man to keep guard over her while he goes for a minister. While the father is away, Broncho Billy holds up his rival, forces him into a barn and locks him in and then elopes with the girl. Years later the father, aged and penniless, comes to them and he is forgiven and all are happy.

Hearst-Selig News Pictorial No. 67—SELIG—AUGUST 23.—Power boat *Miss Detroit,* wins Gold Challenge Cup at Port Washington, N. Y.; tablet unveiled to Lucy Stone, pioneer suffragette in Orange, N. J., by Alice Stone Blackwell; trap shooters gather at Grant Park for Grand American Handicap tournament, Chicago, Ill.; baby zebra welcomed at Central Park, New York; Mid-west exhibitors visit the home of Hearst-Selig News Pictorial at Chicago to inspect factory and studio; W. T. Reed of Watertown, Mass., attaches novel engine and aeroplane propeller to rowboat and sails about 12 miles per hour; Serbians at Semendria, Serbia, advance under heavy fire from Austrian guns and have sharp skirmish; "Babe" Youngetob, eight-year-old athlete, and said to be perfectly developed, demonstrates athletic ability at Rockaway Park, N. Y.; baseball officials of Federal League are received at new park, Boston, Mass., by President Gaffney; marines from warships gather at Naval War College, at Newport, R. I., for yearly instructions and hold track meet.

Hearst-Selig News Pictorial No. 68—HEARST-SELIG—AUGUST 26.—Silvio Pettirossi, Argentine aviator, makes daring flight at San Francisco Exposition; fire in Houston, Texas, destroys wholesale liquor house; United States ship *Celtic* with small menagerie returns from Vera Cruz; Olympic games at stadium of Panama-Pacific Exposition; efficiency of German military machine demonstrated on battle line in France; forty-seven thousand baseball fans attend opening of Braves' new park in Boston, Mass.; crowds flock to scene where body of Leo M. Frank was discovered after he was taken from prison at Marietta, Ga.; Earl Cooper wins Chicago automobile cup in first event of Illinois road classic in Elgin, Ill.; twenty-sixth U. S. infantry arrives to guard the border with Colonel R. L. Bullard as commander at Brownsville, Tex.

Her Return—ESSANAY—AUGUST 27.—Featuring G. M. Anderson and Marguerite Clayton. A wealthy young man accustomed to gaieties of the cafe life, marries a poor girl, but fails to give up his fast friends and continues to live a gay life. One night when he returns home intoxicated his wife packs her grip and goes to the railroad station, where while waiting for the train she faints. The husband awakens and finds his wife gone. He rushes to the police station, where he learns that his wife has been taken to the hospital. Hurrying to her bedside he promises never to drink again.

A Triple Winning—BIOGRAPH—AUGUST 30.—Featuring John K. Roberts, Isabel Rea and Hector V. Sarno. Tom Brown, the deputy sheriff, is in love with Mary, the sheriff's daughter. Manuel Lopez, a bandit, holds up the stage coach and a reward of $1,000 is offered for his arrest. Brown starts out to capture him, but receives a note from Mary asking to meet her at a rendezvous in the woods. He goes to the broken oak, but Mary is not there. The sheriff, noticing Brown's absence, accuses him of cowardice and confiscates his badge. Brown is wandering in the woods when he meets the bandit and after a hand to hand encounter captures him. He is wounded in the struggle, however, and faints at the girl's door, but she prevents the outlaw's escape. He wins not only the reward, but also the badge and the girl.

The Masked Dancer—(THREE REELS)—KALEM—AUGUST 30.—Featuring Anna Orr. Wright, an art dealer, visits the Orient and accepts the invitation of Mustapth to join him and friends in a game of cards. A quarrel ensues between Mustapth and Wright and in the course of the battle the lights are extinguished and when they are relighted a knife is found in Wright's hand which had been thrust through Mustapth's heart. Hera, the Persian's daughter, vows to slay the murderer and follows Wright to New York, where she obtains a position as a dancer in a cabaret. As she always wears a mask she arouses curiosity and Wright is delighted when he is invited to her home. Alam, who has been madly in love with Hera, follows her to America and hides in her closet. Wright also falls in love with the girl, but she suddenly turns upon him and attempts to slay him. He learns her story and tells her he is innocent. Alam breaks through the door and in a struggle wounds himself. With death near, the Persian confesses that it was he who had stabbed Mustapth and we last see Wright taking Hera into his arms.

A Romance of Mexico—LUBIN—AUGUST 30.—Featuring Jack Lawton, Vinnie Burns and Henry Russell. Jim French, a young mining engineer, loves Carmen,



sister of Pablo Cortez, who in turn is in love with Nita Garcia. Juan, who also loves Carmen, tells Pablo that Jim is in secret Nita's lover, his attentions to Carmen being merely a blind. Pablo comes upon Jim just as he is climbing a rope, which is hanging down the face of a cliff and at once begins to climb after him. Carmen witnesses the affair and begins to shoot at the rope between the two. It parts and Pablo falls to the ground, but is not seriously injured. Carmen and Jim go to his assistance and it is soon proved to him that they have been victims of a trick. It is later apparent that Juan is the guilty person, but in the completeness of their happiness they do not seek revenge upon the futile coward.

The Way of a Woman's Heart—(TWO REELS)—SELIG—AUGUST 30.—Claude Harris and Rose March, two members of a theatrical company, are lovers. Claude accepts an offer from his uncle to enter business and tells Rose he will return and marry her. He meets Amie Dante, a beautiful young society girl, and soon forgets Rose, who sends for him. He tells her that marriage is impossible. Three years pass and Amie, whose secret ambition is to go on the stage, tells Claude she is going to interview Rosalind Ayre, a noted actress, who has come to the city, and see what she says about her taking up a stage career. Claude determines to see the actress first and tell her to discourage the girl. When he arrives at the opera house he finds that Rosalind Ayre is none other than Rose March, the girl of his past. He tells her that she holds his happiness in her hands and Rose in contempt tells of how her child was born after he had refused to marry her. Claude succeeds in melting the woman's heart, however, and she discourages Amie about taking up a stage career and the girl tells Claude she will marry him at once.

Mr. Jarr and the Visiting Fireman—VITAGRAPH—AUGUST 30.—Featuring Harry Davenport and Rose Tapley. Jarr grossly deceives the Smalltown Fire Company by pretending to be a "smoke-eater" from the city. His wife sees him leading a parade with a "chicken" on each arm and things look bad for Jarr, but a fake fire and rescue set him right again.

The Mystery of Henry Villard—(TWO REELS)—BIOGRAPH—AUGUST 31.—Featuring Isabel Rea with an all-star cast. Henry Villard, who is engaged to the youngest of the De Bevoise girls, is made manager of their investments. He loses the girls' money and conducts an affair with the tavern host's daughter. Uncle Darby, the negro servant of the girls, tells the older one of Villard's crookedness. Frances later hears of this and dies of a broken heart, and Grace, embittered, insists on Edgar Calhoun, her fiance, avenging her sister. The next morning Henry Villard is found dead on a lonely trail and Grace receives a note from Edgar reading "Frances is avenged." After some time it is discovered that Villard, challenged to a duel by Edgar, had bribed a lounger to attend the meeting and secretly to shoot Edgar in the back, but the lounger had lost his nerve and the duel proceeded, Villard firing first and missing.

The Return of Gentleman Joe—(Two Reels) — Essanay — August 31. — Nell Craig and Edmund F. Cobb featured. Dominica while escaping after robbing a



woman of a necklace meets Gaston Le Grand, a notorious crook, who has threatened to kill her. To escape him she accepts the escort of Mickey Ryan, a wealthy young man, who attempts to make love to her in a cab and in the struggle she drops the pearls, which she had stolen. He tells her she must yield to his wishes or he will tell the police. While he is threatening her in his apartment her old sweetheart, who had been imprisoned in America, returns and quickly disposes of the black hander and then marries Dominica. They return the pearls to the prefect of police and tell him they want to live a straight life. When Dominica gives information as to Le Grand's whereabouts she and Gentleman Joe, her husband, are permitted to go free.

Avenging Bill—Lubin—August 31.—Lucy, when Grouch blackens Bill's eye, gets after him with a knife and Mrs. Grouch phones the police and when they arrive they refuse to believe that weak and clinging Lucy could attack a husky brute like Grouch and go away. Then Lucy licks Mrs. Grouch and Bill does up the boss and later Bill and Lucy go off to get married. On the same reel with:

The Haunted Hat—Lubin—August 31.—A little kitten gets under the boss' discarded straw hat and goes on a jaunt, hat and all. The town folks had never before seen an auto-hat and seeing this one travel about, think it is a spook. Finally the police and fire department are on the trail of the hat and after many hairbreadth escapes they capture and rescue the cat. On the same reel with:

Mile-a-Minute Monty—Lubin—August 31.—Cartoon by Leon A. Sells, depicting the adventures of Monty, who upon being driven from his home by the squawking of a baby, escapes in a flying machine, his wierd and wonderful adventures in the clouds, in the desert and other outlandish places.

The Leaving of Lawrence—Selig—August 31.—Lawrence and James Thornton, twin brothers, are left fortunes by their father. James goes west, while Lawrence remains home and squanders his money on wine, women and song. Bessie Grant, a young heiress, falls in love with Lawrence and gives him her photographs, writing her name thereon. As a last resort Lawrence tells his creditors that he is going to marry an heiress and that all of his bills will be paid. Later they approach Bessie Grant's father and he assaults Lawrence. James Thornton strikes it rich and returns home, where he is mistaken for Lawrence. Bessie goes to Lawrence's home to get back her picture and while there James approaches and mistakes her for a burglar. He afterward tells Bessie that he is Lawrence's twin brother and it is a case of love at first sight with them.

Hearts Ablaze—(Three Reels)—Vitagraph — August 31.—Malvini, broken-hearted over the elopement of his young wife, retires to a monastery. After twenty years he returns to find his daughter Valeria accused of killing the man with whom his wife eloped. Mario, the girl's lover, had shot the man in self defense and the victim's last words accused Valeria. Mario goes temporarily insane, but recovers at the last moment



and tells his story. The priest secures audience with the king and the result is that Valeria is released and Mario pardoned. The priest then reunites them in marriage.

Dora—(Three Reels)—Biograph—September 1.—Featuring Isabel Rea and an all-star cast. Farmer Allan takes his niece, Dora, into his house and plans a match between Dora and his own son, William, who is secretly betrothed to Mary, a servant in his father's household. William and Mary elope and when his father discovers this they are disinherited and ordered from the house. Dora secretly places baskets of food outside William's cottage and Mary believes it is Luke, with whom Dora is in love. Farmer Allan makes his will, leaving his property to Dora. Just before William dies his wife discovers that Dora is her benefactress. Later Dora goes to live with Mary and schemes to bring William's child to the old man's attention and through the child the man of stone is softened.

The Simp and the Sophomores—Edison—September 1.—A one-reel comedy of college life directed by Will Lewis. The Simp is tormented by the sophomores, who cheapen him in the eyes of the college belle. He visits the gymnasium of Professor Arm-Strong to receive instruction in the manly art. After seeing the professor in action, however, he decides it would be better to hire him to square accounts with the "sophs." This he does. His revenge is sweet when, standing with the pretty one, he sees his oppressors, profusely bandaged, pass meekly on their way to class.

Joe Boko in "Saved by Gasoline"—Essanay—September 1.—Cartoon by Wallace A. Carlson. Joe Boko receives a message from Ida Clare, his sweetheart, that the villain Hardie Nails is holding her for ransom. Joe hurries to the rescue. His machine balks many times, but he finally reaches the rendezvous. There he overpowers the villain by puffing a huge cloud of deadly tobacco smoke into his face. He then hurls him to the lions and sets his sweetheart free.

The Stranger in the Valley—Biograph—September 2.—Claire McDowell and Herbert Barrington featured. Mabel Burton, through the agency of her child, meets the mill owner's son. Dr. Burton had won her heart, but she had left him. Later her child was taken ill. She sends for her husband, the great specialist, but he is killed in an automobile accident. She finally consents to wed the mill owner's son.

Versus Sledge Hammers—Essanay—September 2.—Western Essanay Company featured. The count receives word that Sophie Clutts will inherit a million dollars and he goes to her father's hotel to win her hand. Mustang Pete, discovering the man making love to her, proceeds to insult him and the count challenges Pete to a duel. Being a blacksmith, Pete chooses sledge hammers as a weapon. The count draws a revolver, which is almost as deadly as a pea shooter. Mustang Pete pulls out two colts about the size of small cannons and fires in the air. The count flees and Mustang is free to woo his sweetheart in peace.

The Fire Escape—Vitagraph—September 2.—Lillian Walker featured with an all star cast. Minnie and Jack are in love with each other, but Minnie's father wants her to marry Doyle, the ward boss. Krausmeyer, a saloonkeeper, after seeing Jack and Minnie making love on the fire escape tells Doyle and Schwartz and an exciting chase follows. Jack saves Harris, a wealthy politician, from being robbed by Doyle's stool. Doyle is "sent up," while Jack is made Harris' secretary and later Schwartz consents to the marriage of he and Minnie.

The Wanderer—Biograph—September —Featuring Harry Walthall, Mae Marsh, Claire McDowell and Lionel Barrymore. The young idealist in the Spanish village charms the ears of all with his music. Years pass and the wanderer still makes music. Time has wrought a change in others besides himself. The lovers of years ago hushed into happiness by the strains are now astray in bitterness and sin. The woman has another lover and is willing to slay and rob her lord for him. The dagger is poised when they hear the flute and stand appalled. A little girl who years before had been humbled at the voice of the flute, fleeing from a crafty merchant, who wishes to marry her, meets the wanderer and together they go down the long sunlit road with love ahead and behind them, the happiness which the wanderer has brought to others.

The Quitter—Essanay—August 3.—Featuring Edmund F. Cobb, Ann Kirk and Hugh E. Thompson. Frank Gates, a young architect, seeks partnership with his father-in-law, who says that he must make good first and Frank competes for the new city hall job. Frank suspects that Remington is using his political influence to defeat him and upon going to his father-in-law's office sees two council men hand Remington a set of plans. When Remington sees Frank spying on him he tears up the plans and tells Frank

that they were his own which had been accepted. Remington produces a duplicate set and calls up his daughter, tells her that Frank is an awful quitter, but draws fine plans and later Remington tells Frank that he will take him into partnership.

The Phantom Happiness — (THREE REELS)—LUBIN—SEPTEMBER 3.—Featuring Earl Metcalfe, Ormi Hawley, Rosetta Brice and William H. Turner. Don Emerson, a novelist, whose wife longs for luxury and joy that accompanies wealth, meets Mary Allison, who Don realizes is the embodiment of his fiction character. Sometime later Alice is left an inheritance of magnificent proportions. The marked contrast in Mary and her quiet, peaceful home and in Alice with her changed nature and her noisy, social-ruled house causes Don to leave his wife with her happiness, while he seeks his. Alice in desperation goes to her lawyer, who tells her that the only way she can win Don back is through her money. Don overhears Alice offering Mary money if she will step out of their lives, but Mary remains impassive to the appeals of his wife. Don enters and tells Mary that they soon would discover that their happiness would be a phantom and he returns to his own home, where a final understanding is made complete. For a longer review, see another page of this issue.

In Spite of Him—LUBIN—SEPTEMBER 3.—Thruston Hall, Ethel Clayton and Florence Williams. Nathan Biddle, because his wife's gowns that she has been wearing for the past year have no worn spots, concludes that they are still good enough and refuses her money to buy a new one. The girl writes to her mother for advice and receives a check with which she is to buy a new gown. Nathan tells his wife that he is going to bring Mr. and Mrs. Kirk home to dinner, that she must look her prettiest. She asks him for money for a new gown, but he refuses and she makes the quick reply, "there is another who will buy it for me, then." Nathan demands to know what she means, but she says nothing more. She goes downtown and buys the gown her heart is set upon and that night she gains the admiration of the guests and her husband's displeasure. After the guests have left Nathan demands to know where she got the gown and losing his temper makes an accusation against her. She concludes that there is only one thing left to do and that is to leave him. When she is leaving he again pleads to be informed, but she turns from him and in his hot temper he tells her to go and never see him again. Later he goes to her room, finds her mother's note and he hastens to Elsie with a penitent heart and receives the blessing of her forgiveness.

The Quarrel—VITAGRAPH—SEPTEMBER 3—All star cast featured. Mr. and Mrs. Jiggs have their first quarrel and hubby pretends sickness to avoid a visit from his mother-in-law. He gets hold of a letter to his wife containing the suggestion that she put a little strychnine in his food and not knowing that it refers to the pet dog, he nearly has a fit. He sets out in search of his wife and Hennessey, the cop, and half the town join in the chase. Later frantic explanations prevents serious trouble and all ends in a big laugh.

Their Night Out—VITAGRAPH—SEPTEMBER 3.—Mr. and Mrs. Sidney Drew featured. Harold Keffe and his wife, Edna, through the influence of Frank Evans, "a man about town," decide they will both take a night out every week. Instead of going out the first night as they pretend, both slam the front door and sneak back into separate rooms and both imagine the other to be out with Frank and his sporty friends. At midnight Frank is admitted by Harold, he demands to know where his wife is, but at this moment his wife appears and everything is cleared up.

The Wheel of the Gods—BIOGRAPH—SEPTEMBER 4.—Augusta Anderson featured with an all-star cast. Mrs. Bagley, the wife of a middle-aged physician, starts a flirtation with Falkner. He proposes an elopement, but she is horrified when at the appointed hour he bursts into her boudoir. The doctor returns and Falkner pretends to have come for medical advice. The doctor, who is aware of the flirtation tells the astonished man that his heart valves are worn out and the hand of death is on him. Terrified, Falkner, convinced that he is doomed to a horrible end, fulfills the doctor's vengeance by committing suicide.

The Whirlpool—(THREE REELS)—ESSANAY—SEPTEMBER 4.—Nell Craig and an all star cast featured. Graham Howard, whose duties take most of his time, neglects his wife. She is led into a dangerous friendship by an unscrupulous artist, who compromises her by calling her on the phone and telling her to come to his office or he will end his life. Crossed wires permit Amos Howell, a friend of Agnes' husband, to hear the conversation and he hurries to the artist's studio. Just as he arrives he hears a shot and finds Agnes Howard trembling with fear and in an inner room he finds the body of the artist. Howell is arrested, but keeps silence, knowing that Mrs. Howard's reputation would be smirched if he made a statement. Howell's sister had been ruined by a man unknown to him, but dying she has confessed. A picture of the man was found in Howell's pocket. This motive for the killing and his presence at the scene of the shooting made conviction sure. Mrs. Howard is about to confess her part in the tragedy when Annette demands to be heard. She confesses that it was she who killed the artist who had wronged her.

The Awful Adventure of an Aviator—SELIG—SEPTEMBER 4.—McFutt is always talking aviation and he finally buys an aeroplane. Way up in the air, the seat breaks and Harold drops into the mouth of an oil well and continues through the center of the earth until he reaches the wilds of Africa, where he has all kinds of exciting adventures with wild beasts and savages. As he is about to be put into the soup pot by an African chief, he awakens to find it all a dream. On the same real:

Knockout Dugan's Find—SELIG—AUGUST 31.—A lively Selig farce-comedy.

The Offending Kiss—(TWO REELS)—VITAGRAPH—SEPTEMBER 4.—A strong cast featured. Kate, the sister of a western settler's wife, is in love with Captain Hayne and when she sees Hayne kiss Milly Lee she is heart-broken and joins her sister and husband on a long journey across the plains. Indians attack and capture Kate and Hayne heading a rescue party becomes separated from his men and is also captured. Kate saves him from the stake by threatening to drop the Indian chief's child over a precipice. After escaping from the Indians Hayne explains the kiss incident satisfactorily and the lovers are joyfully reunited.

Neath Calvary's Shadow — (THREE REELS)—SELIG—SEPTEMBER 9.—All star cast featured. The story tells of how the sister of an Episcopal rector disappeared. Some few months later an infant is left on his doorstep and because his explanations to the vestrymen are not satisfactory, the young rector is forced to leave the town and he goes west, where he meets and falls in love with Imogene. News of Strong having to leave his first parish on account of the child reaches the western town and Strong is again humiliated. Later he meets his sister, who confesses that Harold Gordon is the father of the child left at his doorstep and she is the mother. For a longer review see another page of this issue.

Ransom's Folly—(FOUR REELS)—EDISON—SEPTEMBER 17.—A screen adaption of Richard Harding Davis' novel with Edward Earle in the title role. Lieutenant Ransom wagers that he can hold up the incoming stage with a pair of shears, and succeeds in doing so. In the meantime Lieutenant Patten, the paymaster, in a livery rig, is held up. The driver is killed. The next day Ransom is charged with the crime and arrested. When Pat Cahil, the keeper of the supply store, learns that Ransom and his daughter, Mary, are to be married, he confesses that he is guilty and commits suicide. For a longer review see another page of this issue.

Mutual Program

A Rascal's Wolfish Way—(TWO REELS)—KEYSTONE—AUGUST 9.—Arling pulls off a jewel robbery at a big reception given by the daughter of a merchant prince. May, the million-heiress, has the misfortune to fall in love with the handsome blackguard who attends the function in disguise, and she gives Fritz, her fiance, the cold shoulder. Father and Fritz both are captured by Arling's gang and dropped into a den of thieves. The police discover the retreat and proceed to flood the cave. Father is washed down a tunnel. Meanwhile, Fritz has been dragged to a railroad track and tied there. Arling goes for a locomotive. Just as the locomotive is about to cut to bits the incorruptible lover of May, the heiress herself arriving, in a racing car, lifts the draw bridge. The engine, with Arling in it, drops into the river. An aeroplane, full of policemen, is the means of clinching the job. May offers Fritz heart, hand and fortune.

The Battle of Ambrose and Walrus – (TWO REELS)—KEYSTONE—AUGUST 16.—Captain Swain and Conklin, an orderly, both are in love with Dora, the general's daughter. Conklin makes trouble for his rival by hiding, in Swain's boots, some papers belonging to the general. Swain is arrested and ordered shot. Dora goes to the guard-house and exchanges

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places with the doomed man. He escapes, disguised in her cloak. Next morning Dora is stood up to be shot in her lover's place. Swain gets wind of the execution and grabbing Conklin by the neck, he dashes to Dora's rescue. Conklin is put in the fair girl's place and the command given. Conklin dodges the bullets, jumps backwards into the open grave, and hurriedly throwing up breastworks, uses the guns he finds in the grave, scatters the whole staff, and escapes. After Conklin opens up cannon fire, and houses, barns, cattle and whole hillsides are blown up, the general ends his orderly's career with a brick.

Editions de Luxe—Reliance—August 25.—Freda abandons her life of crime and becomes engaged to Jack McCarthy, a detective. "Conny Peters," a confidence man, persuades Freda to go back to old practices, and McCarthy loses sight of her. He becomes betrothed to Grace Manley. A year later McCarthy



is detailed to trail "Conny Peters" and his accomplice. He captures the man first and discovers that the woman is Freda, whom he had once asked to marry him. He offers her her freedom. While in Freda's room McCarthy is set upon by the gang and the girl battles to save his life. A passing policeman sees the trouble and officers are sent to his rescue. Grace Manley comes with them and the crooks overpowered, she rushes to her lover. Freda, realizing that her place has been filled by another, goes silently away.

Uncle Heck, By Heck—Beauty—August 28.—Featuring John Steppling, Beatrice Van and John Sheehan. Billy Jones and his wife receive a letter from Uncle Heck saying that he is coming to the city but is not going to spend a penny. Uncle Heck arrives and goes to Billy's office. He flirts with Billy's stenographer and she laughs at him. He is



later running around town and when a smartly dressed woman smiles at his appearance he thinks she is flirting with him and when he speaks to her is soundly buffeted. He flirts the third time and the object of his attentions happens to be Billy's wife, who has him arrested. After being bailed out, Uncle Heck is ushered into Billy's house and is perilously near apoplexy upon meeting Billy's wife. He offers the women his entire bank roll if they promise not to tell Billy of his flirtatious tendencies. The Jones finally succeed in getting all of Uncle Heck's money.

Shocking Stockings—Komic—August 29.—Ed, in his eagerness to rescue Fay from her papa and show her the sights at the beach, persuades that young lady to come out of the sand, where she has petulantly buried herself, and let him substitute a pair of wooden legs wearing stockings exactly like Fay's. Papa is duped by the shocking stockings, and



Fay and Ed escape. They start off in the ferris wheel, but are frustrated in their joy by Chester, the villain, who carries off Fay and starts off to sea with her in a row boat. The ferris wheel is stuck in mid air. Ed, frantic, leaps out of the wheel into the ocean, rescues Fay and wins the gratitude of papa.

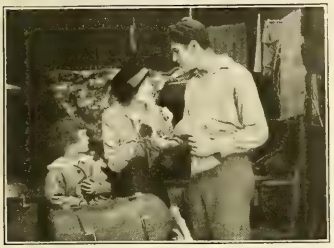
The Vagabonds—Thanhouser—August 29.—The innkeeper is just putting a beggar and his dog off the grounds when a wealthy man rides up and pities the poor fellow. He orders food and drink for him and listens to the man's story. It seems that when a youth the fellow had become addicted to drink and thereby lost the beautiful girl whom he had proposed to marry. Several years later he met the woman he loved who had become a minister's wife, but she did not recognize him, and dropping a coin into his hand, passed on. "Little she dreamed," said the beggar, "as on she went, who kissed the coin that her fingers dropped." After the sad tale, the vagabond and his faithful dog wander off to continue their career of fiddling and performing for the public.

The Divine Decree—(Two Reels)—American—August 30.—Winnifred Greenwood and Edward Coxen featured. Dora Darby and Tom Burson, whose fathers are two crooks, and who are sentenced to fifteen years' imprisonment, grow up together until they are about seven years old. Then Dora is sent to the country to live with her aunt and Tom grows up in the tenement. He follows his father's footsteps and becomes a thief. Tom and Dora's fathers are released from prison and Dora's father

comes to see her. Later Tom is in the act of committing a crime when a vision of his little playmate of years before dissuades him from a criminal career. He finds the girl in her country home and there their old affections are aroused. For a longer review see another page of this issue. J. C. G.

The Massive Movie Mermaid—FALSTAFF—AUGUST 30.—The director of the Desperation Film Company is putting on what he regards as the greatest "water tragedy" that was ever written. He knows that it is great because he has written it himself. He engages the heroine on the misleading evidence of a photograph, and when she arrives she is as large as all out of doors. There are an infinite number of misgivings in the taking of the picture. When it is shown later in the projection room of the factory, the director gets the credit of producing a winner in slap-stick comedy and is detailed to do all the comedy thereafter. The director blandly takes all the credit and never explains how the comedy came to be.

For His Pal—RELIANCE—AUGUST 30.—Jim and Joe are pals in the gold fields. They stake the same claim and Jim's wife, Priscilla comes on from the east



to join her husband. It is then discovered that Priscilla is an old sweetheart of Joes. Jealousy begins to creep in between the two pals. Ling Hung Foo, the Chinese cook, outrages Priscilla's housewifely ideals and she discharges him. Joe chances to be in the cabin. Ling takes his revenge by bolting the door on them and telling Jim that his partner is making love to his wife. Jim returns to the house, finds Joe and Priscilla and is overcome with rage. Joe makes it appear that he is trying to rob Jim of his nuggets and that Jim's wife is holding him up. The ruse breaks the friendship between the pals, but it saves the woman's honor. Long afterwards, Ling, dying, confesses to Jim that he lied.

Green Apples—BEAUTY—AUGUST 31.—Webster Campbell and Neva Gerber featured. Herbert Astor, a young physician, seeking quiet moves into a country bungalow, which is adjacent to the home of Madeline Selfridge, who corrals fifty newsboys and gives them an outing at her place. The boys discover an apple tree and descend upon it and gorge themselves with green apples. That night there is many a stomach ache in the newsboys' tummies and young Astor is called. He has formed an acquaintance with Madeline and from that time on he is the hero of the boys. One day while helping the boys explore a rugged bit of nearby country Astor is hurt and the youths carry him to Madeline's house. Convalescent, the young physician discovers his love for Madeline and makes it known to her. What follows



insures ensuing happy summers for the newsies and ensuing happy years for Madeline and Astor.

Hearts and Flowers—MAJESTIC—AUGUST 31.—Alfred Wantez, a violinist, leaves his wife, Olga, and their boy, Billy, to go on a concert tour. On the way to the train he is knocked senseless by a tramp who dresses in his clothes and boards the train. The train is wrecked and the tramp is buried for the dead musician. Olga receives word of her loss. The musician is carried to a hospital, but on recovery from injuries his memory is a blank. Several years later, an itinerant musician wanders into a seashore community, whither Dr. Allen, a friend, has sent the widowed mother and her boy. The strains of



"Hearts and Flowers" bring Mrs. Wantez out of her cottage and she finds Billy with his father walking at the head of a little procession of children. Dr. Allen operates upon Wantez's brain and he is restored sane and happy to his wife and child.

The Spirit of Adventure—AMERICAN—SEPTEMBER 1.—Vivian Rich, Walter Spencer and Jack Richardson featured. Dick



Barrows, a young bachelor, who believes that the spirit of adventure is dead, is looking out of the window of his apartment when he sees a beautifully gowned woman seized by a black bearded man and bundled into a waiting taxicab. Dick rushes to the scene and finds a vanity box which contains an assortment of rare and priceless jewels. He sees the taxicab return and the bearded man looking for the lost vanity box. The taxicab again speeds away and Dick follows on a bicycle. He sees the man enter a skyscraper and follows him. He later discovers that the man was a detective and the woman a notorious jewel thief. When Dick hands over the vanity box the last link of the chain of evidence against the woman is forged. Dick returns home with his belief in the death of the spirit of adventure somewhat changed.

The Turning Point—RELIANCE—SEPTEMBER 1.—David Drummond surprises a thief in his Alaskan cabin, but frees the man. Years later, in Washington, D. C. he meets the same person and learns from him of a plot against the government incriminating Senator Delafield. Drummond is in love with Elinor Delafield, the senator's sister. Delafield and Drummond are almost the counterparts of each other in physical appearance. The Alaskan determines to save Delafield from turning traitor to his government. The latter falls ill and cannot attend a



committee meeting. Drummond impersonates the absent senator. The speech he makes is not at all the one Delafield had intended to deliver, but it saves the senator's honor and wins Drummond the grateful Elinor for his wife.

Making Matters Worse—CUB—SEPTEMBER 2.—Featuring George Ovey with an all-star comedy cast. With Curlock Bones, the famous detective, on his trail, Jerry decides to adopt some unusual method to evade the clutches of the sleuth. He chances upon two pretty girls, who have been harassed by members of the police force. They ask Jerry to take the place of their maid so that they may avail themselves of his masculine powers in case the policemen insist upon carrying on their annoying tactics. Seeing an opportunity to outwit Bones, Jerry accepts the job. For a while he has a time of his life flirting with the police officers. In the spirit of fun he chides the master of the house, who takes the impostor in his arms just as his wife enters. She strikes the intruder and her husband with a flower vase and Jerry's wig falls from his head just as Curlock Bones enters. Jerry permits Bones to escort him to jail, adding another coup to the detective's long list of triumphs.

Hidden Crimes—RELIANCE—SEPTEMBER 3.—Grant, the grazer, who sells hides to the sheriff, a dealer in pelts, is jealous of Horace Dunn, the sheriff's assistant.

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Both young men are in love with Celia, Sheriff Groton's daughter. Grant informs Celia's father that Dunn is an ex-jailbird and the sheriff orders the assistant to



leave the district. The girl, however, disbelieves Grant and she elopes with Dunn. Grant, in a fury, follows them and in Celia's absence he assaults Dunn. Thinking that he has killed his man, Grant starts a forest fire to cover his guilt. But Celia is convinced of the grazer's criminal liability and she obtains help from an unexpected quarter. When her lover, who has only been badly injured by his enemy, is carried before Grant, the latter breaks down and confesses. Grant himself is the ex-jailbird. The young assistant and Celia are happily married.

Universal Program

Universal Animated Weekly No. 181—Universal—August 25.—Only zebra born in captivity at Central Park, New York; General Hugh L. Scott talks peace to Mexican leaders at El Paso, Texas; Hammerstein's most famous vaudeville theater, New York, demolished to make room for film theater; first armored motor train driven across continent reaches Universal City; thousands see funeral of O'Donovan Rossa, who was exiled after being pardoned from life term, Dublin, Ireland; Parisian hats brought to United States; railroad span linking Long Island to New York; sailors from the *North Dakota and Minnesota* land after first passage through canal at San Diego Fair; new mail test given tryout at Spokane, Washington; raising flags 11,349 feet above sea level, highest point on any trans-continental automobile road; Berthoud Pass., Colo.; Art Smith, the youthful aviator, thrills crowd at fair, San Diego, Cal.; U. S. troops at target practice at Virginia Beach, Va. Cartoons by Hy. Mayer.

The Mystery of the Tapestry Room—(Three Reels)—Big U—August 26.—Mable Brooks is the ward of Tom Sharpleigh, a detective. There are love interests between Mabel and Sharpleigh's nephew, Frank. Sharpleigh is assigned to the Addison case, in which family there have occurred several murders. By reason of evidence, the butler of the family is suspected. The butler proves to be Sharpleigh's estranged brother, but before arresting him the detective decides to await developments. Tom Sharpleigh spends a night with Howard Addison in the "Tapestry Room." At midnight a masked intruder comes out of a panel-door and in the struggle that follows, the man is victorious, and escapes. The second night, however, one of the detective's bullets brings the man down as he is making another dash for liberty. The man is brought back into the tapestry room and unmasked. It is none other than Frank Sharpleigh, son of Adam, the butler, and nephew to old Tom. Frank dies and Tom and Adam, now reunited, return to Tom's home, where they break the news to Mabel.

Dr. Jekyll and Mr. Hyde—(Two Reels)—Imp—August 27.—King Baggott as Dr. Jekyll. Dr. Jekyll, a young London physician, whose appetite for experiments in drugs is insatiable, finds a drug by means of which his evil nature predominates and he is changed into a misshapen creature of malicious and violent passions. During the periods of his transformation he is known as Mr. Hyde. Usually he is able to antidote this condition and return to his normal state before any harm accrues to himself or others, although this evil self comes on most unexpectedly, even without the use of the drug. One day he kills the father of his sweetheart, but before the police can catch the murderer, he is once more transformed into the peaceful doctor. Ultimately he spills the vial containing the antidote. The butler is sent out to have the prescription renewed, but during the interval of his absence the police return. Fearing discovery, Hyde's raving turns to a fiendish fury, and he drops dead. His sweetheart rushes in and has to accept the consolation that her lover died a noble martyr to medical science.

Bravest of the Brave—Joker—August 28.—Mr. Brown is having a distressing time getting into a costume for the ball. Because Mrs. Brown insists that he hurry faster, hubby gets peeved and flatly refuses to attend the ball. Wifey arrives at the scene of the festivities, and the hostess, seeing her alone, introduces her to a handsome stranger. The latter gains wifey's admiration by vividly describing his heroic deeds. Having his eye upon her necklace, he offers to escort her home. When they arrive at the house her newly acquired companion takes a good look around before departing. Hubby is found asleep beside a decanter of refreshments and cigars, and he soon has to submit to a warm reception. Wifey then goes to bed. Because of his wife's taunts hubby makes several attempts to commit suicide, each ending with a drain on the decanter. He finally wins favor with his wife, however, by capturing the aforementioned gentleman, who returns for the necklace.

A Maid and a Man—Nestor—August 30.—Jack has just won the amateur golf championship. The handsome and wealthy golfer accompanies his chum, Neal, to the latter's home for a vacation. Neal has two sisters, Billie, to whom all the world pays homage, and Jane, who is on the verge of becoming an old maid. The mother arranges things so that Jane will have an open field to catch the celebrity, with the result that Billie is forced to act as the maid. Jack is smitten with the maid, and slights Jane. At the big reception given in his honor, Billie appears in one of her best gowns, and pretends she never saw Jack before. The chums return to the house to satisfy themselves whether or not she is the

maid. Billie gets "wise," however, and beats them home. The next morning Jack hears Billie telling Neal how she beat them to the house. Jack then confronts Billie and she is forced into a laughing confession. Billie accepts Jack's proposal and mamma is forced to give her consent.

Misjudged—(THREE REELS)—GOLD SEAL—AUGUST 31.—Caleb Baldwin, a mining broker, is in partnership with Egbert. The latter, during Caleb's absence from the office, carries on illegitimate stock schemes of his own through the mails. He is tipped off that a raid is going to be made on him and he makes off with all the money in sight. Baldwin has perfected on invention to be used in the mills and Egbert tries to get the plans at his house. In a fit of passion he embraces Mrs. Baldwin. Caleb happens in and denounces his wife. When Caleb gets to the office and sees the way his faithless partner has turned all the evidence against him, he leaves at once for the west. Time passes and Caleb's wife, on her own resources has marketed the invention. She makes a trip to the west and again meets Egbert, who is living in luxurious style. She suspects he is the culprit and determines to catch him. One night in a dead drunk, Egbert confesses his guilt. The case against Baldwin is held up pending Egbert's trial and man and wife are brought together.

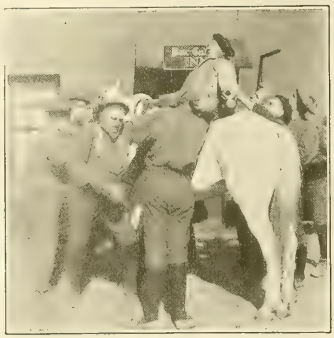
The Only Child—IMP—AUGUST 31.—With King Baggott. Papa is much disliked at the office because he harps continually on the virtues of his "only child." Papa often frequently calls up his "only" and talks baby talk over the



phone, which disgusts the manager. But the longsuffering office men really have cause for complaint when the child is left at the office by wifey while she goes to the matinee. Papa's darling succeeds in upsetting the entire office staff. Finally the disturber wanders out into the street, dropping her hat by the timelock safe. Of course baby is in the safe, and papa runs out for the only safe-blower in town. This individual probably works by the hour, judging by his speed. Finally the safe is cracked and no child is there. Then wifey walks in with the "little dear" whom she has discovered on the street. The irate boss makes hubby buy a new safe.

For Professional Reasons—(TWO REELS)—VICTOR—SEPTEMBER 1.—Amelia, the sister of County Attorney Earnest Clay, loves John Duvall, a physician, but Duvall only returns a friendly feeling. Georgia, the sister of a gangster, is shot while trying to dissuade her brother, Pico, from participating in a brawl. Pico takes her to Dr. Duvall's house, where she is slowly healed. There springs up a strong affection between the doctor and his patient, and Amelia is strongly jealous. She steals some of Duvall's heirlooms and the guilt points to Georgia, being the sister of a gangster. Through the help of Pico, the real thief is discovered and Amelia confesses her act. The young doctor takes Georgia in his arms and Pico swears to live straight.

Tam O'Shanter—(THREE REELS)—BIG U—SEPTEMBER 2.—Tam is a habitual



drunkard. Jean, Tam's daughter, and Jock, the blacksmith, are in love. The innkeeper refuses to give Tam any more drinks unless he settles up his past accounts. Not able to pay, Tam promises the innkeeper his daughter Jean in marriage, and the two set out to find her. Jock comes to her rescue. The latter finally formulates a scheme whereby he will cure Tam of his drinking habits. As the drunkard and his pal are returning at night from a spree, they are surrounded by a devil and his imps, and are badly scared. The devil makes him sign the pledge never to drink again, and to release Jean from the bargain to the innkeeper. Later, Tam's misery is eased by the loving ministrations of his wife, and Jock comes into his just reward.

The Eagle—LAEMMLE—SEPTEMBER 3.—Anna Harding, fulfilling her dying mother's wish, sets out in search for her

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brother, who has been away from home several years. She arrives in San Francisco and falls into the hands of Glynn Savoy, a white slaver, and is dragged to the gang's hangout. Dick, one of the gang, commonly known as "The Eagle," takes pity upon the girl, and later, when



she is trying to effect her escape, he gives her assistance. The police make a raid upon the place, but Dick, who has discovered that the girl is his own sister, succeeds in getting her and himself out of the place safely. Reformation and happiness follow, while Glynn Savoy and his companions pay the penalty for their misdeeds.

Lizzie and the Beauty Contest—(Two Reels)—Nestor—September 3.—Jed is a devoted lover of Lizzie. He reads in the paper that Universal is running a beauty contest, the winner to take a trip to Universal City and the fair. Lizzie is selected to represent her section. When the line up for selection is ready, the judge is strong for Lizzie but he has much opposition. Jed becomes informed of the whereabouts of a famous beauty doctor, who can make even an "Egyptian mummy" good looking. He slips Lizzie away to the "doctor." Lizzie is steamed, vapored, frozen and anointed, and when she emerges from the ordeal she is a stunner. The proud Jed loses no time in rushing her in and of course she walks off with the prize.

Coral—(Four Reels)—Bison—September 4.—Starring Marie Walcamp and Wellington Playter. Dan McQuade, an old fisherman, finds a woman and child cast up by a storm. The woman is beyond human aid, but the child is alive



and he takes it to his cottage. Years pass and the child has grown to be a beautiful and innocent young girl, making happy the life of the fisherman. Phillip Norton, a wealthy young artist, and his wife, on their honeymoon, enter the little bay where Dan and Coral live. Phillip has found out that his wife has married him merely to satisfy her vanity, and that she has no love for him. Phillip meets Coral and a love interest develops in spite of himself. Dan dies, and despite his wife's hate, Phillip takes the girl to his father's home in New York. His wife, Helen, at last contrives things so that Coral is accused of a diamond theft. Later Phillip's father discovers that Helen is at the bottom of the theft, and Helen leaves and is killed in a railroad wreck. Coral also leaves and takes up the study of art with Paul Dore. Eventually Phillip locates her and in the happy ending Dore is found to be the girl's father.

Gertie's Joy Ride—L-Ko—September 5.—Hank takes Gertie's indifferent smile seriously, therefore, when he hears that Reggie is to take her for an auto ride he determines they all shall die and takes the chauffeur's place. There is a wild ride on slippery pavements and a good deal of destruction of property before the voyage comes to an end. Hank carelessly takes the side of a house off and as the inmates run around in their negligee, several brazen bystanders feel constrained to make remarks. Many squads of policemen follow in the wake of the destructive car. A sixty-mile speed jump from a pier into the ocean culminates the chase. Reggie and Gertie come up on a tire, but they are still dragging for Hank.

The Shot—(Two Reels)—Powers—September 5.—Hal Garrett, a western mining superintendent, receives an invitation to his brother's wedding. He flies into a fit of anger and at once leaves for the east. Arrived at the old homestead, he surprises his brother in his dressing room and in the struggle that follows, Hugh is shot. Hal later gives himself up to the police and is resigned to his fate. At the prison Hal is induced to relate his tale. Ever since their childhood the brothers had known Agnes. Hal had proposed to Agnes, only to find out that she loved Hugh. He was loyal to his brother until he accidently learned that Hugh had an incurable disease and was warned of the doctor not to marry. Before leaving for the west he had told his brother that if he dared to marry the girl he would return and kill him. After an autopsy on Hugh's body it is discovered that the wound was merely superficial and that he really died of heart disease. Hal wins his freedom and there are indications of deep feeling between him and Agnes.

Vagabond Love—Victor—September 5.—Vitturo Caggoni is a gay-hearted Italian troubadour. He has serenaded Marjorie and won her love, but she is distrusting because of his improvidence, and finally marries the more practical merchant. The latter, however, is not practical enough to show her any affection, and her life becomes miserable. Finally, the husband, grown rich by his miserliness, deserts his wife and baby for another woman. Vitturo provides for her, but makes no advances. He follows the man that has caused the unhappiness and forces him to give up his liaison and return to his wife and child. A regeneration takes place in the husband's heart, and he and his wife are joyfully reunited. After witnessing this happy consummation, Vitturo takes up his violin and mongrel dog, and walks away.

Feature Programs

Great Northern

The Doctor's Secret — (MULTIPLE PARTS) — GREAT NORTHERN — Beatrice Morgan's father discovers a formula for the cure of cancer, which formula is known only to himself and daughter. His assistant, Jackson, attempts to obtain the formula and kills his master. Beatrice goes to Paris and Jackson, disguised, follows with his sweetheart, Violet. In Paris Beatrice is injured in an accident and loses her mind. Violet applies for position as trained nurse at the hospital and attends Beatrice, hoping to gain possession of the formula. Dr. Heppel takes Beatrice to his mother's home and one night in her sleep she walks into the laboratory and writes the formula upon the blackboard. Jackson, who is on the spot, is about to obtain his aim when he is arrested by the police, summoned by Dr. Heppel. Upon the sight of her father's murderer Beatrice's mind suddenly clears and subsequently she is happily united with the doctor.

Kliene-Edison

The Woman Next Door—(FIVE REELS) —KLEINE—SEPTEMBER 1.—Featuring Irene Fenwick. This story concerns the efforts of an unprincipled promoter of worthless mining stock to sell the same and to ruin the life of a girl who has refused his proffer of marriage, both of which schemes are happily frustrated. The woman's standing in the community is restored and she marries her liberator. For a longer review see another page this issue.

Mutual Masterpictures

"Monsieur Lecoq"—(FOUR REELS)—"THANHAUSER"—An adaptation of the famous detective story by Emile Gaboriau, featuring William Morris, Alphonse Either, and Florence Labadie. A double shooting at the Pepper-Box Inn gives Monsieur Lecoq, the famous detective, a mystery to solve. After many and startling developments he learns that the Duke of Sairmuse, a prominent member of the nobility, had killed the two men while defending his wife from attack. Believing no good can come from prosecuting the duke, Lecoq agrees to drop the case and destroy the evidence. A longer review will be found on another page of this issue. N. G. C.

North American

The Diamond from the Sky—(NINETEENTH CHAPTER, "FIRE, FURY AND CONFUSION") — NORTH AMERICAN — Arthur Stanley is injured by the falling walls from Pete's Palace. He is taken to Los Angeles by Durand and there Vivian, Blair Stanley and DeVaux, having heard of his injuries, are at his home to welcome him. Esther and Quabba escape from the fire and in Los Angeles the girl goes to see John Powell, who she has learned is supposed to be dying, but she is refused admittance to his home. "The Diamond from the Sky" is now resting on a bee-hive with thousands of bees buzzing around it. Hagar having recovered, asks Blake to look for Esther. For a longer review see another page of this issue. J. C. G.

Paramount

The Marriage of Kitty—(FIVE REELS) —LASKY—Fannie Ward supported by an all star cast. A will forbids Lord Belsize to marry an actress. He is already engaged to Helen de Semiano of the Gayety theater. Travers, his lawyer, guarantees to please all by having his client wed his god-daughter, Kitty and after six months she can get a divorce and the lord is free to marry Helen. Kitty, who is undeniably beautiful, appears as a stupid and awkward girl at the wedding. Several months after the wedding Lord Belsize sees a picture of his wife as she really is and writes the actress and rushes to Newport, where he is instantly captivated by the lovely Lady Belsize. Helen follows him and demands that divorce arrangements proceed. To establish grounds for divorce, witnesses are assembled behind a curtain and Belsize is to strike his wife, but he decides that a divorce is the last thing he wants and in the latter scene he throws Helen's brother out of Kitty's room and the actress and her brother are ordered out of town.

Pathe

Colonel Heeza Liar, War Dog.—PATHE —(SPLIT REEL)—An animated cartoon from the Bray Studios picturing a series of laughable adventures of the brave and ingenious colonel. These episodes appeared in various editions of the Pathe Weekly and their great popularity brought many requests to assemble them on the same reel. On the same reel with:

Intimate Study of Birds—PART FIVE.—Close-up pictures of the linnet and the bunting, caring for their young.

T. C. K.

Soaking the Clothes—PATHE.—A one-reel comedy. Three young chaps arrive in the big town, prepared to have a good time. Two of them set out to see the sights immediately. The third advises them to leave their money with him. He decides to take a nap, and to make sure that the money is not stolen, sews it in the lining of his coat. His two friends return to get some more change, and when they cannot awaken him, decide to pawn his clothes. Then there is a lively time until they regain the "soaked" clothes.

The Monopolist—(THREE REELS)—PATHE.—Produced in Italy by Pathe. Mercedes Marston consents to marry Norton to save her father from financial ruin. As time passes Norton's consideration for her and his desire to do everything to make her happy, convince Mercedes of his sincerity. The picture ends with Mercedes and her husband on a belated honeymoon.

A Ringer for Max—(TWO REELS)—PATHE—Max Lindor featured in a dual role. Morand resembles the famous comedian. He masquerades as Max and his identity is not questioned. Morand even collects the salary due Max from Pathe Freres. Max has the imposter arrested. In court the judge cannot decide which is which, so he proposes that they each give a comedy performance. Max performs his famous boxing-bout on roller skates. By this he is recognized immediately. T. C. K.

Pathe News No. 66—PATHE—AUGUST 18.—R. Norris Williams, third United

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Those Love Pangs
The Face Upon the Barroom Floor
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Standard Motion Picture Company

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States lawn tennis champion, successfully defends the Achelis cup by defeating Karl H. Behr at Seabright, N. J.; General Villa, Mexican rebel leader, and George L. Crothers, special representative of the United States, leave the home of J. F. Williams after a conference on the Mexican situation, El Paso, Texas; raising the ill-fated *Eastland,* excursion steamer which capsized at her pier, Chicago, Ill.; *Miss Detroit,* the hydroplane-motorboat, in race for the Gold Challenge Cup at Port Washington, N. Y.; Pathe's Paris fashions; women archers contest in the national championship tournament at Washington Park, Chicago, Ill.; 175,000 gallons of oil burn in a $50,000 fire when lightning strikes one of the tanks of the Indiana Pipe Line Company, Whiting, Ind.

Neal of the Navy—(Two Reels)—Pathe-Balboa — September 2.—Chapter first. Ponto and Martinez negotiate with the American, Illington, to secure the location of Lost Island. The volcano, Mt. Pelee, becomes active and the South Americans rush from the house. Illington, with his little daughter and the nurse, follow them. They all enter a row-boat and make for the only vessel in the harbor of Martinique. Captain Hardin, the commander, agrees to take aboard the woman and the little girl. Illington gives the packet containing the charts of Lost Island to his daughter, Annett. Illington and the South Americans are washed ashore on a desert island. Hardin's ship is wrecked. Neal Hardin, his mother, and Annett are picked up by a United States cruiser. For a longer review see another page of this issue.

Universal Special

Jewel (Five Reels) — (Universal)—(Broadway Features).—Adapted from Clara Louise Burnham's novel of the same name. Ella Hall featured in the title role. Jewel enters her grandfather's home, which she describes as a house of discord and hatred. After demonstrating the truth of her "Science" she converts her grandfather, and finally brings harmony into the home which before was barren of happiness. For a longer review see another page of this issue.

World

The Cotton King—(Five Reels)—World.—An all star cast featured. John Osborne after becoming wealthy in a cotton deal returns to the town of his birth and buys the cotton mills from Henry Stockley and his son, Richard, and retains the son as general manager. Elsie Kent, a working girl falls in love with Richard and he betrays her. Osborne falls in love with Hetty Drayson, who lives with her mother. One day Henry Stockley is out riding horseback and is thrown off and brought home in a dying condition. He leaves his property to his son Richard on the condition that he marry Hetty Drayson. Richard wants the money and he knows that Hetty loves Osborne. He spreads the report that Osborne is the betrayer of Elsie, thus alienating Hetty's affections from Osborne and the men of the mill hearing this report threaten to kill him. The mill workers come to attack Osborne, but Elsie comes in and tells them the truth about Richard. He is about to be lynched by the angered men when Osborne saves him. After trying to rid himself of Osborne, Richard is finally unmasked and led away to prison, while Osborne and Hetty are happy in each others' affection.

Miscellaneous

Salvation Nell—(Six Reels)—California Motion Picture Corporation—An adaptation from Edward Sheldon's successful play featuring Beatriz Michelena. Nell, who has recently joined the Salvation Army, refuses to marry Major Williams, telling him of her former life with Jim Platt, the man she had lived with up to the time he was sent to prison for killing a man. She is determined to reform and marry Jim. After he is released from jail he at first repudiates her insistent request to join the Salvation Army. But by prayer and perseverance she finally converts him. For a longer review see another page of this issue.



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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



OF CONGRESS
SEP

ALICE BRADY
WITH
WORLD

Vol. XIV CHICAGO, SEPTEMBER 11, 1915 No. 11

LUBIN

"Advertising Did It"

COMEDY IN ONE ACT WITH VINNIE BURNS AND JACK LAWTON — RELEASED 13TH SEPT 13

"Babe's School Days" AND "Wandering Bill"

(A CARTOON COMEDY) — RELEASED 14TH SEPT 14

"Where the Road Divided"

DRAMA IN TWO ACTS WITH LOUISE HUFF AND EDGAR JONES — RELEASED 15TH SEPT 15

"The Red Virgin"

DRAMA IN THREE ACTS

WITH HELEN EDDY AND L.C. SHUMWAY — RELEASED 16TH SEPT 16

"A Heart Awakened"

DRAMA IN ONE ACT

WITH ORMI HAWLEY AND EARL METCALFE — RELEASED 17TH SEPT 17

"The Golden Oyster"

COMEDY IN ONE ACT — FEATURING BILLIE REEVES — RELEASED 18TH SEPT. 18





RELEASES

TRIANGLE PLANS

BETWEEN September 20 and October 1 the four model theatres of the Triangle Film Corporation will be opened in New York, Chicago, Philadelphia and Boston respectively. The bill for the opening week will be—

DUSTIN FARNUM IN "THE IRON STRAIN"
(Ince-supervised five-reeler)

RAYMOND HITCHCOCK IN "MY VALET"
(Sennett-Keystone four-reeler)

DOUGLAS FAIRBANKS IN "THE LAMB"
(Griffith-supervised five-reeler)

That characterizes the service which Triangle Film Corporation will offer to the leading exhibitors of the country, one in each district, beginning a short time after the dates of the presentations in the model theatres. Foremost stars of the American stage, several of them, in each entertainment; the artistic supervision of Griffith, Ince and Sennett; the elaborate orchestral music arranged by William Furst, the famous composer and director.

Contracts are now making with exhibitors for the service in all important centers. The demand to rent the Triangle service has been so extraordinary that we are obliged to ask our correspondents to exercise a certain patience.

The rental service itself will start during the latter part of October. Exactly the same plays and music as presented in the four great cities will be assured to the exhibitors. The unusual efforts of Messrs. Griffith, Ince and Sennett and the enthusiastic co-operation of the stars promise a complete and generous output for the entire year.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK



Marguerite Clark in a pretty scene from Famous Player's "Helene of the North."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, SEPTEMBER 11, 1915 No. 11

Balboa Announces New Feature Series

BIG PRODUCTIONS PROMISED

ADDITIONAL contracts for Balboa products have been brought back to Long Beach, Cal., by Elwood D. Horkheimer, secretary and treasurer of the Balboa Amusement Company, who has just returned from a six weeks sojourn in New York. He intimated that there are several trade combinations forming, in one of which Balboa may figure. But the time is not yet ripe for announcement.

"Business conditions are improving steadily," said Mr. Horkheimer, speaking of his trip. "With the fall revival of interest in amusement matters, the motion picture business promises to re-open bigger than ever. True, an active season is planned for the spoken stage; but nothing of any magnitude will be put on, as far as I could learn. The producing managers are cautious.

"But screen productions continue to be made on a constantly increasing scale. The people who have been predicting a wane of interest in films for several years, have not yet had the satisfaction of saying 'I told you so.' But the struggle for survival is becoming keener among picture producers every day. It's not my policy to look for untoward developments; but I cannot help feeling that before long some manufacturers will have to quit. The market is not sufficiently elastic to absorb all that is offered.

"In the face of this condition, I am happy to be able to say that the future never looked brighter for Balboa. This summer, we have been unusually busy, working five companies on multiple-reel features, one of which, 'Neal of the Navy,' promises to be the feature of New York's fall opening. This production will set a new pace in photoplay serials and will speak for itself, when released early in September.

"As soon as that is completed, Balboa will begin the filming of a new series of silent dramas, to follow up the 'Who Pays' group. This series made such a strong impression that Pathe has been getting numerous requests from exhibitors and their patrons for more screen stories of the same type. While the new series has not been definitely named, its tentative title is 'Who Is Guilty.' This indicates the theme that will underlie the group of twelve stories. The word 'guilty' is not used in its criminal significance, but rather implies 'who is to blame' for the things that go amiss in life's conflicts."

H. M. Horkheimer, president and general manager of the Balboa Company, will be in New York the first part of September to attend the opening of "Neal of the Navy," which the twenty Marcus Loew houses have booked through Pathe. In this way, there is always one of the Horkheimer brothers in New York to look after Balboa interests.

ESSANAY'S NEW STUDIO

Building Three Hundred and Fifty Feet in Length and Correspondingly Wide Now Being Constructed.

The Essanay company has drawn plans for what probably will be the largest indoor photoplay studio in the world. Ground will be broken for the new building about the middle of September, as soon as the gigantic temporary building, which was built for the taking of scenes in Essanay's six act photoplay, "In the Palace of the King," written by F. Marion Crawford, is torn down.

The studio will be three hundred and fifty feet in length and one hundred and seventy-five feet in width. Making a total floor space of 61,250 square feet. Its estimated cost is $150,000.

The building will be a two-story brick structure and will be a gigantic addition to the two studios located on Argyle street, Chicago. The entire lower story will be used as a studio, while the upper floor will be utilized for the offices of directors and assistants and other officials of the company. The offices on the second floor of the old building will be given over entirely to dressing rooms for the increasing number of actors Essanay now is engaging. The two present studios will be continued, the company needing all the floor space available.

Since increasing the number of weekly releases to eleven reels, exclusive of the Chaplin comedies and the V. L. S. E., multiple reel features, Essanay has been considerably cramped for indoor studio space. The extra features has entailed the engagement of a larger force of actors and directors as well as officials.

$10,000 FIRE DAMAGES INCEVILLE— HEROIC WORK CHECKS FLAMES

Inceville, the big plant of the New York Motion Picture Corporation in the Santa Ynez Canyon, west of Santa Monica, had a narrow escape from extinction by fire last evening, says a Los Angeles daily of August 24. As it was, damage amounting to about $10,000 was done when the paint shop, the carpenter shop and one of the stages were destroyed before the flames were checked.

The fire is thought to have started from spontaneous combustion in the paint shop. It communicated with the carpenter shop, which adjoins, and then to a section of the big stage. Inceville has its own water works and fire department, but so threatening were the proportions assumed by the blaze that the Santa Monica department was asked to send aid. All of the damage was confined to buildings on top of the hill, which is covered with structures.

The heaviest loss was sustained in the destruction of scenery and properties which were being made for the forthcoming production of a photoplay in which Miss Billie Burke is to be featured.

Director General Thomas H. Ince was at his Hollywood home when notified of the fire and he arrived in time to take charge of the fire fighters, after an auto dash which took just twenty-seven minutes.

V. L. S. E.'S NEW TRADE MARK

The trade mark selected to brand V. L. S. E. productions finally decided upon by the Big Four, is like the policies and features of the four affiliated companies — decidedly distinctive. The new trade mark which will soon be seen on the screens of the entire nation, and later when the European differences have been settled, on the screens of the entire world, consists of a number of intricate parts representing the separate individualities, aims and ambitions of the four companies, yet all welded into a concrete unit, forming a perfect circle representing the V. L. S. E. as a whole. In its entirety, the new trade mark is simplicity itself, yet by the unique arrangement of alternate white and black quarter circles, it is a trade mark that at once indelibly impresses itself on the mind and for that reason it will quickly familiarize itself, and in a short space of time will be recognized as the mark that brands the big picture play productions of the Big Four. The new trade mark was designed and drawn by Charles J. Giegerich, publicity director of V. L. S. E.



KLEINE'S EXECUTIVE STAFF AND MANAGERS MEET

The second annual conference of eastern branch managers and executives was held in the George Kleine studios at 11 East 15th street recently. Managers were present from Atlanta, Chicago, Pittsburgh, Philadelphia, Toronto and Boston, as well as the executive heads of studio, scenario auditing, and publicity departments.

The day proved a busy one for all concerned. A great deal of business was transacted and a good deal of fun was sandwiched in between, the latter including a hastily improvised moving picture scenario featuring George Kleine, ably supported by W. E. Raynor and W. D. Cooper, managers respectively of the New York and Toronto offices. There were twelve other supports, incidentally, of varying degrees of excellence all determined to avail themselves of their only opportunity to see their ghostly doubles, under the able direction of Louis Myll.

Mr. Kleine called the meeting to order about 11 a. m., and from that time until the adjournment to the studio about 4 p. m. questions of policy were decided and plans for a busy fall and winter were made. Local conditions in the various territories were discussed with benefit to the different managers and departments affected. Altogether the afternoon proved highly profitable and advantageous.

Later in the day the meeting was adjourned to the Brevoort Hotel where a typical George Kleine feast was prepared. The dinner broke up about midnight when fifteen tired but enthusiastic film men found their way to trolleys, subways and out-of-town flyers.

Those present were George Kleine; Merle E. Smith, general branch manager; Douglas H. Bergh, traveling representative; W. E. Raynor, manager of New York office; H. A. Bugie, manager of Philadelphia office; M. F. Gibbons, manager of Pittsburgh office; W. D. Cooper, manager of Toronto office; R. D. Marson, manager of Boston office; Ben F. Simpson, manager of Atlanta office; John J. Dacey and Foster Moore, traveling out of New York office; Louis Myll, manager of productions; Frank Phelps, general auditor; J. C. Miller, editor, and O. F. Doud, publicity manager.

CLUNE BUYS FAMOUS PLAYERS STUDIO AND WILL PRODUCE

One of the biggest business deals to take place in Los Angeles for some time past is the half million dollar investment of W. H. Clune, motion picture magnate, in the Famous Players studio, located at Bronson and Melrose avenues, Los Angeles.

This is Mr. Clune's latest venture in the picture producing business and was made necessary by the demand for elaborate feature productions of sufficient length and interest to cover an evening's performance. For some time past there has been a rumor in the air that Mr. Clune would go into the film producing side of the motion picture business, but heretofore he has refused to give out any statements.

The Famous Players studio has a reputation from New York to the Pacific coast for its equipment, lighting effects and spacious quarters. Nothing better could be desired by the new Clune company. After a great deal of negotiating between the New York owners and the westerners satisfactory terms were agreed upon.

Manager Lloyd Brown, of the Clune Auditorium theater, will also manage and personally supervise the selection of subjects and the general laying out and staging of all pictures. As his director, Mr. Brown has chosen Donald Crisp, well known to the film producers.

"Ramona," a California story by Helen Hunt Jackson, long since considered an American classic, will be the first picture turned out by the new studio. Money, time and genius will be lavishly expended upon this film to make it the greatest motion picture drama ever staged in America. What "The Clansman" is to the South, "Ramona" is to the great western coast and particularly California.

HORSLEY ENGAGES CRANE WILBUR, JAY HUNT SIGNED TO DIRECT HIM

David Horsley announces the engagement for a long period of time of Crane Wilbur, the popular photoplay star, for the leading parts in the new brand of three-reel features which Mr. Horsley is producing and which will be released through the Mutual program beginning September 29. The engagement of Mr. Wilbur at this time is a coup for Mr. Horsley, as he is today one of the most popular players in pictures. He is an ideal type of leading man and as such has scored emphatic successes. His greatest hit was made in the Pathe serial, "The Perils of Pauline," in which he assumed the leading male role, playing opposite Pearl White. His work in this serial made his name a household word the country over, and easily established him in the front ranks of the world's greatest photoplayers. So signal had been his success that as soon as he had finished his season with Pathe he was engaged by the Lubin Company to play the leading male part in "The Road of Strife," a serial which is now running. In this, too, he scored a success, adding much to his already enviable reputation.



Crane Wilbur.

Jay Hunt, one of the most noted of present day motion picture directors, has been secured by David Horsley to direct the production of the Crane Wilbur three-reel features, and Mr. Hunt is now at work on the first picture, "The Protest," which will be released September 29. Mr. Hunt comes to the Horsley studios from Inceville where for three years he was associated with Thomas Ince in the production of pictures for the New York Motion Picture Corporation. His latest works for this company were "The Mill by the Zeuder Zee," and "His Brother's Keeper," both two-reel subjects which Mr. Hunt not only directed but played the leading character parts as well. These productions were of such exceptional merit that they created a great deal of comment. Besides being recognized as an excellent director Mr. Hunt is looked upon as one of the best character actors in motion pictures, a line of acting he followed many years on the speaking stage as well as in pictures.



Jay Hunt.

GREAT OVATION GIVEN MARY PICKFORD AT BABY PARADE

Mary Pickford, star of the Famous Players Film Company, who was last Wednesday extended the unusual distinction of being the guest of honor of the City of Asbury Park at a Silver Jubilee Baby Parade—the first actress, in all the twenty-five years during which Asbury Park has annually celebrated a Baby Parade, to receive this signal honor, a preference shared in past years by President Wilson, Ex-President Theodore Roosevelt, and other national celebrities—was tendered the greatest ovation with which this famous seaside resort has ever welcomed a visitor.

A significant feature of the parade was the numerous impersonations of Miss Pickford's various creations by the children, principal among which were "Tess of the Storm Country," "Hearts Adrift," "Such a Little Queen," and "Mistress Nell." Another interesting aspect of the event was the fact that Miss Pickford has obtained the addresses of three of the youngsters who appeared in the parade, and in whom she detected screen possibilities.

EDGAR JONES, METRO DIRECTOR, MODESTLY PROUD OF NEW PLAY

Edgar Jones, who directed the coming five-reel Rolfe-Metro feature, "An Enemy to Society," regards this motion picture as his greatest dramatic achievement. "An Enemy to Society" tops a long dramatic record for Mr. Jones, though but a little more than thirty years old, played important roles on the speaking stage for fifteen years and has been in motion pictures for three years and a half, during all of which time, except the first six months, he has been directing notable productions.

Mr. Jones recently joined the Rolfe-Metro producing forces where his first work is an adaptation of "An Enemy to Society" from the book of the same name by George Bronson Howard. Lois Meridith, Hamilton Revelle, H. Cooper Cliff, and Henry Bergman are the stars in the picture.

MAC CULLOCH JOINS MAC MAHON

The many newspaper and professional friends of Campbell MacCulloch will be pleased to learn that he has been appointed national publicity manager of the Triangle Film Corporation. He will make his headquarters with Henry MacMahon, the general press representative, in the Longacre building, New York city. Mr. MacCulloch will have supervisory charge of questions of national publicity. He will originate ideas.

MacCulloch and MacMahon worked together on the *Morning Telegraph* fourteen years ago. The Scotsman was later appointed general press representative of the Liebler productions, a position in which he made great success as a publicity promoter of such stars as Eleanor Robson and Viola Allen and such plays as "Salomy Jane," "Mrs. Wiggs," "In the Palace of the King," "The Dawn of a Tomorrow," etc. Subsequently Mr. MacCulloch transferred his activities to the editorial depart-

ment of *The Century* magazine, where he again demonstrated his fitness to handle literary and artistic subjects. Of recent years he has not been active in press affairs except as New York correspondent of a Boston newspaper.

VITAGRAPH'S "MORTMAIN" WILL SHOW UNIQUE BIT OF MAKE-UP

In the filming of "Mortmain" the Vitagraph five-reel feature that will be the first V. L. S. E. release for the month of September, close attention to detail will be noted in the make-up of Robert Edeson's right hand. The whole action of this piece evolves around the grafting of another man's hand on to the wrist of Mortmain, the character played by Mr. Edeson, and it was therefore, of the highest importance that the new hand have all the appearance of being different from the original member, and quite apparently not the mate of the left hand.

To make the illusion perfect, the Vitagraph Company's official make-up man consulted with several noted physicians and made exhaustive experiments before attempting to make up Mr. Edeson's hand for the character. How well he succeeded in creating the desired impression, was attested by Mr. Edeson's remark that "if it was not for the sense of feeling, he would have actually believed that a new hand had been grafted on to his right wrist."

It is said that the ridges that would naturally result through the stitching made by the surgeon at the point where the new hand was supposed to have been joined to the wrist, were a combination of nose putty and liquid court-plaster. The whole appearance of the hand was then changed by shaving it clean, whitening it to give the natural pallor of a member through which the blood circulation was as yet imperfect, and narrowing the general proportion of the hand by the use of blue grease paint. The make-up is so perfect, and the difference between the hands so marked, that the spectator immediately notices the difference as soon as Mr. Edeson's hands are brought into view.

MANY EXPERTS ASSIST IN STAGING ESSANAY'S FORTHCOMING FEATURE

No pains are being spared by Essanay to make "In the Palace of the King," the six-act feature photoplay from the famous novel by F. Marion Crawford, perfect in every respect. Experts in costuming effects and in the styles and mannerism of the time of the action of the play have been engaged to drill the thousands of "extra" players who have been employed for the picturization of the novel. The film will be Essanay's October release on the V. L. S. E. program.

Among the experts who have been engaged by Essanay to bring "In the Palace of the King" to the highest degree of perfection, is Mrs. Arend Van Vlissingen, who "discovered" and brought out Isidora Duncan, the world-famous danseuse. Mrs. Van Vlissingen is past master in terpischore and was obtained especially to train the several hundred professional dancers who appear in the beautiful court dance of "In the Palace of the King."

Mrs. Van Vlissingen has had a wide experience in her line and is known from coast to coast for her success with classic dances. Another important factor was taken into consideration in the engagement of Mrs. Van Vlissingen, besides her recognized ability as an instructor. This was the fact that she was a close personal friend of F. Marion Crawford, who wrote "In the Palace of the King," and that all of his works are therefore thoroughly familiar to her.

"In the Palace of the King" features Richard C. Travers, Essanay's leading player, who takes the role of Don Juan, of Austria, half brother of King Phillip II. Miss Arline Hackett, of the legitimate stage, was engaged especially for the part of Dolores de Mendoza, leading feminine character, and E. J. Radcliffe, as King Phillip, and Lewis Edgar, as the court jester, also were employed for this particular play. They, too, are well known in the legitimate.

Other Essanay stars in the cast are Miss Nell Craig, as Inez, blind sister of Dolores; Ernest Maupain, as General de Mendoza, commander of the king's guard; Sydney Ainsworth, as Parez, the king's secretary; Miss Lillian Drew, as the Princess Eboli, co-conspirator with Parez against the throne of Spain, and Thomas Commerford, as Gomez, the prime minister. Besides these, there are hundreds of grandees, courtiers, court ladies, guards, troopers, gentlemen-in-waiting, musicians, and even judges of inquisition, an executioner and a cardinal. The play is being produced under the direction of Fred E. Wright.

MURIEL OSTRICHE, FAMOUS STAR, HAS BEEN SECURED BY EQUITABLE

Muriel Ostriche, formerly star of the Thanhouser, Princess brand, and recently star of numerous Vitagraph productions in which she appeared jointly with Robert Edeson in big feature productions, has been



Muriel Ostriche.

engaged by the Equitable Motion Pictures Corporation for appearance in that concern's productions.

After a brief vacation in Atlantic City, she will begin work at the Equitable Flushing studio in a series of serious and important dramatic vehicles now being selected for her by the directors of the Equitable concern.

The scenario department of the Equitable Motion Pictures Corporation will begin work immediately upon the adaptation of several successful novels and plays which have already been selected and which are adaptable to Miss Ostriche's peculiar talent and youthful beauty.

"The Filer" is the title of the first Kleine comedy featuring Bickel and Watson. It is scheduled for release through the Kleine-Edison Feature Service, September 15.

A Bigger House — How to Fiance It

BY SAMUEL M. FIELD*

Suggestions for the solution of a problem that must confront every successful exhibitor, and a story of the success of one who saw opportunity to grow with the growth of the film business—the experience of a man who didn't stand still.

ARE you running a 500-seat house in a 1,000-seat territory? A lot of motion picture exhibitors are guilty of just that mistake. You may wonder how it would be possible for you to get a bigger house. There is a way. If you have succeeded in a small way there is a way to do it big. The success of today does not insure success for tomorrow unless you keep step with tomorrow.

The Mutual Film Corporation is interested in seeing every exhibitor who pins his faith to the new, better, stronger Mutual program—the new $8,000,000 program—make the most of his opportunities for success.

You are familiar with the experience of business men in other lines. You have seen the man with the little cigar stand or the little restaurant, long contented with what he called a "steady business," finally put out of business by some enterprising chap who dashed in with a shop that was really designed to serve the needs of the community. The point is that the stranger, being a stranger, came in and saw things with an eye unclouded by familiarity with conditions. He saw the possibilities all fresh and new, not like the man who had walked down the street every morning for years and opened up his little shop to handle every day's business in just the same old way. The same thing is happening in the motion picture business every day.

Just as President Freuler remarked in his "message" last week this motion picture business is a rapid fire business. You have got to grab off the business while opportunity offers. Every day is a new deal, with new possibilities fresh every morning. Arthur Brisbane, the great New York editor, once said that the newspaper man was like a hen, "because he has to lay a perfectly new egg every day." That is to a considerable degree true of the motion picture exhibitor. You have to stay fresh and young in the game. It means keeping alive.

Now no amount of push and effort, and advertising, and publicity, and fine pictures, are going to help your business if you haven't the business capacity to handle it. In the exhibition business it means having a show worth seeing and enough seats to handle the people when they want to see it. Patrons are quick to learn and pay attention to the capacity of a house. How often do they say as they get to coffee at the family dinner table? "There's a swell picture at the Empress tonight." And then somebody breaks in with, "Yes, but we'll have to stand up outside until the 10 o'clock show." That means that the "Empress" will lose its business to some other house and probably it also means that somebody with an eye to the main chance will build and give the Empress a hot line of competition right across the street.

Now as I said in the beginning there is no reason why an exhibitor confronted with these conditions can not have a bigger, better theater and take his rightful share of the business that he has built. It is of his creation and it is up to him to build the machinery to take care of it and take in the profits at the box office that are waiting for him.

We will take up the case of Bill Jones—which isn't his name at all—who operates a motion picture house with a great deal of success in a certain mid-western city. Bill Jones had a lease on a house with 450 seats. He was doing pretty good business and as the word went "didn't have to worry none." But Bill got uneasy. He heard rumors that this fellow and that was talking about putting a big house in the district to make a big splash and go out after all the business. This worried Bill considerably, because he knew conditions well enough to realize that a little competition could do him a lot of harm. He felt his program was all right and he knew he could push his advertising and publicity stunts and get more business, but in his little house he could not handle much more.

One day a bright light broke in on him. Why not build that big new house myself? Of course he hesitated some over that. He had been doing fairly well, but he hadn't accumulated enough money to finance a big house at all. How was he to do it? He felt sure he could handle it if he only had it.

The neighborhood bank occupied his attention for a while. The bank had money. Money was what he needed. He knew that other business men borrowed money on their business. One day he got bold enough to approach the head of the bank—one of the regular patrons of Bill's theater, by the way.

"I've been doing pretty well, so far," he explained. "But I see a chance to do better with a better house. And if I don't do it pretty soon somebody is going to beat me to it. I was wondering if there was any way you could help me get a better house, one that I could handle the business in? I don't exactly like to go in debt, but I'm pretty sure I can make it pay out."

The banker, with considerable money that was "willing to work" on his hands, saw opportunity. He reflected that in the last few years he had always noticed a pretty fair run of business at Bill Jones's theater, and recalled that he had often wondered just how strong this motion picture business was. Also he knew from his close personal knowledge of the bank's affairs that Bill Jones had a modest but healthy account.

He encouraged the motion picture man to bring his books. The showing that was made there resulted in the bank's management of a deal that gave Bill Jones his new house "The Empire" three months later. "The Empire" is a regular theater and it seats 1,200 people. Bill Jones is doing business there with a wide smile and a wonderful consumption of ticket rolls.

The formula is very simple. There is nothing hard to understand about getting credit. The bank financed the deal and took Bill Jones's paper because

*Secretary Mutual Film Corporation.

he had demonstrated his ability to run a picture house and make a profit. He had done it with a small house. His business demanded expansion. The bank came in for its normal function of financing business expansion. The bank stood no chance to lose. In the first place it knew Bill Jones for a careful, successful exhibitor. His books and his history proved the worth of the business. It was a certainty he would pay out. But failing that, he had convinced the banker that the business was there. This being true, since the bank held mortgages on the new house as security, it was another certainty that if Bill Jones failed to deliver somebody would be found who could deliver with that property—since it was established that there was an actual demand for that theater and its service.

That gave Bill Jones his opportunity.

Now he has a big, paying house, a long term lease on the site and is rapidly acquiring ownership of the building.

There are a dozen ways such situations as his may be worked out. Often an exhibitor, looking around for room to grow in, can find a real estate owner with idle property eager to improve it with a chance of increased earnings. As for instance in a case I know of where an exhibitor with just enough money to pay a year's rent got a house built for him and put up the rent in advance by way of encouraging the owner. In another case an exhibitor leased the bare ground for a long term, borrowed money on his lease and put up a theater. Another exhibitor had enough money to buy the ground he needed. By loans on his ground and the new building he was able to borrow enough to put it up. In yet another case an exhibitor was given a deed to the land by the owner. The exhibitor mortgaged the land for the cost of the theater building. Then he deeded the land back to the owner, subject of course, to the mortgage. Then the owner of the land gave a bond for the deed subject to payment of the price of the land and the cost.

Really it all goes back to the question of whether or not the exhibitor has demonstrated his ability to conduct a show properly and to make it pay a profit. If he has done that he can get more credit I believe than a man doing the same volume of business in any other line. The country is full of money looking for a place to work. This is one of the results of the war. The motion picture business is the only big important thing that has not suffered through war and trade conditions. Other lines of trade and industry have been halted, or at least delayed in the natural process of expansion and these lines have not absorbed the available capital. The demand upon bankers for loans have therefore been much lighter than normal. There is more money to be had and interest rates are low. Money is cheaper. Also there is a very general recognition of the past successes of the motion picture business and its future prospects. People generally have the impression, a pretty well grounded one, too, that there is money in motion pictures. The whole situation is one that makes conditions ideal for the already successful exhibitor who wants to expand his business to keep pace with the growing demands of his patronage.

Besides some of the ways that have been pointed out for expansion the exhibitor should be alert to other possibilities. For example it may be possible for you to lease the biggest "legit" theater in your district and put in pictures. Don't ever get the idea that there is anything too big for motion pictures. Even if you did start with one of the old time "store shows," remember that the business has grown up. It is man size now and one of the very biggest businesses in the country.

There can be no better evidence to you of the growth of the industry and its constantly evolving character than the Mutual Film Corporation's new $8,000,000 program. This program is a part of the proper expansion to the demands of the business. This bigger, better program has been constructed for the purpose of keeping pace with the demands and to give the exhibitor a program on which he can make a profit, to give him the most economical basis of operation for his house, a real show every show and a profit every show.

ASSOCIATED PROGRAM WILL BE DISTRIBUTED NEXT WEEK

The Associated Film Sales Corporation is now permanently established in its new and commodious quarters on the sixth floor of the World's Tower building, 110 West Fortieth street, New York City, and the initial releases of the new program will be at the various Associated Exchanges for use by exhibitors during the week of September 13.

Not only has the Associated Film Sales Corporation found it necessary to secure larger quarters, but the various manufacturing companies affiliated with it have been compelled during the past few months to enlarge their plants, increase their facilities, and materially add to their producing organizations.

General Manager Arthur Bard is extremely optimistic regarding the outlook. "The great interest shown by exhibitors throughout the country in Associated Service has been most gratifying," he said. "These men who have followed the motion picture industry through its various evolutionary stages can't help but be in sympathy with the policies of our company and have not been backward in expressing their approval of our methods. It has been demonstrated by every national organization distributing a regular program, which has withstood the test of time, that the only practical method of manufacturing and distributing a program is for the manufacturers and the exchanges to be closely allied in their efforts to efficiently supply the exhibitors with just the goods the patrons demand.

"In every instance in the past where a middleman has intruded himself between the manufacturer and exchange he has been invariably considered in a short time an expensive and unnecessary factor and has been eventually eliminated for the good of the service.

"The more closely the producing companies and distributors have been associated the greater has been the success of all concerned, and this fact has governed us in outlining the plans and policies for the distribution of Associated Service. Not only are our manufacturers and exchanges working as one for the common good, but we have in contemplation a plan which will cement our exchanges and exhibitors more closely together than has been possible in the past."

According to the *Los Angeles Tribune,* General Manager Geary of the International Film Company has, within the past week, closed a lease on the Santa Monica studio, formerly used by the Kalem Company in making its famous productions. This studio is conceded to be one of the best equipped on the Pacific Coast and is ideally located for the manufacture of films.



Selig Polyscope special train in Eagle River Canyon, Colo.

In the Wake of the Selig Special

BY NEIL G. CAWARD

Colorado Springs, Col., Thurs., July 22, 1915.

Squedunk, Iowa,

Dear Jack:—

When i rote you last wk. Jack i said as how i wood rite you a gain from Denver, but gosh Jack i and the Missus has seen so much since the last time i rote you that im going to rite again rite now in sted of wateing till i get to Denver to morrow.

Believ me Jack this hear last cuple of days has been worth the hole trip alone, for you never seen such scenery in your life and we looked at mts. and down offen the top of em until our eyes ake, and it dont seem posble that they is such country as they got out here.

When we woke up day before yest. we was just getting to Glen wood Springs where they got a summer resort and hot springs and a lot of such truck. Well the trane stopped moren a couple of hrs, and i and the Missus got out and walked all over the place and the motshun pitchur director he took a lot more scene for this hear 7 Suffering Sisters pitchur. Kuming rite up out of the ground Jack is hot springs, so hot you can see the steem from the water, and then they got a bathing pool what is biggern a hole block in Squedunk and a lot of folks went bathing in it even though it was only Wed. Well Jack i took one little swaller of that there watter and believe me i didnt want no more of it even if it was for 0.

After we left Glen wood Springs we rode and rode through butiful mt scenery and sumtimes the trane was down in a valley between 2 mts, and the walls of these hear mts rose up thousands of ft on each side and then pretty soon the trane was up on top of some mts. and you could look down for thousands of ft. until it maid you dizzy. 1 place we stopped and the feller from the Denver and Rio Grand railroad what we was riding on he took a pitchur of the hole party and i send you 1 of those pitchurs Jack so you can see how we looked.

A little while after we got by that place we kum to the top of the hole bunch of mts. Its the highest place Jack what we was at and the name of it is Tennessee Pass, but what they want to call it Tennessee Pass for when its in Colorado is moren i can make out. Any way thats what they call it and when the trane stopped i and the Missus and the Hoaglands and the Blazers and a lot of other people got out and got their pitchurs took caus it was the highest place what we was at. And Jack in the distance and what didnt look moren a cuple miles a way was mts. with snow on em.

Well Jack having klimbed up 1 side of the mts. we now begun to go down on the other side and by and by the trane stopped at a place called Texas Krik and they hitched on a open kar, that is a passenger kar with seets on it only it didnt have no roof and everybody klimbed on that caus we was going thru the Royal George and you gotta look straight up. Well when we kum to this hear Royal George, believ me Jack it was even moren it was cracked up to be. Why the walls on 1 side a lone went



Getting their pictures taken on the "top of the world," in Tennessee Pass. In the picture are to be seen Mr. and Mrs. H. Hoagland and children, Walt. Bloesser, Mrs. Wilson and Mrs. Neil G. Caward.

up as high as 5 or 6 thousand ft. and on the other side they musta gone pretty near as high and there our trane was way down in that there hole between the mts. and Jack if a rock had ever rolled offen 1 of them mts it wood

have been good nite for me and youd hafta run the show a lone caus i woodnt kum back, only no rock didnt roll off Jack.

This hear Walt Blazer he got out and rote his name



Just a squint at the Royal Gorge.

all over the side of the wall at 1 place and this crazy Clarence Frambers what acts so foolish and puts on the cab a ray shows etc. he got a cuple of beer bottels and set up a monument in another place, but sum of the crowd they took stones and played duck on the rock with the monument so it didnt stay up long. Well all the way down the Royal George the scenery was butiful and then we kum out it down to Canyon City, and they took the open kars offen the trane and we had to get back in the regular kars. And a bout 10 oclock that nite we kum to Colorado Springs and we slept there on the side track all nite long, that is Jack we didnt sleep ourselves but the trane did, you know I mean we slept in the trane what was standing on the side track.

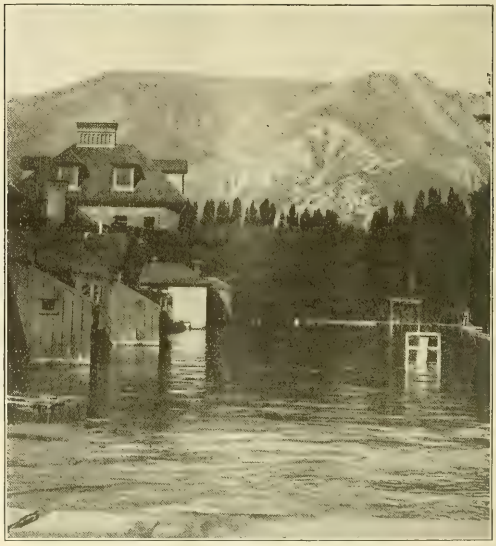
Next a. m. early we had breakfas and took a trane what Herb Hoagland rented for the day to take us up to Kripple Kreek what is the famous old mining town and by golly Jack we seen axshul gold mines taking gold out of the ground. Well Jack this trane what we was on it went up pretty near as high as the 1 what we was on yesterday only not quite. It went up quicker though, that is not faster but straiter up. ½ way up to this Kripple Kreek place they got a lunch counter and the trane stopt there so as we could get sumthing to eat, and folks bote samples of the oar what kums out of the mines etc.

When we got back to Colorado Springs a lot of auto mobiles was wateing for us and they took us up to the garden of the Gods what is all rocks Jack and not gardens at all. They got rocks like camels a kissing each other, and church steeples and stagecoaches and lions and ships and everything, and they is all maid of rock.

Well Jack from here we went to Manitwo what is like this Glen wood Springs place and they sell you watter what kums out of the ground. We went rite thru though and up Williams Canyon what was so narrow that the auto mobiles could hardly get thru. And up at the high end of this Williams Canyon is the cave of the winds what is all isickles made out of stone and is a butiful place. i even liked it though i had to pay to get into it. for i never seen 0 like it before. They is room after room full of this stone isickles, and on the roof of sum of the rooms is what looks like grated kokonut only that is stone too. And they got a wire net over it to keep folks from picking off pieces to take home with em.

Kuming down from this cave of the winds was sum job caus the rode is awful steep but we did it all rite and got back down town in time to have supper and then we walked a round a while and now we are going to bed caus the trane pulls out for Denver before a. m.

Jack i just happened to think of it but you never told me in your last postel kard if you got them carbons for the machine yet. im getting worried caus maybe



The big swimming pool at Glenwood Springs.

you forget it, but you cant let me no if you did or not caus now im koming back and you dont no where to send the letter to ketch me before i kum home. Get em rite away Jack if you aint all ready ordered em.

Yours Respy. Ed.

FIRST GRANDIN FEATURE ON G. F. PROGRAM SEPTEMBER 6

After more than eight weeks' preparation, the first of a series of two-reel subjects featuring Miss Ethel Grandin will be released by George Kleine on the General Film program commencing September 6. "Her Secret" is the title of the first release, a vehicle especially chosen for Miss Grandin's entry into the licensed ranks.

Equitable Secures Many New Stars

FISCHER, ROSS AND EDESON SIGNED

MARGARITA FISCHER, known throughout filmdom through the popularity she achieved as star of American Beauty films and in Mutual Master-Pictures, has been engaged by the Equitable Motion Pictures Corporation and under the direction of Harry A. Pollard, who has been directing Miss Fischer throughout her entire film career, will begin work within a few days on a five-reel production which will characterize the Equitable program, the latter part of November. Miss Fischer, without the shadow of a doubt one of the most beautiful personalities on the screen when the Mutual Master-Pictures first came into being, was given the honor of being the star of the first release. Her work in "The Quest" established her as an emotional actress of no mean calibre and so well was she received that her other feature productions were immediately sent over the Mutual program. Miss Fischer began her stage career in support of Grace George, and was later chosen by T. Daniel Frawley to head his important stock company at Winnipeg, Manitoba, and so well did she succeed in numerous dramatic roles with that organization that she was selected to originate the leading role in Joseph Medill Patterson's drama, "By Products," and it was during the engagement of this piece at the Studebaker theater, Chicago, that the Selig Company engaged her and she starred in several of the biggest Selig productions. From this point Miss Fischer's progress in screen work was rapid and phenomenal and her popularity gained with every new release.



Margarita Fischer.

Harry A. Pollard, who has been directing Miss Fischer for the past three years, and is one of the most efficient directors in filmdom, will have complete charge of the company in which Miss Fischer will appear. The Fischer productions will be made at the Wizard studio, 310 West Fifty-second street, New York City, where a company is now being assembled to support the famous little ingenue star.

Another important acquisition to the Equitable roster of stars is Charles J. Ross, who will make his first appearance in an important screen production under the Equitable banner to be released late in October. The vehicle selected for Mr. Ross' appearance is an adaptation in screen form of the famous dramatic production, "The Senator," which was more than popular some years ago, both in New York and on tour.

Robert Edeson, first seen in motion pictures in the Lasky production of "The Call of the North" and "Where the Trail Divides," is another Equitable star, having signed contracts with that concern this week calling for a number of productions. Mr. Edeson, who is under contract to appear in an important Broadway engagement beginning about September 21, will devote four days a week to work at the Equitable studios.

General Manager Feist of the Equitable Motion Pictures Corporation is endeavoring to procure a number of Stewart Edward White's books for adaptation to screen form, as Mr. Edeson prefers big, out-of-doors themes, is a warm friend of Mr. White and portrays better than any other type of men the characters described by the author in his virile stories of the north.

PATHE'S "HEINIE AND LOUIE" COMEDIES ARE GOING WELL

With practically no advertising and no publicity, the "Starlight" comedies, "Heine and Louie," have won their way with the exhibitors and assumed an important position on the Pathe program. The idea of having two leading characters, both of them men, is certainly novel, and was the conception of Mr. Mittenthal of the Mittenthal Film Company, maker of the comedies. "Heinie and Louie" are a Weberfieldian pair who do all manner of comical things at a seeming utter disregard of life and limb.



James Audrey. *Walter Kendig.*

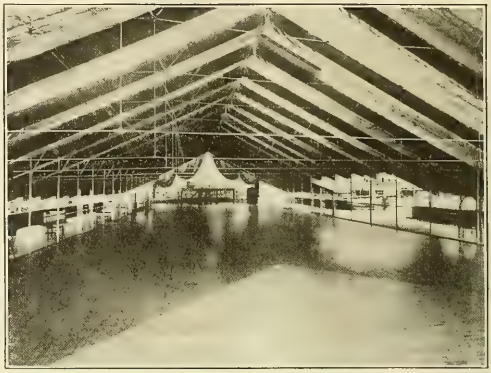
James Aubrey, who plays the part of "Heinie," was born in England and came from the London Music Hall to this country. He toured the United States playing "A Night in an English Music Hall," a popular vaudeville sketch. In this sketch he played all the principal vaudeville theaters in America. Mr. Aubrey comes of a well known English pantomime family, which explains to some degree his adaptability to screen work.

Walter Kendig, the "Louie" of the comedies, was born and brought up in Philadelphia. He put in three years in the Lubin stock company, and then came to New York, where he was engaged to play the younger brother with William Farnum in "The Gilded Fool."

Some Views of Metro's Gigantic New Studio



A partial view of the big studio, which does not even faintly indicate its immensity.



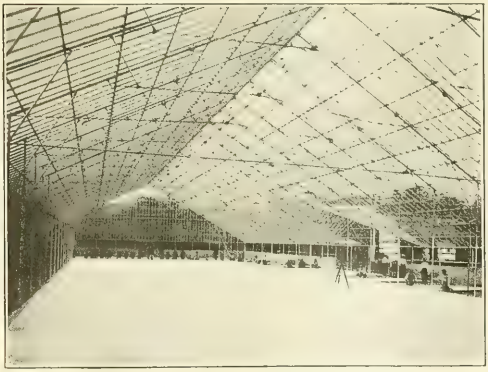
An interior, giving some idea of the studio's size. This floor was originally built for dancing.



The studio as seen from the rear gives one a better idea of its great breadth.



One of the pretty vistas adjoining the studio. Scenery of every variety is to be found within walking distance.



Room for sets enough here to satisfy any manufacturer. There are some 20,000 sq. ft. of floor space.



The studio looks even more immense when seen from the distance, but this illustration does not exaggerate its size.

Metro Secures Big New Studio

SPECTACULAR PRODUCTIONS POSSIBLE

THE Metro Pictures Corporation has secured exclusive control of the largest motion picture studio in the world through an affiliation entered into during the present week with the Federal Feature Films Corporation of New York. This adds another to the long list of big surprises which the Metro has treated the motion picture industry.

The new studio, within four hours of New York, is located at Rocky Glen, midway between Scranton and Wilkes Barre, Pa., in the heart of the Pocono mountain district. The scenic advantages are unrivalled and include everything except an ocean.

The Federal Feature Films Corporation by its contract with the Metro affords the Metro organization additional facilities for tremendous production. The main studio building is 200x125 feet, with 20,000 square feet of floor space and 25,000 square feet of glass covering its great roof and sides. The construction is of tubular steel on concrete foundations, and the main structure has room for the simultaneous operation of twenty-one stages.

The Federal Feature Films Corporation acquired the property, consisting of fourteen acres and a frontage on a lake, from Arthur Frothingham, a constructing engineer who built the studio with a direct plan that it would eventually be used for motion picture making. The park, consisting of fourteen acres, is in the center of a thousand acre tract of gorgeous mountain scenery, with climatic conditions exceptionally advantageous for good photography.

Arthur James, who left the Mutual Film Corporation to take charge of the advertising, publicity and scenario departments of the Metro Pictures Corporation, is president of the Federal Feature Films Company. Merritt Crawford, formerly of the *Motion Picture News* and editor of *Reel Life,* and now with the Metro, is its secretary, and Henry James, who as business and advertising manager of *Reel Life* brought that publication to financial success, is treasurer of the Federal Feature Film Corporation.

The Federal has arranged to produce star feature pictures and has placed all of its facilities at the command of Metro.

Ince Engages Two New Stars

Western Producer Permanently Signs Frank Keenan and Employs William H. Thompson and Norman Hackett, Two Well Known Stars

That Frank Keenan has been engaged, under a long term contract, to appear exclusively in the productions of Thomas H. Ince and that William H. Thompson and Norman Hackett have been signed to join the colony of stage celebrities at Inceville are the most important announcements made this week from the New York Motion Picture Corporation's west coast studios.

Keenan already has done one picture under the Ince supervision. It is entitled "The Coward," and will shortly be seen as the second Ince-Triangle feature on the forthcoming program. Therefore his presence at Inceville will be nothing new. However, the fact that he has affixed his signature to a contract calling for his services in Ince photodramas for a long period is one of vast importance, it meaning that the footlights have, perhaps, permanently lost a most illustrious figure.

Preparations are now being made for the beginning of Keenan's career as an Ince star. His first production, upon his return within the next two weeks, will be that of a spectacular war story from the pen of J. G. Hawks. It has been written expressly for him and the character he will interpret is declared to be the most acceptable he has ever undertaken.

Under the supervision of Producer Ince, Stage Manager Tom Brierly is now at work planning the erection of costly sets to be used in the Keenan vehicle. A number of these will have to be constructed on the plateaux in and about Inceville, so great are to be their dimensions. Carloads of lumber are being unloaded and the Inceville motor trucks are being kept busy hauling "props."

The acquisition of William H. Thompson is considered by Ince to be one of the most valuable yet effected. Mr. Thompson is renowned throughout the country as one of the very best character-actors in his profession. He is past seventy years of age and yet enjoys a prestige with American audiences that is enviable. It was with him that Producer Ince acquired the greatest part of his training as an actor, when little more than a boy, and this fact has served to cement the two men as the most devoted of friends. Ince regards the venerable actor with such deep esteem that he even named his first-born after him and made him the lad's Godfather. Mr. Thompson is universally recognized as the dean of the American stage. He is expected to arrive at Inceville within the next two weeks and will be cast in support of Billie Burke.

Norman Hackett, the third of the additions to Inceville within the past week, belongs to the younger generation of American leading men. As a stock star he is known from the Atlantic to the Pacific and also boasts a large following on Broadway. Upon his arrival at Inceville he will be assigned an important part in support of one of the noted legitimate stars now working there.

ANNOUNCEMENT MADE BY V. L. S. E.

Through the V. L. S. E., the Lubin and Vitagraph companies announce that beginning with the month of September they will increase their output of big features on the V. L. S. E. program to two productions each month. In announcing this new order of releases, the Lubin company states that in addition to Marie Dressler in "Tillie's Tomato Surprise," to be released September 20, it will offer the five-reel adaptation of the famous stage success, "The Great Ruby."

This stirring melodrama, that enjoyed overwhelming success as a spoken play, will be released on September 10. It is reported to be one of the strongest subjects in point of dramatic quality and one of the most elaborately staged picture plays yet seen on the screen. Fea-

tured in the principal roles are Octavia Handworth, Beatrice Morgan and George Soule Spencer, supported by an exceptionally strong cast of Lubin players.

The Vitagraph company, in addition to Robert Edeson in "Mortmain," scheduled for September 6, will present Mr. and Mrs. Sidney Drew in a five-part feature, "Playing Dead." This feature will be released on September 20. "Playing Dead" is a feature that has allowed Mr. and Mrs. Drew full opportunity to display the fine dramatic ability that has won such wide popularity for them in the world of silent dramatics.

ARTHUR R. MOMAND IS TO MAKE CARTOONS FOR GAUMONT

Right away a guy gets conspicuous next thing you know he's in the moving picture business. That is what happened to Mr. McGinis and his whole family in the daily cartoon extravaganza, "Keeping Up With the Joneses." So it is that this comic which graces the pages of a big string of American dailies is to appear on the Mutual Film Corporation"s new $8,000,000 program.



Arthur R. Momand.

Arrangements have been completed with "Pop," father of the series, to put it into animated cartoons for release on the Mutual program. The Joneses matter will be animated by Harry Palmer, cartoonist for the Gaumont company. Five hundred feet a week of this subject will be released on a split-reel carrying an equal footage of "Seeing America First."

"Pop," as he signs his cartoons in the Associated Newspapers, is Arthur R. Momand, a newspaper artist of high repute. Mr. Momand was born in California along in 1888 before it became the fashion to brag about the climate down at San Diego. Shortly thereafter he brought his parents to New York. A few years later he was about to matriculate at Princeton when an editor got in the way and gave him a job. This was Henry Grant Dart, then art editor of the *New York World*. Mr. Momand stayed with the *World* seven years, there gaining a name as the maker of various series, including "Mr. I. N. Dutch."

Next Mr. Momand appeared on the staff of *Evening Telegram*, where he created the series "Pazazza."

MOROSCO SIGNS DAL CLAWSON, CELEBRATED CAMERAMAN

After protracted negotiations, the Oliver Morosco Photoplay Company has succeeded in securing the services of Dal Clawson, the celebrated cameraman. At a salary that will cause the ordinary cameraman to gasp, Clawson has been engaged by the big Occidental boulevard studio to take entire charge of all camera work in Morosco productions.

Dal Clawson's work in taking the now famous "Hypocrites," "Captain Courtesy" and other sensational features noted for particularly beautiful photography put the biggest producers in the country on his trail. He is recognized as one of the best "idea photographers" in the game, and his great success has been in thinking out new camera effects. In "Hypocrites" he set a record by running one part of the film through the camera twenty-four times, this being the famous "Mirror of Truth" scene, and his "visions" and "dissolves" have become standards by which this class of work is measured.

Dal Clawson was the cameraman whose anecdotes formed the principal part of the widely-read moving picture article in the August 14 issue of the *Saturday Evening Post*.

"CHRONICLES OF BLOOM CENTER" TO INAUGURATE NEW STYLE COMEDY

"The Chronicles of Bloom Center," the rural comedy series to be released in the near future by the Selig Polyscope Company, will each consist of a two-reel production. "Bloom Center," the rube town erected at the Selig Zoo, Los Angeles, Calif., especially for this series, remains one of the attractions of the wonderland. The entire village will be burned to the ground to carry out the action called for in the series.

One of the most entertaining of the "chronicles" will be the Bloom Center County Fair which has been reproduced true to life. There are the "first" and "second" premiums, the "vegetable hall," the rural "art hall," the ever-present side-shows, striking machines, etc.

And the real old-fashioned country circus has not been forgotten. There have been circuses presented in motion pictures before, but the old-time wagon show seemingly has been forgotten. The old-time circus wagon show will be presented after the fashion of the days of the "real sport."

The Selig Company has spared no expense in making "The Chronicles of Bloom Center" a true comedy series, devoid of slap-stick and vulgarity. It is certain to possess a universal appeal, for who amongst us has forgotten "the ole swimmin hole," the "church sociables," the volunteer fire department and all the rest of the prime essentials which made the days of our youth never-to-be-forgotten days.

PICTURE DAY AT SAN DIEGO

Saturday, September 11, has been designated as moving picture day at the San Diego Exposition, and a number of prominent western members of picturedom have promised to be in attendance. A king and queen will be chosen by popular vote, coupons for which will appear in all Los Angeles and San Diego papers.

The committee in charge of arrangements for the big day are: W. H. Clune, W. S. Smith, Jas. L. McGee, R. F. Taylor, Frank E. Woods, Kenneth O'Hara, M. G. Jonas, E. W. Hewston, Frederick Palmer, L. M. Head, H. O. Strechland, Benj. Ziedman, Kenneth McGaffey, Robt. M. Yost, Capt. Poland, W. A. Hill, Capt. Melville, R. G. Camby, Jack Sacker, C. W. Pope, and a number of well known scenario writers.

The Six Best Sellers on the Screen

By HARVEY GATES

A FREE lance scenario writer whose name is practically unknown to the theater-going public, recently applied for a position on the scenario staff of a well known film company. The editor had seen his work and liked it, so he was hired. On his first day as a staff man, the scenario editor called him into the office.

"Mr. Blank," he said, "have you ever read So-and-so's work called—" here he mentioned the name of a popular novel of a few years ago.

"Yes, I have," answered Mr. Blank.

"Well, take this copy and see if you can work up a four-reel feature from it."

Mr. Blank took the book, looked at it a moment and asked, "Have you read it?"

"Yes," returned the editor. "Why?"

"What do you think of it?"

"Well," was the noncommittal reply, "it's got a pretty good punch. Of course, there are too many lapses of time and the characters jump around a good deal. Personally, I think there are too many characters to begin with. And perhaps the main part of the action should be shifted to this country. It's almost impossible to get that foreign atmosphere."

"Then what's the idea of attempting to re-vamp it? Why not let me write an original feature?"

"Well, you see, the company has bought the rights to the book and wants to stage it. I think you can swing it around so it will make a story."

So Mr. Blank took the book and the next day he returned with a synopsis, not of the novel, but of a story which the novel had suggested to him, almost an entirely new theme, but one which would be released under the name of the novel's author.

Now for the rights to use the book, the film company had paid a real price. And what did it get? True, it had a title, but that was about all. For it had paid regular money for the book and it had then paid a staff man to do—what? Scenarioize it? Oh, no. It *had paid him to make a story of it.*

Do not think this an isolated case. Far from it. I have known—and so has every scenario writer in the game—of instances where books have proved so utterly impossible for screen production, that officials have authorized throwing away the entire story and building up another to be shown under the title of the original.

All of which brings up the question: Why?

It is a question which scenario writers have been asking for a long, long time and the only answer they get is: "The use of the author's name is worth something."

Let us grant that "it is worth something," but let's make it a little more definite. How much is it worth? How many of the "men in the street" know the average author of fiction? Ask some of your up-to-date business acquaintances what some well-known author has written. Or better still, name a book and ask him who wrote it. Ten to one, he can't answer you. And yet the author of that book will get a big bonus for the use of his name, a name which means nothing to nine out of every ten.

Being in the scenario game, the writer may be accused of being prejudiced. Let us see if he is.

While we are in the mood, let's look among our best authors and from their works choose the best short story and see what it would look like, robbed of its literary "style" and reduced to a mere matter of plot. Try it and the chances are that you will get, in the language of the street, "a piece of cheese." Don't misunderstand me. This is not an attempt to discredit the short story; I am speaking of it and its plot value from the standpoint of the screen.

Suppose we take the works of the man who is generally regarded as America's best short story writer, O. Henry. Now what is his best work? Opinions differ, of course, but popular fancy has chosen "The Third Ingredient." Fair enough. Now suppose we rob it of the style of telling which made O. Henry a genius without peer; a style which made him a teller of stories whose works will live indefinitely. Strip it of this; reduce it to mere plot, for that is what we must consider in the picture business, and what remains? Something which would read about like this:

A despondent girl, crossing the bay on a ferry-boat, decides to commit suicide. She jumps over the side of the boat but is rescued by a wealthy young man who is watching her. (They call such situations trite in the film game.) Turning her over to a taxi driver, the young man hurries home without having learned her address, which he of course, regrets. The following day, the girl finds that she has only two potatoes for lunch. As she is washing them at the community sink, another tenant of the same tenement approaches the sink with her dinner, a piece of beef. They decide to combine their provisions and make a stew. The girl enters the room and is lighting the fire while her friend continues to prepare the food at the sink. Along comes a young man eating an onion. The friend insists that they put it in the stew. The young man consents and as he enters the room where the girl is busy with the fire, he recognizes the suicide girl and they come to a clinch. It is presumed that they are married later.

We know that to be one of the best short stories ever written in the English language, but read over the meagre outline carefully and say whether or not it would make a picture. Let us suppose it would. Let us, for the sake of argument, go a step further and say that it has been made into an exceptionally interesting one-reel film. Granted that this is the case, whose is the credit? Who deserves the praise for the little touches that create the heart interest? Who, indeed, but the scenario writer?

From the mere plot, as outlined above, O. Henry, through his knowledge of the technique of the short story was able to construct what may be called his best tale. From the same meagre plot (for O. Henry's clever style could help him not at all) the scenario writer, through his knowledge of the technique, has been able to construct an unusual one-reeler. But just as the touches that make the printed story a marvel are O. Henry's, so are the touches that raise the film story from the mediocre, the scenario writer's. For the mere

plot of a story is no more a film masterpiece than it is a short story masterpiece.

Popular opinion today seems to insist that the writer of fiction must of necessity be able to write for film production.

I insist that, all other things being equal, the trained scenario writer, the man who has made it a study, the man who has worked and perspired trying to master its technique, trying to understand just what effect result in a good screen story, and how to get those effects, can write a better scenario, or even the synopsis of one, than the best writer of fiction alive today who has not made a similar study.

Why should he not? Does it not stand to reason?

Here we have two men of the same age. Both, for the sake of argument, have approximately the same brain power. Both have seen about the same phases of life. One of these men, striving as most of us are doing, for a mode of expression, turns to the printed page. He does not learn to write short stories over night. He studies effects. He studies technique, the value of words and their combinations. He studies conversation. And in the course of time, let us presume that he learns to write a good short story.

Now for the other. He decides to turn his back to the printed page and tell his story on the celluloid. Are they the same? Does he have to study the same things as his friend? Not at all. He studies effects, that is true, but not the effects of words. He has no use for them. He studies action and pictures of action. He studies scenes and combinations of scenes. He studies action and he trains himself to see in his mind's eye the action which must become a logical part of a sequence of thought. He studies what can be done with the camera and what can not. He studies the technique of telling his story on celluloid, or of visualizing his story with the same energy that his friend expended in learning to tell his story with the aid of printer's ink. Let us presume also that in the course of time he succeeded.

Now we have two men who are able to tell stories. One uses printer's ink. The other uses celluloid and a screen. Nine out of every ten men will insist that the fiction writer should be able to write scenarios, but how many will even hint that the scenario writer should be able to write fiction? Do you know anyone who would? I don't.

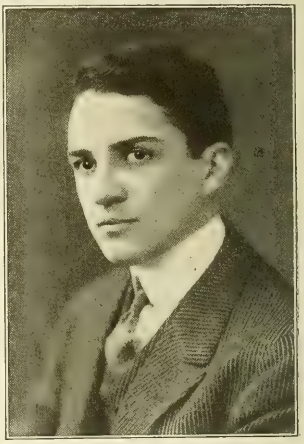
It seems that the answer lies in the fact that few men outside a scenario department even dream that there is such a thing as technique in scenario writing and that, since the scenario writer uses no words, all he needs is the plot. No one would think of saying, however, that the artist, because he uses no words, needs no technique. That would be manifestly absurd. But absurd as it seems in the one case, it is accepted fact in the other.

Properly speaking, the scenarioist should not be called a writer. What he writes is not the story; it is a series of memoranda done with such close attention to detail that a producer can read it without the aid of an interpreter. He does not tell his story by means of words printed on paper any more than does the artist. He sees a picture in his mind's eye and plans the action which the players are to follow so that collectively they may tell the story on the celluloid. And since their methods of telling their stories are so different does it not seem absurd to suppose that the plot for the one is, of necessity, a good plot for the other? As a matter of fact, there is no more similarity between the writer of fiction and the scenarioist than there is between a newspaper reporter and a dramatist.

No, there are many modes of expression, many arts, if you prefer. There are music and the dance; there are painting and sculpture; there is verse, the drama, the short story, the novel and last of all there is the scenario. And it is quite as sensible to assume that any other two of them are interchangeable as to insist that the writer of fiction can fill the place of the scenario writer, without first having studied long to master the technique of this, the youngest of the arts.

BRYANT WASHBURN, CLEVER ESSANAY LEADING MAN

Bryant Washburn, Essanay actor, has reformed. He is no longer the bold bad man, the skulking weakling and general all around evil character he was of yore. Instead he has blossomed out into a hero, a regular St. George, whose chief delight is to find the deadly dragons that infest society and to put them to an untimely death.



Bryant Washburn.

For Mr. Washburn is no longer playing the villain parts in which he was famous. Mr. Washburn is one of the cleverest portrayers of character and one of the most deft in bringing out situations requiring subtle acting, and Essanay, recognizing his ability, has placed him in lead parts and characterization work in which he has proved eminently successful and has been gaining in popularity daily.

Though Mr. Washburn now is being cast almost entirely for leads, he never hesitates to submerge himself in character work compelling complete disguise of his own personality. In the photoplay, "The Little Deceiver," he plays the part of an old man with such skill in acting and with such perfect make-up that he could not be recognized.

This is one of the characteristics of the handsome new lead, that he is so devoted to the art in his work that he throws himself completely into the part he takes. In plays not requiring a special make-up, Mr. Washburn is one of the few actors who does not use grease paint or powder or even darken his eyebrows. Although only 25 years old he has had a wide experience both on the speaking stage and in photoplays.

Southern territory sold this past week on the K & R Film Company's feature, "Silver Threads Among the Gold," consists of Alabama, Georgia, Florida and Tennessee to Albert Benzing, and Virginia, North and South Carolina to Harry Newman. Manager Garson of the Broadway Features Company bought Michigan and opened in Detroit, August 29.

BEATRICE VAN, POPULAR ACTRESS, WITH MUTUAL

Beatrice Van, engaged by President Hutchinson, of the American Film Company, as the feminine lead of the newly organized "Beauty" company No. 2, now releasing twice a week on the Mutual's new $8,000,000 program, makes her initial bow to Mutual audiences in "When His Dough Was Cake," released Sept. 11.



Beatrice Van.

This talented young blond beauty of the screen possesses exceptional ability as a film star, and enjoys the distinction of having been selected by so shrewd a judge of screen players as President Hutchinson, from a list of a score or more of well known favorites placed before him. Miss Van is not only talented, vivacious, beautiful, but she possesses an unlimited assortment of humor, and the ability to adapt herself to any role regardless of how ludicrous it may seem.

In following releases screened by the second Beauty Company, Miss Van will continue to share honors with John Sheehan and Joseph Steppling, who appear in her support in "When His Dough Was Cake," one of the most laughable comedies ever screened. Step pling, will direct the staging of the second Beauty re- one of the most laughable comedies ever screened. Stepping, judging by his work in "When His Dough Was Cake," will make just as much of a success as he has as a screen player.

NO HUMBUG ABOUT IT

When Roy L. McCardell won a $10,000 prize in a moving picture play contest for a serial moving picture, the central theme of which was the romance and dramatic events that followed the finding of a great diamond in a meteor that fell in Virginia in colonial times, many skeptics scoffed at what they deemed a weird creation of Mr. McCardell's imagination. But diamonds and carborundum have been found in meteors; and peridots—a semi-precious stone —is often found in them. There are many legends in the Orient concerning great and priceless diamonds that have fallen to earth in meteors to enrich the collections of Asian potentates. At the Museum of Natural History, New York City, the Foyer collection of meteorites has for its most interesting specimen the famous "fallen star" known as the Canyon Diable, which fell at Canyon Diable, Arizona, and in which a large diamond was found embedded.

Other confirmations of strange phases of Mr. McCardell's romantic moving picture serial, "The Diamond from the Sky," such as the actual existence of an American citizen who is the holder of an English title, a sub-theme of the picture romance, crop up from time to time. Instead of "The Diamond from the Sky" being a wild, improbable creation of his imagination, it begins to look as though Mr. McCardell wrote his story in the good old newspaper way—"from the clippings."

DANGEROUS STUNT PULLED OFF BY A THANHOUSER STAR

Many and strange, and frequently foolhardy, are the stunts motion picture actors and actresses are called upon to perform by the heartless director. But it is doubtful if a player was ever commanded by his director to pull a more dangerous,—it does not appear so, but it was nevertheless—stunt than the one herewith depicted. It shows Thomas Curren, a member of the cast of "From the River's Depth," a single reel Thanhouser drama for release in the regular Mutual program, September 5, sliding, a la Ty Cobb going into second, down the rough side of a miniature



mountain, later dropping into the water. Fully clothed, the stunt would have been hard enough, but to accomplish it while wearing little more than a smile, as Curren did, made it all the more hazardous.

CENSORS MAY PASS UPON FILMS WHILE PLAYS ARE IN MANUSCRIPT

Aided by suggestions of leading moving picture producers and exhibitors, Mrs. Earl Rogers, of the Los Angeles Moving Picture Censor Commission, took steps last week toward the drafting of a new city ordinance which will regulate the censoring of pictures and the conditions under which they are produced and exhibited.

Some time ago, Mrs. Rogers was commissioned by Mayor Sebastian to take steps to encourage the production of moving pictures in California, and at the same time remove some of the features which have been widely attacked. To bring this about, Mrs. Rogers and her lawyer husband, invited a number of leading moving picture producers to join in a discussion of the proposed ordinance. As a result, D. W. Griffith, Mack Sennett, Fred Mace, E. H. Allen, Lanier Bartlett, Wallace Clifton, Henry McRae, and Thomas H. Ince met Mr. and Mrs. Rogers.

It was explained that the present ordinance did not appear adequate and that in many respects it did not tend to encourage the moving picture industry.

The force of this was made even more potent when Mr. Griffith explained that under present arrangement pictures were censored after they had been pro-

duced, when they should be censored when in scenario form. In this connection Mr. Griffith told of the cost involved in the production of "The Clansman," and of conditions which for a time made him feel the film could not be exhibited in Los Angeles.

"It seems to me," said Mrs. Rogers yesterday, "that the pictures could be censored when in scenario form. It is not fair when a producer puts a large amount of money into a picture to find it is objectionable to the censors. This is one of the important features which I hope to work out. Mayor Sebastian has asked Mr. Rogers to prepare the first draft of the ordinance as soon as possible. Before this is done, however, I want to get the ideas of the moving picture producers.

"I do not believe the importance of the moving picture industry is realized here. It follows the citrus industry in importance. It should be intelligently encouraged and I am going to try to do this in a sensible, constructive manner. The first step, in my judgment, is to get a new ordinance.

"I am seriously interested in the work which the censor commission has to do. I feel it is more important in many ways than the city library. More people see pictures than read books. The influence of pictures, therefore, is greater now than the influence of books. I hope that any actress or actor who has any suggestion or idea about general improvement of conditions in the moving picture industry will write me. I will be happy to receive suggestions."

"SYSTEM THE SECRET OF SUCCESS," NEW A. C. F. PICTURE, IS READY

Future releases of the American Correspondent Film Co. Inc., naturally awaken much interest to the trade because of the enormous success of "The Battle of Przemysl," the first big feature released by this firm.



The German's "liquid fire" as seen in "System, the Secret of Success."

While it is a fact, that this company has correspondents officially attached to the Austro-Hungarian and German armies, these motion pictures which are being put out by the A. C. F. are entirely neutral in character as well as intensely interesting because they are real life pictures of the most dramatic incidents in history—depicting the fighting, the ways and the wonders of the great European armies.

"System the Secret of Success" is the title of the next great A. C. F. film to be released within the next week. It shows wonderful novelties never before shown in America. Felix Malitz promises in this picture not only scenes of extraordinary events, but a fund of instruction concerning the thing which amazed the world; namely, the culture, the thrift, the riches and the preparedness of the great German empire.

In the forthcoming picture may be seen the much discussed liquid fire gun; the Krupp works; "Bismark," the famous trained war elephant from Hagenback's circus; the Rathaus Colonnade at Luebeck, a famous speci-Hamburg and Dortmund; A. K. Dawson, the A. C. F. correspondent interviewing the United States Ambassador to Germany, James W. Gerard, at the United States men of architecture; the enormous public markets of Embassy in Berlin; the lively harbor of Luebeck; Karl Helffrich, treasurer of Germany, the man who handles billions; hospital train; agriculture activity which has converted Belgium into one great farmland, and other countless scenes of unusual description.

Closely following the release of the "System Secret of Success" the A. C. F. will put out its second big war feature entitled "Pushing Through Poland" which, according to a new shipment of films just received from Europe, promises a most graphic and thrilling reproduction of the famous Austro-Hungarian and German drive from Przemysl to Warsaw. One scene in it is the greatest thing yet produced as an argument for world peace, for it shows a forest strewn with dead as a result of a bloody fight.

A. C. F. pictures are now recognized as the most reliable, most authentic and most wonderful contributions to current history and are undisputably among the most interesting attractions ever put on a motion picture program.

MARY PICKFORD IN "ESMERALDA" "THE INCORRIGIBLE DUKANE"

The Famous Players Film Co.'s early September contributions to the Paramount Program consists of two of its most prominent stars in unusually strong and typical characterizations—Mary Pickford in a faithful photo-production of the great American stage success, "Esmeralda," by Frances Hodgson Burnett, released September 6, and John Barrymore, the king of screen comedy, in an elaborate picturization of George C. Shedd's melodramatic comedy, "The Incorrigible Dukane," released September 2.

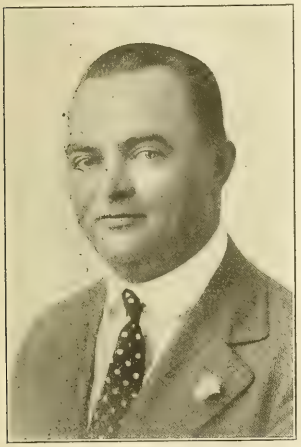
It is a conservative prediction that "Esmeralda" will increase Miss Pickford's fame and popularity, if such a thing is remotely possible. Of all the great dramatic successes of Frances Hodgson Burnett (also the author of "The Dawn of a Tomorrow," in which Mary Pickford recently attained one of her greatest screen triumphs since "Tess of the Storm Country") "Esmeralda" is the most tender and lovable characterization she has ever created.

"The Incorrigible Dukane," a unique combination of drama, comedy, and romance, by George C. Shedd, provides John Barrymore, the popular stage and film favorite, with one of the most unusual characterizations he has yet impersonated on the screen.

The Picture Director of To-day

BY FRED MACE*

A SURPRISINGLY widespread misunderstanding of the actual duties and difficulties of a motion picture director seems to exist in the minds of many. Perhaps this is to some extent a result of the vast change in methods and technic during the past few years — a continual evolution that is always working toward bigger and better results so far as the finished picture is concerned, and greater simplicity, economy and expedition in the process of production. And by economy I do not mean parsimony—no expense is spared to make the picture of today—but means of efficiency and system are resorted to in order to save unnecessary waste.



Fred Mace.

The public appears in the dreams of the conscientious director as a film-hungry monster whose pampered appetite must be satisfied, not only with a greater abundance of filmed stories, but with newer ideas—novelties in comedy, drama and educational subjects—and no sooner has the praise and applause for a new and wonderful film died out and the leaves of laurel withered on the brow of the producer than "the public" is clamoring for a newer, greater effort—a greater quantity and a higher quality. A film that was a feature five years ago would be greeted with derisive sneers and empty seats today. The height of artistic effort on the part of the director of three or even two years ago—yes, even one year—is set back into the mediocre class today to make room for what seems for the moment a superlative grade of production, but which will soon be cast aside to make room for the superior work of the men of tomorrow. And so it shall always be. In this mad struggle to please the insatiable theatergoer many lose heart and fall back into oblivion, while their stronger and more capable brothers continue to fight the good fight. But let it be made plain that the men who keep in the vanguard of film-making progress barter their whole time and energy—the better portions of their very lives—for the wreath of fame and the store of wealth that come to them. The busy man is always happier than the idler, and, following this line of logic, the successful motion picture director is one of the happiest men alive, for he is one of the busiest.

Every director has his own methods of working; even though there be a marked similarity between some of them, there are little tricks and traits of habit and personality that are bound to creep in and from which the individual cannot escape. I recently heard an actor say: "Oh, you directors are a shrewd lot. You sit in your easy chairs in a shady spot, read a scene from your scenario and say, 'Now, try it, folks,' to the members of your company. They go through the scene and you watch them closely, and then leap out of your chair and shout 'Not a bit like it,' and proceed to show them how to do it, repeating their action with a few minor changes. Then you throw out your chests and say, 'Now, do it that way.'" That is the impression of one man who is working in pictures every day. Perhaps there are some would-be directors who follow some such procedure, but not the fellows that remain in the march of progress.

The director who succeeds must possess initiative—he must dominate the players who are working under his direction. He must be able to step into a scene and show each and every one of them what he wants done. He must feel the atmosphere of the scene in hand and make his players feel it. I have sometimes had a rural scene to make. As soon as the company is ready and I start to explain the action, I immediately fall into "rube" dialect and rustic gestures. In a short time I succeed in getting all of my company to do likewise. For the time being we are "hayseeds"—we are living in the atmosphere of the scene which we are photographing. The same method holds good when any other sort of scene is being made, be it French, German, city, farm, or anything else.

Occasionally I have found difficulty in getting a player to laugh naturally. Perhaps the part called for uproarious merriment and the best I could get from a tired or indifferent actor was a half-hearted laugh. In such cases I have stood behind the camera and "kidded"—gone through all manner of antics and impromptu comedy. It is a sure bet that I have the "wooden" actor laughing naturally and heartily in a few seconds.

At other times fright seems a difficult thing to

*Director of the Keystone Company.

NEW $5,000,000 FILM COMPANY

Rumored That M. W. Taggart, Klaw & Erlanger and Patrick Casey Are Behind Gigantic New Film Corporation

From a reliable source it is learned, says a New York paper in its issue of Monday, August 30, that another gigantic motion picture combination, with a capitalization of $5,000,000, has been formed.

Marshall W. Taggart, president of the Gotham Program, Inc., is said to be president of the new organization, in which Klaw & Erlanger and Patrick Casey, stockholders of the Biograph Company, are interested.

Mr. Taggart would make no definite statement beyond the fact that the Gotham has over $1,000,000 worth of films on hand now ready for release. These, it is inferred, will be used as the opening shots in the new company's campaign. It is expected a definite announcement will be made shortly.

register. To produce this I have surreptitiously ordered an assistant to approach the recalcitrant actor from behind, taking care to remain outside the range of the camera, and drop a "glass-crash" (a box filled with broken bottles and panes of glass), or shoot a blank cartridge. The "fright" registers all right when these ruses are resorted to.

Sometimes the joke is on the director. I remember a scene which I was directing in which a smoke-pot was being used. This is a stick of prepared powder about the size of a good-sized giant firecracker which emits a thick volume of yellow smoke. I was holding one so that the smoke would drift across the scene. Becoming intensely interested in directing the action, I held onto the smoke-pot until it burned down to my hand and the severe burns that I received kept my arm in bandages for many days.

When I was taking the Willard-Johnson fight pictures in Havana an enhusiastic Cuban kept jumping up in front of one of my cameras (I had six in operation). At last, after having warned the wild fight fan repeatedly, I stepped up and handed him a stiff swing on the chin. He came right back at me and we were staging a good second attraction when the police took him away. I had to do it or spoil a lot of film and lose a good round of the fight.

The most remarkable coincidence that ever came to my notice took place in a scene in which I had instructed a young woman to do a fainting fall. I had rehearsed her several times, and she was very awkward and stiff. At last I gave up trying to improve her work and called "camera," going on with the scene. When it came time for the girl to faint and fall, she did it so naturally that I shouted "Good girl" and went toward where she lay on the floor to congratulate her. But she did not rise. Worn out with the rehearsals and the heat of the day, she had actually swooned just at the crucial moment. We quickly brought her back to consciousness and she had the satisfaction of having played the most natural scene of her career.

These are merely incidents, of course. The long nights of studying and analyzing the scenario in preparation for the work of the following day; the painstaking choice of costumes and furniture, and other details of local color that will suit the "period" in which the picture is set—a thousand and one things that wear on the mind and body of the director—are the real labors that bring the gray hair and the wrinkles before they are normally due. But the satisfaction of having accomplished something seems to pay for it. There are many directors of today who have saved enough upon which to retire and live very nicely throughout the remainder of their lives. But they don't. They keep right on working—not for more money, but for the joy of accomplishment, although they do not refuse to accept the salary or royalty check when it is presented. They need all the small change that comes their way to buy tickets to motion picture shows.



Mary Anderson, Vitagraph star, rests for a minute on the beach.

PARAMOUNT CONVENTION ON IN CHICAGO THIS WEEK

President W. W. Hodkinson of the Paramount Pictures Corporation, accompanied by the executive staff of his New York office and many eastern representatives, will leave Gotham on September 1 aboard the Twentieth Century Limited for Chicago, where a convention of Paramount representatives from all over the United States will be held at the La Salle Hotel. With Mr. Hodkinson it is expected will travel Adolph Zukor, Samuel Goldfish, A. Weinberg, B. P. Schulberg, Carl H. Pierce, William L. Sherry, Raymond Pawley, W. J. Seymour, H. E. Spaulding, Frank D. Sniffen, George Meeker, John C. Flinn and Tarleton Winchester. The party will also include Hiram Abrams of the Famous Players Company of New England, W. E. Smith of the Famous Players Exchange of Philadelphia, George Mann of the Famous Players Exchange of Washington and several others.

From Los Angeles, Seattle and San Francisco will come the Progressive Motion Picture Company's men; representatives of the Notable Feature Film Company of Salt Lake City and Denver, Colo.; The Famous Players Star Feature Film Company of Minneapolis; The Kansas City Feature Film Company of Kansas City, Mo., and the Casino Feature Film Company of Detroit, while from the South will assemble representatives of the Southern Paramount Pictures Company from Atlanta, New Orleans and Dallas. The convention, it is expected, will last two or three days and matters affecting the distribution and marketing of Paramount pictures will be discussed in detail.

MACK SENNETT FURTHER INCREASES KEYSTONE FORCES

Managing Director Mack Sennett of the Keystone Film Company, has increased the working forces of all departments since the Triangle Film Corporation affiliation was effected. The number of actors, writers, directors, mechanics, etc., is now greater than ever before. In order to build the elaborate sets that are being used in the Sennett two-reel feature comedies the master carpenter and the scenic artist have doubled their crews and throughout the Keystone studios the efficiency and scope of all departments has been brought up to the highest possible standard. The size of the studio was doubled earlier in the year and now more property has been purchased in order that the congestion that has resulted from the increase in the number of companies may be relieved. Mack Sennett remains in personal command of all departments and is the busiest man in Los Angeles.

Triangle's Opening Bill Improved

INCE RELEASE CHANGED

THOMAS H. INCE wired Messrs. Kessel and Bauman last Saturday that he had decided to present as his first Triangle release Dustin Farnum in "The Iron Strain," instead of Frank Keenan in "The Coward." While Mr. Ince feels that "The Coward" is a splendid picture, he thinks perhaps that it is too much of a man's play for his introduction to the great Triangle service. Powerful, emotional love stories are most in favor with all classes of theater-goers. Dustin Farnum's Alaskan offering affords just this kind of entertainment. With Enid Markey as the rebellious wife and Louise Glaum as the siren of the arctic cabaret, each in love with Dustin Farnum as the husky "Chuck" Hemingway, there are tremendous opportunities for the exploiting of primitive emotions. It must not be thought, however, that the caveman idea predominating the play is carried out in a brutal manner. "Chuck" Hemingway is a young Eastern collegian in disguise, the enforced wife is his social equal, and Kitty Molloy, the music hall favorite, is at least a sincere, passionate bit of humanity. It is said that Mr. Farnum has never appeared to better advantage than in this story of the Alaskan wilds, which was written for him by C. Gardner Sullivan and Thomas H. Ince and produced under the personal direction and supervision of the latter.



Griffith, Ince and Sennett

Three Big Triangle Directors

The other plays of the Triangle opening, namely Raymond Hitchcock in "My Valet" and Douglas Fairbanks in "The Lamb," will remain unchanged.

The three Triangle studios of Hollywood, Inceville and Keystone are now at the top of activity, with more distinguished players gathered there than are to be found in any other theatrical center of the world except possibly New York's Broadway and Forty-second street district.

On Tuesday, August 31, Billie Burke hit the trail from New York to Los Angeles that had been recently trodden by DeWolf Hopper ten days before and by Weber and Fields on Saturday. It is said that the temperamental little star refused to travel to California in company with any other thespians, but insisted on having her own private car, which Messrs. Kessel and Baumann obligingly gave her. That explains the delay in her departure from Saturday to Sunday. Miss Burke's tiny pink ears are not to be annoyed by the coarse Dutch accents of Messrs. Weber and Fields out on the coast, because all her filming will be done at Inceville, whilst "Joe" and "Lew" will at the same time go to work at Keystone, where Mack Sennett is preparing for them a third or fourth degree in camera play initiation.

Mary Boland, formerly John Drew's leading woman and last season star in "My Lady's Dress," has meantime arrived in Inceville, where Mr. Ince is preparing to present her in a five part crook drama. Bruce MacRae has also come on the scene there and his first appearance will be made as leading man with Bessie Barriscale.

At Griffithville the most recent accession is that of Paul Gilmore, the well known romantic actor. Mr. Griffith has selected for him an intensely dramatic scenario entitled "The Penitentes," and a great supporting cast, including Joseph Henabery and Josephine Crowell, who made big hits in "The Birth of a Nation;" also Seena Owen, Irene Hunt, F. A. Turner, A. D. Sears, Harry Ham and Edward Warren.

Great progress is being made on the dramatization of Sir Gilbert Parker's "Jordan is a Hard Road," in which Frank Campeau will appear with Dorothy Gish, Owen Moore, Sarah Truax and Ralph Lewis. Helen Ware is still another recent accession and will be filmed in an emotional work typical of her stage characters.

Almost hourly the staff of Mack Sennett's Keystone studio is increased. William Jerome and Vincent Bryan are the latest addition to the battery of scenario writers headed by Hampton Del Ruth. With immense industry Frederick Palmer puts forth a daily press sheet, rivalling the press agents respectively of the Quadruple Entente and of Germany in the fecundity and originality of his efforts. Probably Mr. Sennett, in the acting department, has gathered together a greater collection of notable comics than any other comedy producer in the world.

Louis Gottschalk, by the way, is composing the thematic music which henceforth is to accompany all the Keystone comedies under the Triangle egis. William Furst, the noted musical director, is still dividing his time between the three studios and seeing to it that all the music is completed, and practically rehearsed before the pictures are shipped east.

Anita King, who will be instantly remembered for her work opposite Victor Moore in the Lasky production of "Snobs," is off on a transcontinental automobile trip that will take her from Los Angeles to New York City. She drives without even a mechanic to accompany her and plans to stop at the principal Paramount theaters along the route, where she will appear and explain how Paramount films are made.

B. N. JUDELL, CHICAGO MUTUAL MANAGER STUDIES EXHIBITORS NEEDS

When John R. Freuler, president of the Mutual Film Corporation, selected B. N. Judell to be the Chicago manager of the Mutual, he picked a representative of the big film distributing organization who had been trained under Mr. Freuler's watchful eye for twelve years. In the earlier days of exchanges in Milwaukee, Mr. Judell served an apprenticeship which enabled him to get an excellent rudimentary training in film merchandising. As he developed in the business, Mr. Freuler, who was then in charge of the Mutual offices west of the Alleghenies, sent Mr. Judell to Minneapolis to take charge of Minnesota, North and South Dakota. This was regarded as an extremely difficult territory because of the pioneer work involved. By dint of energetic work, backed up by real service to customers, the Mutual inside of a year became one of the dominant distributing organizations in that section of the country. Under Mr. Judell's management, the Minneapolis office claims to have supplied more than 50 per cent of all the theaters in the three states with film service. Mr. Freuler is a strong believer in civil service; and, knowing the needs of the Chicago office, decided to promote Mr. Judell to what is probably the most important exchange position in the country. In addition, Mr. Judell is a member of Mr. Freuler's efficiency staff; and, in working out a system of selling, has been of great help to the president of Mutual. Mr. Judell is determined to carry out Mr. Freuler's policy of "service first" to customers. He is personally studying the needs of all exhibitors who have Mutual service in order that their wishes, within reasonable grounds, may be gratified. The customers of Mutual will find in Mr. Judell real, responsive co-operation. He has made it a practice to study their needs, analyze local conditions carefully, and help them in every possible way to place their theaters on a good profit-making basis. He is a student of theatrical decorations both inside and out. He is never so happy as when an exhibitor asks him to make suggestions as to how to make the lobby of a theater more attractive.



Ben Judell.

The selection of Mr. Judell is a typical policy stroke of Mr. Freuler. Mr. Judell has been visited by scores of exhibitors since he took over the management of the Chicago office. In fact, when he came from Minneapolis to Chicago, the exhibitors in the Twin Cities wrote to their brothers in Chicago felicitating them on the selection of a man who takes particular delight in rendering personal service to exhibitors.

Mr. Judell when interviewed by a representative of MOTOGRAPHY in the office of the Mutual Film Corporation in the Mallers building, said:

"I have grown up with the film business. I have analyzed the needs of exhibitors, and I want the customers of the Chicago office to understand that I am in a position to render them real personal service. I want to know their needs above and beyond just the delivery of films.

"I want every customer of Mutual to make money. This office will be glad to make suggestions that will be helpful all along the line. It is my intention to spend the greater part of my time among the exhibitors themselves. This is the best way to get their viewpoint, which really reflects the attitude of the moving picture fans."

"GUARDING OLD GLORY," THE PATRIOTIC FILM, IS GOING BIG

W. H. Rudolph, western representative for F. O. Neilsen, the Chicago sales manager of the Eiko Film Company of New York, reports great success with the peace and preparedness picture "Guarding Old Glory." He declares that both he and Mr. Neilsen were surprised at the interest which was taken in the picture by exhibitors and state right buyers. On receipt of urgent wires from Mr. McNally, Mr. Neilsen hurried home to take care of the booking end of the business, while Mr. Rudolph remained in New York to conduct the selling and advertising campaign from there.

This picture has not only the endorsement of the various government chiefs, but has the solid backing of the patriotic leagues throughout the country. It is a timely picture that comes at the psychological moment when peace and preparedness are the topics of the day and in the opinion of many will do much to awaken the people to the fact that our country is unprepared for war. Mr. Rudolph has also been very successful with the "Little Sunset" pictures and the German war pictures which are controlled in this country by the Eiko Film Company of America.



An interesting bit from "Guarding Old Glory."

The Eastman Kodak Company is mailing to the trade journals and its thousands of customers in the film business, a booklet containing suggestions on fire protection, and having as its leading article a commentary upon automatic sprinkling systems, prepared by J. F. Ancona, who is engineer of design and construction of the Eastman Kodak Company.

In its preface the Eastman Company explains that it is believed the publication of the pamphlet may assist in no small way in the dissemination of information, particularly to the motion picture industry, relative to the remarkable benefit of sprinkler systems.

BALSHOFER TALKS OF QUALITY

Metro Program Will Offer Many Plays of Note to Be Made in New Studio Soon to Be Opened

The busiest man on Broadway right now is Fred J. Balshofer, head of the Quality-Metro forces, who flitted into New York from Los Angeles via Chicago a few days ago with Francis X. Bushman to witness the initial showing of Bushman's latest screen effort, "The Silent Voice." Since then Mr. Balshofer has been smashing records for getting things done, the results of which will be seen later in the Metro program.

Besides engaging Beverly Bayne, the former Essanay star, for a term of years, to be featured in stellar roles in future Quality pictures, and concluding the purchase of the motion picture rights on a number of important stage productions and well known novels for which he had been dickering before coming East, Mr. Balshofer has also been examining the merits of some half a dozen studios in New York and vicinity with a view to lease or purchase.

"We are planning to open a New York studio for several reasons," admitted Mr. Balshofer, in response to a question. "One is, that we intend shortly to increase our production, and the other that we find it impossible to obtain the requisite exteriors for many of the important pictures we are preparing to make. This does not mean that we shall cease operating our Los Angeles studio, which is one of the best equipped and most efficiently organized on the Coast, but only that we shall use it for Quality pictures requiring a California setting.

"It was 'Richard Carvel,' Winston Churchill's great novel on which we expect to begin production in late September," went on Mr. Balshofer, "which originally led Mr. Bushman and myself to determine on a studio in the East, as we found it would be quite out of the question to stage it on the Coast. So we are going to produce it in Maryland, which is peculiarly rich in the colonial settings that the requirements of this famous story call for.

"Besides 'Richard Carvel,' Quality Pictures Corporation has many other big features in process of production or now being put into scenario form. Since coming to New York I have concluded arrangements for the screen rights on two big plays and a popular novel, all three of which had a tremendous vogue in their original form. Also I am considering the signing up of two other dramatic actresses of similar stellar magnitude to Miss Bayne, with whom I may close before returning to the Coast.

"There will be big developments in Quality-Metro affairs in the very near future, as may be judged from the character of the productions already announced. Miss Bayne, who supported Mr. Bushman in so many of his earlier successes, is bound to be a big addition to Quality Pictures' stellar staff. Marguerite Snow will shortly be seen in another Quality-Metro release "A Corner in Cotton," production on which has just begun, in which she will have the leading feminine role.

"Among the plays which Quality has acquired title to for motion picture purposes within the last few days is 'Rosemary,' the Charles Frohman production in which John Drew is now starring on the road. It is a very pretty romance, which offers unusual possibilities for screen purposes. According to present plans it will be produced in New York, although just when I cannot yet say.

"These are only a few of the film feasts that Quality hopes to offer the public through the Metro program during the coming season. Many more are in prospect, but these I shall have to reserve for announcement a little later."

HART, INCE STAR, INJURED BY BLOW FROM PROPERTY VASE

William S. Hart, America's greatest exponent of western character delineation, met with what was nearly a serious mishap this week, while working as star in one of the current Ince-Triangular features. He was struck on the head with a heavy vase and suffered an ugly scalp wound, but is now able to be about and is continuing his splendid work in the photodrama.

The accident occurred during the filming of what will perhaps be pronounced as the fiercest and most vividly realistic hand-to-hand battle in the history of motion pictures. It was a fist fight between Hart and House Peters. The men were being directed personally



Four cameras grinding on the big fight scene.

by Producer Ince. For more than an hour they had enacted the fight, until both were not far from a state of exhaustion.

Finally, as a climax to the day's work, Ince announced that all but the last fight scene had been made. The scene remaining to be photographed prescribed that Peters rush at Hart and smash a huge vase over his head. With everything in readiness for the scene, Ince gave the word to go. Hart and Peters clinched. Then they broke and fought shoulder to shoulder all over the immense set. Hart at length drove Peters to the corner of the room, where rested the vase. It was made of resin, and Hart appreciated that he could stop the assault with his head without "faking," and not be injured.

But, inadvertently, the man who made the vase had used too great a quantity of resin. Instead of weighing ten pounds, as it should, it tipped the beam at more than twenty. So when Peters lifted the vessel high above his head and crashed it down with terrific force on Hart's skull, the noted actor didn't have to "act" to register a dazed condition. He was truly dazed. He staggered against the wall of the set and found great difficulty in keeping on his feet. When Ince learned—as he saw a thin stream of blood trickling down Hart's forehead—that his famous star had been injured he sank in a chair and it was some minutes before he could rise to his feet.

VICTOR MOORE FORSAKES "LEGIT" TO BECOME A LASKY STAR

Victor Moore, one of the leading comedians of the legitimate and vaudeville stage for the past ten years and who was the star of several seasons in George M. Cohan's comedy, "Forty-five Minutes from Broadway," has decided to forsake the legitimate and vaudeville for a period of years at an enormous salary to appear exclusively in Paramount Pictures produced by the Jesse L. Lasky Feature Play Company.



Victor Moore.

At the same time Mr. Moore's engagement is announced plans for a series of "Chimmie Fadden" photo-comedies are declared completed by the Lasky Company. Mr. Moore's first appearance on the screen was in the Paramount Picture, "Snobs," produced by Lasky, followed by a picturization of E. W. Townsend's "Chimmie Fadden." By his work in this latter production Mr. Moore stamped himself at once as a comedian of exceptional talents. His next Paramount release will be "Chimmie Fadden Out West," second of the series of "Chimmie" comedies produced under the personal direction of Cecil B. De Mille.

KNICKERBOCKER PRODUCER STARTS FIGHT HE CAN'T STOP

Director Stanner R. V. Taylor of the Knickerbocker Star Feature is to be congratulated on the success he has attained in injecting realism into the mob scenes of "The Purple Night." A terrific free-for-all fight is called for in this feature. All was ready, a mob of two hundred assembled, Taylor shouting his commands: "Make it real now! Pitch into it! Fight as if you *meant* it! Up with your fighting blood! Are you ready? One—two—three! Action! Shoot!"

The fight was on. The camera was busy. Taylor was all smiles. It was a triumph of realism. But when Taylor decided he had had enough of the scene and yelled, "Cut!" no one heard him but the cameraman. It was fully three minutes before the director could make his voice heard above the howling, fighting mob. Then once again peace was restored.

A doctor had to be called to treat a broken arm, several cut lips and other less serious abrasions. Between the director's hoarse voice and the bruises sustained by the mob, further rehearsal that day was impossible, so all went home to nurse the effects of "realism."

Judging from the brilliant showing made by Vitagraph entries at the Motion Picture Carnival at Brighton Beach, Saturday, August 21, there be splendid athletic talent lying around loose at that company's studio.

SPURIOUS CHAPLIN FILMS BEING SEIZED BY ESSANAY

United States District Judge Page Morris recently ordered the seizure of unauthorized and fraudulent Essanay-Chaplin films at Duluth, Minn., and issued an injunction against the use of films said to violate the Essanay copyright. Several films also were seized in Chicago.

Owing to the popularity of the Charles Chaplin films there have been several cases in which fake productions have been issued. In other cases films have been rented from the General Film Company, which distributes the Chaplin films for Essanay, and the film copied, and these copies sold or rented out as the original Chaplin productions.

The Essanay company charges that the copying of these films is in violation of its copyright and that it will prosecute every case brought to its notice. This action was decided upon, both to protect its own rights and to insure the public of seeing a genuine Chaplin film when advertised as an Essanay-Chaplin comedy.

EDWIN MIDDLETON NEW GAUMONT DIRECTOR

Edwin Middleton, known the country over as plain "Eddie," whose theatrical engagements range from Hamlet to a village rube, has been engaged by the Gaumont Company as comedy director of the All Star Company to produce one reel comedies for release in the regular Mutual program.



Edwin Middleton.

Mr. Middleton's career on the speaking stage spreads over a period of twenty-five years, a number of which were spent in Philadelphia, where he won great success in various productions at the Grand Avenue, Forepaws and the Chestnut Street Theaters. In 1906, Mr. Middleton heard the call of the screen and became affiliated with the Lubin Company, where he directed and played in comedies. Following a period as a successful producer, he returned to the stage for several years, after which he again joined the Lubin forces. His latest screen work was with the Biograph, the World and the John Rolfe companies.

Mr. Middleton is now busily at work at the Flushing studios of the Gaumont Company, on the first of these all-star comedies to be released in the near future in the regular Mutual program.

"One Day," which was written as a sequel to the sensational novel "Three Weeks," and which surpassed that famous story in many respects will be given an immediate screen production by the B. S. Moss Motion Picture Corporation.

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The Return of the Duper

WE used to hear a lot about duping. Some old-timers have even gone so far as to say that everybody was doing it in the early days. Of late years it has grown so scarce that some of our readers may have to ask what a duper is. The crime is easily explained, and the indictment not difficult to draw.

A man buys one print of a good film from a recognized maker—or else only rents the print from an exchange. He buys a quantity of raw stock—the same that prints are made on. He runs the finished print and an equal length of stock through a printing machine—which he may have made from an old projector—and the developed result is a negative of the original print. From this negative he can print as many copies as he pleases, at a cost not much greater than the raw stock. He is then a DUPER.

It is very evident that a man with a small printing press could buy a copy of some popular novel—or get one from a library—make copies of it in his shop, and sell them as the real thing. They might, indeed, be just as good as the original. He could even make them better in appearance. But he would have no right to make them at all; his industry would be plain stealing. Copying the government's money in this way is called counterfeiting. Copying motion picture films belonging to somebody else is called duping.

Every good film produced means a lot more than the layman realizes. There are so many good ones nowadays that one is apt to forget that in every case someone has had to study out a plot, and someone else has had to rack his brain for action and settings and cast and all the other details that must be concentrated upon, one at a time, before the camera even makes its first turn. Not a reel leaves the shipping room but represents the labor and brains of a good many intelligent, hard-working people.

Now, a crackerjack feature is just as easily duped as a rotten one. The duper doesn't put any time or study into his proposition. He doesn't even need brains. All he needs in the world is one of those peculiar mental formations that lets a man grow fat on his neighbor's food.

Duping is again coming into popularity. Maverick prints of well known subjects are becoming common enough so that several dupers have been convicted in the last few weeks. They will become still more common as the easy-money brigade grows bolder, unless the prosecutions are pushed with vigor.

Of course, an exhibitor who takes any pride or satisfaction in his business will refuse to use a duped film. We would like to see him go further and help in the identification and prosecution of the dupers. For no duped film is very likely to find a showing unless some exhibitor, somewhere, knows all about it.

To allow duping as a practice to get back into the film game is like bringing frontier days back to a western city. The city wouldn't stand it for a minute, for it has grown away from the wilderness and become substantial, established and dignified. And the same thing is true of the motion picture business. It cannot afford to permit conditions today that it

may have tacitly accommodated a few years ago.

One of the hardest dupers to trace is the fellow who buys his print abroad and copies it here. Practically all the good American subjects are sold in considerable quantity in England and on the Continent—even in these war times. The importing duper can secure one of these export prints and copy it at home with impunity. Against him, as against the common domestic form of duper, the industry's greatest protection is the honest and conscientious exhibitor, who has put all his money and all his intelligence into his business, and insists on regarding it as an honorable business. To him the duper is outside the pale.

ANOTHER STEP FORWARD

ONCE upon a time the newspapers of the United States looked down with scorn upon the motion picture. They refused to give it any serious consideration whatsoever as an amusement factor. Then, one day, it was suddenly discovered that the pictures were really worth while, that the silent drama was attracting thousands where the legitimate houses appealed to hundreds. Straightway the papers sat up and took notice. Within a few weeks motion picture departments were established in papers in various parts of the country and reviews of the leading films of the day were supplied the readers of those papers.

Within the last few days still another forward step has been taken by a New York newspaper and one that will ultimately have to be adopted by papers the country over. On Monday of last week the *New York Evening Mail* placed its motion picture department in charge of its regular dramatic editor and issued broadcast an announcement to the effect that, "The rapid growth of the feature film as an amusement and the serious efforts of film producers to improve the standards of their screen dramas have added a dignity and importance to the artistic side of the motion picture industry which, the *Evening Mail* believes, deserves both recognition and support."

Henceforth, according to this announcement, the *Mail* will regard the feature picture on a par with the best offerings of the legitimate stage, and Shakespeare and the celluloid drama will be ranged side by side. The effect of this policy is sure to be felt at the box offices of theaters in every portion of the land. The wider publicity given the earnest efforts of film manufacturers cannot but result in bringing to the picture houses people who have never entered them before, for it is admitted that there are uncounted thousands who still regard the motion picture as a cheap and tawdry form of amusement and beneath their consideration.

Tardy as has been the recognition by the press, MOTOGRAPHY feels that the industry as a whole will rise to the opportunity that offers itself for wider recognition and that manufacturers, directors, players and in fact all connected in any manner with the making of feature films will unite to give the best that is in them, to the end that the great industry which has grown to gigantic size unaided by newspaper support will now rise to new heights and appeal to the whole nation rather than to a restricted class.

Harry Raver, general manager of the Itala Film Company of America, has chosen "The Miracles of Maciste" as the title of the new six-reel feature in which "Maciste" figures. The title was submitted by Robert Grau.

Just a Moment Please

It's so seldom that we get a chance to kid Bill Wright, the w. k. press agent of the Selig Polyscope Company, that we just can't resist the desire to call his attention to a line in his this week's copy reading:—"The original quartet consists of Otis Harlan, Tim Murphy and William F. Mack."

—

Now we're wondering which one of the three Bill is counting as two.

—

Otis Harlan is big enough to pass for a couple, but we didn't suppose Bill would let Otis suspect it, lest he render a bill for two men's work when pay day rolls around.

—

NOTHING TO DO TILL TOMORROW.

From Greenwood Lake, N. Y., Pete Schmid postcards us that he hasn't touched a typewriter for a week and that he considers that "the life." Just for rubbing it in like that, Pete, we hope they make you work overtime for two full weeks after you get back to your desk. When your vacation is over you might take a special exam in your studies at the Caward Art Scollege and shoot in a decent frontispiece or authorize a cover of Myrtle Stedman. Eh, what?

—

Speaking of Art Scollege pupils and press agents, etc., reminds us that at last old Lloyd Robinson grew tired of the newspaper grind and fell for one of those soft P. A. jobs again. Some folks were born lucky. Perhaps, though, it was Lloyd's artful manner of spreading the Durham which got him the job.

—

Just wait till he tries to slip his first story past us and then we'll have our reeevenge for all the insults he has heaped upon us. Coises!

—

And, by golly, now he hasn't any way of coming back at us.

—

Guess we've got him where we want him now.

—

OUR BURG.

Bill Selig is to home again after a trip to the Effete East.

Friends of his are expecting Ben Schulberg, the pop. New Yorker, in our midst this wk.

Dick Nehls, the w. k. fillim magnate of Our Village, has got his new offis pretty nigh completed and it looks most scrumptous. Just now tho things is so tore up that Dick and Charley Ziebarth need a blue print to find their way about the diggins.

Joe Finn and his benzine buggy is expected on Main st. most any day, now that the sun has come out again.

Geo. Spoor, the w. k. fillim mfct. of Our Village, is having quite a addition built onto his N. side property. Releases is coming so fast now that Geo. just had to have more room. More power to you, Geo. Every fillim you make helps to spread the glory of Our Burg.

—

The P. A. of the "Diamond from the Sky" serial is now trying to alibi Roy McCardell for having the diamond fall from the heavens in chapter one. Gosh, there ain't no alibi needed, after one squint at those glittering jewels distributed in the watch-fobs given away when the picture made its debut. Ours is glistening yet.

—

Undoubtedly the prize P. A. story of the week is the one which an Eastern contemp. publishes this week about Betty Hamilton of the Fox Film Corporation rescuing two men from drowning. Ordinarily the P. A.'s are delighted to "get over" a story about their star saving one life, but not so the Fox publicity promoter. He made it two and got away with it.

—

Who'll make it three?

—

The regular bunch of fellers that Pal Haase is accustomed to write are cautioned to beware of his next letters, for P. H. is on a fishing trip and may let his enthusiasm get away with him when, upon returning, he endeavors to describe the "big one" that got away.

—

So keep your fingers crossed.

—

Jay Cairns of Santa Barbara, wearing a big sombrero with a fancy band, blew into Chi this week from the coast and is now headed for Noo York.

—

On Broadway they may mistake him for Gen'l Villa.

—

Be careful, Jay.

N. G. C.

Brief Stories of the Week's Film Releases

American's "Infatuation"

Reviewed by John C. Garrett

THE American Mutual Master-Picture, a four-reel version of the story "Infatuation," written by Lloyd Osborne, to be released on September 2, features Marguerite Fischer, "the girl with the soulful eyes." She portrays the role of Phyllis Ladd, the beautiful young daughter of a wealthy man. Miss Fischer does some excellent emotional work and although the story is rather unconventional this star is capable of injecting her own personality into it to the extent that the unconventionalities are not noticeable.

Harry Pollard plays opposite Miss Fischer as Cyril Adair, a typical matinee idol. He is also responsible for the excellent direction of the production, which will be most successful.

Phyllis Ladd, whose mother died when she was real young, is the idol of her father. The girl craves affection and has an unlimited power for loving. Her aunt, Mrs. Fensham, a woman who lives in Washington, is ambitious for



Cyril makes his wife say her prayers.

her niece's social aspirations. She takes the girl to Washington with her, but Phyllis soon tires of being sought after and returns home.

At home Phyllis is constantly on the lookout for the "golden young man." She meets many young men, but loves none of them. One afternoon she attends a matinee performance in which Cyril Adair, a matinee idol, is playing. When Adair first comes on the stage Phyllis is immediately attracted to him and her eyes are constantly riveted upon him. Phyllis attends another matinee performance and her interest in the hero of the stage grows into a wild infatuation. She writes Adair asking him to come to her home for tea. The leading woman in Adair's company is jealous of Phyllis and writes Mr. Ladd, telling him of the girl's clandestine meetings with the actor. Phyllis' father takes the girl to task and she knowing that her infatuation for the actor is so great that she can't give him up goes away with him. Adair, touched by the complete surrender of the girl, will not take advantage of her and so they are married.

In the life which they lead the girl's hopes and ambitions for her husband's future consume all of her other ideas. Her father has disowned her and thinking that if Adair is kept out of a position he will give up Phyllis, Mr. Ladd makes arrangements with theatrical managers to keep him out of a position.

Finally, when Ladd realizes that the young people are discouraged, he sends his lawyer to Adair with a check. The lawyer offers the money to the actor if he will relinquish all claims on Phyllis. Cyril is angered at this and throws the check at the lawyer's feet. Later John Ladd relents and he places the power of his dollars behind Adair.



Phyllis makes her debut in Washington society.

A new play is prepared and Adair is given the leading role. A brilliant future opens before the young actor as he and John Ladd clasp hands in a bond of friendship and father and daughter are joyfully re-united.

"Helene of the North"

Reviewed by Charles R. Condon

PRAISE seems empty and superlatives meaningless when applied to "Helene of the North," a recent Famous Players release. It is excellent to the point where the oft-used classification, "masterpiece," would seem to reduce it to the common run of tolerably good features. And this would be an injustice, for it has an individuality, a sparkle of film aristocracy, which makes it unlike ordinary multiple-reel subjects much as a diamond's pure deep luster distinguishes it from a group of imitation stones.

It is difficult to say exactly why "Helene of the North" is so different from other pictures of commendable quality, but that it is and that the distinction trends towards superiority is beyond doubt. Charm in a production is a phantom-like ingredient. When lacking, its absence becomes felt but is often not explainable. When present, it is noticed; yet, just where it lies and why is a mystery if one attempts to place the credit for it.

This picture's sterling quality is revealed in the general air of completeness which surrounds it, and in the impression of having seen a play which told its story well and without forced situations or sensationalism, which it leaves with the spectator. "Helene of the North" is as near perfect as any photoplay ever need be. Improvement would take away its free swing, and convert its unrestrained action and natural coincidences to an artistic mechanism.

Every exhibitor with access to the Paramount Program owes it to himself to obtain this picture. It should be even a bigger drawing card the second or third night shown than the first. Clever camera work and careful developing and tinting place the photography above criticism. The lighting effects are simple but pleasing. They consist mostly in the radiance of a log fire in a small log cabin. The locations and settings, for the most part located in the rough Canadian Northwest, provide an excellent setting for the story which is unique in many respects and consistent and interesting throughout.

For the Helene type of girl, Marguerite Clark has no peer. Rarely does she aspire to tearful scenes or yet, to boisterous comedy. Still, her portrayal partakes of both—a happy medium which possesses all of the virtues of deep drama and exalted fun without the disadvantage of being

compelled to resort to either extreme. Besides Miss Clark in the title role are: Frank Losee, a splendid character man, as John Dearing, Helene's father; Conway Tearle as Ralph Connel (Lord Traverse); Elliott Dexter as Pierre; David



A scene from "Helene of the North."

Wall as Father Duvall; Brigham Royce as Wild Buffalo, and a number of others whose performances are fully satisfying.

The opening scene is in the drawing room of a residence in England. A telegram is received, notifying the guests gathered in honor of Lord Traverse, that he has been unavoidably delayed, but will lose no time in reaching his host. The guests decide to tell stories before the grate while waiting. Helene Dearing, the belle of the evening, consents to be the first. She tells a stirring story of her experiences while living in the wild Canadian Northwest, concluding with an account of her romance with one of the Mounted Police. Through curious circumstances, she became married to him while believing herself being wedded to Pierre, an uncouth half-breed. Shortly afterwards she left for England, and never again saw her lover-husband. At this point Lord Traverse arrives. He proves to be Ralph Connel of the Mounted Police. Helene's husband.

"The Jungle Lovers"

Reviewed by Neil G. Caward

ANOTHER of the famous Selig Jungle Zoo pictures will be released on Thursday, September 16, entitled "Jungle Lovers." The story is from the pen of James Oliver Curwood, and is produced by Director Lloyd B. Carlton. It features Bessie Eyton in the role of a native girl, raised in



The marriage of Jan and Naida.

the jungle, and Edward J. Piel as Jan, a young man also raised in Central Africa, and in love with Naida.

Exhibitors who have enjoyed animal pictures in which beasts of the jungle play prominent parts will find this three reeler an exceptional booking, for wild animals of every variety appear in it, and the players work with lions, tigers, elephants, monkeys and other trained beasts to be found in the famous Selig Zoo, while a pretty love story will hold the attention of any who may not care for the thrilling encounters with wild beasts that make the photoplay so unusual.

As the story runs, Peter Rand and his family, living in the jungle, are visited by Herman Blaas, and his little son, Jan. Naida Rand and John Blaas wander away from the cabin, and so are absent from home when Zulus attack it, kill the Rand Family and Jan's father, and burn the hut to the ground.

Later, little Jan and Naida are found by Van Cleeve, an eccentric old scientist, who has gone into the jungle for the purpose of perfecting an explosive with which he has been making experiments.

Fifteen years later Naida and Jan, now a beautiful girl and a sturdy youth in love with each other, encountered Sterling, an ivory trader, who has pitched his camp in the neighborhood of their home, and shortly afterwards, attracted by the beauty of Naida, he calls upon Van Cleeve, her guardian, and makes known his wish to marry the girl. When Van Cleeve refuses his consent, Starling vows that he will take her by force, and then return to his camp.

Meanwhile Wamba, an African chieftain, has led his tribe many miles from their native village in search of game. After a fruitless pursuit of some lions and elephants, they chance upon one of the abused native runners from Starling's camp, and learn that Starling has made slaves of the natives. Wamba is anxious to wreak vengeance upon him, and sets out with his tribe to deal out justice to the white man.

Starling, in the meantime, has found Naida alone, and attempts to kidnap her. Jan appears opportunely, and commands Naida to run for her life, while he remains behind to delay pursuit, being captured by Starling and his aids.

Naida upon running back to Van Cleeve's cave-like home, finds that a shot from Starling's rifle has touched off some of the explosive upon which her guardian was working, and Van Cleeve is unconscious upon the floor of the cave. The explosion has also ignited some natural gas that pours out from a crevice in the rocks, and when Naida is seen by Wamba, the native, to emerge from the flaming doorway of the cave she is thought to be a witch, and the natives fall at her feet in mute worship.

Naida seizes the opportunity of using the natives to rescue Jan and leads them in an attack upon Starling's camp, where they soon overpower Starling's associates and then hurl Starling, himself, over the edge of a precipice.

Jan, who had been tied to a tree at a little distance, is attacked by a leopard, but the natives succeed in driving the animal away with their long spears, and Jan is rescued. Shortly afterwards, when Van Cleeve is restored to consciousness, he expresses his thanks to the natives for their timely rescue of Jan. As the picture closes, Naida and Jan celebrate their wedding, with Van Cleeve and the natives as witnesses.

"The Yellow Packet"

Reviewed by Thomas C. Kennedy

MANY years elapse between the close of the first chapter in the Pathe Balboa serial, "Neal of the Navy," and the beginning of the second, which is entitled "The Yellow Packet." The featured players, Lillian Lorraine as Annette Illington, the heiress to Lost Island, and William Courtleigh, Jr., as Neal Hardin, are seen in this chapter. Two new characters are introduced, Inez the girl accomplice of the South Americans, Hernandez and Ponto, and a physical giant who is known as the Brute-man.

That the latter is in some way related with another character in the story is suggested by the question mark which follows his name in the cast which is projected upon the screen. The hand-to-hand encounter between the South Americans, and Neal, and their capture, furnish the excitement which one naturally anticipates in serial pictures. A jump from a draw-bridge to the river, a considerable distance below, is responsible for no little thrill.

Lillian Lorraine, whose appearances on the musical comedy and vaudeville stages were marked with success, and whose beauty and grace occasioned much comment, photographs well, and acts with pleasing assurance and naturalness.

Mrs. Hardin has adopted Annette Illington and Charles

Welcher, both of whom were left in her charge at the time of the volcanic eruption at Martinique, years before. Annette is now a beautiful young woman. Welcher has been given as much care and attention as her own son, Neal, but he is a weak character and his tendency to be wayward causes his



A tense moment in "Neal of the Navy."

foster-mother grave concern. Hernandez and Ponto are now living in Florida. By chance, they learn the whereabouts of Annette Illington, who is in possession of the charts of Lost Island.

They send Inez, who has aided them in their smuggling traffic, to the home of Mrs. Hardin. By pretending to be injured she is invited into the house and cared for.

She sends word to Hernandez that she is now living in the same house with the girl. He, Ponto and a mentally deficient brute whom they care for only because his strength makes him valuable to them, decide to come North and live near the prize they covet—the maps giving the location of Lost Island.

In their attempt to smuggle some contraband from their Florida stronghold, the South Americans arouse the suspicion of the local police. They are shadowed by detectives who learn that a shipment of contraband is to be landed. The Federal authorities are notified, and the U. S. S. *Seattle* is sent to apprehend the smugglers. The South Americans elude the detachment from the ship. The sailors give chase.



Inez is compelled to steal the yellow packet.

The fugitives run past the Hardin house, and Neal captures them.

One of the officers is attracted by Neal's clean-cut appearance and asks him why he does not try to enter Annapolis. This greatly impresses Neal and encouraged by Annette, he decides to make application. Hernandez and Ponto are put in prison. The Brute-man comes to their assistance, he tears the bars from the window and they make good their escape.

American's "In Trust"

Reviewed by Neil G. Caward

IN its release of September 6, entitled "In Trust," the American Film Mfg. Company will offer exhibitors one of the class of thrilling melodramas which originally built up the reputation of this company as a producer of western plays, for "In Trust" is one of those rare specimens of a "blooey-blooey" western thriller that is pleasing and satisfactory rather than blood-and-thundery. It abounds in western scenery, dare-devil riding, some gun play and scores of cowboys, together with a beautiful and charming heroine, who gets into considerable trouble of various sorts, but who gets happily out again ere the picture ends.

Charles Bartlett has the lead in the role of Harry Dawson, an outlaw, and makes of him a manly type of man despite the fact that he is outside the pale of justice and fears to enter the nearest settlement lest he be arrested. The public will, no doubt, adjudge him a hero for his treatment of Jane Mills, the helpless girl, capably played by Vivian Rich, for Dawson shows a streak of real manhood when put to a certain test. Reaves Eason, the director, has chosen excellent backgrounds for his exterior and skillfully managed his players in the story given him to produce.

Jane, a pretty girl of the mountains, rides off to meet



A scene from American's "The Trust."

her father and, returning, encounters a band of horse thieves led by Joe Bland. The rustlers engage in a battle with Jane's father and he manages to escape, leaving his daughter in their clutches.

They carry her to a lonely mountain cabin and leave her in charge of one of their women, planning to draw cards for her and divide the money they have realized from the sale of some stolen horses. At this point Harry Dawson, an outlaw, wanted by the sheriff of every adjoining county, appears and demands a right to draw cards for the girl along with the other rustlers. He draws the winning card, which entitles him to the girl, but when he endeavors to leave the cabin with her the others violently object and after a pitched battle, which ends only when Dawson has knocked out and disabled the other men, Dawson rides away with Jane helpless before him on the horse.

But already a sudden change has swept over him, his brutal instinct being submerged and traits of his former manhood assert themselves. As they go into camp for the night, he assures the girl she is safe from him and retires to sleep in a rocky glen, leaving the girl to obtain such rest as she may in his blankets. Distrusting him at first, the girl follows him and prepares to shoot him as he lies asleep, but some impulse stays her hand and she departs to finally fall asleep worn out by the day's excitement.

Next morning Dawson and the girl unexpectedly come upon the sheriff's posse, who are seeking the cattle rustlers and it is only by skillful riding that they escape. Days later the lack of food and water compels them to approach a settlement, and when Dawson prepares to say farewell to the

girl she insists that he remain in that spot until she can visit the settlement and return with food and water for him.

When Jane returns she discovers that Dawson has been overcome by his weakness and fallen by the roadside, where



The outlaw fights his fellows.

he has been discovered by the sheriff and his posse, who are preparing to arrest him just as Jane rides up.

After hearing her story the sheriff is taken off guard for a moment and the girl covers him with his own revolver, while Dawson, thus given a chance by Jane, once more escapes. Jane regretfully watches him depart and believes that despite his previous transgressions he is after all a manly man.

"Mind Over Motor"

Reviewed by John C. Garrett

"MIND OVER MOTOR," is the two-reel production to be released by the Essanay Film Mfg. Company on September 11. This is the second of the "Tish" pictures which are scenarioized from the stories by the well known authoress, Mary Roberts Rinehart. The story is well adaptable for screen use and the picture is full of good clean comedy situations.

Letitia Carberry, a new woman, better known as "Tish," is portrayed in a laudable manner by Camille D'Arcy. She is supported by Louise Crolius and Marion Skinner as Lizzie and Aggie, her two best friends. June Keith plays the part of Bettina, a vivacious girl in love with Jasper played by Edmund Cobb and Eugene Acker is "Tish's" nephew, Charlie Sands.



"Tish" entertains the auto promoter.

"Tish" Carberry receives a letter from a friend asking her to come and chaperone her daughter, Bettina, who is a vivacious girl and who has a neighbor, Jasper, a romantic youth. With Lizzie and Aggie, "Tish" starts out. Her automobile holds but one person besides the driver and Aggie and Lizzie take turns in sitting on the running board, and after a most exciting auto ride, in the course of which they kill some few chickens and exceed the speed limit, the party are arrested.

"Tish" carefully crawls out of paying a fine and has barely started on her way when she has a blowout. She manfully begins to change tires when a Mr. Ellis, a crooked auto race promoter, happens along and after putting on a new tire for her, he accompanies "Tish" to Bettina's home, to which Aggie and Lizzie have gone on some time before.

The friendship between "Tish" and Mr. Ellis grows rapidly and they are together most of the time. Aggie and Lizzie sneer at their friend, no doubt the "green-eyed monster" has entered their sanctuary. Bettina and Jasper are happiest when Mr. Ellis is around, as it usually leaves them together. However, one day Tish and Mr. Ellis start out on a jaunt and Bettina is dragged along with Jasper closely following with Aggie and Lizzie. Bettina manages to elude her captors and meets Jasper and the two women. Aggie and Lizzie leave the young people alone and go to spy upon "Tish."

The two women overhear her making arrangements to back one of Ellis' auto races. They immediately rush back to Bettina and Jasper and then telegraph to "Tish's" nephew, Charlie Sands, telling him to come immediately and prevent his aunt from losing all of her money.

The big day arrives. All the town turns out to see the race. Charlie Sands arrives and after some difficulty manages to convince his aunt of Ellis' crookedness and also



The three friends start out for Bettina's.

induces Jasper to enter the race. "Tish" then goes and fills the gas tanks of all the racing cars but Jasper's with sand.

They are off! The grandstand is excitedly charging the men who is in the lead and Ellis, who had it fixed to win the race, all of a sudden is forced to drop out. Jasper forges ahead, but the car slows up and he exhaustedly drops down into the seat. "Tish" hurdles the grandstand and leaps into Jasper's place and as her last opponent is disabled she is the winner. "Tish's" racing car is surrounded by many people and in the midst of her triumph "Tish" fails to notice Jasper and Bettina embracing each other on the front of her car.

"The Impostors"

Reviewed by Thomas C. Kennedy

JOSE COLLINS, who achieved success and popularity on the comic opera stage, uses to good advantage the somewhat limited opportunities for dramatic action which her part as the "Tearer" in the five-part Wm. Brady Production, "The Impostors," released by World Film Corporation, affords her. This is Miss Collins' film debut, and she does well all that she is called upon to do, which is not much. Her part is important but it is not large. The plot is built around twin brothers. The one perpetrates many wrongs and after his death the other brother decides to impersonate him and make amends for his misdeeds.

The story is adapted from the play of the same name by Douglas Murray. Albert Capellani produced the picture. The work of both the producer and the cast is above adverse criticism, and the plot which is not novel but has some pleas-

ing situations is much stronger for the efforts of director and the players. Alec Francis is seen in the dual role as Sir Anthony and Blink, his twin. His performance is excellent in both parts, and stands out as one of the picture's strong points. The double exposure scenes are well handled. In one scene where the twins face each other and carry on a heated argument the actions of each are perfectly timed.

Sir Anthony tries vainly to purchase his brother's share of the family estate. The brother, a soldier of fortune who has always been called Blink, decides to live in America, as he is a lover of democracy. Sir Anthony refuses the demands, which are reasonable, of his employes, to improve the working conditions at the mine. He suffers a break-down and his physician orders him to take a sea voyage. Sir Anthony sails to America on his own yacht. He unintentionally anchors off the coast where Blink is living.

Blink sends an invitation to his brother to visit him at the hut. Sir Anthony accepts the invitation. The "Tearer," a forlorn, social outcast, whom Blink has befriended, is in the cabin when Sir Anthony enters. His resemblance to her benefactor frightens the girl. In an argument with Blink Sir Anthony suddenly drops dead. The brother decides to impersonate him and return to England. As Sir Anthony he intends to improve conditions at the mines. The "Tearer" secures a nurse's costume and with Blink, dressed in Sir Anthony's clothes, sails for England.

In England he finds that his brother has left his son, Aubrey, without financial aid, because he had crossed his father in a minor matter. This injustice Blink rights. The tenants of Sir Anthony are surprised to have their houses put in good repair and their rents lowered. Conditions at the



Scene from World's "The Impostors."

mine reach a climax. The workers make final demands to their employer. They are surprised to have them granted willingly. Aubrey learns that his "father," whom he has learned to love is an impostor. Blink asks his forgiveness, but Aubrey knows of nothing to forgive. The "Tearer," now known as Miss Gibson, and Blink are married.

"A Little Brother of the Rich"

Reviewed by Thomas C. Kennedy

STARRING Hobart Bosworth and produced by Otis Turner, "A Little Brother of the Rich," the Broadway Universal feature release for September 6, is a convincing and wholly interesting drama. The story is an adaptation from the novel and play of the same name by Joseph Medill Patterson, and concerns itself with the "idle rich" and theatrical life. It is replete with dramatic situations, is thoroughly human in its appeal to the heart and is logically developed. The scenario was prepared by Hobart Bosworth. While the action in the first two reels has little bearing on the story itself, it is spirited and interest compelling.

The production has been splendidly handled. An automobile colliding with a railroad train is exceptionally well executed, and is a real thrilling piece of work. The action is appropriately set. The scenes in the homes of the rich and those taking place in the theater have atmosphere and are colorful. Only one scene is disappointing as regards its setting and that is the college dance, which is supposed to be the biggest social event of the year in one of the most important colleges.

Mr. Bosworth plays excellently his rather difficult part—



Leamington craves a drink.

Leamington, the actor, whose love for Sylvia inspires him to overcome his weakness for drink. Jane Novak as Sylvia and Hobart Henley as Paul Potter are well suited to their parts and interpret them effectively. Maude George as Muriel, Albert MacQuarrie as her husband; W. Clark, Jr., as Ellis and Carl Von Schiller as Carl Wilmerding make up the capable supporting cast.

Muriel Evers, a society leader and a confirmed flirt, encourages Paul Potter and he becomes infatuated with her. His fiancee, Sylvia Castle, takes exception to his neglect of her at the dance and breaks the engagement. After graduating from college, Potter secures a position in New York. Muriel's husband divorces her because of her affair with Potter. The latter climbs high in the social scale when he marries Muriel.

Sylvia's father dies, leaving her without resources. She obtains a place in a small stock company. There she meets Henry Leamington, whose weakness is drink. He falls in love with the girl, and for her sake determines to quit drinking. While she appreciates Leamington's kindness she does



Leamington coaches Sylvia in a new part.

not love him and refuses his proposal of marriage. Some time later, Sylvia and Leamington secure a Broadway engagement. Potter learns she is in town and visits her. Muriel has since died, having been killed in a motor accident.

On the night of the opening performance he calls at the theater and is admitted to Sylvia's room. Leamington, insanely jealous, sends his valet for some whiskey. Potter, feeling that his marriage to an actress would hurt him socially, proposes that they disregard the marriage laws. Sylvia vehemently repulses him and orders him to leave. She is told that Leamington is drinking and hurries to his room. When he learns that Sylvia has sent Potter away, he braces himself. Their first performance establishes Sylvia as a star. Realizing the sincerity of his love, Sylvia consents to marry Leamington.

"The Majesty of the Law"

Reviewed by Thomas C. Kennedy

GEORGE FAWCETT is cast in a congenial part, in the five part Bosworth, Inc., feature produced for the Paramount Program, entitled "The Majesty of the Law." This is Mr. Fawcett's first screen appearance. The author, Julia Crawford Ivers, must have had him in mind when writing the story, for it furnishes him opportunities to display his widely recognized ability to portray an emotion which calls for an appearance of austerity and at the same time give a suggestion of the pain he suffers inwardly.

A cigar-box carelessly wrapped in newspaper, which is treated with utter indifference by its many custodians because of its insignificant aspect, is worthy of mention, since it is responsible for much suspense. The reason for this is that the box contains a large sum of money which if delivered in time would save the wrongly accused bank clerk from arrest as an embezzler. Just why the man who stole the money should choose this method of sending an article of such vital importance seems strange, but the dramatic value of the episode is considerable.

The story is laid in a Virginia county seat and combines romance with strong drama. The production and acting are of a superior quality, and the photography is of the usual high standard of excellence found in Bosworth pictures. The reception given by one of the leading families of the town is beautifully staged, the scenes have depth and the furnishings are sumptuous and artistic. The court room is another scene noteworthy for its splendid setting.

An exceptionally fine cast supports George Fawcett as Judge Randolph Kent. Myrtle Stedman plays Virginia Calhoun with charm. William Desmond makes good use of the opportunities afforded him by his part as Jackson Kent, and Charles Ruggles is pleasantly breezy as Lawrence Evans. Mrs. Kent is played by Jane Wolfe.

Jackson Kent makes no effort to explain how a costly necklace, which was stolen at the Monroe reception, came to be in his coat pocket. His father, Judge Randolph Kent, renounces him, telling Jackson that he wishes never to see him again. The son suffers the accusation of theft to spare his fiancee the humiliation of having it known that her brother is the guilty one.

For his son, in whom he has taken immeasurable pride and has loved dearly, to so degrade himself as to commit a theft is a severe blow to the judge. Jackson secures a position in a bank at Evansville through the kindness of the bank president's son, Lawrence Evans. Some months later Lloyd Calhoun confesses to his sister that he stole the necklace and had placed it in Kent's pocket. This she confides to the Judge, who promptly retains a detective to locate his son.

Evans loses heavily at cards. His creditor threatens to expose him to his father unless he pays immediately. In desperation he steals the money from the bank. Jackson shoulders the blame and is held for trial. Through an odd coincidence Judge Kent is to try the case. Though his heart is almost breaking the judge is to outward appearances stern, and in duty is forced to sentence his own son to ten years in jail. Evans arrives at the court just as Jackson is to be led to prison and his confession exonerates the son.

"The Soul Stranglers"

Reviewed by Neil G. Caward

INTENSELY dramatic and powerful situations are developed in the twentieth chapter of the North American serial "The Diamond From the Sky" entitled "The Soul Stranglers." All of the principals having ample opportunity for splendid work and the story proving even more interesting and interest-compelling than have the previous chapters already reviewed.

The photography in the twentieth chapter is splendid,



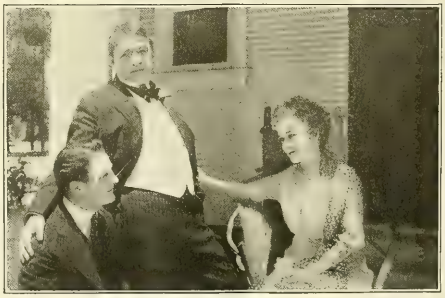
Blair Stanley opposes the conspirators.

while the scenes afford a chance for the use of spectacular stage settings, the ones representing John Powell's home in Los Angeles being particularly massive and well arranged.

Those who are following the fortunes of Esther Harding with interest will be delighted to know that in this chapter she actually comes to the bedside of John Powell, who in



The judge orders his son to go.



Judge Kent is proud of his son.

Scene from Majestic's "The Majesty of the Law."

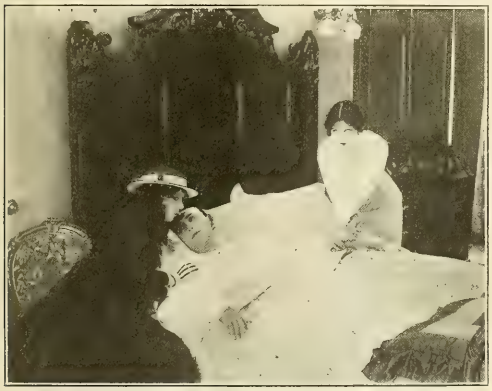
reality is Arthur Stanley and whom she has been seeking through many chapters of the serial, but unfortunately Powell is under the care of Vivian Marston, Blair Stanley and Durand, all three of whom are plotting to obtain his fortune and with it "The Diamond From the Sky," so that ere Esther can upset their plans they make use of a hypodermic needle to render Powell unconscious and drive Esther from the house.

Esther, accompanied by Quabba, the hunchback, is refused admittance to the house when she first calls but is so persistent in her determination to see Powell that she finally obtains entrance to the hallway and there finds an opportunity, when no one is watching, to slip upstairs and gain entrance to Powell's bedroom.

During a moment's consciousness he sees and recognizes Esther, but he is immediately rendered unconscious again by Vivian Marston, who is disguised as his nurse, and Esther is ordered out of the house, though she goes reluctantly and suspects that all is far from being well with Powell.

When the latter again awakes and calls for Esther he is told that he is suffering from brain fever and has only imagined he saw her in the room.

Meanwhile the "Diamond From the Sky," which in a previous chapter was left near a beehive, is found by two humble billposters for a circus and carried away. A quarrel results when the man who found the diamond refuses to share the proceeds from its sale with his companion and the two are bitter enemies when they settle down for the night beside the road. Their campfire, built at the base of a big tree, results in the tree being burned through and its falling across one



Esther reaches Arthur at last.

of the sleeping men, instantly killing him. The other flees from the scene of the tragedy, taking with him the "Diamond From the Sky," and as the picture ends he is seen tearing across the country in his one horse cart, alternately admiring the diamond and thinking of the tragedy that resulted in the death of his companion.

Vitagraph's "Mortmain"

Reviewed by Thomas C. Kennedy

GRIPPING action and unique developments characterize the five-part Vitagraph V. L. S. E. release for September entitled "Mortmain," which features Robert Edeson in the title role. The story is by Arthur Train and was adapted to the screen by Marguerite Bertsch. The theme is highly imaginative and unusual. It deals with a character who is haunted by a fear which really has its conception in his own mind.

After following the central figure through a series of startling incidents which lead up to a thrilling climax the interest is at a high pitch. Then the greatest surprise of all comes, for these exciting adventures, it transpires, take place in a dream. This supplies the desired happy ending. Whether the story would be stronger if it were to end tragically, which is expected up to the last scene, is a question which probably will be much discussed.

Theodore Marston has skillfully treated the subject, and to him must be given unlimited praise for his availing efforts. Especially effective is the visualization of the incoherent thoughts and gradual sinking into unconsciousness of the man who is being anaesthetized. The faces of the characters closely related to Mortmain's life, move swiftly and unsteadily upon the screen.



A scene from Vitagraph's "Mortmain."

Robert Edeson gives an excellent interpretation of Mortmain. His portrayal of the suspense and terror in which the character lives, is remarkably fine. Pleasing indeed is Donald Hall's performance as Russell, he has a commanding presence and his acting is finished. Edward Elkas makes Flaggs an appropriately weird figure. Herbert Frank as Dr. Crisp, Muriel Ostriche as Bella, and James Morrison as Forsythe enact the other important parts in an entirely satisfactory manner.

Dr. Flint demonstrates to Mortmain, a musician and gentleman of leisure, that he can successfully graft the lower limb of one animal onto the dismembered limb of another. This greatly impresses Mortmain. He is in debt to Gordon Russell, his rival for the hand of Bella Forsythe. Russell presses him for the overdue notes, and Mortmain in a moment of temper declares he would like to kill his creditor.

Russell is mysteriously murdered. As Flagg, a clerk in the law office, overheard Mortmain's threat, the latter fears him. Bella's brother is accused of the murder. When Mortmain is told this by the girl, he falls in a swoon and severely injures his hand. To dress the wound Dr. Flint finds it necessary to administer an anaesthetic.

While under the influence of ether Mortmain has a realistic dream, in which a series of the most unusual circum-



A happy moment in Vitagraph's "Mortmain."

stances weave a net of evidence which points to him as the murderer of Russell. To detail these events would not do justice to the story. "Mortmain" is a picture which will appeal to any audience.

"The Galloper"

Reviewed by Thomas C. Kennedy

THE first Gold Rooster play released by Pathe is a five-reel version of "The Galloper," by Richard Harding Davis. It was put in scenario form by George B. Seitz, who has



A scene from Pathe's "The Galloper."

done the novel full justice. "The Galloper" is every bit as entertaining in this picture as it is in book form. Some may speak of this comedy as "horse-play," but regardless of its classification it is delightful.

Clifton Crawford, whose fame is international, is featured as Cope Schuyler. He has an ease and naturalness which is more than pleasant, and his numerous bits of comedy business materially add to the mirthful possibilities of the story. Crawford is at his best in the scene where he and the Galloper are to be shot by the Greek soldiers, and he makes this the most memorable portion of the picture.

The production was directed by Donald Mackenzie, and there certainly can be no fault found with his work. While the director had fine material in story and cast to begin with, he has used both to good advantage. Melville Stewart is Kirke Warren, alias "The Galloper," famous war correspondent and object of the affection of a woman whose sole attraction is her money. Jessie Ralph takes splendid care of this part. Rhye Alexander is seen as Grace Whitney, the girl who Cope follows to the battle front. Sam Ryan as the Colonel of the Legion and David Burton as the unknown complete the cast.

When Cope Schuyler learns that Grace Whitney is going to Greece as a Red Cross nurse he changes his mind about the wonders of an African hunt, and decides to visit Greece. At Athens he learns that he cannot go within seeing distance



A tense moment in Pathe's "The Galloper."

of the field hospitals without a war correspondent's pass. In the meantime Kirke Warren, a famous war correspondent who signs his articles "The Galloper," arrives to report the war. But on finding that his divorced wife, who is pressing him for alimony, and Sybil, a wealthy widow who has designs upon him, are both in Athens, he gives up his job. This is Cope's opportunity, and he impersonates the Galloper. The latter's eventful past is brought up against Cope.

He pays alimony, is challenged to a duel, and put in a light which makes him less favorable in the estimation of the nurse, before he even leaves for the front, where more trouble awaits him. But he finally wins Grace Whitney's hand, so to him the reward is more than sufficient.

"The Irish in America"

Reviewed by John C. Garrett

"THE Irish in America" is the three-reel production to be released by Lubin on September 8. Most of the scenes which are artistically projected, were taken in the rugged mountain country in Ireland. The every day existence of the Irish country folks, their homes and their religion are very carefully depicted in this picture.

Sid Olcott, the well known Lubin actor, takes the part of Dan Murphy, a typical son of old Ireland, who is in love with Peggy O'Sullivan, which part is portrayed by Valentine Grant. These two popular stars do excellent work and are well supported by a strong cast. The story is one which is unusually convincing and has many satisfying qualities.

Dan Murphy, a son of old Ireland, loves Peggy O'Sullivan, the sweetest colleen of the countryside. He has not enough money to marry the girl and after clearing a small sum on his potato crop and selling his only cow, he realizes enough to sail for America. The people of the surrounding country all attend the farewell party and dance given in



Dan leaves for America.

honor of Dan and the next morning he is accompanied to the station by Peggy and here he bids the weeping colleen a fond farewell, promising her that he will return and marry her when he makes his fortune.

Dan arrives in America and after conquering his bewilderment of the noise and bustle of New York City he goes to present a letter to a promising son of Kerry, his home town. This man gives Dan the position of night watchman in his bank. One night robbers enter the bank and are escaping with a large sum when they are overpowered by Dan. The next morning his employer calls him in and gives him a reward of $1,000.

With this small fortune Dan starts out for a mining camp in the West. Arriving here he makes himself popular with the inhabitants of the mining town by knocking out the town bully, who starts to fight with him. Dan and two friends, after some time, strike it rich and he writes for Peggy to come to America and encloses the necessary money for the trip in the letter. The mail sack in which Dan's letter is lying falls out of the mail wagon and is picked up by an Indian, who opens all the mail, tears up the letters and extracts the money which he finds in them.

Back in old Ireland Peggy's aunt dies and after selling the few things she possesses the girl begins to journey to America to find Dan. Just before the boat lands in New York, the stewardess, knowing that the girl cannot land unless someone meets her, hides her in a laundry bag.

The following morning when two girls who work in the

steamship laundry are emptying some of the laundry bags, they are surprised and bewildered when they lift a bag of laundry to discover the little Irish girl in the bottom of the basket. She explains her predicament and they take her



The Irish lad arrives in America.

home with them. Peggy goes to Dan's last known address and here finds out where he is living. She leaves the big city of New York and some days later arrives in the Western mining camp. Dan is delighted when Peggy arrives, a priest is immediately summoned and Peggy and Dan are married in the presence of the whole mining camp.

"The Soul of a Woman"

Reviewed by Thomas C. Kennedy

A BEAUTIFULLY staged picture is "The Soul of a Woman," an original scenario by Anthony P. Kelly, produced by the B. A. Rolfe Company for the Metro Program, and featuring Emily Stevens, the well known emotional actress of the speaking stage. Miss Stevens gives a commendable performance of the wife who is driven to a life of sin and the bitterness which accompanies it by her husband, whose love is extinguished by a false pride.

The story is interestingly fanciful and succeeds in depicting a woman's strength of character in good as well as evil. The theme is not entirely original, but it contains many unique situations and uses allegory effectively in several instances. Edwin Carewe directed the picture with good judgment and skill. The story covers a great space of time, these lapses being handled so as not to cause confusing breaks.

Handsome, tasteful interiors, and beautiful locations add materially to the interest of the action. George Le Guere



A spectacular scene from Rolfe's "The Soul of a Woman."

is natural as the Boy, and in his scene at the cafe when he succumbs to Beauty, through the influence of Passion, his work is very effective. Henry Bergman, Effingham Pinto and Del Delois, are fine types for the figures they represent —Avarice, Lust and Rum, respectively. Theodore Babcock, Walter Hitchcock and Howard Truesdell act their parts convincingly.

A wealthy parishioner desires to purchase a painting of the madonna to present to the new chapel. An art connoisseur takes him to inspect a painting which Standish has just completed. The artist's wife was his model and he has reproduced her face, almost exactly. The connoisseur recognizes the woman as a former paramour, and jestingly speaks of her as his former mistress.

The parishioner purchases the picture. After their departure, Standish refuses to believe his wife when she tells him that she was betrayed by the man, and orders her out on the street. Unable to obtain employment the wife is forced to give up her baby. She leaves the child on the doorstep of a monastery. She then answers the call of the "easiest way," and becomes the reigning queen at a gay cafe.

Seventeen years later the boy is a novice in the monastery. He desires to join the order, but wishes first to see the world. Father Anthony, his superior, agrees with his view and gives him clothes and money. The boy wanders into a cafe called "the house of lost souls," which is conducted by his mother. There he encounters Lust, Rum, Avarice and Passion. They tempt him in vain. The other patrons dance about him calling him the "prince of fools."

The mother enters and puts a stop to this. From a rosary he carries she learns that he is her son. Without disclosing her identity she advises him to return to the monastery. Years later the boy is the pastor of the chapel in which his father's painting is hung. During a terrible storm an old, illy clad, woman enters the church—the mother. Though she longs to call the priest who comforts her her son she remains silent and dies in his arms.

ODD ADVERTISING STUNTS GET BUSINESS FOR V. L. S. E. SHOWS

The Liberty theater, of Seattle, Wash., has put across another one of its unique advertising stunts in connection with the showing of Frank Daniels in the Big Four feature, "Crooky."

The advertising stunts of the Liberty theater have attracted the attention of all of the exhibitors in the Northwestern territory. It is a big user of newspaper space, as well as billboards, and all of its advertising is distinctively original.

Prior to the showing of "Crooky," dodgers were printed in the style of "reward" notices. These dodgers apparently offered "$2,000 Reward for the Apprehension of Convict 999," the part played by Mr. Daniels in the feature. Twenty-five thousand of these dodgers were posted all around Seattle, and they were supplemented by "streamer" ads on different pages of the newspaper that led the reader to the regular advertisement of the theater. The feature played for a full week to capacity business at every performance.

The Novelty theater, in Brooklyn, N. Y., following the advice of the V. L. S. E., has become an extensive user of outdoor display advertising. Supplementing its billboard advertising, the management recently adopted the policy of placing window cards of the Big Four productions on the front and rear dash boards of Brooklyn trolley cars. This is the first time, we believe, that this style of advertising has been used in Greater New York in connection with motion picture exhibitions by regular picture theaters. Although this method of advertising requires a large outlay of money, it has already proved a good investment.

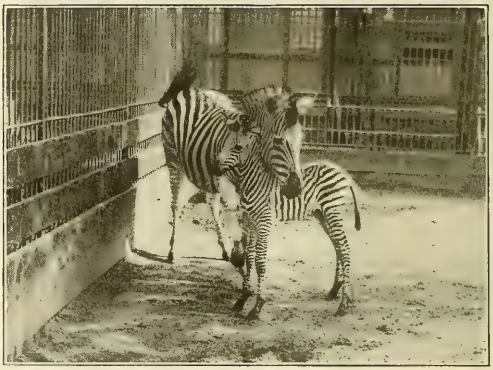
BUSHMAN HEADS BIG CONTEST

Francis X. Bushman, the popular Metro leading man, is leading the contest being held for king of the Exposition by several hundred votes. The contest closes on September 11.

News of the Week as Shown in Films



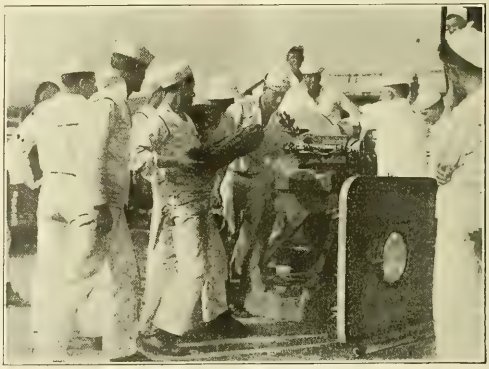
Great sea wall saves Galveston in recent storm. Copyright, 1915, Hearst-Selig News Pictorial.



Only zebra born in captivity at Central Park, New York. Copyright, 1915, Universal Animated Weekly.



Oil tank of the Indiana Pipe Line Company struck by lightning at Whiting, Ind. Copyright, 1915, Pathe News.



Soldiers of ships of Atlantic fleet given strenuous practice. Copyright, 1915, Hearst-Selig News Pictorial.



Armored motor train, first to cross the country, reaches Universal City. Copyright, 1915, Universal Animated Weekly.



General Hugh L. Scott conferring with Villa in Mexico. Copyright, 1915, Pathe News.

Brevities of the Business

PACIFIC COAST NEWS

By "Captain Jack" Poland

Los Angeles

The Essanay Studios in Los Angeles and at Niles are kept continually active these days. With **Charlie Chaplin** planning and producing comedies of his own origination in Los Angeles and **Broncho Billy Anderson** reeling off new western stunts at Niles each week, it is not to be wondered at that there is a demand for Essanay pictures. Charlie Chaplin comedies were being shown at ten Los Angeles houses in one day this week, and his popularity continues to remain firm.

Raymond Hitchcock, who has been appearing in Keystone comedies in this city for several weeks, is sadly missed on the rialtos and pleasure resorts because of his continuous willingness to entertain people. He was never known to refuse to lend his aid and time to foster and encourage charitable and publicity causes and was always popular with his associates. His appearance now in Lubin pictures draws large houses at any theater where they are shown.

"The Diamond from the Sky" series continue to draw large crowds at western play houses and the fans are ever watchful for the new series. This is one of the greatest features ever produced by the American organization and the Santa Barbara players travel all over California seeking the out of the ordinary and unusual scenes for forceful picturizations.

The arrival of **Edna Goodrich** at the Lasky studios is daily expected, and her advent into the motion picture field will be watched with interest. This is simply another of the Lasky innovations. The heads of this big organization are continually introducing new celebrities into their photoplays. Simultaneously with the announcement of Edna Goodrich's coming **Nat C. Goodwin** booked passage for New York on a fast limited train, after appearing in a Universal film.

The famous **Billie Burke** is expected at the Inceville studios of the new Triangle Film organization next week, and it is announced that this great star is to be directed by **Charles Giblyn,** who has recently severed his connection with the Universal to join the combination company, headed by **Aitken, Kissell, Baumann, Griffith, Ince** and **Sennett.**

H. M. Horkheimer, president of the Balboa Feature Flms, expects to leave for New York and eastern cities next week to add other links to the releasing system of the Balboa and secure new stars and players for his well organized company.

Andrew Arbuckle is another of the famous Arbuckle family who is making good with the Balboa organization. He is now starring opposite **Ruth Roland** in comedy productions.

The announcement made in a recent issue of MOTOGRAPHY that **James J. Jeffries,** the ex-champion heavyweight fighter of the world, was to appear in a picture in support of **Francis X. Bushman,** heading the Quality players, is very interesting to the many friends of the once noted fighter all over the world. It is novelty and fame the public demand and Jeffries should make a splendid support for the famous Bushman.

The National Film Corporation, headed by **William Parsons** as president and leading comedian, and **Bruce Mitchell,** managing director, has temporarily closed its operations after making several good pictures. Members of the various companies were notified to report back for duty about September first, but many of the players and employes have already found other positions.

The Albuquerque Film Manufacturing Company, Features Ideal, American-European Films, Crown City Company, and two others as yet unmentioned, it is stated officially, have formed a combination and will soon begin producing under one big operating and releasing head. All pictures, it is stated, must be made in California. An officer of the company stated that arrangements had practically been completed for the release of two pictures each week and that orders had been closed for these pictures for a period of six months with a cash bonus on deposit to bind the deal.

G. M. Anderson, "Broncho Billy," was a pleasant visitor to Los Angeles this week and was the recipient of much attention while the guest of a leading hotel frequented by members of the motion picture profession.

Eddie Foy, the noted comedian, has purchased a home at Hollywood, a suburb of Los Angeles, where he expects to establish winter headquarters while appearing with the Foylets in motion pictures.

Macklyn Arbuckle, another noted star, who has also been appearing in Morosco pictures during the summer season, is looking around Los Angeles in quest of a suitable country place where he can enjoy life while accepting attractive offerings.

The announcement this week settles the question about the new producing organization of **W. H. Clune.** He has taken over the site of the Famous Players studio, and now heads a highly capitalized film organization with the intention of producing only feature pictures. **Lloyd Brown** is general manager of the company, **Donald Crisp** has been secured as director and **Enrique J. Vallejo** will preside over the camera and photographic effects. A company of strong players is being engaged and active production work will be started next week, the first picture to be "Ramona," taken from the famous California novel. The idea proposed is to produce a picture along the lines of "The Clansman," with all its attending spectacular effects.

Henrietta Crossman, the Broadway star, has arrived at the Universal studio and is being featured in "The Chaperone," a play written especially for this talented actress for Universal programs.

MIDDLE WEST NEWS

By William Noble

Arkansas.

The New Theater was opened at Fort Smith, Ark., Friday, August 27, to pleased capacity business. On Fridays and Saturdays moving pictures of a high order will occupy the house and the remaining days will be for road shows.

Oklahoma

In a ruling by the state industrial commission Saturday morning, August 21, it was held that the regular employes of moving picture shows, vaudeville and other theaters, come within the provisions of the new workmen's compensation law, which becomes effective September 1.

Yale Amusement Co., Oklahoma City, Okla., business, operation of moving picture show, dance hall and skating rink for negros exclusively. Capital stock, $3,500.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
Biograph Company	50	88
Colonial Motion Picture Corp.	1¼	5
General Film Corp., pfd.	42	48
Majestic Film Mfg. Co.	140	165
Mutual Film Corp., pfd.	51	54
Mutual Film Corp., com.	49	53
North American Film Corp., pfd.	57	...
North American Film Corp., com.	55	65
New York Motion Picture Corp.	66	72
Reliance Motion Picture Corp.	...	29
Thanhouser Film Corp.	2	3¾
Universal Film Mfg Co.	147	...
World Film Corp.	3⅜	5⅜

General Flm Corporation—Preferred has been freely offered under 50 with no bids better than 42.

Mutual Film Corporation—Preferred stock has been picked up in good quarters about 50. It is generally expected there will be no change in the dividend rate.

New York Motion Picture Corporation —The market stiffened up the last week with small lots wanted at a little under 70.

World Film Corporation—The volume of trading in this security on the New York Curb has considerably lessened during the past several weeks.

Triangle Film Corporation—Inaugurated a vigorous advertising campaign to popularize its stock. The text of the advertising would remind one of the deft hand of Tom Lawson. Sales of stock have been reported above $6.00 per share. Prudence, however, would dictate to the ordinary investor that the securities of a new company are not usually worth a premium before the company is sixty days old. A radical departure from the methods that have won money in the film game are now being tried out by this company. If it is proven the management has had more foresight in gauging the future trend of this industry in the matter of higher prices and making their appeal somewhat more to "class" rather than to "mass," the present potential worth, as indicated by the Curb market, may be fulfilled.

The Empress and Lyric theaters at Oklahoma City, Okla., have placed orders for immediate installation of the new and marvelous music instruments known as the Fotoplayer. Each of the two instruments cost $7,500, and will be the first of their kind in the entire southwest. When the new instruments are installed, the Empress and Lyric theaters will no longer have need of an orchestra, as the Fotoplayer will play any kind of orchestra music, being equipped with bells, bass and snare drums and traps of every nature and description that every action of motion pictures can be followed with proper music.

The soldiers of the United States army, located at Fort Sill, Okla., were recently given free moving picture exhibitions on their parade grounds by the Eagle Film Company. The film "The Passing of the Oklahoma Outlaw," being given by special arrangement of **Chaplain Sutherland** of the army post.

It appears that the army chaplain had seen the pictures at Lawton and had been much impressed with the lessons taught by the pictures which clearly demonstrates that the penalty of sin is death. The chaplain immediately made arrangements with the Eagle Film Co. to show the pictures to his congregation, the soldiers stationed at Fort Sill, and the rather unusual performance was given in consequence. **Manager Wehl** of the Eagle Film Co. was much pleased with the United States Army indorsement of the pictures.

Missouri

That women managers of moving picture theaters are a success is evidenced by the fact that in St. Louis, Mo., five managers of motion machine theaters are women and several women are partners with their husbands in the moving picture business. **Miss Tillie Schwartz** is the successful manager of the Famous, located at 615 Franklin street. **Miss Isabel Spear** has been manager for the past seven years of the Eureka theater, located at 20th street and Obear avenue. The Monroe theater, located at 2816 Chippewe street, is owned and operated by **Mrs. L. B. Stoddard. Mrs. Bernada Klingler** has been the popular manager of the McKinley Theater, at Jefferson avenue and Accomac, for several years. The Plymouth Teater at Hamilton and Plymouth avenues is ably managed by **Mrs. Mollie Matthews.**

Many other women are partners with their husbands in managing moving picture shows. **Mrs. John W. Cornellus** is probably one of the best known of these partners, as she gives her whole time to helping her husband manage the three Lyric theaters, one down town and two in the West End. **Mrs. D. T. Williams** of the firm of D. T. Williams and Wife, who manage the Ashland theater. **Mrs. Charles Warner** who runs the Queen Airdome, while her husband devotes his time to the North Grand Theater. **Mrs. Roettgers,** who assists her husband in the management of the Fairy. These and many other women may be only silent partners to the general public, but their refining and artistic influence has been potent in the development of the city's motion picture industry.

Texas

Miss Mildred Mabry, one of the fourteen state fair beauty contest winners, died suddenly at her home in Dallas, Texas, August 25. She had just been talking to an aunt over the telephone when she suddenly swooned. Heart disease is believed to have caused her sudden death. Miss Mabry's picture will be discontinued and will not be shown again.

Plans were completed last week for the opening of an office at Dallas, Texas, by the Triangle Film Corporation with **L. B. Remy** as local manager. Triangle films will be distributed in Dallas territory on and after September 15, the first picture, featuring Billie Burke; the second Eddie Foy, and the seven little Foys; and the third, Julian Eltinge in "The Fascinating Widow." Mr. Remy has just returned from New York, where the plans for the new moving picture combination were formulated.

NEW YORK NOTES

Rumors have been heard to the effect that the offices of the Metro Pictures Corporation are soon to be found in the United States Tire Building, located at 59th street and Broadway, directly opposite Central Park. It is said that environment is about half of a publicity department. With the scrumptuous atmosphere furnished by the palatial U. S. Tire building, **Arthur James** and his force ought to turn out some classics. Still, they will have some difficulty in outreaching their present output, which not only contains news of vital interest to the trade, but press dope which is most readable and, in the writing, assumes the earmarks of vital importance, as well.

One of the busiest men in the trade right now is **W. H. Rudolph,** who is taking care of **F. O. Nielson's** "Guarding Old Glory," in the East. Mr. Rudolph fully realizes that now is the time to strike, when is awakening to the need of "guarding old glory," and unless appearances count for naught, he is going to put it over.

John W. Semler, formerly manager of the motion picture department of the *New York Morning Telegraph,* and **Harry Havens,** his genial right-hand man and champion ad solicitor, joined the staff of the New York *Evening Mail* on Tuesday last, taking hold of a syndicate proposition. They are to make their headquarters in the Longacre building, Times Square. Their resignations follow close upon that of **Lloyd Robinson,** formerly editor of the motion picture department, who became a member of B. P. Schulberg's publicity staff at the Famous Players on Saturday, September 4.

Frank C. Bangs, who recently opened up the McKinley Square Theater, in the Bronx, New York City, has found Universal Broadway Features to be strong drawing cards. On opening night "Jewel" packed the house, and on the following Sunday night "Mrs. Plum's Pudding," featuring **Marie Tempest,** played to an enormous crowd.

The Vitagraph baseball team played the International Paper Company nine last Saturday at the Vitagraph grounds, and won by a shamefully large score. None of the Vitagraph photoplayers was on the team, but a number of them could have been found among the rooters on the sidelines.

On Monday, September 6, the Equitable Motion Pictures Corporation's initial release, "Trilby," featuring **Clara Kimball Young** and **Wilton Lackaye,** will open at the Forty-fourth Street theater, New York, for an indefinite run. It is in five acts. Special music has been arranged by **S. L. Rothapfel,** the peer of exhibitors and formerly managing director of the famous Strand theater, in New York.

Mary Miles Minter and her supporting cast are late residents in the Delaware Water Gap territory, where the Columbia-Metro five-reel feature, "Stork's Nest," is being filmed. **William F. Nigh** is directing the production, assisted by **Martin Faust,** who also plays one of the characters in the story.

Dr. J. Victor Wilson, press representative and medical force for the Strand theater, New York, is enjoying his first vacation since the Strand opened, in April, 1914. As he did not invite a staff of press men to the station (or boat



Fifty-nine of the guests of the Selig special hold banquet at Kuntz-Remmler's in Chicago.

landing) to see him off, as is the wont of regular globe-trotters, his plans will be made public later in the past tense.

Edgar Brooks is now Greater New York representative for the North American Film Corporation. Previously Mr. Brooks was associated with Gaumont, Allen Features, Cosmofotofilm and Blinkhorn companies.

CHICAGO GOSSIP

Wm. J. Sweeney and **G. M. Watkins** were appointed on the committee to obtain permanent quarters for the "Reel Fellows" club.

Wm. N. Selig returned last week from New York.

From latest reports the Paramount officers, branch managers and publicity men will hold a meeting at the LaSalle Hotel on Thursday, September 2.

Wm. Sievers, of the Grand Central Theater, St. Louis, acted as chairman of a meeting of prominent theater owners, at a three-day session held Wednesday, Thursday and Friday, of last week, at the Sherman House.

Raymond D. Weakly, the inventor of the adjustable chair which can be used for children as well as adults, states that exhibitors have been very enthusiastic in inspecting the models of this chair, which are on exhibition at the Mutual offices, and that several of the exhibitors have placed orders with him already for the new type of chair.

"Smiling" Billy Mason has completed his contract, making the Ring Lardner pictures for the World Film Corporation, and leaves next week for the Pacific Coast, to look over several tentative propositions that have been made him.

Francis X. Bushman stopped off between trains on the 25th, being on his way back to the coast. Mr. Bushman stated that the home office of the Metro complimented him very highly on his first picture, which was leading all other Metro productions from a booking standpoint. Mr. Bushman was very frank to say that he did not believe the "Second in Command" was as good as the "Silent Voice," his second picture, and he was quite pleased with the way Metro regarded his first production.

The Universal Film Mfg. Company is announcing the removal of its exchange to the Universal building, 16 South Washington street, Spokane, Wash.

Aaron M. Gollos, of the Photoplay Releasing Co., states that his company secured some excellent pictures of the Elgin Road Races, on Friday and Saturday of last week.

J. Stuart Blackton is expected in Chicago September 7, at which time the big motorboat races will be held in the lagoon off Grant Park, Chicago.

The Chicago *Tribune* war pictures, taken from the Russian trenches, closed at the Studebaker on Saturday, and war pictures taken from the German and Italian fronts will play all this week. The Studebaker is "holding them out" at every performance. The Russian pictures are now open for bookings at the Central Film Company.

The Kimbark Theater, 47th and Kimbark, is having difficulties with labor unions as one night last week all the glass in the doors was broken by some unknown vandals.

NOTES FROM ALL OVER

The manager of the Majestic theater in Chattanooga, Tenn., discovered, while witnessing a preliminary showing of the Selig Red Seal Play in seven reels, "The Rosary," that the production was perfectly timed to the metre of the beautiful song of the same name.

After a two days' business visit in San Francisco, William Parsons, president of the National Film Corporation, has gone to Chicago and New York on business in connection with the first release of National productions.

Preparations have been made to use the 864 midshipmen who are at present en route to the San Francisco Exposition, in a three-reel feature to be staged at Universal City.

An audience composed of the best known moving picture directors, players and officials in America gathered in the little Iris theater in Hollywood, California, recently to see Nat Goodwin in a private running of Otis Turner's production of Octave Mirabeau's French tragedy, "Business Is Business." Among those present were D. W. Griffith, Mack Sennett, Charles Chaplin, Frank Keenan, Geraldine Farrar, Eddie Foy, Roscoe Arbuckle, Fred Mace, Thomas Ince, Otheman Stevens, Blanche Ring, Kitty Gordon, Hobart Bosworth, Fred Balshoffer, Raymond Hitchcock, Cecil B. DeMille, Thomas Jefferson, Tully Marshall, Paul Schenck, Frank Woods, C. Winninger, Charles Giblyn and Mr. Goodwin himself.

Such a universal uproar of irresistible mirth has greeted Essanay's latest V. L. S. E. feature, "A Bunch of Keys," from the pen of the famous playwright, Charles Hoyt, that a flood of letters and telegrams of congratulation has been pouring into the Essanay studios every day since the five-act film was released.

Returning to New York on his first trip back East in more than a year, Cecil B. DeMille, director general of the Jesse L. Lasky Feature Play Company, who is recognized in the photoplay industry as one of the most artistic and important directors in America, stated his belief that the photoplay, which he described as picturization of a dramatic theme, was developing into one of the great branches of world literature.

The Lubin Military Band, of which James Cassady is leader and concert master, with Billie Reeves playing the cornet, Kempton Greene the bass drum, Clarence Jay Elmer the trombone, Ferdinand O'Beck the tuba, and Walter Law snare drummer, has issued a challenge, catch as catch can, strangle hold allowed, to any organization on earth for the unmusical championship of this or any other world. Sousa's band preferred.

In the past week another influx of visitors at Universal City has kept the official "guides" in Big U town on the jump. First came Burton Holmes, traveler, lecturer and writer, with Mrs. Holmes and a party of Chicago people. Mr. Holmes was accompanied by Mr. and Mrs. F. M. Smith, Mr. and Mrs. Oscar Depue and Calvin Smith, all of Chicago.

Richard Carle, who has been secured to star in the forthcoming Pathe Gold Rooster play, "Mary's Lamb," produced by Donald Mackenzie, is easily one of the foremost figures on the American stage today.

Although Universal City now has the largest outdoor stage in the world, President Carl Laemmle has decided to erect another one, a duplicate and "sister" stage of the present monster. The foundations for the second mammoth stage is already virtually completed.

"The Politicians," Aaron Hoffman's celebrated farce, is now in course of filming at the Kleine studios with a Broadway cast featuring Bickel & Watson. Such well known players as Snitz Edwards, Miss Ruby Hoffman, Miss Alma Hanlon, Florence Morrison and John Nicholson will support the famous comedians.

Spottiswoode Aitken, the talented Griffith character artist, is the proud father of a bouncing baby boy, who tips the scales at the nine-pound mark.

It seemed to Mary Anderson, the little Vitagraph player, who recently made her first big journey to the West, as if the whole of California had turned out to welcome her when she stepped off the train at Los Angeles on her way to Santa Monica to join the Western Vitagraph Players, as leading ingenue under the direction of Rollin S. Sturgeon.

"Out of Darkness," in which Charlotte Walker appears as the star, under the direction of the Jesse L. Lasky Feature Play Company, is Hector Turnbull's first original photoplay. He recently resigned as dramatic critic of the *New York Tribune* to join the Lasky literary and photodrama department.

Helen Relyea, who formerly was prominent on the legitimate stage, was recently elected a member of the Vitagraph Stock Company.

George Fawcett, the well-known American actor, has been added to the gallery of Universal stars now glimmering in a dazzling array on the Universal program.

Steadily increasing business with the expectation of still further increases as a result of the Kleine-Edison merger, caused the removal of George Kleine's Boston office from 597 Washington street to a handsome new three-story building at 14 Piedmont street.

While Gus Edwards was playing the Orpheum theater in Los Angeles he and his "Song Review" stars, together with Nan Halperin and a number of others on the bill, visited the Keystone studios at the invitation of Mabel Normand and spent an interesting morning watching the making of scenes for the Sennett feature. They were guests of Miss Normand at dinner the same night, as were Eddie Foy, Mrs. Foy and the famous seven Foylets.

Paul Scardon has been promoted from the ranks of the Vitagraph stars to a producing director and given the manuscript of "The Island of Surprise," a picturization of Cyrus Townsend Brady's novel of the same name, as his first picture. Mr. Scardon will direct the work of such well-known players as William Courtney, who will make his initial Vitagraph appearance in this picture,

Eleanor Woodruff, Zena Keefe, Charles Kent, Ander Randolf and Julia Swayne Gordon, who will be seen in the principal characters.

For the past few weeks Mr. Burr McIntosh and his cast, including Edith Wells, have been hard at work, in a secluded part of New York state, on a picturization of Bartley Campbell's old time drama, "My Partner," which is scheduled for release on the World Film program. Burr McIntosh himself plays the part of Joe Saunders in the film, which was directed by Eugene Sanger.

Fred Mace has sent out letters in order to get a straw vote from the people engaged in the motion picture producing industry in Southern California in regard to organizing a new association of professionals. The Photoplayers Club, which was on a substantial standing after having been organized by Mace, failed while he was in Cuba. When Mace returned to Los Angeles many picture people urged him to try and revive interest in a club, hence his attempt to obtain the opinions of the people of the profession before taking definite action.

World Film is to convert the Owen Davis drama "The Family Cupboard" which was produced by Wm. A. Brady, into a motion picture under the direction of Frank H. Crane. Irene Fenwick's part in the drama is to be played in the film by Frances Nelson, the actress who made a pleasing success in World Film's "Stolen Voice."

The natives of Las Vegas have adopted Tom Mix. Not only that but they are pressing honors upon the modest cowboy-director-star of the Selig Polyscope Company. One present was a deputy sheriff's star and now Tom can speed his red deamon all over New Mexico with immunity.

Lillian Gish entertained recently at the Fine Arts Films studio Mabel Normand, the popular Keystone Triangle comedienne; Blanche Sweet and a party of friends. They remained to witness Miss Gish, Rozsika Dolly and Wilfred Lucas play a scene in their present starring vehicle, "The Lily and the Rose."

There were 75 girls from the Winter Garden chorus and 25 men who went over to the Kinemacolor studio at Whitestone, L. I., last week to take part in one of the most pretentious scenes which has been made for a motion picture. Edwin August is producing "Evidence" for the F. Ray Comstock company to be released through the World Film. The stageland beauties went over to take part in a beautiful allegory which the director interpolated into the play, which was produced at the Lyric Theater, New York, last season.

Louis Sherwin, dramatic critic of the New York Evening Globe, was a recent guest of Mr. D. W. Griffith at his Los Angeles studio.

Glenn Martin, the famous aviator, has been engaged at a princely salary to make a number of aerial flights in "The Scarlet Band," a forthcoming Fine Arts Films picture featuring John Emerson. Director John B. O'Brien, a former pal of Mr. Martin's, succeeded in securing the fearless aviator's consent and he has promised his best efforts.

"Out of Darkness," in which Charlotte Walker appears as the star, under the direction of the Jesse L. Lasky Feature Play Company, is Hector Turnbull's first original photoplay. He recently resigned as dramatic critic of the *New York Tribune* to join the Lasky literary and photodrama department. The photoplay is a severe arraignment of inhuman working conditions of women and children, although the theme is one of exceptional dramatic interest.

Not only does the Selig Polyscope Company lay claims to the possession of one of the youngest leading ladies in the world in the person of Miss Grace Darmond, not yet eighteen years old, but the Selig Company comes to bat with the claim that Wheeler Oakman is one of the youngest leading men in point of years in motion pictures.

Charles J. Winninger, famous from coast to coast as one of the foremost comedians of the American stage, is now an L-Ko Universal comedy star. Mr. Winninger will be remembered for the great success in "The Yankee Girl," in which Blanche Ring, now Mrs. Winninger, starred.

Jerome Lewis, well known in eastern film circles, has been added to the George Kleine forces. He will travel out of the New York office, filling the vacancy made by the resignation of Edward Guzman.

For pronunciation reasons, Signe Auen, the Fine Arts Films actress, has decided that in the future she will spell her name "Seena Owen." She is of Danish descent and it seems that few persons could pronounce her name in the proper manner.

Director George D. Baker is producing for the Vitagraph Company "A Queen for an Hour," in which Edith Storey, in the dual personality of a country maid and a rich city belle is seen talking to herself.

Joseph De Grasse and his company of Rex players are still in the Bear Valley country seven thousand feet above the sea where they have gone to stage a number of exteriors in a three-reel feature entitled "The King's Keeper," with Cleo Madison, Arthur Shirley and Lon Chaney in the leading roles.

A telegram that carried with it a wave of bitter disappointment was received by Producer Thomas H. Ince this week from New York. It was signed Billie Burke and contained the information that that charming star will be delayed in her departure from the Metropolis and consequently will not be able to reach Inceville, where she is to be starred in Ince-Triangle features, until the second week in September.

The new Vitagraph plant at Prospect and Talmadge streets, Los Angeles, is rapidly nearing completion. When finished, it will be the largest "close-in" studio in California, covering more ground and having more buildings.

During the trip of the Popular Plays and Players company to the Adirondacks for scenes in the forthcoming Metro release, "The Song of the Wage Slave," in which Edmund Breese is featured, the devotees of Izaak Walton, and they include practically all the male members of the company, formed a fishing club.

Jerome Sobel, connected with the selling forces of the New York Branch of the V. L. S. E., gave a positive demonstration at the Field Day of the New York Motion Picture Exhibitors League, that he can do other things besides book Big Four features.

In keeping with his intention to create new departments at his plant until Inceville will be able proudly to boast of specialists, Producer Thomas H. Ince, this week, announced that he has inaugurated an art department for the purpose of turning out oil paintings, sketches and drawings to be used in his productions.

Eve Unsell, who is writing the scenario for "Richard Carvel" in collaboration with Fred J. Balshofer, head of the Quality Pictures Corporation, which will be released in the Metro program early this fall, used to be a newspaper woman before she branched out as a writer of scripts and plays.

Rose Tapley, of the Vitagraph Players, is to have a theater named for her. A motion picture fan in a town of considerable size in southern Illinois, was so impressed with Miss Tapley's work as Mrs. Jarr in Roy L. McCardell's Famous Jarr Family Series, he wrote asking the Vitagraph star, if she would object to his naming a new moving picture theater he was building, the Rose Tapley.

W. A. Barrett, a prominent member of the National Board of Censorship, Shelley Hamilton, the brilliant young dramatic critic of *Everybody's Magazine*, and Louis Sherwin, the dramatic critic of the *New York Evening Globe*, were among the distinguished visitors to Inceville recently.

SOME NEW THEATERS

Alabama.

The Odeon One moving picture theater, at 1907 Second avenue, Birmingham, has been sold by T. S. Abernathy and John Calman to Marvin Wise, a retired merchant of Lafayette. Announcement of the purchase by Mr. Wise has just been made and he has already assumed management. Many improvements will be made.

California.

The Liberty Film Company has completed extensive additions to its studios and will resume operations within a short time. The Banner Film Company of Los Angeles has decided to locate in San Mateo and has arranged to use part of the Liberty studio.

Colorado.

Charles Simons is installing a moving picture show in Yampa.

Illinois.

Strand Photo Play company, Chicago; capital $10,000; incorporators, William W. Wheelock, Frederick J. Newey, Vernon O. Seaver.

Iowa.

The picture show at Elliott has been sold. Roy Means was manager.

Harold N. Hoyt has taken possession of the Opera house at Fayette, formerly owned by David Prior.

Michigan.

Improvements in the Bijou theater in Saginaw are nearly completed. Changes in seating accommodations, which is one of the improvements, will greatly improve the theater.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	8-30	A Triple Winning	Biograph	1,000
D	8-30	The Quitter	Essanay	1,000
D	8-30	The Masked Dancer	Kalem	3,000
D	8-30	A Romance of Mexico	Lubin	1,000
D	8-30	The Way of a Woman's Heart	Selig	2,000
T	8-30	Hearst-Selig News Pictorial No. 17	Selig	1,000
C	8-30	Mr. Jarr and the Visiting Firemen	Vitagraph	1,000

Tuesday.

D	8-31	The Mystery of Henri Villard	Biograph	2,000
D	8-31	The Return of Gentleman Joe	Essanay	2,000
C	8-31	Mixing It Up	Kalem	1,000
C	8-31	Avenging Bill	Lubin	300
C	8-31	A-Mile-a-Minute Monty	Lubin	500
C	8-31	The Haunted Hat	Lubin	200
C	8-31	The Leaving of Lawrence	Selig	1,000
D	8-31	Hearts Ablaze	Vitagraph	3,000

Wednesday.

D	9-1	Dora	Biograph	3,000
C	9-1	The Simp and the Sophomores	Edison	1,000
D	9-1	Joe Boko Saved by Gasoline	Essanay	1,000
D	9-1	The False Clue	Kalem	2,000
D	9-1	Nancy of Stony Isle	Knickerbocker	3,000
D	9-1	The Wild Cat	Lubin	2,000
C	9-1	The Quarrel	Vitagraph	1,000

Thursday.

D	9-2	The Stranger in the Valley	Biograph	1,000
C	9-2	Versus Sledgehammer	Essanay	1,000
D	9-2	The Phantom Happiness	Lubin	3,000
C	9-2	Squeals on Wheels	Mina	1,000
D	9-2	The Man with the Iron Heart	Selig	3,000
T	9-2	Hearst-Selig News Pictorial No. 70	Selig	1,000
C	9-2	The Fire Escape	Vitagraph	1,000

Friday.

D	9-3	The Wanderer	Biograph	1,000
D	9-3	The Wayback	Edison	4,000
D	9-3	Broncho Billy Begins Life Anew	Essanay	1,000
D	9-3	Gangsters of the Hills	Kalem	2,000
D	9-3	In Spite of Him	Lubin	1,000
C	9-3	Their Night Out	Vitagraph	1,000

Saturday.

D	9-4	The Wheel of the Gods	Biograph	1,000
D	9-4	Across the Great Divide	Edison	1,000
D	9-4	The Whirlpool	Essanay	3,000
D	9-4	The Broken Rail	Kalem	1,000
C	9-4	An Artful Artist	Lubin	1,000
C	9-4	The Awful Adventures of an Aviator	Selig	500
C	9-4	Knock-Out Dugan's Find	Selig	500
D	9-4	The Kiss	Vitagraph	2,000

Monday.

D	9-6	Among Those Killed	Biograph	1,000
D	9-6	Caught	Essanay	3,000
D	9-6	The Vanderhoff Affair	Kalem	4,000
D	9-6	Teasing a Tornado	Lubin	1,000
D	9-6	The Mystic Bill	Selig	2,000
T	9-6	Hearst-Selig News Pictorial, No. 71	Selig	1,000
C	9-6	Mrs. Jarr and the Society Circus	Vitagraph	1,000

Tuesday.

D	9-7	A Difference of Opinion	Biograph	2,000
D	9-7	Her Crucible	Essanay	3,000
C	9-7	Nearly a Bride	Kalem	1,000
C	9-7	Finn and Haddie	Lubin	1,000
D	9-7	Never Again	Selig	1,000
D	9-7	The Kidnaped Stockbroker	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph, Biograph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Vitagraph, Biograph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	9-8	Cartoons on the Beach	Edison	1,000
C	9-8	The Fable of Hazel's Two Husbands and What Became of Them	Essanay	1,000
D	9-8	When Thieves Fall Out	Kalem	2,000
D	9-8	The Irish in America	Lubin	3,000
C	9-8	The Siren	Vitagraph	1,000

Thursday.

D	9-9	The Broken Wrist	Biograph	1,000
C	9-9	A Quiet Little Game	Essanay	1,000
D	9-9	Romance as a Remedy	Lubin	2,000
D	9-9	'Neath Calvary's Shadows	Selig	3,000
T	9-9	Hearst-Selig News Pictorial, No. 72	Selig	1,000
C	9-9	The Romance of a Handkerchief	Vitagraph	1,000

Friday.

D	9-10	Oil and Water	Biograph	2,000
D	9-10	What Happened on the Barbuda	Edison	3,000
D	9-10	Broncho Billy and the Lumber King	Essanay	1,000
D	9-10	The Little Singer	Kalem	2,000
D	9-10	Jealousy	Lubin	1,000
C	9-10	Unlucky Loney	Vitagraph	1,000

Saturday.

D	9-11	At the Road's End	Biograph	1,000
D	9-11	Breaking the Shackles	Edison	1,000
C	9-11	Mind Over Motor	Essanay	2,000
D	9-11	Nerves of Steel	Kalem	1,000
C	9-11	Queenie of the Nile	Lubin	1,000
D	9-11	Into the Dark	Selig	1,000
D	9-11	One Performance Only	Vitagraph	3,000

V. L. S. E. Program

7-5	The District Attorney	Lubin	5,000
7-12	Crooky Scruggs	Vitagraph	5,000
	Hearts and the Highway	Vitagraph	5,000
7-19	The Blindness of Virtue	Essanay	5,000
7-26	A Texas Steer	Selig	5,000
8-2	The Climbers	Lubin	5,000
8-9	Chalice of Courage	Vitagraph	6,000
8-16	A Bunch of Keys	Essanay	5,000
8-16	The Ring-Tailed Rhinoceros	Lubin	4,000
Aug. 23	Wheels of Justice	Vitagraph	4,000
Aug. 23	House of Thousand Candles	Selig	5,000
Aug. 30	Tillie's Tomato Surprise	Lubin	5,000
Sept. 6	Mortmain	Vitagraph	5,000
Sept. 20	Tillie's Tomato Surprise	Lubin	5,000
Sept. 13	The Man Trail	Essanay	6,000

Mutual Program

Monday.

D	8-30	A Divine Decree	American	2,000
D	8-30	For His Pal	Reliance	1,000
C	8-30	A Massive Movie Mermaid	Falstaff	1,000

Tuesday.

D	8-31	Reincarnation	Thanhouser	2,000
D	8-31	Hearts and Flowers	Majestic	1,000
C	8-31	Green Apples	Beauty	1,000

Wednesday.

D	9-1	A Leap for Life	Rodeo	2,000
D	9-1	Spirit of Adventure	American	1,000
D	9-1	The Turning Point	Reliance	1,000

Thursday.

D	9-2	Man and the Law	Gaumont	2,000
T	9-2	Mutual Weekly No. 35	Mutual	1,000
C	9-2	Making Matters Worse	Cub	1,000

Friday.

C	9-3	Title not reported	Keystone	
C	9-3	Biddy Brady's Birthday	Falstaff	1,000
D	9-3	Hidden Crime	Reliance	1,000

Saturday.

D	9-4	The Father	Reliance	2,000
D	9-4	A Question of Honor	American	1,000
C	9-4	A Bully Affair	Beauty	1,000

Sunday.

D	9-5	Her Oath of Vengeance	Majestic	2,000
C	9-5	Over and Back	Komic	1,000
D	9-5	From the River's Depths	Thanhouser	1,000

Monday.

D	9-6	In Trust	American	2,000
D	9-6	The Indian Trapper's Vindication	Reliance	1,000
C	9-6	Pansy's Prison Pies	Falstaff	1,000

Tuesday.

D	9-7	The Bowl Bearer	Thanhouser	2,000
D	9-7	For Love of Mary Ellen	Majestic	1,000
C	9-7	Plot and Counterplot	Beauty	1,000

Wednesday.

D	9-8	The Unsuspected Isles	Rialto	3,000
D	9-8	The Forecast	American	1,000
D	9-8	The Doctor	Reliance	1,000

Thursday.

D	9-9	Brand Blotters	Eclair	2,000
C	9-9	Jerry and the Gunman	Cub	1,000
T	9-9	Mutual Weekly, No. 36	Mutual	1,000

Friday.

D	9-10	When the Call Came	Gaumont	2,000
C	9-10	Weary Walker's Woes	Falstaff	1,000
D	9-10	The Mother of Her Dreams	Thanhouser	1,000

Saturday.

D	9-11	The Father	Reliance	2,000
C	9-11	When His Dough Was Cake	Beauty	1,000

Sunday.

D	9-12	His Guiding Angel	Majestic	2,000
C	9-12	The Jenks on Jenks	Komic	1,000
D	9-12	Out of the Sea	Thanhouser	1,000

Universal Program

Monday.

D	8-30	Jewel	Broadway	5,000
C	8-30	A Maid and a Man	Nestor	1,000

Tuesday.

D	8-31	Misjudged	Gold Seal	3,000
	8-31	No release this week	Rex	
C	8-31	The Only Child	Imp	1,000

Wednesday.

D	9-1	For Professional Reasons	Victor	2,000
C	9-1	A Game of Love	L Ko	1,000
T	9-1	Animated Weekly, No. 182	Universal	1,000

Thursday.

D	9-2	The Eagle	Laemmle	1,000
D	9-2	Tam O'Shanter	Big U	3,000
	9-2	No release this week	Powers	

Friday.

	9-3	No release this week	Imp	
D	9-3	Vagabond Love	Victor	1,000
C	9-3	Lizzie and the Beauty Contest	Nestor	2,000

Saturday.

D	9-4	Coral	Bison	4,000
	9-4	No release this week	Powers	
C	9-4	William Hiram Went to the City	Joker	1,000

Sunday.

D	9-5	The Shot	Powers	2,000
C	9-5	Gertie's Wild Ride	L-Ko	1,000
	9-5	No release this week	Rex	
D	9-5	The Broken Coin, No. 11	Universal	2,000

Monday.

D	9-6	A Little Brother of the Rich	Broadway	5,000
C	9-6	Their Happy Honeymoon	Nestor	1,000

Tuesday.

D	9-7	The Deceivers	Gold Seal	2,000
C	9-7	Sh! Don't Wake the Baby	Rex	1,000
	9-7	No release this week	Imp	

Wednesday.

	9-8	No release this week	Victor	
C	9-8	Silk Hose and High Pressure	L-Ko	3,000
T	9-8	Animated Weekly, No. 183	Universal	1,000

Thursday.

D	9-10	Both Sides of Life	Laemmle	3,000
D	9-10	The Finest Gold	Big U	1,000
C	9-10	Going to the Dogs	Powers	800
E	9-10	Frog and Toad Celebrities	Powers	200
C	9-10	He Fell in a Cabaret	Nestor	1,000

Saturday.

D	9-11	In the Sunset Country	Bison	3,000
	9-11	No release this week	Powers	
C	9-11	At the Beach Incognito	Joker	1,000

Sunday.

D	9-12	Agnes Kempler's Sacrifice	Rex	2,000
D	9-12	His Last Word	Laemmle	1,000
	9-12	No release this week	L-Ko	
D	9-12	The Broken Coin, No. 12	Universal	1,000

Miscellaneous Features

York State Folks	Gra-ko	5,000
A Mother's Confession	Ivan	5,000
Sarah Bernhardt at Home	Photoplay Releasing	2,000
Romance of Elaine	Pathe	24,000

Kleine-Edison

Released week of

Sept. 1	The Woman Next Door	Kleine	5,000
Sept. 8.	Money Master	Kleine	5,000
Sept. 6	Her Secret	Kleine	2,000

World Features.

Released Week of

Aug. 23	Letters from Bugs to Gus, No. 7	World Comedy	
Aug. 30	Letters from Bugs to Gus, No. 8	World Comedy	
Aug. 30	The Cotton King	World	5,000
Sept. 6	The Impostor	World	5,000
Sept. 13	Evidence	Shubert	

Paramount Features.

Released Week of

Aug. 23	Poor Schmaltz	Famous Players	4,000
Aug. 26	Majesty of the Law	Morosco-Bosworth	5,000
Aug. 30	The Heart of Jennifer	Famous Players	5,000
Sept. 2	The Incorrigible Dukane	Famous Players	4,000
Sept. 6	The Foundling	Famous Players	

Mutual Masterpieces.

Released Week of

Aug. 16	A Yankee from the West	Majestic	5,000
Sept. 2	Infatuation	American	4,000
Sept. 9	The Wolf-Man		....

Metro Features.

Released Week of

Aug. 25	When a Woman Loves	Metro	5,000
Aug. 30	Her Great Match	Metro	5,000
Sept. 6	The Soul of a Woman	Metro	5,000

Pathe.

Released Week of

Aug. 30	Romance of Elaine, No. 36	Pathe	2,000
Aug. 30	Prima Donna	Eclectic	3,000
Aug. 30	Col. Heeza Liar at the Bat	Pathe	600
Aug. 30	An Intimate Study of Birds	Pathe	400
Aug. 30	Pict. French Guinea	Globe	500
Aug. 30	The Mercenay Fish Ponds	Globe	500
Aug. 30	Pathe News No. 71	Pathe	1,000
Aug. 30	Pathe News No. 72	Pathe	1,000
Aug. 30	Neal of the Navy, No. 1	Panama	2,000
Aug. 30	A Merry Chase	Starlight	1,000
Aug. 30	Pathe News, No. 70	Pathe	1,000
Aug. 30	Pathe News, No. 71	Pathe	1,000
Sept. 6	The Fallen Standard	Balboa	2,000
Sept. 6	A Mix-Up for Mazie	Phunphilms	1,000
Sept. 6	Picturesque Java	Globe	500
Sept. 6	In Dahomey, West Africa	Globe	500
Sept. 6	Pathe News, No. 72	Pathe	1,000
Sept. 6	Pathe News, No. 73	Pathe	1,000
Sept. 6	Neal of the Navy, No. 2	Panama	2,000
Sept. 6	The Galloper	Gold Rooster	5,000
Sept. 6	Monkey Shines	Starlight	1,000

SUBSCRIPTION *orders for Motography will not be charged. Cash must accompany order. All subscriptions, if not renewed, will be discontinued on date of expiration.*

Some Current Releases Reviewed

General Program

Hearst-Selig News Pictorial No. 69—HEARST-SELIG—AUGUST 30.—Great sea wall at Galveston, Texas, saves city from destruction; hundreds flee from storm-stricken island city and seek safety on mainland in Texas; a big house mounted on auto begins journey from Huntington, N. Y., to San Francisco Fair; Secretary of State Lansing thanks Jose M. Cardose de Oliveira, Brazilian minister to Mexico, for his aid in handling American affairs; fire at Atlantic City, N. J., causes $250,000 damage; experimental target practice and military maneuvers at Fortress Monroe, Ga.; recruits at Business Men's camp at Plattsburg, N. Y.; school day elementary maneuvers, members of National Educational Association are greeted at school convention fete in Oakland, Calif.; remarkable pictures of Atlantic fleet in annual maneuvers at Block Island Sound, N. Y.

The Wild Cat—(TWO REELS)—LUBIN—SEPTEMBER 1.—An all-star cast featured. When Sargent met Mary, he was attracted to her principally by the little false curls, etc. A wealthy uncle visits them and leaves a note promising that he will leave his fortune to them if they will christen their first girl child Vanity. The girl is christened Vanity, but the uncle has left his money to his only son. The shock is too much for Sargent and he becomes mentally unhinged on the single subject of women's dress. Vanity, grown, is compelled to overdress to attract every possible undesirable attention. John, a



country fellow, likes to attempt to hug her because she struggles like a wild cat. In rebellion Vanity goes to a favorite nook on the stream and strips off all her finery, revelling in the freedom afforded. Here she meets Dick, who learning her story persuades her to resume all of her frills for the sake of her crazed father. Into her life comes Carr, a young city fellow. She goes to Dick and tells him to marry her. He takes too long to gather his wits and again Carr meets her and proves the tempter. Fleeing him she runs into John and then, as a choice of evils, she turns to Carr and goes with him. Dick discovers that he wants her, follows her and rescues her from the man of the city.

Hearst-Selig News Pictorial No. 70—HEARST-SELIG—SEPTEMBER 2.—Horse race at track of Panama Pacific Exposition attract crowds; daring life saving feat is performed by Gertrude Palmer, the girl aquaplanist; monster sham battle in which U. S. army and navy take part is staged at Panama Pacific Exposition; crew of Culver Military Academy defeats oarsmen from naval militia and navy training station at Culver, Ind.; remains of Col. John V. White, formerly in charge of New York Coast defense, is taken to Fort Hamilton where services take place; fresh troops from the interior march to front to relieve Kaiser's soldiers who have withstood long fighting in the ditches; Japanese training ship Taisei Maru, drops anchor at San Francisco while midshipmen review Panama Pacific Exposition; Apalachian Club House, situated at highest point of Mount Washington, is dedicated, Bretton Woods, New Hampshire.

An Artful Artist—LUBIN—SEPTEMBER 4.—Billie Reeves featuring. Bill, the janitor, is togged out in Angelo's painting togs when Jane, the wife of a rich man, comes to have her portrait painted. She offers him a lot of money if he will paint her portrait and leaves him a one-thousand dollar bill and he tells her to re-



turn the next day. The detective, hired by Jane's husband, learns that Angelo is out of town and hubby starts for the studio. There is a lively ten minutes, and in the end Bill, who is hiding on the roof, falls through the skylight. He loses his gains and some skin from his nose and shins, but he is rich in black and blue marks.

Among Those Killed—BIOGRAPH—SEPTEMBER 6.—Isabel Rea featured with an all star cast. Clay Judson, a recluse who lives remote from civilization, receives his monthly mail and some poison meat for his wolf traps. Among the letters is one reading, "I'll kill you for putting me in prison. I will be at your place on the seventh." The letter is from John Morton, a man he has cause to fear. He had schemed to have Morton imprisoned so he could win the girl both men were in love with, but the girl refused to marry him. On the morning of the seventh Judson's revolver is accidentally discharged and he is wounded. In desperation he eats of the poisoned meat. His dying eyes rest on a newspaper in which the meat was wrapped and he sees a part which reads "Among those killed was John Morton, an ex-convict."

Caught—(THREE REELS)—ESSANAY—SEPTEMBER 6.—Bryant Washburn and Edna Mayo featured. A politician and star reporter learns that Richard Ware, the fiance of the governor's daughter, has forged his name to a check and they force him to get a document they want. Edna Winslow, the governor's daughter, is really in love with Bryant Gordon, her father's secretary. At the Winslow estate, Ware copies the combination of the safe and mails it to the newspaper. Gordon, discovering what Ware has done, goes with Edna and, with the aid of the chauffeur, bind and gag the mail clerk and get the letter. He is later arrested for robbing the mails. Marie, the Winslow's maid, who has been wronged by Ware, knows his secret and she shows how the combination was written with invisible ink. The intriguers are arrested, while Gordon is set free and he and Edna then announce their betrothal.

Teasing a Tornado—LUBIN—SEPTEMBER 6.—Vinnie Burns and Jack Lawton featured. On a visit to her uncle's ranch, Laura spies Tornado Jack, an awkward cowboy, afraid of nothing but a woman. Laura, always fond of mischief, starts a mild flirtation with Jack, sending him into the seventh heaven of delight, and making him her willing slave. Laura invites Jack to a lawn party across the desert and, with the aid of her friends, play mank pranks on him. At last in shame and anger he slips away. Out in the desert he encounters his tormentors coming home in the family carryall, and putting a handkerchief over his face, holds them up. Later they are held up by real bandits, and Jack comes to their rescue and puts the bandits to flight. The next day those who have scorned and teased Jack come to praise his bravery, but he ignores his former tormentors.

The Mystic Ball—(TWO REELS)—SELIG—SEPTEMBER 6.—Featuring a strong cast. Tom Putnam is engaged to marry Bessie Watson, and the young people are presented with money to buy furniture by Mrs. Watson and Tom borrows $1,000 to assist in building a new home. Kane, a disreputable conductor of a bucket shop, endeavors to tempt Tom to invest in stocks. Huri, an East Indian, calls upon young Putnam and while there leaves his most prized possession and then strange things happen. Tom invests his money in the bucket shop investments and then invests money entrusted to him. He later writes to Bessie, telling her that he is going to commit suicide and then the gun which Tom holds in the hand suddenly dissolves into a crystal ball into which Tom had been peering and seen what might have been had he yielded to temptation.

Jarr and the Society Circus—VITAGRAPH—SEPTEMBER 6.—Harry Davenport and Rose Tapley featured. Because they are snubbed by the petty aristocrats at Swank Springs, a summer resort, they send for Gertrude, the servant, and pass her off as a Swedish baroness. Gertie is received with open arms by the local society and particularly the Swedish baron. Gertie confesses her identity to the baron, who admits he is the real baron's valet, at the society circus, given by the members of the local "400" and she, becoming playful and disliking the trapeze performer's work, jumps into the ring and shows the shocked audience

some real acrobatics. Mrs. Jarr shrieks, scaring Gertie so she lets go of the trapeze and lands right in the kettle drum and right then and there the circus breaks up.

A Difference of Opinion—(Two Reels) —Biograph — September 7. — Featuring Mary Malatesta and Joseph McDermott. Stinger Johnson's wife gives birth to a boy and the citizens of Willow Creek celebrate the remarkable occurrence. When Stinger Johnson is called out of town and the baby becomes sick, some of the citizens start out to get the doctor from Fourflush and the others thinking that their doctor is better fetch him. Both doctors arrived in due course and, backed by their champions, diagnosed the baby's case. The camp was split in two factions, each of which believed its doctor infallible. When the excitement was at fever heat Stinger himself returns and declares "I know 'em both. One's a horse doctor and the other's a dentist. Take 'em away." It turns out that Bill was not sick at all.

His Crucible—(Three Reels) — Essanay—September 7.—Edward Marsden weds Helen Beldon, a girl of twenty, after having promised his son, Alfred, never to take a second wife. The son meets an adventuress and goes away with her and is therefore disinherited by his father. Mrs. Marsden takes up settlement work and when Alfred is arrested with May for smuggling a string of pearls into the United States she obtains his release. He then becomes a settlement worker. May threatens Alfred, but Mrs. Marsden saves him and proves to her husband that his son has reformed and the family is reunited. Nell Craig featured.

Finn and Haddie—Lubin—September 7. —Herman Finn and Fergus Haddie, after being thrown out of a theater by the manager after their first performance, apply for the positions as first and second cook at the home of wealthy Tom Van Austin. They are directed by Mrs. Van Austin to prepare a dinner, which is to be adjunct to a ball to be given that night to celebrate her wedding anniversary. She proposes to wear an expensive set of pearls, but Mr. Van Austin calls her attention to a paragraph in the daily paper, which relates many thefts of jewels at social functions and suggests that she place them in the safe. Finn who has been sent to the store for a box of eggs, comes in as Mr. Van Austin is about to place the pearls in the safe, to make a complaint against Haddie, who makes him do all the work. The boxes get mixed, Finn takes the box which contains the pearls and Mr. Van Austin places the box of eggs in the safe. Later that evenin two crooks attempt to steal the pearls from the safe and are captured. Upon opening the box Mrs. Van Austin discovers the box to be filled with eggs, but Mr. Van Austin recalling the interview with the cook, heads with a wild rush for the kitchen and the right box is found in the refrigerator.

Never Again—Selig—September 7.—Tom Mix featured. Tom, after promising his sweetheart, Vicky, to stop drinking, falls in with some old boon companions, and in a saloon brawl accidently shoots his pal. It is found that his pal was only stunned and Tom is arrested for shooting Ned, but to scare him into promising never to drink again, they make him believe he has killed his pal. Later he encounters he and Vicky at the jail and he promises to never drink again.

The Kidnaped Stockbroker — (Two Reels)—Vitagraph — September 7. — Jay Dwiggins and Dorothy Kelly featured. After threatening his partner, Oldham, for misuse of the firm's money, James MacLaren disappears and Alan Hyde, a reporter, is put on the case. Eileen, the stockbroker's daughter, is a friend of Alan's and through a clue furnished by her he locates the missing man in a haunted house. He is made a prisoner and locked in an upper room. Eileen brings help and after a thrilling pursuit in autos and motor boats the crooks are captured, and father and daughter reunited. They return to the haunted house and after much difficulty rescue Alan from the house, which has been set afire. Oldham is arrested and Alan takes Eileen in his arms.

Cartoons on the Beach—Edison—September 8.—Animated cartoons by Raoul Barre. Trixie, Mrs. Brody, eludes her husband and carries on a flirtation with Billie. When she sees her husband coming toward them she hides under a table. After the husband walks away Billie tells her that she had better not be seen with him for awhile. Before going Trixie looks at the cartoons in the "animated grouch chaser." She is greatly amused by the "Kelly Kids," "Mr. Hicks in Nightmareland," and "Bunkum's Boarding House." The last picture, "A Sand Microbe Flirtation," makes her swear never to flirt again.

The Fable of Hazel's Two Husbands and What Became of Them—Essanay—September 8.—Ruth Stonehouse, Charles J. Stine and Eugene Acker featured. Hazel, a high school graduate, after meeting an elderly bachelor finds herself in a swell shack on the drive. Husband would pike to the office at 7:30, while Hazel would get her coffee in bed about 10:30. At 6:30, when the money-getter comes in he is a faded flower, but when Hazel sniffed the night air she was as kittenish as a broncho. If the producer tried to lie down Hazel accused him of being a slobsterine. Hazel picked out a handsome wretch of a good family who never worked. After father died Hazel got all of his insurance and then sued her husband for divorce. When Hazel was asked what she was going to do next she answered, "I'm going to buy a dog." Moral: It is often necessary to try two or three before the right kind is landed.

The Irish in America—(Three Reels) —Lubin—September 8.—Sidney Olcott and Valentine Grant featured. Dan departs for America after bidding farewell to his sweetheart, Peggy O'Sullivan. Sometime later Dan strikes it rich in a Western mining camp and sends for Peggy, but the letter containing the money is lost. Peggy is very much worried, for she has not heard from Dan for weeks and decides she will come to America. Arrived here, she goes to Dan's last known address, but he has left this place and the only clue is a post card bearing the post mark of the Western mining camp. Peggy goes to this place and there locates Dan, who summons a priest and they are married. For a longer review, see another page of this issue. J. C. G.

The Siren—Vitagraph—September 8.—Margaret Gibson and Alfred Vosburg featured. Lloyd, a dashing city chap, is loved by Muriel, a little country girl, who, realizing that he thinks here a mere child, decides to adopt modern siren methods. She dolls up in a most outlandish costume and goes to a cafe, where she tries to look blasé like the other



women, but she does not find Lloyd there. One of the habitues attempts to engage her in conversation and an unpleasant scene is avoided by the timely arrival of Lloyd, who gives the fellow a sound thrashing. On their way home Lloyd awakens to the fact he is in love with Muriel and he proposes and is accepted.

The Broken Wrist—Biograph—September 9.—Featuring Augusta Anderson, Charles Perley and Gus Pixley. Anne Carlton, a hospital nurse, volunteers to let Mr. Hunter try a new serum on her, but Dr. Gordon, who loves her, interferes angrily. In a struggle with a deranged patient Anne's wrist is broken and an X-ray is taken of the fracture. Sometime later Hunter effects a marvelous cure in a distant city and Gordon reading of it, goes to visit him. Alone in the office he sees a skeleton of a woman with a broken wrist and becomes convinced that Anne is dead. When Hunter returns Gordon attacks him and is in the act of injecting an overdose of the serum in his neck when Anne appears. Explanations ensue and happiness looms up in the future for them.

Across the Great Divide—Edison—September 9.—Cast with Bessie Learn, George Wright and Frank McGlyn. Before leaving for the West, Bob promises Mary that he will send for her as soon as



he establishes himself. He finally gets a job as telegraph operator at a railroad station, but his progress is slow. A year later he receives a telegram telling him that Mary is dead. That night an outlaw

enters the station and demands Bob to send a message to the conductor of a passenger train, which will cause a wreck. He defies the outlaw, who then shoots him. Bob dies calmly, looking forward to his meeting with Mary "across the Great Divide."

A Quiet Little Game—ESSANAY—SEPTEMBER 9.—All star cast featured. Peter Fuss and Jack Henry being invited to sit in a game of poker, write fake telegrams to their wives that they have been called out of town. The undertaker, one of the members of the party, loses all his money and when the constable raps at the door all except Fuss and Henry leap out of the window and they go to the undertaker's house and drop to sleep in his bed. In the meantime the two wives have heard that their husbands were killed in a wreck. They go to the undertaker's shop and he shows them their sleeping husbands, all begrimed from their trip through the chimney. The wives pay the undertaker to care for the bodies and when the husbands return home they find crepe on their doors and vow to never play again.

Romance as a Remedy—(TWO REELS)—LUBIN—SEPTEMBER 9.—Lillie Leslie and Clarence Jay Elmer featured. Ann, Jack Lowe's financee, loves romance. A few days before her marriage Ann is visited by her cousin, Nora, and her chum, Dick Rogers. Jack determines to disillusion Ann and goes to Nora for advice. Nora, who also loves Jack, suggests that he arrange to have Ann diknaped from the marriage altar in a highly romantic way by a handsome masked highwayman and she also advises that Dick play the highwayman. Ann is kidnaped by Dick and imprisoned in Dick's aunt's country home. Finally Ann falls in love with her abductor and they are married just as Nora and Jack arrive. Jack is furious at first, but at Ann's suggestion he marries Nora, who is secretly delighted.

The Romance of a Handkerchief—VITAGRAPH—SEPTEMBER 9.—John Harmon, in Kansas City, writes his wife to meet him in Chicago. At the same time Trixie, an actress, leaves Kansas City for Chicago and writes her finance, John Courtney, to meet her. On the train she hurts her finger and John Harmon binds it with his handkerchief. On his arrival in Chicago John engages rooms for himself and his wife at the same hotel where Trixie puts up. Harmon is called back to Kansas City and Trixie also departs for the same place. Mrs. Harmon moves into Trixie's apartments and there finds her husband's handkerchief and a telegram signed simply "John." She starts for Kansas City and when she locates her husband there are some tall doings. They visit Trixie and Courtney and after some trouble, the handkerchief incident is finally explained and they all become good friends.

Oil and Water—(TWO REELS)—BIOGRAPH—SEPTEMBER 10.—Featuring Blanche Sweet and Henry B. Walthall. Biograph re-issue. The idealist attends a theater, where Mlle. Genova performs a sensational dance of the Fleeting Hours. Through the performance the idealist sits spellbound and afterward he meets the famous dancer. He impetuously proposes marriage and whether it is the hunger of her heart or merely the allurement of a new experience the girl marries him. Years pass and she has borne a child. Her husband is the adorable lover, but she is not happy. An old stage acquaintance calls on her and she goes back to the old life. One evening the child escapes from his father and wanders away and is found by his mother. She takes the little one home and after a moment her heart yearns to reclaim all she has lost, but she realizes that her husband's ways are not her's. Oil and water—each in its own element—irreconcilable.

What Happened on the Barbuda—(THREE REELS)—EDISON—SEPTEMBER 10.—Cast with Gladys Hulette, Augustus Phillips and Pat O'Malley. The story is by William C. Pratt. Directed by Langdon West. Professor Dislow and his daughter, Ruth, are passengers on board the Barbuda, a trading vessel carrying a valuable cargo to South America. Harvey, a New York gangster, and his followers are members of the crew. Harvey plans to cause mutiny and become master of the ship and its cargo. The gangsters bind and gag the officers and the professor. Ruth has secured some morphine tablets from her father. She drugs the coffee. While the mutineers are unconscious the girl releases the officers and her father. A wireless call for aid is heard by the U. S. S. *Freedom*. The gunmen are made prisoners. Tom Avery, the first mate, and Ruth fall in love. In the final scene they are seated on the deck, plighting their troth.

Jealousy — LUBIN — SEPTEMBER 10.—Dorothy Barrett and Robert Gray featured. Will Bradley loves Nellie, but is insanely jealous of the attention paid her by her friend, Bob Walker. College days over Will, now Dr. William Bradley, marries Nellie and even on their wedding night Will shows his petty jealousy of Bob. Years pass. One day he receives a letter from Bob telling them he is coming to visit them. Bob arrives and Will notices in alarm the way Nellie greets him. Later he finds Nellie in Bob's embrace. That night he finds Bob eloping with Nellie and he vows vengeance over the dead body of his child, who has been killed by Bob, who fired at Will. Several years later he finds Bob and Nellie in a cheap dive of the underworld and Will keeps his vow and kills Bob. He is arrested and jumps through an open window. He is pursued by the police and as he is about to jump off a bridge is captured and they beat him over the head with their clubs. Then Will wakes up to find his child beating him over the head with his slipper and telling him mamma is waiting. It has all been a dream but Will is cured of his jealousy when Bob does arrive with Mrs. "Bob."

Unlucky Louey—VITAGRAPH—SEPTEMBER 10.—Sidney Drew featured. Unlucky Louey figured that prison life was one hundred per cent better than the bread line and sleeping in the park and in an effort to get back again he steals bananas from an Italian, who reaps a rich harvest from sympathetic bystanders; kisses a woman on the street, but as she is an old maid she almost strangles him with a return embrace; steals a wallet and gets rewarded for finding it, and tries committing arson but the Jew landlord kisses him on both cheeks for enabling him to collect the fire insurance. He finally captures a noted outlaw and Louey is made a town official and he decides prison life is not for him.

At the Road's End—BIOGRAPH—SEPTEMBER 11.—Featuring Isabel Rea and Jack Mulhall. The young contractor insinuates himself into the girl's mother's good graces, but the dog becomes so aggressive that the girl's mother gives it to a passing farmer. In desperation the girl runs away and intending to join her lover, but is overtaken by the contrctor who tells her that her dog has been badly hurt and may not live. She enters the schemer's motor and is later seen struggling with the abductor by her suitor, who boards a trolley car and overtaking the automobile, leaps into it to fight for his love.

Breaking the Shackles—EDISON—SEPTEMBER 11.—Featuring Herbert Prior and Margaret Prussing. Directed by Carlton King. To break her husband of his drug habit, the wife concocts evidence which



fastens the guilt of a theft upon him. He is arrested and sent to jail for one year. At the end of six months, his friend, a physician, visits him and finds him in splendid physical condition. The prisoner is surprised to be led out of his cell and taken to the warden's office, where he is greeted by his wife, who informs him that he is free. The picture is interesting from the beginning. Whether or not the man is guilty of the theft remains a mystery which is not solved until the closing scene.

Mind Over Motor—(TWO REELS)—ESSANAY—SEPTEMBER 11.—An all star cast featured. Tish Carberry, with Lizzie and Aggie, goes to chaperone Bettina, a vivacious girl in love with Jasper. Tish is persuaded by Ellis, a crooked race promoter, to back one of his races, but at the last moment she is convinced of his crookedness and fixes all but Jasper's car so that they will be disabled. Jasper is near winning the race when he becomes exhausted. Nothing daunted, Tish leaps into his place and wins the race. In the midst of Tish's enthusiastic reception by the crowd Jasper and Bettina embrace. For a longer review, see another page of this issue. J. C. G.

Queenie of the Nile—LUBIN—SEPTEMBER 11.—Billie Reeves featured. Each time Billie asks for a job he gets thrown out. Finally he meets a physician who offers him work, explaining that his patient is very wealthy and as crazy as she is rich. This does not sound very good to Billie, but he consents to take the job when he is told that all he has to do is to play Marc Antony to her Cleopatra. Billie gets in wrong almost instantly by laughing in her face when she comments on his changed appear-

ance. All might have been well had it not been for Charmian, Cleopatra's maid. Bill gets Cleo jealous and has to run for his life.

Into the Dark—Selig—September 11.—Ruth leaves for the city with Clark, a city man, and she is followed by her mother and brother. Arrived in the city, the girl is attacked by a burglar and seriously wounded. Her mother and brother reach her bedside as the crisis approaches, and the doctor informs them that a transfusion of blood will be the only thing that will save her life. Her brother, believing her life not worth saving, refuses to submit to the operation and the man, who lured Ruth to the city, regardless of the fact that he is told he will die, makes the sacrifice and the girl returns home to her mother and brother.

The Jungle Lovers—(Three Reels)—Selig—September 16.—A multiple reel Jungle Zoo picture, featuring Bessie Eyton and Edward J. Piel. As children, Naida and Jan are made orphans, when a band of Zulus murder their parents. They are adopted by Van Cleeve, an eccentric scientist, who is in the jungle for the purpose of perfecting an explosive he has invented, and grow up with him as their guardian. Years later Starling, an ivory trader, attempts to win the love of Naida, but upon being rejected decides to kidnap her. Jan rescues her and later Naida leads a wandering tribe of natives against Starling's camp, and saves Jan just as the latter is about to be attacked by a leopard. A longer review will be found on another page of this issue. N. G. C.

Mutual Program

Making Matters Worse—Cub—September 2.—To evade Curlock Bones, the famous detective, Jerry consents to masquerade as the maid of the Misses Jessie and Tessie Bubblebrook, damsels unpleasantly beseiged by the police. The sisters fondly imagine that Jerry's masculine prowess may be of service to them. For a while, Jerry, attired in feminine clothes, has the time of his life flirting with the entire bluecoat force. But one day he makes up to the master of the house. Father Bubblebrook takes the supposed maid in his arms just as Mother Bubblebrook enters. The latter hits the homebreaker and her faithless spouse with a jug. Jerry's wig falls—and at the instant of revelation, Curlock Bones comes in. Jerry has no choice but to go quietly back to jail.

Man and the Law—(Two Reels)—Gaumont—September 2.—George Benton, whose character always had seemed above reproach, is brought to trial for the murder of his sister's betrayer. The hours drag by as the jury, behind locked doors, try to reach a unanimous decision. Four times the vote is taken and four times the verdict stands eleven to one. At last, Will Harvey, the twelfth juror, tells his reason for holding out for Benton's acquittal. Ten years before, Harvey, then a blacksmith in a small country community, had seen his sister, Blanche, deceived by an unscrupulous city fellow. The girl's elopement killed her father and mother. Then Harvey set our to find Tom Meade. In a wild chase across the train yards of a big city, Meade had dashed under the wheels of a locomotive and been killed. When Harvey ceases speaking, every man in the room feels himself in the place of young Benton. The verdict is returned—unanimously—"Not Guilty."

Biddy Brady's Birthday—Falstaff—September 3.—Biddy's husband is a driver employed by the street cleaning department. Being his wife's birthday, Pat promises her a surprise. After dumping his cart at the place appointed, Pat finds a curious shaped bottle which he opens. A cloud of smoke emerges from the bottle, followed by a genie. This apparition promises to grant him the next three wishes he might make, also the next three wishes of "his noble wife." Pat utilizes his first two wishes wastefully, and his wife unconsciously wastes all of hers. The genie tells Pat that he can change one of Biddy's wretched rooms into an Egyptian Harem, and the driver consents, thinking it will be a most presentable gift to his wife. But the latter rolls up her sleeves and prepares to chastise her husband, who hastily withdraws his wish. Biddy, however, was not totally convinced that she saw straight and Pat tells her that she must have been drunk. Whereupon she tearfully admits her culpability, drawing the flask out of her apron.

A Bully Affair—Beauty—September 4.—John Steppling, Fred Smith and John Sheehan featured in this one reel absurdity, based on the efforts of a vaudeville performer, who is stranded, to stage "a show." After reading an account of a bull fight, the stranded performer induces Si and Josh, two rubes, to dress up as a bull, while he dons the costume of a toreador and before a vast assemblage of villagers stages a mimic bull fight. He receives fair compensation for his act, but later, on endeavoring to repeat, the men who play the bull fail to live up to their part and they are chased out of the town by the angry villagers.

Over and Back—Komic—September 5.—Jake, the rival for the hand of Fay, gets Ed, her accepted lover, into trouble with Fay's papa. A clothesline runs from Ed's window over to Fay's window, and Ed, by means of a pulley, contrives to waft himself across to secretly visit his sweetheart. Jake is soon "on" to this and changes the line from Fay's window to papa's, and when Ed makes a second flight, he finds himself mixed up with the stern parent. Then Jake monkeys with the other end of the line. Traveling back to his boarding house, Ed lands in a spinster's room, and there is discovered by Fay, supporting the fainting lady in his arms. Fay leaves in a huff. Ed sends Jake off on the line for a little of his own punishment, and papa is also jerked into mid-air by the clever Ed. While papa and Jake dangle on the clothes line, Ed runs off with Fay to the minister.

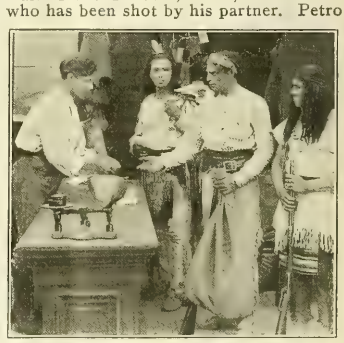
Her Oath of Vengeance—(Two Reels)—Majestic—September 5.—Sergius, a fugitive from Russia, works in a California cannery. Ivan, the overseer, offers Sergius $500 for his daughter and is accepted. The father knows that Sophia and young Nicholas are in love, but Ivan possesses the secret of his political record. After being discharged, Ivan compels Sergius to force the owner, by threatening to blow up the cannery, to pay higher wages. Nicholas disposes of the bomb in time to save the cannery, but Ivan is killed. As Sergius is shot in the excitement, and his daughter believes him dead, she goes to the owner's house to avenge the deed. There, the



sight of Mrs. Grey with her baby, looking strangely like the Holy Mother, stays the girl's hand. Nicholas comes to take Sophia to her wounded father, and Sergius blesses their love.

Out of the River's Depths—Thanhouser—September 5.—An escaped convict is at a loss what to do to evade detection when a well dressed man happens along. He kills the man, dons his clothes, weights the dead body and throws it into the river. The convict manages to impersonate the dead man, and appropriate his belongings. But, at no distant time his true identity is revealed through the evidence of the murdered man's portrait. Desperately struggling to elude his captors, the criminal is forced to jump into the river. He sinks, and when the river is dragged, his body is found held tightly in the grip of his former victim's skeleton.

The Indian Trapper's Vindication—Reliance—September 6.—Dark Cloud, an Indian trapper, is unjustly accused of robbing the trader's store, and Winston King forces him to leave the country. Dark Cloud later saves King's two children from drifting into the rapids in their canoe. Coming ashore, the children and Dark Cloud discover, Petro, a half-breed who has been shot by his partner. Petro



confesses that he and his partner had robbed the store, and points out the direction Hawkeye has taken. Dark Cloud hunts down Hawkeye, and brings the

thief back with the goods on. The trapper hands the money to King, and then walks haughtily away, refusing any reward.

In Trust—(TWO REELS)—AMERICAN—SEPTEMBER 6.—Charles Bartlett and Vivian Rich featured in this melodrama of the West, in which Jane, a mountain maid, is captured by some cattle rustlers and later won at cards by Harry Dawson, an outlaw, who takes her away into the mountains with him. Dawson treats the girl kindly and at last permits her to return to the nearest settlement, where she prepares to supply him with food and water for his kindness to her. When the sheriff would capture Dawson, Jane interferes, permitting the outlaw to escape. A longer review will be found on another page of this issue. N. G. C.

Plot and Counterplot—BEAUTY—SEPTEMBER 7.—Archer MacMackin is the director of this one-reel Beauty comedy, in which Webster Campbell, Neva Gerber, Dick Rosson and Nan Christy are the principals. Grant Morris, a bookworm, is so enraptured in his books that he does not pay sufficient attention to his butterfly wife. The latter determines to make him jealous, and coaxes their mutual friend, Bob Frazer, to flirt with her. The husband discovers the plot and concocts a counterplot by engaging



Ethel, a pretty girl, as his secretary, her special duty being to make his wife jealous. After numerous complications, the wife and husband each discover the other's trick and Bob and Ethel are sent away, while husband and wife settled their differences.

For Love of Mary Ellen—MAJESTIC—SEPTEMBER 7.—Little Rex McKnight, the



son of snobbish parents, does not like to play with the children of his mother's rich friends. At every possible chance, he runs away to enjoy life with little Mary Ellen Rafferty, whose mother keeps the newsstand and tobacco shop at the corner. Mrs. Rafferty's business is not paying and her creditors become insistent. She falls ill. Mary Ellen pours their woes into her playmate's ear. An old blind woman gives Rex an idea. He gets the grocer's boy to paint him a sign reading, "Pity a Blind Widow With Six Children." This he hangs about his neck and stations himself in a busy street. Chief Justice Jones happens along and wins from the boy the story of the Rafferty's distress. The judge gives the widow a helping hand, and all ends well.

The Forecast—AMERICAN—SEPTEMBER 8.—Lizette Thorne, Edward Coxen and George Field featured in this one-reel drama directed by Henry Otto. Forrest Keene, a wealthy bachelor, and his nephew, Rex Booth, live in a big house, cared for by Janet, the housekeeper. Rex and Janet loves each other, but Keene objects to the match and threatens to



disinherit Rex in case of a marriage. A fortune teller forecasts for Janet that she will wed Rex despite the uncle's objections, and later that day the uncle falls asleep and dreams that he is murdered by Rex, his dream being unusually vivid and filled with numerous complications for all his friends. He is so terrified upon awakening that he consents to the marriage of Janet and Rex.

The Unsuspected Isles—(THREE REELS)—RIALTO—SEPTEMBER 8.—An Indian princess is decoyed by a New York tourist from a small isle in the south Atlantic to Broadway, where she dances in native costume in a cafe. From this life she is rescued by the old captain of the ship in which she made her flight from her native island. He takes the girl to a quiet sea town in New England, where her romance turns to tragedy. Castelene returns to the Far South and seeks Lisa, her native lover. She finds that during her absence, Lores, a native girl, has been trying to win Lisa away from her memory. Lores, who is stricken with leprosy, believes that this calamity has befallen her as punishment for trying to steal away the love of another woman. She now turns about and assists the princess in wreaking revenge upon her betrayer in New York.

The Family Doctor—RELIANCE—SEPTEMBER 8.—Osborne Peters is opposed to the marriage of his daughter, Alice, to Dr. John Montrose. Alice goes to live with her aunt, where her lover visits her frequently. Old Mr. Peters is taken seriously ill, and the family physician, Willis-ton McGrew, is summoned. Knowing that Peters is very wealthy, and that he has quarreled with his daughter, the unscrupulous doctor hypnotizes his patient into making over his will in favor of the nurse who has attended him. The doctor and the nurse are in league, and intend to marry and share the fortune. Then, to make results absolutely sure, McGrew administers to Peters an insidious poison. Alice returns with young Dr. Montrose. The latter revives the seemingly dead Peters. The poison phial is found, and a confession is wrung from the nurse. McGrew is placed under arrest, and Alice and Montrose receive the father's blessing.

Jerry and the Gunman—CUB—SEPTEMBER 9.—George Ovey featured. Mr. and Mrs. Goodrich and their pretty daughter, Jessie, arrive in a Western town and Jerry makes a hit with the pretty Easterner, but Dead Shot Dick interrupts their spooning match and Jerry sets out for revenge. When the Goodriches leave for their home, Dick is invited to visit them and a few days later he leaves for their home with Jerry on his trail. Dick orders Jerry out of the way, but he refuses. Later Jerry applies a club to the head of Dick, who falls into dreamland. In Dick's pocket Jerry finds a notice offering $1,000 for the former's capture. He ties a rope around the ankles of the prone gunman, drags him



to the jail and gets the reward, which is later taken from him by the judge, who convicts him for carrying concealed weapons.

Brand Blotters—(TWO REELS)—ECLAIR—SEPTEMBER 9.—Melissy Lee is loved by Jack Flatray, the sheriff, but because of a well aimed trick of his rival, Boone, Melissy coolly refuses to have anything more to do with him. Boone is secretly in league with the famous brand blotters, captained by Black McQueen. The latter kidnaps Melissy and imprisons her in the mountains. Boone becomes jealous of McQueen, and is killed by his leader. McQueen gets the sheriff into his power in order to force Melissy into marriage. At the point of a gun, McQueen forces the parson to marry him and Melissy. He then starts to leave the country with the girl. Flatray has struggled himself free, and on the bank of a precipice the two men meet. Black McQueen is forced over the edge, and the two lovers watch his body fall into the seething waters below.

A Leap For Life—RODEO—SEPTEMBER 9.—Williams takes his daughter, Lillian, west, to see the country where he made his fortune. In the early days, Williams had procured a mine, then thought worthless, from Jose, a Mexican, who eagerly swapped his claim for a burro. Soon after, Williams struck it rich. Twenty years later, Jose is a keeper of a dance hall. He recognizes Williams on his return, and avenges what he consid-

ers an unfair trade, by binding Lillian to the seat of an empty stage coach, and starting the driverless horses plunging down a steep pass. Frank Broadhurst, a young man from the East, pursues the runaway stage. Lillian manages to break her bonds, and as the horses head for a broken bridge, she narroly escapes death by leaping into Broadhurst's car. Jose, afraid for his life, staggers over a cliff to his doom.

The Father—(Two Reels)—Reliance—September 11.—Bill Kenare, second-story man, is sent to jail for seven years, by Charles Spaulding, a wealthy manufacturer. Spaulding takes pity on Kenare's wife and child. He adopts Henry, two years old, and employs the mother as nurse. Kenare escapes before his time and joins a band of gypsy kidnapers. Anxious to get even with the man who sent him to prison, Kenare agrees to steal the rich manufacturer's little son, as he supposes Henry to be. In the guise of a blind vagabond, he meets the child and beguiles him with wonderful stories of a gypsy's adventures. On the day set for Henry's capture, Kenare chances upon his wife on the Spaulding grounds, and learns the boy's identity. Overcome by the realization of his own son's narrow escape, Kenare returns to serve out his term.

When His Dough Was Cake—Beauty—September 11.—John Steppling, John Sheehan and Beatrice Van are featured in this one-reel comedy dealing with



Johnnie's birthday and the arrival of a bundle supposed to contain a valuable present, which, upon being opened, reveals only a cake. Uncle is present when the cake is cut and surprises all by declaring that it contains a famous Kimberly diamond. Many ludicrous situations develop in the search for the missing diamond, and it is finally discovered is uncle's pocket, he having failed to put it in the cake as he had intended.

Universal Program

Best People on Earth—(Split Reel)—Powers—August 26.—This is a photo drama written for the Benevolent Protective Order of Elks. The picture shows the reception given to Raymond Benjamin, Grand Exalted Ruler of Elks and the Grand Lodge officers attending the fifty-first reunion of the Order at Los Angeles on July 9, 1915. Then come many views of the large floral parade and the inauguration of Mayor Sebestian, of Los Angeles.

Universal Animated Weekly No. 182—Universal—September 1.—West Indian hurricane sweeps over sea wall at Galveston, Texas; silver jubilee at Asbury Park, N. J.; doctors dare angry waves in thrilling canoe contest at Wrightsville Beach, N. C.; heavy rains turn streets of St. Louis into rivers; ladies hold yacht race on Ladies' Day in Atlantic Yacht Club Race Week at Gravesend Bay, N. Y.; seven thousand bottles of beer in "dry city" are poured down the sewer at Fort Smith, Ark.; Brazilian Minister to Mexico is greeted by officials, New Orleans, La.; seven thousand Massachusetts crack guards pass before thirty-two governors at Boston, Mass.; maze of barbed wire before French trenches at Woevre, France; twelve-inch mortars hurl 75 pound projectiles in practice for New York City defense; cartoons by Hy. Mayer.

Their Happy Honeymoon—Nestor—September 6.—Cast with Eddie Lyons, Dolly Ohnet, Lee Moran and Carmen Phillips. Mr. and Mrs. Newlywed arrive at the shore hotel for their honeymoon. At the same hotel is another pair of honeymooners, Mr. and Mrs. Newlymarried. The two brides meet some boy acquaintances who are camping near the hotel. The husbands both remonstrate with their wives for talking to the boys. The brides then hit upon a little scheme which brings their husbands to time. The final scene shows a happy reconciliation and the real beginning of their honeymoon.

Sh—h! Don't Wake the Baby!—Rex—September 7.—Mr. Youngparent has had his watch picked by Honest Bill while coming home in the 'bus. The Youngparent's baby is afflicted with insomnia and it requires an exhaustive amount of toil to put the baby to sleep. Not long after the child has succumbed to the strains of the Victrola and papa's rocking, Honest Bill enters. The baby is on the point of howling again, and in desperation, Bill walks the floor with the unruly infant and in time it goes to sleep again. Bill is discovered by the Youngparents. Mrs. Youngparent tiptoes to the phone and calls the police station. A policeman enters (on tiptoe) and arrests Bill (in whispers). Later the Youngparents find the stolen watch clutched tightly in baby's hand. The youngster had grabbed the watch from Bill's pocket during the putting-to-sleep process.

Vendetta in a Hospital—(Three Reels)—L-Ko—September 8.—Featuring Billie Ritchie as one of the three suitors who try to serenade the girl at the same time. The result is such that two of them take refuge in a shed. The shed is blown down and the refugees are hurt. The ambulance which is taking them to the hospital runs over the only uninjured suitor, Billie, and he too, is taken to the hospital, where he becomes friendly with a fat gentleman who suffers from an over indulgence of liquor. This adds considerably to the confusion which ends up in an explosion.

Silk Hose and High Pressure—(Three Reels)—September 8.—The actress-wife gives a party to her former associates, and Bill and Mr. Jowlish, two chronic flirts, try to horn in on the revelry. Her husband also thinks that he is going to have a quiet little party with Violet Vere de Vere, the soubrette, but she invites him to the same one his wife is giving. The killing starts with mere pistols, but branches out until fire hoses, silk hoses, cops, explosions, geysers and volcanoes are in the itinerary. Never since have the bachelors flirted, nor the wife given parties, and never since has the police captain talked to actresses.

The Finest Gold—Big U—September 9.—Featuring Murdock MacQuarrie as "Scrooge" MacQuoil, an old miser who turns his son out of his home because his marriage to Maude is against his wishes. Three years later the son is killed and his wife has an unequal struggle to support herself and her little child. In despertation she calls on the old man to ask his aid. At first he refuses to listen to her, but he catches a glimpse of the child's golden curls and his heart softens when he compares it with the glittering hoard he has scrimped and saved. He is also won over by the mother's devotion to her baby and clasps both mother and baby to his breast.

Both Sides of Life—(Three Reels)—Laemmle—September 9.—Paul Thorne, a young theological student is an indifferent lover of Blanche. The pair have a quarrel and separate. Blanche moves to the city, marries, and is soon lost in the whirl of society. Paul comes to the city to accept a pastorate. Ella, a waif of



circumstance, breaks her thralldom in the slums, and becomes maid to Blanche. The latter boasts that she can bring any man to her feet, and, on a dare, says she will ensnare the new minister, if given time. The old temptation nearly overcomes the minister, but better self finally gets the ascendency. He is filled with revenge, and returns to the house in a rage to punish the woman who has led him so far from the straight and narrow path. In a fit of anger he is about to plunge a paper knife into Blanche, when his hand is stayed by Ella. Blanche is forgiven and the minister's heart goes out to the little maid who has saved his soul from destruction.

Crime's Triangle—(Two Reels)—Imp—September 10.—Written and produced by King Baggot, who appears as John Small, the bank cashier who quarrels with his wife because of her extravagance. Her brother, Harold, asks her for some money after John leaves for the bank. Unable to get any from her, Harold decides to ask John for the amount. At the bank Harold makes use of his opportunity to steal from John's cash drawer. That night he confesses that he has stolen the money, and that he lost it gambling. John is about to

drink poison, but is halted by the stealthy entrance of the assistant cashier, who by mistake drinks the poison and dies. The theft is laid to him as the assistant has



embezzled other funds. John's wife repents of her extravagant living. Subsequently the cashier returns the amount that caused all the unhappiness.

He Fell in a Cabaret—NESTOR—SEPTEMBER 10.—Featuring Lee Moran. Harold, a young divinity student, is instructed to investigate the cabarets. He takes as his pilot a college chum. Harold makes up his mind that Mazie, the singer, must be saved. The chum becomes alarmed and wires Harold's father to come to the place immediately, lest his son be led astray. Both father and mother arrive. Harold watches Mazie and father and mother watch him, while the chum watches for a chance to have Mazie to himself. One is more surprised than the other when Mazie invites them all to come and see her family of eight beautiful children.

The Country Circus—VICTOR—SEPTEMBER 10.—Claribel watches the circus parade from the window and is enraptured with the sight. Her nurse puts her to bed, telling her that "circuses are only for boys, and not for girls." Claribel has a wonderful dream. Dressed as a boy she visits the circus and has an exciting time watching the animals and talking with the trainers and performers. Just as she is about to jump on the back of the balky mule she falls out of bed and awakes to find it all a mere dream.

In the Sunset Country—(THREE REELS)—BISON—SEPTEMBER 11.—Nan Thorpe, the parson's daughter, is loved by both Kal

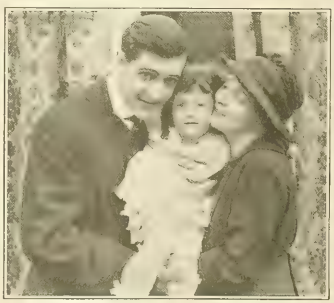


McCloud and Four-Ace Baker. Kal has been a road agent practically all his life but to please Nan he attends church and is reformed. He is also directly responsible for the large congregation at church every Sunday. Four-Ace proposes to Nan and she refuses him only because she feels indebted to Kal. The latter asks her to become his wife and she consents. The girl writes a letter announcing the wedding to be, and sends it by mail to Baker. When Kal learns that she is in love with Four-Ace, and is told of the letter, he holds up the stage coach and takes the mail pouch. The posse arrives and Kal is mortally shot. He dies just after tearing up the letter.

At the Beach Incognito—JOKER—SEPTEMBER 11.—Reggie Astorbilt and his beautiful wife arrive at the beach for a nice quiet time. In order to secure peace from the curious and overbearing crowd, they assume the disguise of two country rubes. Their carpet bag gets mixed with that of two genuine rubes and matters become so serious that they eventually have to be straightened out at "headquarters." Rudolph "The Rat," whose eye covets anything that resembles a roll of bills, and who is the cause of much of the distress, is finally apprehended by the arm of the law.

The Last Word—LAEMMLE—SEPTEMBER 12.—Featuring Daddy Manley. Dad has been of invaluable service to the Kripps News Service for years. The new manager is a believer in young blood and insists that he be removed. Dad's associates at the office subscribe to a fund, and, unknown to the new manager, inform the old man that he is to be retired with a pension. They install a wire from the telegraph room to Dad's little room, and each evening bid him good night. By accident the old man learns that he is really an object of charity, and dies from the shock. That evening the men are worried when they receive no response to their message to him. At his room they find him seated at the instrument with a smile on his face.

Agnes Kempler's Sacrifice—(TWO REELS)—REX—SEPTEMBER 12.—Tom Wren marries Agnes Kempler, a model in a department store. Tom is sent to the West Virginia coal mines to look after



his family's interests. One day, while figuring out a new road in the mountains, the machine breaks down and Tom is forced to stay out all night with Ella, the daughter of a mountaineer. The latter forces Tom to marry his daughter. When Agnes learns of Ella's baby, she renounces her claims as a wife in favor of the wife and baby. Agnes becomes an outcast and later is arrested for vagrancy. Ella dies, and through Mrs. Wren's connection with an uplift league, Agnes and Tom are again brought together.

Feature Programs

Metro

The Soul of a Woman—(FIVE REELS)—METRO.—Featuring Emily Stevens. The wife is driven into the streets by her unreasonable husband. Unable to support her baby, she leaves it on the doorstep of a monastery. She then lives by the "easiest way." Seventeen years later the boy decides to see the world before becoming a priest. He wanders into a cafe called "the house of lost souls," which is conducted by his mother. She recognizes him, and without disclosing her identity, advises him to return to the monastery. Years later he is the pastor of a church. During a storm an old woman enters the church. The priest comforts her, for she is in a dying condition from want. Though she longs to call him her son, she remains silent and dies in the priest's arms. For a longer review see another page of this issue.

North American

The Soul Stranglers—CHAPTER TWENTY OF "THE DIAMOND FROM THE SKY"—(TWO REELS)—AMERICAN.—All of the principals have splendid opportunities in this latest installment of this serial. Esther finds her way to the home of John Powell and sees the man she has come so far to seek, though later she is driven from the house, and Powell, when he recovers from the drug administered to him, is told that he has only dreamed that he saw Esther. A circus billposter finds the diamond where it was left in a previous chapter, near a beehive, and later is killed when a tree falls on him. The diamond is stolen by his companion who bears it away. A longer review will be found on another page of this issue.

N. G. C.

Mutual Masterpictures

Infatuation—AMERICAN MUTUAL MASTERPICTURE.—Marguerite Fischer and Harry Pollard featured. Phyllis Ladd, the daughter of a railroad president, is taken to Washington by her aunt to make her society debut. She tires of the life in Washington and returns to Car-

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thage, her home town. At a matinee she is swept off her feet by the matinee idol qualities of Cyril Adair, a handsome young stage hero. After a short time Adair finds to his surprise that Phyllis is quite ready to run away with him and marries her. Adair is discharged and secures a new and better position, but he is again discharged through the influence of Phyllis' father. Later her father, realizing Adair's good qualities, backs a new play and a brilliant career is open for the young actor. For a longer review see another page of this issue.—J. C. G.

Paramount

Helene of the North—(Five Reels)—Famous Players.—Marguerite Clark featured as Miss Deering who during the course of a large house party tells her life history of how she lived for years in the wilds of Canada and there met Ralph Connel, a young member of the Northwest mounted police. Connel's uncle told her that she is a half-breed. A marriage was supposed to have taken place between Pierre, a half-breed Canadian, and the girl. The Curé insisted upon Ralph being a witness to the marriage and also read the marriage ceremony in Latin. Connel answered the questions which should have been responded to by Pierre, so in reality Helene and Ralph were married, but Helene did not know of this and left with Pierre. After her father died she came back to her own people in England. At the termination of the girl's story Lord Traverse, the guest of honor, arrives and when the hostess asks Helene if she has ever met Lord Traverse, the young man smiles and replies: "I believe I have met my wife before." For a longer review, see another page, this issue.

The Majesty of the Law—(Five Reels)—Bosworth.—George Fawcett featured as Judge Randolph Kent, whose son, moved by a noble impulse, assumes the guilt of a theft committed by another. The judge presides over the court in which his son is tried. Though his heart is almost breaking, the judge is, to outward appearances, calm and stern. Duty forces him to sentence his son to ten years in jail. But before he is taken from the court room, the actual thief appears and makes a confession which establishes the son's innocence. For a longer review, see another page of this issue.

Pathe

The Silent Chord—(Three Reels)—Pathe.—A "Victory" film, produced by the Pathe Italian Studios. Harry Wilson, a "black sheep," is disinherited by his father. He is arrested for passing



counterfeit money and sentenced to a long term of imprisonment. Fifteen years pass. His younger sister, Edith, marries James Griffin. Harris is released. He attempts to rob the Griffin home. He and Edith recognize each other. Griffin is ignorant of the fact that Edith has a brother and becomes suspicious when he hears that she often visits a poor section of the city, where she speaks with a middle-aged man. Through his jealousy Harry is shot. Then Griffin learns the truth. Harry recovers and is welcomed into the Griffin household.

The Flash—(Episode Ten "Romance of Elaine")—(Two Reels)—Pathe.—Del Mar, the foreign agent, is trapped in this episode by Jameson who, finding that Del Mar is seeking some plans which he once had in his possession, but which later Professor Arnold conveyed to Elaine, sets a camera in Elaine's home in such a position that when anyone attempts to secure the plans a flashlight powder will be discharged and the intruder's features registered by the camera. Del Mar escapes from the house, but leaves behind the evidence in the camera upon which Elaine and Jameson are about to act when the episode ends. N. G. C.

Pathe News No. 67—Pathe—August 21.—Crowds gather at Marietta, Ga., scene of lynching of Leo Frank, to see the rope by which he was hung; White Star liner *Arabic*, which was torpedoed and sunk by a German submarine, shown as she left New York City on her last voyage; the Indians of El Paso, Texas, celebrate feast of their patron saint, San Lorenzo; pictures showing the only baby zebra ever born in Central Park Zoo, New York; Mark Axe, an eighty-year-old Crimean sergeant, and Johnny Barlow, aged six, doing a little bit of work in the British army, Manchester, England; animated cartoon by W. C. Morris; giant twelve-inch disappearing coast defense guns which guard the Golden Gate at San Francisco are tested at Fort Winfield Scott.

The Prima Donna—(Three Reels)—Pathe.—A famous film actress marries a wealthy young spendthrift. Though she is in ill health he urges her to accept a flattering offer from a theatrical manager. Her unselfish love spurs her on. She discovers that her husband is not true to her, and leaves him. Some time later the film producers have a play in which they wish to star her. The prima donna is found in a charity hospital. She agrees to play the leading part in the picture, against the advice of the doctors. While acting a scene based on an incident in her own life she drops dead. Esther Nielson is featured. The picture is splendidly produced. T. C. K.

A Merry Chase—Pathe.—A Heinie and Louie comedy which is all that its title claims for it. Heine gets a job as janitor. At the end of the day the boss pays off and informs him that he need not bother about coming back the next day. Heinie returns to the office for his pay, which he left on the desk. He finds a burglar there and is about to call the police when the boss comes in, and accuses him of the attempted robbery. Heinie jumps out the window and fortunately lands on Louie. The boss phones to the police station—then comes the chase.

Colonel Heeza Liar, At the Bat—(Split Reel)—Pathe.—Animated cartoon from the Bray Studios. The Colonel is bored and gloomy until he suddenly remembers that there is to be a ball game. In his runabout he speeds to the park, arriving just when the local pitcher is all-in. He takes up the task of pitching the home team to victory. The ride to the park, the baffling curves he pitches, and his wonderful batting, are screams. All the other incidents, and there are many, are laughs. On the same reel with:

The Wonders of Bird Life—Pathe.—The carrier-pigeon shown from the time it emerges from the shell through its training to carry messages, makes an entertaining and instructive subject for pictures.

The Picturesque Falls of French Guiana—(Split Reel)—Pathe.—A beautifully tinted senic of the numerous water falls in this tropical French possession. On the same reel with:

Marcenay Fish Ponds—Pathe.—Feeding and caring for the fish are shown among other views of the well-known fish preserve in France.

Pressing His Suit—Pathe—Kate, the scrubwoman, is in love with Toot. She is jealous when he leaves her to visit Sally, and writes a note telling him that she has committeed suicide. He returns home and finds what he believes to be Kate's body standing head down in a barrel of water. He sees her ghost every place he goes. So glad is he on finding that she is still alive that he offers to make good his promise to marry her.

Terribly Stuck-up — Pathe — Dottie meets Lonesome Luke and believes him to be the ideal of her dreams. Dottie has many admirers. Luke considers it best to deal with his rivals at long range; a brick being one of his favorite weapons. His methods prove efficient and ere long he has Dottie all to himself.

The Sierra Nevada Mountains—(Split Reel)—Pathe—Several beautiful panoramic views of the impressive Sierras. On same reel with:

Bois de Boulogne—Scenes in Pathecolor of this world-famed park. All the points of interest and beauty are shown, including many views of the park, the Chateau de Longchamp and the Longchamp Meadow.

Pathe News No. 68—Pathe—August 24.—Fitted with a roof garden, a kitchen and shower baths, a modern Noah's Ark on wheels starts for the Pacific Coast with the Conklin family from Huntington, L. I.; floats are exhibited in a pageant of film trade held at Coney Island, N. Y.; Secretary Lansing received the Brazilian and Guatemalan ministers to Mexico at Washington, D. C.; a border patrol of United States calvary watching the Rio Grande to prevent violation of American territory by Mexican revolutionists; 47,000 fans swarm in the ball ground to Boston, Mass.; leading American dressmakers display their fall styles at New York City; a new sixty-ton caisson to be used in the construction of the $800,000 bridge across the Tennessee river is launched at Chattanooga, Tenn.

Pathe News No. 69—Pathe—August 28.—Damage estimated at over $15,000,000 and loss of a score of lives are the results of a tropical hurricane that strikes Galveston, Texas; many boats used to rescue families cut off by the floods, St. Louis, Mo.; biggest baby parade at famous Atlantic coast resort, Asbury Park, N. J.; short range 12-inch mortars which make a formidable defense for

the city of New York, fired for the first time in several years; U. S. S. *Tennessee* before sailing for Haiti takes up supplies and ammunition at Philadelphia, Pa.; Miss Ine Hayden, declared the most popular girl of Wenatchee, Wash., is adopted by the Blackfeet Indians as a member of their tribe; Atlantic fleet arrives at Boston to be inspected by governors of United States.

A Mix-Up for Maisie—PATHE.—An amusing slap-stick comedy in which Lonesome Luke and Shorty spare themselves no pains to win the favor of Maisie, the pretty waitress of a "popular priced" beanery. But their attention, well meant as they are, only makes trouble for the fair one.

Monkey Shines—PATHE.—Heinie and Louie sell their broken down horse and with the proceeds purchase a boot polishing stand. The first customer wears white shoes, but that fact makes no difference to Louie, who uses black polish. Two young ladies enter. Heinie discovers a roll of bills in the stocking of one. He cuts the hose and removes the money. When the girl discovers her loss she calls the police. The pals are arrested. They make their escape from prison, and win out in the chase which follows.

The Galloper—(FIVE REELS)—PATHE.—Starring Clifton Crawford in a picturization of the novel by Richard Harding Davis. On board the steamer Cope Schuyler learns that the girl he has just met and fallen in love with is on her way to Greece, where she is to be a Red Cross nurse in one of the field hospitals. He changes his mind about going to Africa and follows her. In Athens he is informed that he cannot go any nearer to the field hospitals without a war correspondent's pass. He decides to impersonate "The Galloper," a famous war correspondent who has reasons for giving up his job. Cope learns these reasons soon enough. At the front he is arrested and sentenced to be shot, because the Greeks did not like the way the Galloper treated them in the last war. Cope overcome a number of obstacles previous to this and he gets away with his life and the girl too. For a longer review see another page of this issue.—T. C. R.

Neal of the Navy—CHAPTER TWO, ENTITLED "THE YELLOW PACKET"—(TWO REELS)—PATHE-BALBOA—Hernandez and Ponto learn the whereabouts of Annette. Inez, their accomplice, pretends to be injured and is cared for in the home of Mrs. Hardin, who has adopted the girl. Inez learns that the packet containing the location of Lost Island is still in Annette's possession. The South Americans attempt to smuggle some contraband into the country. Neal Hardin captures them. One of the officers from the U. S. S. *Seattle* advises Neal to enter Annapolis. Ponto and Hernandez are put in prison. The Brute-Man, their mentally deficient accomplice, breaks the prison bars and the South Americans escape. For a longer review see another page of this issue.

In Dahomey—(SPLIT REEL)—PATHE.—An educational scenic, showing the manners and customs of this kingdom in Africa. A Dahomey orchestra gives a concert in view of the camera. One look at the various instruments makes one feel that a Dahomey orchestra should be seen and not heard. The throne is supported by the skulls of four enemies of the reigning King's ancestors. On the same reel with:

Picturesque Java—PATHE.—A scenic showing views of rare natural beauty.

Universal Special

A Cry in the Dark—(TWELFTH INSTALLMENT OF "THE BROKEN COIN")—UNIVERSAL—SEPTEMBER 6.—The King of Grahoffen is angry because he cannot start an immediate war with Gretzhoffen and its ruler, and blames Count Sashio for the loss of the coin. At police headquarters Roleaux is given the third degree in regard to the murder committed in Kitty's room. The chief finaliy issues orders to allow Roleaux to escape and to have him followed. In the hotel, Roleaux sees an apache leave Kitty's room and follows him. Roleaux keeps close watch, unaware of the two gendarmes twenty feet behind him. Kitty learns from headquarters that Roleaux is being tracked into the lower parts of the city, and so, also, does Frederick, who hears her receive the message. Kitty leaves the hotel for the apache's den, remembering their part in the murder. Frederick follows her, and another apache who has been watching, shadows them both. Blanc, the chief of the apaches, returns to the dive just as one of his men sees Roleaux and makes a grab for him. Roleaux, unaware of the two, awaits a chance to enter the room. Blanc draws his gun and fires at Roleaux.

A Little Brother of the Rich—(FIVE REELS)—BROADWAY UNIVERSAL—SEPTEMBER 6.—Featuring Hobart Bosworth. Henry Leamington, whose weakness for drink has always interfered with his career on the stage, is in love with Sylvia Castle, whom he has helped to secure a Broadway engagement. He has determined to quit drinking to please her. While she has a strong friendship for her benefactor, Sylvia does not love him and refuses to become his wife. An old friend, to whom she had formerly been engaged, is still the object of her love. This makes Leamington jealous. On the night of the opening performance his jealousy becomes uncontrollable and he starts to drink. Though he has already consumed a quantity of whiskey, he braces himself when he learns that Sylvia has decided to marry him. Leamington plays his part perfectly and as a result of the first performance, Sylvia is established as a stage star. For a longer review, see another page, this issue.

V-L-S-E, Inc.

Mortmain—(FIVE REELS)—V. L. S. E.—SEPTEMBER 6.—Starring Robert Edeson. Mortmain injures his hand and the doctor finds it necessary to administer an anaesthetic to dress the wound. He must lose his hand and it is suggested that he get another man's hand to graft on the stump of his arm. The hand is supplied by Forsythe, accused of a murder, and the brother of Mortmain's fiancee. Forsythe dies from the operation. The grafting operation is successful and Mortmain recovers. He is troubled by the fear that Flaggs, a lawyer's clerk, will tell the incidents known to him, which will convict Mortmain of the murder of which Forsythe was believed guilty. After days of ter-

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ror Flagg comes to him and asks for money to hide the facts which make a strong case of circumstantial evidence. Mortmain is about to be arrested when he comes out of the sleep produced by the anaesthetic and find that it was all a dream. For a longer review see another page of this issue.

World

"The Impostor"—(Five Reels)—Brady—Featuring Jose Collins. Sir Anthony tries to purchase his brother's share of the family estate. His brother, who is now known as Blink, decides to live in America. Sir Anthony sails to America on his own yacht and anchors off the coast where Blink is living. The "Tearer," a forlorn social outcast, is astonished when she sees Sir Anthony. He later drops dead and the brother impersonates him and returns to England. The "Tearer" secures a nurse's costume and sails with him. When Blink arrives he sees the conditions of all there are bettered, and later the "Tearer," now known as Miss Gibson, and Blink are married. For a longer review see another page of this issue.

Poor Schmaltz—(Five Reels)—World—August 23.—Sam Bernard featured. Schmaltz finds that he can pass without difficulty for the Count Himmeldorf by merely shaving off his beard. He does this and goes to call on the rich Mr. Mocheimer to present his application for his daughter's hand. The girl learns of the plan of her father to present her to the supposed count and she and her lover have the cook meet the count in the guise of an heiress. In the midst of Schmaltz' tender love making Miss Mocheimer's lover runs out and tells a policeman that his sweetheart is being



made love to by a sentimental count. By this time the "Queen of the Reds" passionately in love with Schmaltz, goes and tells the real count that Schmaltz is masquerading in the former's identity. The real and bogus counts meet and arrange a duel. Eventually the matter is straightened out and Schmaltz is reconciled to his sweetheart.

Miscellaneous

Tribune Animated Weekly No. 13—August 30.—Raise U. S. flag on summit of Bellhood Pass, Colorado, highest transcontinental auto road; terrific hurricane destroys homes at Houston, Texas; balloon takes on passengers from a roof at San Francisco, Calif.; Secretary of State Lansing and South American Diplomats discuss Mexican situation at Washington, D. C.; one of the big Keokuk Dam locks in operation; Pacific fleet steams through and anchors in harbor off Exposition grounds at San Francisco, Calif.; motion picture players hold first annual outing at Brighton Beach, N. Y.; Erzherzog Friedrich, brother of Emperor Josef, and Commander-in-chief of the Austrian army; scene showing Austrians building a pontoon bridge and Austrian sharpshooters in the advance trenches; cartoons of Doc Yak.

SOME NEW THEATERS

Alabama

The Strand theater, one of the finest motion picture houses in the South, will be opened in Birmingham in September.

The New theater, on Garrison avenue, Fort Smith, will show pictures on Fridays and Saturdays. The theater is managed by Mr. Lick.

California

The Happy Hour theater at Grass Valley has been closed for the summer.

The new Turner & Dahnken theater at Watsonville, was recently opened to the public.

Articles of incorporation have been filed by the Atlas Educational Film Company at Los Angeles with a capital stock of $15,000. The stockholders are Alvin B. Rehm, Arthur W. Cowdin and I. R. Rehm.

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Vol. XIV CHICAGO, SEPTEMBER 18, 1915 No. 12

LUBIN

"THE SILENT ACCUSER"

DRAMA IN ONE ACT BY *Daniel Carson Goodman*

WITH *Mary Charleson & Francis Joyner* RELEASED SEPT. 20

"A CARELESS ANARCHIST" "THAT BRUTE" "MONTY AND THE MISSIONARY"

THE LATTER A CARTOON COMEDY RELEASED SEPT. 21

"A DESERT HONEYMOON"

DRAMA IN THREE ACTS

WITH *Vinnie Burns & Romaine Fielding* RELEASED SEPT. 22

"THE LAST REBEL"

DRAMA IN TWO ACTS WITH RELEASED SEPT.

Ormi Hawley, Earl Metcalfe, & Kempton Greene 23

"THE LEVEL"

DRAMA IN ONE ACT WITH RELEASED SEPT.

L. C. Shumway & Dorothy Barrett 24

"CAPTAIN KIDD & DITTO"

FEATURING *Billie Reeves* RELEASED SEPT. 25





RELEASES



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RELEASED ON THE METRO PROGRAM SEPTEMBER 13



Edith Storey in scene from a forthcoming Vitagraph feature.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, SEPTEMBER 18, 1915 No. 12

Paramount Convention Rouses Enthusiasm

GREAT "GET-TOGETHER" SESSIONS

PARAMOUNT Pictures were paramount to everything else in Chicago on Thursday, Friday and Saturday of last week, for a little army of Paramount executives, manufacturers, directors, publicity chiefs, exchange men and salesmen invaded the Windy City, established headquarters at the Hotel LaSalle and proceeded to "get together" in a fashion they have never done before.

From East and West and North and South the Paramount clan assembled and the man who paid Geraldine Farrar's salary hobnobbed with the salesman who never heard of Geraldine Farrar until she was signed by Jesse Lasky, while the advertising head of the Paramount organization, who buys space at $10,000 a buy, told the exchangemen from the rural precincts, who thinks he's spending a lot when he takes a two-inch ad in the *Evening Bugle*, all about it.

Each and every one of them was enthusiastic over Paramount films, however, and the first Paramount convention ever held adjourned at a late hour Saturday night, after everybody had been pumped full of new vim and enthusiasm for the organization from which he draws his salary, and its products. It was a real convention from every standpoint and it even had its daily newspaper, a breezy little sheet which announced on its editorial page that it was edited by "Everybody," though Tarleton Winchester was the man who burned the midnight oil getting it ready for the presses.

The first session was called to order at 11 o'clock on Thursday morning by President W. W. Hodkinson who welcomed the gathering and spoke as follows:

"According to the program for the first day, I am down for an address of welcome at 9:30, but we were so late in getting started that my address will be very brief. I will state what this meeting is called for, and will then have each of you introduce yourselves to the rest. Then I will introduce the gentlemen on my right who are our producers, and they will take up the rest of the morning covering our proposition from their viewpoint. We will have the producers address you first so that we won't interfere with their plans, as they cannot stay throughout the entire meeting.

"Now the purpose of the meeting, of course, is to get closer together, and to get better acquainted with each other and with the Paramount proposition. I think that we will accomplish a great deal by coming in contact with each other during the three days that we will be here, so I will not take up your time or the time allotted to the producers any further than to ask that beginning on my right the first gentleman will stand up and give his name and the exchange that he is connected with. In this way you will all learn each other's identity quicker than in any other way that I can think of. It will serve as a general introduction."

When this novel method of introduction had been completed Mr. Hodkinson continued:

"I have a message from Mr. Zukor, who was to be the first to address the meeting, but inasmuch as he is not here, I will call on Mr. Samuel Goldfish of the Lasky Company, to give you a talk. I have a message from Mr. Zukor stating that owing to the absence of Messrs. Frohman, Porter and others, he finds it impossible, on account of business matters, to join us. He says he was detained at the last moment. He regrets that he cannot be present at the convention in person, but he is in spirit. He says that we have his heartiest support, and that he is more than gratified to be associated with the gentlemen here present today."

The following telegram from Adolph Zukor, president of the Famous Players Film Company, was then read:

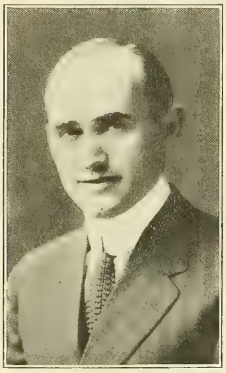
"Paramount Convention, La Salle Hotel, Chicago, Ill.: I am very sorry indeed that unforeseen conditions prevent me from attending the Paramount convention, but I wish to take this means of communicating to you and all others present my congratulations upon the splendid results you have obtained during the first Paramount year, my great admiration for the effective manner in which you have overcome the numerous obstacles that beset you in the distributing branch of the industry, and my sincere hope that your future activities in this direction secure even greater and more complete success. I wish to take advantage of this opportunity to publicly commend the untiring and ceaseless personal endeavors of W. W. Hodkinson and Raymond Pawley toward the constant advancement of the Paramount program, their devoted labors, combined with the efforts of Messrs. Hiram Abrams, William L. Sherry and James A. Steele, and aided by the unusually efficient and loyal membership of the Paramount organization have given the industry an example of achievement in national film distribution unsurpassed in all the annals of the screen and have created a distribution system that may not only never be excelled but that may never be equaled. It is the earnest desire and the determined purpose of the Famous Players Film Company to bend every effort and exert every power within our possession to cooperate most fully and in every direction with the Paramount Pictures corporation and to produce only subjects of such unquestioned merit as to further fa-

cilitate their distribution. With the plays which we now have in course of preparation and production, and the long list of favorite stars under exclusive contract with us we are certain to continue a standard consistent with the highest ideals of the Paramount program. We have recently purchased a large tract of ground in Upper Manhattan upon which we will erect the most complete groups of studio and laboratory buildings ever devoted to the production of motion pictures. In order that we may produce Paramount pictures under the most favorable conditions and with the greatest advantages that can be secured at all times and in every manner, you can depend upon the whole-hearted and earnest support and co-operation of myself and associates, Messrs. Daniel Frohman and Edwin S. Parker.

Adolph Zukor."

Samuel G. Goldfish, executive head of the Jesse L. Lasky Feature Play Company, was then introduced by Mr. Hodkinson and made the following interesting address:

"I want to thank you for giving me this opportunity of being present here today to congratulate you in person on the great work you have done for the first year of Paramount's existence. Not only am I proud, but I feel that every one of you gentlemen should be as proud as I am, and, believe me, if you are, you will be 'some proud' of your organization, not only in New York City, but all over the United States. It is quite different today from what it was a year ago. I will be perfectly frank with you. I must admit that I, myself, had no more faith in you than some of the exhibitors had throughout the United States. I thought your ideas were not quite what they ought to be, and I did not believe the thing was going to work out in the way it actually has proven.



Sam'l G. Goldfish.

"To give you an example just how exhibitors throughout the United States talked to us, as producers, some time ago I met Marcus Loew and honestly, he was the worst knocker you had in any part of the country. He thought Paramount was wrong, its officers were wrong and its pictures were wrong, and its policies were the worst that ever come into the picture business. He used to say to me: 'It is perfectly ridiculous to think that you can revolutionize this business in a day. Your policies are too drastic. Who is going to pay four weeks in advance?' He would not play the pictures.

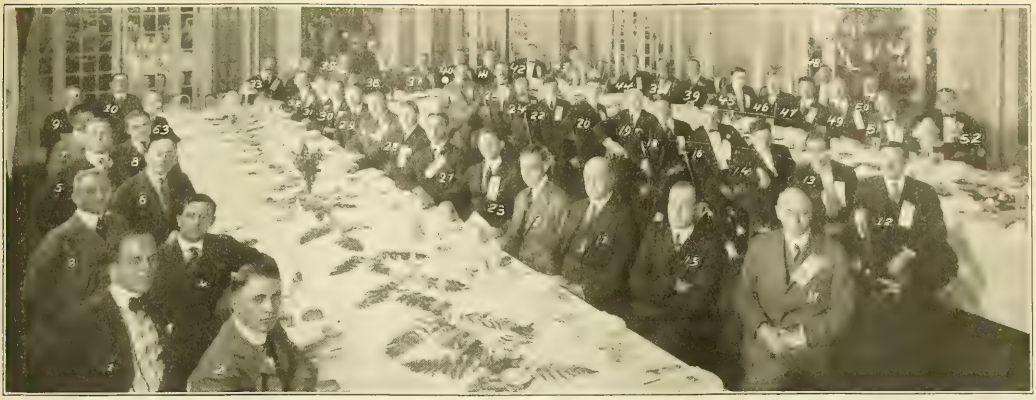
"The other day Mr. Zukor, Mr. Lasky, Mr. DeMille and myself had lunch with him at the Knickerbocker Hotel, just after he had signed the contract for forty-two solid days' booking. He is one of the biggest exhibitors in the country. I said to him, 'What do you think of the program?' and he said, 'I will tell you frankly I don't have to look at it. If the Paramount will accept my booking, I will take what they give me, and I want to tell you, if your pictures were 25 per cent worse than anyone else in the country, we would book through the Paramount,' and I looked at him, and I said, 'Don't let friendship interfere in this thing,' and he said, 'No, it is not friendship, but it is their method of doing business. It is their reliability. We can take their word for whatever they say.'

"Now, I want to say, gentlemen, that ninety-nine per cent of the exhibitors that I have been talking to recently—and Mr. Lasky has just returned from California, and Mr. DeMille reports from the Coast—ninety-nine per cent of the exhibitors throughout the United States feel that way about Paramount. They feel that they can take your word for what you say, and I want to say to you that when you have a foundation like that, fifty per cent of your battle is won, and the other fifty per cent you have got to give in pictures. If you can make good to that extent, you can do twenty-five per cent worse today than the other fellow does and still retain every exhibitor you have, because they have confidence in you. Do you know that today an exhibitor seems to feel about you as they do about going into a department store and picking up an article, and they say, 'That is worth 25 cents,' and they know there is no use arguing about it.

"Now, you know, to get that element injected in the picture business, is doing something. Therefore, I think you have not only done great things, but you have done wonderful things, and I feel that no matter how good a producer tries to make his pictures, he cannot make them too good when he realizes that he has a distributing organization like yours, and I want to say to you that you look good to me, and I love to see the spirit which has been manifested by everyone



Delegates to the Paramount Convention in session in Red Room, Hotel La Salle, Chicago, Ill.



It was some party. The first annual banquet of the Paramount Pictures Corporation, Hotel LaSalle, September 2-3-4, 1915. 1 A. Singer, 2 E. M. Donehoe, 3 W. F. Seymour, 4 H. E. Spaulding, 5 George M. Mann, 6 V. P. Whittaker, 7 H. I. Day, 8 Jack Eaton, 9 George A. Meeker, 10 Frank D. Sniffen, 11 R. A. Morrison, 12 George E. Carpenter, 13 M. H. Kohn, 14 M. O. Marcus, 15 R. C. Lebeau, 16 Samuel Merchant, 17 A. D. Flintum, 18 Harry Asher, 19 Jack Leonard, 20 H. Schully, 21 L. B. Flintum, 22 M. Meyers, 23 L. E. Loeb, 24 B. Barnett, 25 C. R. Milliman, 26 Herbert W. Given, 27 C. E. Tandy, 28 E. C. Kirkpatrick, 29 D. L. Dennison, 30 R. O. Laws, 31 W. C. Bachmeyer, 32 F. M. Brockell, 33 William Al Sherry, 34 Raymond Pawlley, 35 James Steele, 36 W. W. Hodkinson, 37 William E. Smith, 38 A. C. Davidson, 39 W. F. Bossner, 40 Hiram Abrams, 41 Walter E. Green, 42 Carl H. Pierce, 43 C. J. Howard, 44 N. J. Sennott, 45 J. F. Feightner, 46 J. W. Beaumont, 47 S. Plame, 48 M. Cutler, 49 G. W. Wilson, 50 Paul S. Allison, 51 H. R. Slocum, 52 L. Bickell, 53 Charles E. Moyer, 54 J. O. Brooks.

present here today. Every one of you gentlemen looks like a fighter, and I want to tell you that you have got to be some fighter to measure up to what you have in New York at the executive end.

"Mr. Hodkinson, Mr. Pawley and I have had some tough fights. I did not always agree with their methods. I did not always believe in the things they did. There were times when I thought he was a little bit—well, I didn't think he was all there. But I want to say to you gentlemen that I consider him the greatest man in the motion picture industry today.

"Now, we have been receiving statements from the Paramount organization every single week for fifty-two weeks. Price, Waterhouse have been going over your books all over the United States. We have not found one mistake or one complaint. We have not found any case where any distributor or any exchange of the Paramount organization ever tried to take advantage of a single penny. Now, that is an organization for you.

"Don't you really think that when the producers see these things there is an incentive to go ahead and do things?

"Now, I want to give you an idea of what we think of the Paramount organization. For eight months we tried to secure the services of Miss Geraldine Farrar. Everybody in the United States has tried to secure her services and it was only through the influence of David Belasco, who has been associated with us, that we were able to accomplish this. Before she decided to go into the pictures she went through the picture houses in the City of New York and she went through them with a fine tooth comb, to see what were the best pictures in America, and the reason she came with us was because she thought we would show her to the greatest advantage.

"After the pictures were finished, a gentleman, who is a very big man in the motion picture world, who was in California at the time and who happened to be invited by Mr. Lasky and Mr. DeMille to see the first picture of Geraldine Farrar, not 'Carmen,' but 'Maria Rose,' came back to New York City to see me, and offered us $125,000 advance on the same percentage we were receiving from the Paramount to let him have the Geraldine Farrar picture. He didn't get it.

"Remember, what we are giving you today is not anything like what we are going to show you in the next three months or the next six months to come. It is nothing at all compared with what we are going to give you, because we are just getting our bearings.

"There is a certain scenario department in which a little girl that gets $50 a week, or $25, writes the scenarios for eight people. We have four directors working. We have people like William C. DeMille, Marion Fairbanks, Cecil B. DeMille, Hector Turnbull and Margaret Turnbull. That is what we think of the scenario.

"Do you know the other day I invited Mr. Hodkinson to see a picture, Lou Telligen in 'The Explorer.' He sat through the picture and didn't say anything. I didn't think that he liked it, but when it was over he said: 'Why that is like reading a book.' That's what we all want Paramount Pictures to be, just like reading a book.

"Don't think, because you are given Lasky pictures, and they say they are good, that it is just a piece of luck that they are good, because we have a man like Wilfred Buckland, with Belasco for years, to whom we pay $25,000 a year, and give him an interest in the pictures, who does nothing but see that the scenery is correct, that the girl is dressed properly and every detail in the taking of the pictures is correct.

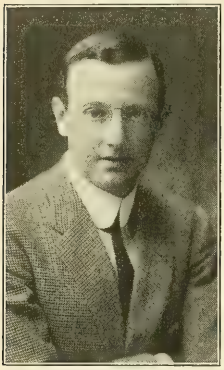
"If any of our pictures is not right, you will never see it. We have got negatives today for which you can name your own price and we will give them to you. You will never see them.

"Another thing I want to say, gentlemen, while you are here, and that is that I sincerely hope that you will, amongst yourselves, tomorrow or the next day, discuss our faults. We know we have a great many shortcomings, and I think that you are the men that can tell us them, because you come in close contact with the exhibitors, and they tell you what is right and what is wrong and I am sure when the ex-

hibitor talks to you, most of the things are wrong, and we want to hear about it, and we welcome your suggestions. I thank you."

When Mr. Goldfish had concluded his speech Jesse L. Lasky was introduced to the convention and made the following address:

"What Mr. Goldfish has anticipated me in saying carries out my ideas. I am glad to have heard from Mr. Goldfish. He is one of the very good reasons for our success. A lot of you gentlemen stood up and announced your names for the purpose of identification, and your homes. My name has been announced, but my home I cannot locate. I think it is the California Limited, No. 3, Santa Fe. I am particularly sorry that Mr. Zukor is not here today, but I will take it upon myself to say a few words in his behalf. I have been in New York for about a month, and have been in daily consultation with him, so I think I know his ideas as well as he knows them himself, so if you will take them second hand, I will give them to you.



Jesse L. Lasky.

"Mr. Zukor was particularly pleased to hear that this meeting was to take place, and he was one of the first to suggest that we manufacturers address you gentlemen. He thought that the idea of meeting and getting together and knowing each other and of getting criticisms and suggestions was an excellent one. The point, in particular, that impressed me was the opportunity of getting suggestions and advice from you gentlemen.

"Now, we think that we are the greatest producers in the world, because thinking that makes us work all the harder. One thing we lack, however, is individual, honest criticism.

"We don't want praise. We will get plenty of praise, but what we want are suggestions or criticisms, and if every one of you will make some suggestion, make notes of your suggestions now and then and let us have them, it will be invaluable. You gentlemen have come from California, Portland, and the far corners of various states, and from Canada, and if you will only make one suggestion, and the suggestion comes to us and we can carry it out, just see what you gentlemen will be doing. We want your help. My own view is that they want modern drama with as much action and vim and punch as can be put into it, and we are producing our plays accordingly.

"Now every one of you gentlemen, as Mr. Goldfish has said, seems to be a fighter, and after having met you, when we go back to the studio, to the grind, I think we will go back with new vigor. We have met you and know you, and you know us, and now we will try and show you what we can do. Whatever we have done in the past is well enough, but we want to do much better, and we have got to make good. We feel that men of your type demand something better, and we are going to try and give it to you.

"When I was at the coast I became very closely associated with Mr. Morosco and also with Mr. Garbutt of the Pallas Company, and they are also becoming very keen to improve their organization, and they also want criticisms and suggestions.

"A thing that occurs to me is the name 'Paramount.' At one of the meetings I asked Mr. Hodkinson why in the world he chose the name 'Paramount.' I said, 'Why didn't you get a good name. Paramount doesn't mean anything,' and he said, 'I think it is a fine name.' None of us liked it. None of us cared for that name. He said, 'Say it over and over, and get used to it,' and it naturally came to me, and the first thing I said was, 'Whoever chose Paramount, was a genius,' and believe me, he was.

"It is a wonderful trademark. It means the best in quality, and it means the highest, and we producers call the business of motion pictures an art, and it is an art. It is one of the foremost arts we have today. It ranks with literature and the art of painting and music, and incidentally it becomes the rival of music, and we take ourselves very seriously. We think we are making a sort of a low mark in the annals of theatrical history, and we are striving to give you the best that is in us, and some of us, and possibly all of us, lose sight of the dollars and cents.

"As an example of Paramount spirit, a girl of about twenty-four is driving a car, single handed across the continent, and it is not the best season of the year to do it. She is doing it in the name of Paramount. Now, a girl that can drive a car across the continent single handed is going some, and she will carry a message from the mayor of San Francisco to the mayor of New York, and if this girl can do that single handed, what are you gentlemen going to do with the program that is before you?

"After all, it is the spirit back of our organization that is making us successful. I feel that the Paramount is the biggest thing in the world. To me, it is bigger than the Standard Oil or the Steel trust. It is paramount. The picture industry is the fourth largest industry in America. I might say that it is on account of the type of our productions, but I will say that it is on account of you gentlemen, too.

"This is the telegram that I received from Anita King, the 'Paramount girl':

" 'I want to thank you for giving me the honor of being 'the Paramount Girl,' and I want to assure you that I am going to do my best to show my gratitude by telling everyone I meet on my long transcontinental trip how wonderful they are. I wish your convention all the success in the world. I left San Francisco this morning.'

"Now, I know that you gentlemen are not going to be beaten by a girl, and I know she will set you a good example. I would like to talk much longer, but the hour is late, and the subject has been so thoroughly covered by Mr. Goldfish, so I will close and thank you for your attention."

After the applause had subsided, following Mr. Lasky's address, President Hodkinson introduced the art director of the films, Cecil B. DeMille, who spoke as follows:

"When Mr. Hodkinson asked me to address you gentlemen, Mr. Goldfish looked very much worried. He said, 'Cecil, you had better just get up and bow, and I will say it all.' And he has. That's the point. He always does.

"We want to know what people think of our pictures. When somebody says 'It is rotten,' we know, but when somebody says, 'Yes, I saw it; it's a beautiful day, isn't it?' we are not sure. We don't know

what the trouble is. If you could just let us know the things that you don't like about a picture and the things that you do, I will add that to Mr. Lasky's suggestion, because that is just as important to us, for if



New York delegates off on the Twentieth Century Limited for convention in Chicago.

we work along the lines of the things that you do like, we can go along building and building on that line.

"We have a research department which is kept up at a considerable expense, that does nothing but go into the tiny little bits of details. It would be impossible for any one of you gentlemen or any other person in the world, practically, unless he is a scientist and a deep student of certain subjects, and practically all subjects, to get the final viewpoint and the final opinions that we get from all the departments and all the sources from which we draw our information.

"We don't criticise the tiny little bits of things that have in the past been the method of those criticising a picture. 'Twenty-five thousand dollars put into a picture!' 'Wonderfully acted.' 'Beautifully staged.' 'That guy had a ring on and he shouldn't have had it on.' That is criticism that we have met with, and it is unjust. Give us criticism on the drama. That is what we are trying to give you, good drama. It is a different viewpoint, by the way, the viewpoint of drama, from the old idea of the moving picture. People are through seeing, and being thrilled by seeing somebody do something on the screen. They don't care about it any more. What they are interested in is the drama or the comedy. 'The play's the thing,' and that is the point that we are trying to supply. That is why Mr. Goldfish said we have got a department of dramatists and playwrights.

"Two years ago, when we started to produce the 'Squaw Man,' and it was written into a few scenes, everybody said, 'Why, that guy is a nut. He is loony. He has got a hundred and twenty scenes for six reels. Why, he is crazy. They can't do it.' Why? Simply because it never had been done.

"In 'The Girl of the Golden West,' which I think is proving a fairly popular picture, there is one scene that is 720 feet long—the card game. It is new. It is different. Those are some of the things.

"I am no salesman. Mind you, I could not sell a rag doll to a little slum child if she had just been given a five dollar bill! I couldn't sell anything. I'm probably the worst salesman ever allowed to live because I don't know anything about it, but there are one or two points that mean a lot to us and we have tried to give them to you and I think you gentlemen will find value in using them as a means of sale.

"For instance, the artist Rembrandt died a very poor man because nobody plugged for him. He had a new idea. Everybody said, 'You have got to see the eyebrows; you have got to see the hair and the eyebrows; that is the only kind of a painting that is worth anything,' and Rembrandt, so far as the art of our photography is concerned, has been our god. We have tried to get the same effects of beauty that Rembrandt got, and to a certain extent, I think, you will agree with me, we are accomplishing it. It is different. It has got to be different, and you have got to call attention to it. You see a man with half a face, a flash of light coming from one side and everybody says, 'Oh!' They don't know why. It just strikes a chord. They feel it. They respond to it, so I think if you gentlemen will pick out and use those things, the things that make our pictures different from other pictures, and I am speaking of the Paramount when I say 'Our pictures,' the things that make them different from other pictures, the artistic side of them, there will be some results along an artistic line. I think you will appeal to a higher class of people. There are people now that the Paramount program has brought into the picture theater that turned up their noses at pictures two years ago. That we know. They wouldn't have anything to do with pictures, but because we are now giving them real art in drama and art in photography, art in lighting, in fact, new lighting entirely, they patronize the pictures, and I think you gentlemen will agree with me that it is worth plugging for.

"Now, if I am right, I would like to know it, because we spend thousands of dollars, and we spill our brains all over the place day and night. We are up working on these effects to get real beauty. That is to get a series of great paintings on the screen, and we can go Mr. Rembrandt one better because Mr. Rembrandt could not get drama, beyond one flash of it. We can combine the two, which the legitimate stage cannot do. They cannot get the painting side of it, because the light won't work right the second time. We can do that on the screen, and we want to know from you if it is worth while. I want to know whether or not you people like it, because if you don't, then we are working on the wrong track. We want to know whether they can appreciate and whether they do appreciate and whether you gentlemen can make them appreciate real beauty. We want to know it.

"If I were to say anything about business at all, I wouldn't know what I was talking about and any way Mr. Goldfish told me not to.

"We want you to give us your opinion straight, and then we can co-operate with you."

Howard E. Spaulding, advertising counsel of the Paramount organization, next took the exchangemen into his confidence and explained some of the big advertising campaigns Paramount has carried on and has under way the present time. In part, he spoke as follows:

"There is about $650,000,000 worth of advertising placed a year, and 90 per cent of it is placed through clearing houses, called advertising agencies. An advertising agency is a specialist in its line just as you gentlemen are specialists in the selling of films. An advertising agency analyzes the business of its clients and prescribes what it believes in its best judgment

will remedy any defects in the sales structure. It finds the weak territory and works out some kind of a campaign in newspapers, magazines, bill-boards, street car or painted signs as the best means of building up the business in that territory.

"You all know that advertising of one kind or another is beneficial, but some of you doubt the wisdom of certain kinds of publicity and wish we were doing other kinds. Everything we are doing is being done after more than a year of preparatory work. I made a four months' trip around the United States and talked with several hundred exhibitors before this advertising campaign was planned. I have worked out your territories on a big wall map so I can see at a glance where the strength and the weakness lie. The desk I use in New York has 20 drawers in it, both sides of each drawer being given to a separate state. In those drawers are many colored tacks and each tack has its meaning. In laying out the advertising campaign this desk had a great deal to do with the mediums that were selected. I am just citing these examples to show you how carefully this Publicity Campaign has been laid out so as to exert every possible influence in the strengthening of conditions in each territory. In other words, this campaign has been laid out for your benefit, taking each individual exchange territory as a unit.

"You will notice that we are showing in the Mary Pickford ad out today all over a list of some of the other stars appearing in Paramount Pictures, and this will be done in three out of every four advertisements for a while, as we want the general public to get acquainted with the different stars we have under contract. You will also notice in the upper part of this advertisement that every picture is listed in which Mary Pickford has appeared since the Paramount program was formed. I don't want to interfere with Mr. Meeker, manager of the rebooking department, but I want to say, that the purpose of running the advertisement in this way, is to let the man in the smaller town, who is showing the older pictures such as 'Behind the Scenes' in his theater today, get the full benefit from this advertisement, and also to get the theater to rebook these Pickford productions at the time this advertisement is appearing in his community."

Tarleton Winchester, publicity director of Paramount, followed Mr. Spaulding on the platform and laid particular emphasis upon what the exchangemen in the field could do toward aiding the home office in making its publicity more effective. In part, he said:

"The Paramount publicity idea has always been a little bit different from everybody else's in that there is not such an inclination towards 'circus methods.' We pay more attention to the kind of publicity we get than to the amount.

"The advertising and sales departments are so closely interwoven that it is impossible for either Mr. Sniffen or Mr. Spaulding or me to get up and talk without treading on the other fellow's toes and saying something possibly that he was going to say, or hint at.

"Yet it is a good thing there is that dovetailing, because publicity without influence on sales is not worth anything. Publicity must have influence on sales always just as advertising must have. What we want to get is the greatest amount of co-operation between those departments that we can. We want co-operation not only between the various departments of Paramount, but between the branch offices themselves, and the branch office and the home office. We all have the same aim, and that is to spread Paramount pictures everywhere; not necessarily Famous Players or Jesse L. Lasky or Oliver Morosco pictures, but Paramount pictures produced by one or the other of these companies. We are spending a lot of money to spread that slogan, as demonstrated by the slides that Mr. Spaulding has shown you. You have seen the words, 'Paramount Pictures.' They are what we are all working day and night to drive home.

"There are a great many ways of getting publicity. Into the job of getting publicity comes missionary work, and missionary work is very important. You want to write letters to newspapers, magazines, clubs, colleges, schools, outlining your proposition, and you have got to know your proposition to do it. You have got to know it from every angle.

"Know your mediums. Be familiar with every photo-play department in your territory. Give every man what he wants. Put human interest in your stuff.

"Now we come to team work. What can each office do best? The home office can best prepare copy according to policies and principles laid down in the foundation of the company; create prestige for these policies and for the opinions of its representatives. Create interest in motion pictures, and particularly Paramount Pictures in papers everywhere. Place articles of benefit to the whole in big publications. Distribute publicity of a rather general nature.

"For instance, in *Paramount Progress,* which we have just started, we cannot pay much attention to releases, because if we do it is no good to the man in Bingville and no good to the man in Brick Church, but it might be good to a man in some other town.

"But the exchange publicity man can place that



As the cartoonist saw some of the Paramount executives.

copy where he has a personal acquaintance, taking a special care of the needs of exhibitors. We in the home office cannot get into close enough touch with our exhibitors. They write us for help, and we give it to them to the best of our ability. But we cannot go out there and work with Joe Smith and put his house over. The exchange publicity man can, and every exchange ought to have a publicity man if it possibly can.

"The exchange man can take advantage of the friendliness and regard for his company, and of the prestige it now has in the business and is rapidly acquiring outside. He can see that papers and exhibitors receive publicity on the pictures at the proper time. Both can get together. Each can help the other. They each should know what the other is doing."

H. I. Day, associate editor of *Paramount Progress,* followed Mr. Winchester and outlined the policies and aims of the magazines with which he is associated. Jack Eaton was the next speaker and discussed in an interesting manner the travel pictures which Paramount has been issuing.

When Carl H. Pierce, special representative of the Oliver Morosco Photoplay Company, addressed the Paramount convention he said:

"You can well appreciate my pleasure, gentlemen, at looking into the faces of those of you with whom we have had such pleasant correspondence in the year just past, and realize what it means to me and to all of us, to see this gathering and getting together for the purpose of unity and unifying the interests and the progress of Paramount.

"In speaking to you of our manufacturers, I feel it would be just to them, since they are not present today, to express their regrets, even as Mr. Zukor has done, to give you a word or two as to those who do not need my praise of their character, because the earnestness and sincerity of those men in the past will stand as a guarantee of what they intend to do in years to come.

"Last Sunday Dustin Farnum left our office for the coast with such books in his pocket as 'The Gentleman from Indiana,' 'Mons. Beaucaire,' and several others of that character, and our endeavor being also to give you the very best stars that we can get plus the very best books, and execute it in the very highest manner of which we are capable, and as showing the care with which Mr. Farnum is going into his pictures, he said to me, 'Mr. Pierce, I think we have one of the best photographers in the United States,' and I will say to you gentlemen that he was the man that made 'Captain Courtesy,' and he has been re-engaged by our company, and Mr. Farnum said, 'I will not do those pictures until I am satisfied that we have the best procurable director, and from the acting standpoint and from my support these pictures will be the very finest that I know how to turn out.'

"Mr. Morosco wrote me recently, and he said, 'Mr. Pierce, I have made a measure of success with the stage, and all of my resources and all of my endeavors will be to turn out such photo plays for the Paramount program as will be a credit to the other manufacturers who have set us such an excellent example.'

"Looking back over the year, I want to corroborate what Mr. Goldfish has said and give you my own impressions of many of the principles which Mr. Hodkinson has so ably laid down.

"Having had experience in such organizations as the National Cash Register Company, the Burroughs Adding Machine Company, and others, it seemed to me at times, and I had no experience in the picture business, of course, that there were many opportunities for meetings of this character, and it is one of the greatest pleasures that I have had in many a day to receive the information that this meeting was to be held. I have been out on the firing line with many of you men. I have realized some of the difficulties that you have had to encounter. I have realized the tremendous moral courage that you gentlemen have displayed in your different districts to put this Paramount program where we see it today, and I realize that all of you, in your own way, are manifesting the same remarkable courage and efficiency and standing for your principles that Mr. Honkinson has done in the years gone by, which has given us this magnificent plan that we are now unfolding.

"Mr. Hodkinson referred last night, in a very remarkable talk to us, which did me a great deal of good, to the fact that the Paramount was a fabric, it was a texture; and that made a very deep impression upon me. The other people who were trying to copy the Paramount were as if they had water colors on the wall which would erase by simply touching them, whereas this wonderful fabric that has been woven through his experience and ideas, and through the work of you gentlemen, has made such a structure as will never be destroyed.

"Now, a word or two in tribute to my friends of the H. E. Lesan Agency and their associates who have recently come upon the scene. I don't know how many of you gentlemen are familiar with their plans. But I realize that in Mr. Hodkinson's putting them on and giving them their different duties in his office a very wonderful emphasis has been given to these plans of ours. I realize the care and attention given to the details of this meeting; the excellent advertising sales campaign about which they will probably tell you, and their marvelous advance, and I want to say to you, gentlemen, in spite of my connection with other organizations, that I feel they have worked out a plan beyond which there is nothing better in this country. I want to thank you all for the courteous letters you have written and for the co-operation you have shown. I have felt very diffident at times in calling upon you for lists, for example, of your future bookings, in order that we might get into the hands of your exhititors our press matter, but without an exception throughout the country we have had this earnest and hearty co-operation, and I have recognized throughout the year, and all of us perhaps have, or many of us, the destruction of those elements of jealousy and petty feeling which are gradually being eliminated, and I recognize in the feeling between the manufacturers and Paramount the constantly growing sense of harmony and co-operation.

"I went to see the Carmen film the other day, and I never in my life saw such splendid photography and such action, and when you see Geraldine Farrar in that fight at the cigarette factory it will never leave your mind between now and the day you die. If it does, I will miss my guess. It is perfectly wonderful, gentlemen.

"A thought came to me about showing Peer Gynt to you, gentlemen, after it met with the approval of the manager. Peer Gynt is not an ordinary subject of film. You are probably familiar with Ibsen, who wrote the story of Peer Gynt. Back of Ibsen's thought was the thought of an international character, a man who

was beyond the petty limitations of national confines, a man who had a thought of national independence in his consciousness, and that was the guiding motif, as I understand it, in Ibsen's writing of this wonderful piece, Peer Gynt. Just about the time that the studio notified me that Peer Gynt was to be brought out, a gentleman by the name of George W. Benyon came to my office and said, 'Mr. Pierce, what would you think of writing special music to your photoplays?' and I said, 'A special orchestration and special music?' And he said, 'Yes, and put it out on such a commercial basis that each man, whether he plays a piano or an organ, or whether he has a thirty-two piece orchestra or eight pieces in his house, would have an opportunity to obtain this music on reasonable terms.' And I said, 'That sounds like a good idea.' In writing Mr. Garbutt about it he said, 'Try it out,' and it seems that when Mr. Benyon was helping to run a small house in Springfield, Massachusetts, he said to his wife, 'Dearie, I would give my life if I could write an orchestration of Peer Gynt, if it was the last thing I did on earth. It would be the crowning glory of my life. But,' he said, 'I am afraid there is no way of interesting the manufacturers.' Without knowing that thought of his and not realizing what he had in his mind when he mentioned orchestration to me, I said, 'Wouldn't it be quite a psychological coincidence to have Peer Gynt set to music in view of Ibsen's wonderful interpretation of this story?' and then he told me of his own ideas; the result being, gentlemen, that, having worked the idea out to a certain extent, G. Schirmer, Incorporated, of New York, have taken Mr. Benyon under their wing and are now about to put out the orchestration on such terms that I believe all your exhibitors will be able to obtain it.

"To show you the spirit of co-operation which exists among the manufacturers, Mr. Lasky and Mr. Goldfish and Mr. Zukor have very kindly taken to this idea, and I understand that, all things being equal, they will have all of their photoplays orchestrated.

"Now to just give you an idea as to the economy and efficiency in that plan. The introductory orchestration of Peer Gynt in G. Schirmer, Incorporated, on their shelves, is $7 to the ordinary orchestra. We propose to hand it to your exhibitors for a thirty-two piece orchestra, the entire orchestration written to fit the films so that not even a bonehead could miss one of the cues or have the music for the particular scene it was intended to represent, for $3 a piece. There is a saving of over fifty per cent to the exhibitor who agrees to avail himself of this service.

"Now to come back to the point. I had thought of showing Peer Gynt out here, and we had the music ready, but we couldn't put it on. And when I saw your Carmen film I said to myself this is the most marvelous accomplishment of any manufacturer which I have ever seen.

"I think, for the purpose of having this accomplishment attain its highest value in the minds of the exchange men and their associates, that we had best preserve that volume and keep it on the shelf, because I feel that nothing should detract from the mental impression which you gentlemen receive in your own good time from the viewing of this film. I believe that when you see that you will say that nothing has ever been done that will bring to the motion picture industry the standing that this has.

"Now, a word about your kindly co-operation in the future. We would like to hear what you have to say that is good about the picture, and we would like to hear from you and have you encourage your exhibitors to write to us and tell us how we can improve our pictures.

"I thank you very much."

The first day's session of the convention closed with a de luxe presentation of the Lasky masterpiece, "Carmen," featuring Geraldine Farrar, at Orchestra Hall on Michigan avenue. The Orchestra Hall management lent every aid toward making the showing a success and the convention delegates were undoubtedly profoundly impressed by the picture.

Friday morning was devoted to a session of the branch managers which was followed at 12:30 by a luncheon attended by all the convention delegates. At 1:30 Frank D. Sniffen, general sales manager of the Paramount Film Corporation, delivered a most interesting address on "Our Sales Problems and How to Meet Them," which was followed by an informal discussion of matters pertaining to that subject. George R. Meeker, manager of the Paramount's re-booking department, was the next speaker and devoted his time to a discussion of "How Best to Get Re-Bookings," which was listened to with interest by all present. Friday evening, at 7:30, an informal banquet was served the conventionites and many interesting toasts were responded to.

The Saturday morning session was devoted to general discussions on policy, price maintenance, sales and advertising plans, etc., all the problems being brought up in their order by President Hodkinson. After the noontime luncheon the convention again assembled at 1:30 for further discussion and a farewell word from Mr. Hodkinson. During his closing address the Paramount's president asserted that nothing could stop the success of the Paramount program, and after outlining fully his plans and policies for the coming year he made the first announcement of the comedies and topical films which will soon make their appearance on the screen. His remarks were greeted with the quiet enthusiasm that bespeaks unbounded confidence and admiration.

Mr. Hodkinson's address concluded the convention's sessions and the various delegates prepared to depart for their widely separated homes.

BRADLEY BARKER NEW GAUMONT JUVENILE LEAD

Bradley Barker, who has achieved success in important roles in big productions with various companies, has been secured by the Gaumont Company as juvenile lead. Barker makes his first appearance as a Mutual player in "The House With Nobody In It," second of the three-reel Rialto star features produced by Gaumont for release in the regular program.

Mr. Barker is by no means new to motion picture work, having at various times appeared in Lubin, Alco, Reliance, Fox, Universal, Peerless and Famous Players productions. He has appeared in support of such stars as Mary Fuller, Olga Petrova and several others equally prominent. His last engagement previous to joining the Gaumont studios was with the Fox features company.

The "Who Pays" photoplay series of Balboa proved to be so popular that it has been suggested that more Cinema stories be made and the new series called "Who Is Guilty?"

FAMOUS BROADWAY STAR SECURED FOR RIALTO FEATURES

Miss Ivy Troutman, a famous Broadway star, will make her debut in motion pictures on the Mutual Program in the second Rialto Star Feature release of the Gaumont Company, entitled "The House With Nobody In It." This will be released September 22.



Ivy Troutman.

Miss Troutman made her first appearance on the professional stage ten years ago. The first four years were spent principally with companies touring through the West. The last six years she has never played outside of New York City, which shows that she has been connected only with successful plays which have had long New York runs. This is the sort of star which will figure on the Mutual's regular program, through all of the Gaumont Company's Rialto Star features.

Among the successful plays in which Miss Troutman has appeared may be mentioned "The College Widow" and William H. Crane's production, "Father and the Boys." In 1911, she appeared in "Baby Mine" and in 1912 with Mme. Simone in "The Return from Jerusalem." In 1913, Miss Troutman had the lead in "A Pair of Sixes" and last year she played opposite Lou Tellegen in "Taking Chances," at the Thirty-ninth Street Theater.

EDWIN THANHOUSER ENGAGES TWO NEW DIRECTORS OF NOTE

Just when Edwin Thanhouser will feel satisfied that his organization has reached satisfactory proportions is a question to which the trade at large is giving thought. This week sees the addition of two more companies under directors of established class in both the film and other fields of art.

In engaging Eugene Nowland, Mr. Thanhouser selects an artist of an unusual versatility. He is an actor, stage director and famous musician, having been concert master for Ysaye and violinist with Joachim. It was only when he broke his hand that he abandoned music for the stage and in a short while was shining brilliantly as Regisseur at Sarah Bernhardt's theater in Paris; he also took companies to Brussels, Berlin and London. He then returned to the United States, where he was engaged for several years in stock company activities on the Pacific Coast, after which he joined the Edison company in the east, as director. He directed Mrs. Fiske in "Vanity Fair" and his work has included such plays as "McQuade of the Traffic Squad," "The Boston Tea Party" and "According to the Light."

William Parke is a new name to filmdom, but the stage knows him well for many noteworthy accomplishments. He is the man who staged "Peer Gynt" in which Richard Mansfield appeared at the New Amsterdam theater in New York. This production won him the applause of the theatrical world, but long before that he triumphed in Philadelphia with the old Holland stock company, where he became stage director after one year's work as an actor. His experience there was extensive and qualified him for greater work later. This came soon, when E. H. Sothern engaged him as his stage director, a position which he held with distinguished honor for six years. Mr. Parke also has the distinction of having directed the Castle Square company in Boston for four years and Arnold Daly for one year. His latest work, before joining the Thanhouser Company, was with Al. Woods for whom he rehearsed seven "Potash & Perlmutter" companies, but Mr. Parke takes most pride in his labor with his own stock company in Pittsfield, Mass., a few years ago. It was here that he became the first American exponent of the European stock system; that is, he gathered about him a company of players of merit and then proceeded to put on productions, distributing the parts according to play standards instead of players. There was no leading man or leading woman, each one played what he was called upon to do according to his type and the experiment attracted the attention of the theatrical press to such an extent that some of the most wealthy patrons of the art formed a society to extend the work.

ZIEGFELD FILM CORPORATION LAUNCHED IN EAST THIS WEEK

Established to set forth the charms of the Ziegfeldian type of beauty, the Ziegfeld Films Corporation, with offices in the New York Theater building, has been organized, with a capitalization of $100,000. W. K. Ziegfeld, of the well known family of producers of that name, who promoted the enterprise, is president of the new corncern.

Officers of the new organization comprise, besides Mr. Ziegfeld, W. E. Koch, of New York and Berlin, perhaps the most extensive manufacturer and importer of surgical instruments in America, who is vice-president; and Irwin B. Cochran, the Brooklyn attorney, who is secretary and treasurer. Mr. Koch, who has profited exceedingly because of the increased demand for hospital appliances and surgical apparatus due to the rigors of war, has at present under construction a new factory in Brooklyn which will represent an outlay of $150,000. The business acumen and resource he will bring to the new film enterprise will be in itself a token of certain success, while the legal prowess of Mr. Cochran, who has been the dynamic center of some of the most famous local legal processes of the last decade, will safeguard the organization from errors or impositions which a new enterprise, if less ably governed than the present one promises to be, is prone to experience.

Construction of a studio building, which is to incorporate several innovations in studio designing and equipment, is to be begun without delay on a spacious Brooklyn site. A garden rich in foliage and flowers, already luxuriating on the site, which had been a private park up to the present, will be maintained in part as an open-air adjunct to the studio, offering an unusual advantage to the new producer. While the

building is in process of construction, work on the first of the Ziegfeld films will be begun in a leased studio, so that the first release of the new brand of pictures will be on the market early in the autumn.

The personnel of the business, artistic and technical staffs, the latter of which is to include a costumer who will prepare gowns from original designs for the Ziegfeld beauties of the screen, and the complexion of the acting organization are to be made known as soon as final contracts have been closed. Already the nuclei of the various departments have been engaged.

"Beauties of national renown will be featured in all my productions," announced Mr. Ziegfeld, in discussing his impending activities in picture production. "To this classification naturally belong the great stars of the legitimate stage, whose affiliation with Ziegfeld films would be doubly welcome because of their histrionic fitness, but the standard of pulchritude never will be lowered in favor of the dramatic quality.

"I have already under contract a sizable and enticing lot of talent, all of screenable features and some of them established favorites of our legitimate stage. Negotiations with many more are in progress.

"Aside from leading people, the ensemble, or, if you will, the 'mob,' for that is its most frequent guise, will be comprised, as to its feminine element, of faces that, recurring in all the productions as they will, will transplant that venerable institution, the 'baldheaded row,' to the picture theater.

"A point I wish to dwell on is this: My productions will be costumed as is a big Broadway show. I will have under contract, when I begin my picture producing activities, a designer and a costumer of national reputation, who will control and supervise a cutting and assembling and fitting department, garbing both principals and the minors of my picture plays in absolutely original creations. This will apply also to millinery. Women patrons of the theaters where my films are shown will naturally benefit doubly in attending, for they will glean many a fashion hint far in advance to the appearance of the gowns as designed for me in the Fifth avenue shops."

All productions of the Ziegfeld Films Corporation will be made under the personal supervision of Mr. Ziegfeld, who has been extensively engaged in producing for the legitimate stage in past years. He is especially well known in Chicago, where he has produced grand opera on several occasions and has been responsible for premiere presentations of musical plays. His father, Florenz Ziegfeld, Sr., is a pioneer in the musical realm of America and founded the Chicago Musical College.

CAPT. BONAVITA TO STAGE REAL THRILLER IN CENTAUR FILMS

The daring feats accomplished by photoplayers to make sensational and thrilling motion picture scenes have aroused considerable discussion and much has appeared in print describing these exploits. Many of the scenes are truly remarkable and readily answer the purpose for which they were made, but in few of them does the player take greater chances than Capt. Jack Bonavita is compelled to undergo in appearing with the Bostock animals in David Horsley's new Centaur features.

When Mr. Horsley engaged Capt. Bonavita, months ago, to prepare the Bostock animals for motion picture work, he instructed the trainer to use every known artifice to bring out the greatest possibilities in the animals so that the pictures would present in that respect performances that had never before been attained.

That Captain Bonavita implicitly followed out these instructions, without regard to personal danger, is shown in "The Rajah's Sacrifice," a two reel subject featuring the Bostock animals, and the first of the Centaur features to be released on the Mutual program.

In this picture the scenario called for the actor playing the Rajah to enter a den of lions where he was to be attacked and killed. The scene is one of the most intense ever staged. Captain Bonavita enters the lions' den. The animals first crouch into their corners, eyes agleam, teeth exposed, and roaring ominously at the intruder. As he advances to the center of the den the lions stealthily surround him. Suddenly one springs forward and with a lurch heavily strikes the Rajah, felling him to the floor. It makes a wonderful scene but it requires iron nerve to permit such an untrustworthy animal as a lion to be party to it in the manner described.

Despite his daring chances Capt. Bonavita is unafraid. His intrepidity is amazing. A number of times he has suffered serious injuries at the hands of lions but as soon as he recovers he is back in the arena again—self-confident as ever before.

SELIG, THE MAN BEHIND BOGGS, RESPONSIBLE FOR CALIF. STUDIOS

According to *The Script*, a Pacific Coast publication and the official organ of the Photoplay Authors' League, a movement is afoot to honor Francis Boggs. Honors paid the memory of any conscientious worker in the motion picture realm are laudable, but exception will be taken by many to an editorial statement that Frank Boggs was pioneer in the western field and that he set up the first camera and built the first studio on the western coast. The editorial further says: "Not only the state of California but practically all manufacturers have benefited by the film colonization in California; for they were led into elysian fields by the discoverer, Boggs."

It is a fact well known to the pioneers of the motion picture industry that William N. Selig was directly responsible for the first motion pictures to be made in California. Frank Boggs, years ago, requested employment from Mr. Selig. He asked to be sent to New Orleans. He went there and his sojourn was not entirely satisfactory. Mr. Selig said to him: "Boggs, go to California. The conditions there are ideal for the filming of pictures." And so at Mr. Selig's suggestion and at Mr. Selig's expense, Boggs went to California and established the first motion picture studio. Boggs was also equipped with a motion picture camera manufactured and supplied to him by Mr. Selig.

There is no effort being made to avoid giving Mr. Boggs his just deserts but according to the real facts, the Golden State is really indebted to William N. Selig, the man who had visited California, discovered the possibilities for motion picture making there and who made it possible by his own money and inventive genius to establish the art of cinematography in California.

In the Wake of the Selig Special

BY NEIL G. CAWARD

Shecawgo, Ill., Sun. July 25. 1915.
Squedunk, Iowa.

Dear Jack:

WELL Jack i and the Missus is most home now, having got into Shecawgo early this a. m. after our 18 days trip with the Selig speshul, and we aint a bit tired tho we have traveled moren 6 thousand miles and seen bout all the scenery in the U. S. We was looked after so good all the way and took such good care of is why we aint tired tho we aint had time to get tired any way.

i wrote you last wk. just before we got to Denver and the next a. m. when we woke up we was there. A funny thing happened there cause the trane crew was so anxious to get their brekfas they didnt wate for every body to get offen the trane in the depo, but run the trane back down the tracks for bout 6 miles. Conseqwently a lot of us had to get offen the trane moren 6 miles from the depo and i and the Missus was among em, but we didnt care cause that way we got a chance to see more of Denver.

We got some st. kars and went down to the depo and there was the rest of the crowd—that is that part of em that got off the trane when it stopped in



The Yellow Dogs held a reunion in Denver. From left to right are D. L. Harstine, Bellefonte, Pa.; Geo. Heinbrech, Cleveland, Ohio; T. C. Brown, Bellefonte, Pa., and Edward Kohl, Cleveland, Ohio.

the depo. After every body got together again this Herb Hoagland he rented some auto mobiles and we started out to see the town and its quite a town two, only not so good as some of the other places we bin. After the auto mobile trip was over we got on a st. kar and went out for a ride to one of the parks and there they got flowers and grass and a band concert and a lot of such stuff, and then we had some thing to eat and by that time it was time to go back to the depo, cause we left at 3 oclock over the Union pacific for Kansas City.

It seemed funny not to see no more mts as we went a long, but they wasnt any more, being as we are now out of the mts. So insted of mts. they is green farms and scenery that looks just like Ioway. As it was hot this p. m. a lot of us fellers went "down town" for the rest of the day, what is what we call it when we walk down the hole length of the 14 kar trane to get to the buffay kar what is up ahead rite behind the enjine.

Well after supper that eve. they had a nother cab aray show in the Observatory kar on the hind end of the trane and a lot of folks did stunts. And then at 11 oclock they had a cab aray show for men only and they had a salomay dance by this hear crazy Clarence Frambers, but the Missus she thot it was something elsen what it was and she woodnt let me stay to it so i cant tell you a bout it Jack, tho if you had a been here you cud have gone for yourself and seen what it was being as how you aint married.

Well any way next a. m. about noon we kum to Kansas City and the trane stopped there in the depo for a bout 20 min. to let every body get off and buy a newspaper and some sue veneers and then we got rite back on a gain and was off for Saint Looey. All that p. m. Jack the trane ran thru places what was flooded by the high watter what they had the day before and the corn it was all down flat and you cud see where the watter had runned over every thing. I place what we went past we seen a ½ a house a floating down a river and gosh Jack i bet it was turible to live a round there.

Sum body suggested that the hole crowd a board the trane have one last farewell supper together in Saint Looey, being as how the next a. m. was going to be the end of the trip and enough of em thot it was a good idee so a tele gram was sent a head to the Jeffersun hotel telling em we was kuming and to be sure and have enough for us to eat. Immediately after it was decided to stop in Saint Looey and have this hear dinner every body begun to doll up and get out their best duds.

Rite a way this Bill Slossman opened up his barber shop in the smoking room of our sleeping kar and with Sylvester to help him he got all fixed up, though Bill Edwards and Doc Doolittle and sum others was a joshing him all the while he was a fixing up.

Well Jack a long bout 10 oclock we got to Saint Looey and gosh but maybe you think we wasnt a hungry lot, having had 0 to eat since noon. The hole party of us hiked up the st. and took the st. kars to this Jeffersun hotel what was a pretty nice place and sure enough they had got our tele gram what was sent a head and they had supper all piping hot for us, and we pitched in. After we had ett all we cud hold the orkestra played a while and a lot of folks danced and then they had some speeches.

A feller named Layman from Du Quoin, Illinoy, he give a fare well speech and said as how he hoped some day he cud give a welcome speech to every body to cum to see him in Du Quoin, where ever that is, and then Jack a Judge Hogan from Shecawgo he got up and told Mr Layman how glad he wood be to cum and see him but he wanted the hole crowd to get together again in Shecawgo as that was a grate town. And Mr Whyte of Shecawgo he told us all a about his town and how nice it was and by that time this hear Herb Hoagland what had got offen the trane as soon as it got to Saint Looey and went up

to Walt Blazers house to see Walt's folks what lived there in Saint Looey he cum into the room and every body yelled and made him make a speech.

He got up then and told us a lota bunk a bout how we hadnt been no trouble at all to look after and how he hoped sum day he cud take such a good looking crowd all off for a nother trip, but Jack i betcha he didnt mean all of it, caus gosh we must have worried him pretty near to deth before he got us all back to Shecawgo, being as how the trip was so long and we stopped so many places and they was so many of us to look after. 1 thing every body has got to admit how ever and that is that this hear Herb Hoagland is a grate shap eroan for he got us all back without no accidents, or 0, and this Bill Selig what he works for he sure deserves a lota credik two for thinking up such a grate trip and giving us all a chance to see so much for so little money.

Well after Herb Hoagland got thru with his



A few of those who called it home in the sleeping car presided over by Sylvester, the world's greatest porter.

speech they took up a colletshun to get him one of these hear lovin kups and then they had speeches by Mr Merrill and Ed Kohl and sum other folks and then we had to get back to the trane cause it was 2 o'clock in the a. m. and we had to get a going if we was going to get in to Shecawgo by 9 oclock the next a. m.

Rite on the minit we was in the union depo in Shecawgo and gosh it made us absotively lone some for to go off and leave that trane what we had a been living on for 18 days. And Jack i betcha there wasnt a 1 of us but was a wishing we was just starting all over again caus we had such a good time. Well Jack we said good by to every body we had met on the trip and then i and the Missus we checked our grips and went up town to look this hear Shecawgo over a little bit more and after i drop this in the male box for you we'll be getting a board the trane to start for home. Gosh it will be good to see Squedunk a gain and the old Metropolitan and i can hardly wate to see if you got them carbons and kept the show a going while i was gone.

Yours Respy.,

Ed.

The Fox Film Corporation announces that Claire Whitney, the distinguished artist, who has appeared in many of its most successful screen offerings, will have a prominent role in support in Robert B. Mantell, who is to make his photodramatic debut in a feature entitled, "The Husband."

RUTH FINDLAY TO PLAY THE LEAD IN "THE SALAMANDER"

The subject of this sketch, Ruth Findlay, who earned for herself an enviable reputation through the excellent rendition of prominent roles in several metropolitan stage productions, and who at the present writing is enacting the leading feminine role in the picturized version of "The Salamander," which the B. S. Moss Motion Picture Corporation will shortly release, was born in New York City, September 19, 1895.



Ruth Findlay.

The stage debut of this promising young star was made in the Liebler production of "Mrs. Wiggs of the Cabbage Patch." Miss Findlay's excellent work in this production attracted the attention of that astute managerial sponsor, William A. Brady, who engaged her for a principal role in "Baby Mine," the farce comedy that was a rage several seasons.

Miss Findlay's photodramatic debut was made in "The Man who Found Himself," a World Film release. Mr. Selznick was so impressed with the work of Miss Findlay in this photoplay, that he engaged her to appear in "The Moonstone." It is said that in "The Salamander" Miss Findlay has a magnificent role, one which affords her vast opportunities for the display of strong acting and versatility. The success of this artist upon the screen is due to the excellent training she received when a player upon the legitimate stage.

MARIE DORO TO BE SEEN IN "THE WHITE PEARL"

Marie Doro, the enchanting young star, who, through her first appearance in motion pictures in the Famous Players' Film Company's charming film creation, "The Morals of Marcus," endowed the screen with a new personality, again attains a decisive screen triumph as the interpreter of unique roles in that company's forthcoming five-part photoplay, "The White Pearl," a fanciful romance of the Orient, by Edith Barnard Delano, to be released on the Paramount program September 20.

Anthony Kelly, considered by those conversant with the Photoplay World as one of the most promising scenario writers before the public, has been engaged exclusively by Lubin's, of Philadelphia.

Mr. Kelly's latest releases are "Destiny," in which Emily Stevens was starred; "Body and Soul," in which Florence Rockwell was featured; "Safety First," a three-act comedy, and a one-act drama, "The Trail of the White Swan."

NEW LUBIN DIRECTOR APPOINTED-FAMOUS DRAMATIST

Lubin of Philadelphia announces the engagement of Clay M. Greene, the famous dramatist and scenario writer, as another director, this being the fifth new director appointed in as many weeks. Mr. Greene's first picture will be a series of "John Henry" stories from the *Saturday Evening Post* in which Kempton Greene will be featured.



Clay M. Greene.

Mr. Clay Greene, to distinguish him from his star, was educated at the University of Santa Clara and the University of California, where he studied medicine, switching eventually to law. His bent, however, was literature and he wrote what at that time was the greatest success of the decade, "Struck Oil" and "M'Liss." Then he turned his time entirely to playwriting, turning to comedies, dramas and tragedies for the Hanlon Brothers, Kate Claxton, McKee Rankin, Frederick Bryton, Augustus Pitou and others. He later turned his hand to writing scenarios and in the last three years has been chief scenario writer for Lubin's.

In 1901 Mr. Greene wrote "Nazareth," a passion play, and produced it at the University of Santa Clara, which conferred the degree of P. H. D. on him for his services to literature. This play will be produced in Philadelphia and Boston by the Jesuit Fathers next spring.

"POLLY PATHE" OFF ON TOUR OF COUNTRY WITH PICTURE CAMERA

Millions of people from coast to coast will be given an opportunity to see all the historic and other points of interest in their country when Polly Pathe returns from an extended "Seeing America First" tour of the country which she is making for Pathe.

Polly Pathe began in New York last week when she was received in special audience by George McAneny, acting mayor in the absence of Mayor Mitchell. Mr. McAneny gave Polly Pathe a letter to Mayor Rolph of San Francisco and had a kind word to say about Pathe's latest patriotic venture in the motion picture field.

On her trip, Polly Pathe will be accompanied by Mrs. Frances Fisher Byers, who will have charge of the arrangements, and an expert camera man. It is expected they will take about 150,000 feet of film before they return. The present plan, as announced by Pathe, is to release the pictures in weekly series, beginning about December 15. The pictures will be called "Seeing America First."

Every city of importance in the United States will be visited by the Pathe representatives. Arrangements have been made for interviews with governors, mayors and other officials and an effort will be made to see President Wilson. According to the present itinerary, the travelers will cover 14,000 miles. They will complete their work in New York this week and will start up state.

In the metropolis, they have visited such points of national interest as the City Hall, the financial district, the Central Park Zoo and the Metropolitan Museum of Art. The schedule has been carefully mapped out and every important point of interest in the United States will be filmed for the benefit of the moving picture patrons.

Polly Pathe in private life is Miss Grace Wheeler Green, daughter of Mrs. Franklin Green and the late Franklin Green, the noted architect. Miss Green is well known in society. She made her debut three years ago, both in New York as well as in Paris, London and Brussels. She was educated in Brussels, where her parents maintained a residence for several seasons.

Mrs. Byers is well known in newspaper circles throughout the country and her special training fits her for this important work. She has been the press representative for Mrs. O. H. P. Belmont, Ellen Terry and other notables.

FOX ONE-A-WEEK POLICY NOW IN OPERATION—MANY STARS FEATURED

The William Fox offices announce the following releases under the new one-a-week policy:

September 6—"The Two Orphans," featuring Theda Bara and William E. Shay, directed by Herbert Brenon.

September 13—"The Regeneration," featuring Rockcliffe Fellowes and Anna Q. Nilsson, directed by R. A. Walsh.

September 20—"The Song of Hate," featuring Betty Nansen, Dorothy Bernard and Arthur Hoops, directed by J. Gordon Edwards.

September 27—"The Wonderful Adventure," featuring William Farnum, written by Captain Wilbur Lawton, directed by Frederick Thomson.

October 4—"Sin," featuring Theda Bara and William E. Shay, directed by Herbert Brenon.

October 11—"The Little Gypsy," featuring Dorothy Bernard, directed by Oscar Apfel.

October 18—"The Family Stain," featuring Frederick Perry, directed by W. S. Davis. This picture is taken from Emile Gaboriau's famous detective story, "The Widow Lerouge."

All of these pictures are said to be staged without regard to cost.

CYRIL MAUDE IN MOROSCO'S FILM MASTERPIECE, "PEER GYNT"

The heralding of the coming of "Peer Gynt" to the Broadway Theater on September 19, featuring Cyril Maude, who will again appear this season in the title role of "Grumpy," as the star, marks an epoch in the development of photoplays, not only because Ibsen's immortal masterpiece was impossible of presentation prior to the present development in the art, but because this photoplay for the first time in the history of regular program releases is to be set entirely to specially prepared music.

George W. Baynon, who is known to the music world as an orchestration writer of wide repute, has

arranged with the Oliver Morosco Photoplay Company, who is producing this picture, to arrange a specially written introductory overture and following music to fit each foot of the film.



Scene from "Peer Gynt."

Those who have already seen this photoplay recognize in it more fully than in possibly anything that has yet been produced, the unlimited possibilities of the screen as compared with the limitations of the legitimate stage. When Mansfield produced "Peer Gynt" it was recognized by all that the production was masterly, but the stage offered such meagre opportunities for displaying the various scenes through which Ibsen's hero wanders in his fancy that it was a question at that time whether "Peer Gynt" would ever be brought out so as to give a complete elucidation of the thoughts which were in the mind of this master writer when he conceived this classic.

Today, however, it is acknowledged that Oliver Morosco has now given to the world a portrayal of Ibsen's thoughts with such continuity and accuracy of detail as to make this picture a graphic portrait of the events as they themselves occurred and in the scenes where they actually transpired.

Many technical innovations are noticeable in this latest Morosco release and in securing the desired atmosphere the producers have hesitated at no expenditure of time or money to get the desired results. During the production of this film the expenses in connection with the handling of the large company alone often amounted to a thousand dollars a day. This is to say nothing of the enormous salaries for the stars and the technical experts.

ASSOCIATED ENGAGES IRVING BARSKY, ONE OF GAME'S PIONEERS

The Associated is going after more talent. The latest catch is Irving J. Barsky, a pioneer at the game. He is a man of varied experience, having started at the bottom with Miles Brothers, on Fourteenth street as a reel boy, and has worked his way through with different concerns to his present position. After leaving Miles Brothers he went to Canada with the Allens, later became one of the managers of the Canadian Film Company and he also owned his own exchange and theater in Western Canada. A couple of years ago Mr. Barsky came back to New York and since then has made a host of friends in the business. Since his return he has been manager of the Pee-El-Bee Films; also manager of the New York Gotham Film Exchange and laboratory and sales manager for the Gotham Film Company. He is president of the Barsky Photo Play Company.

The Associated is rapidly perfecting a strong, aggressive organization, so comprehensive in its scope that the corporation is not only able to get business, but its policy, from the inception of a film all along the line, to the service and support given exchanges and exhibitors, enables it to command business. The policy of eliminating the middleman, while making splendid financial savings in which the trade participates, also opens the way for direct service and the expedition of business in various details that are quickly recognized by exchangemen and exhibitors.

JULIAN REED, EDISON CHARACTER MAN, MARRIED

Julian Reed, versatile Edison character man, rode into the West—so far even as Jersey City—Sunday, and staged a little drama all his own, cast himself and his lot as bridegroom, and picked for the bride Mrs. Mary Darcy Goodwin of Washington, D. C.



Julian Reed.

Springing from one of the oldest and most famous theatrical families of the American stage, his uncle was the great comedian, Roland Reed. When he was able to find tongue to his youthful emotions, he appeared as the child in an old play, "The Sea of Ice," and for some years afterward was popular as a clever child dancer until he became associated with the elder Thomas Jefferson.

Fourteen pleasant and successful years passed as actor and stage manager in his uncle's companies—Roland Reed—and he shared with his uncle some measure for the success of that brilliant comedian's plays. Five years with the Proctor stock company in New York City and Albany passed, then as "Sphinxus" with De Wolf Hopper, when the possibilities of motion pictures for a versatile actor won him over to Edison five years ago.

One of the latest acquisitions to the list of photoplay stars engaged by the Universal for Broadway Universal Features is Henry E. Dixey. Mr. Dixey has started work at the Imp studio on a five-reel feature to be called "A Pickled Romance."

Edward R. Phillips, one of the original members of the Vitagraph stock company and one of the best known screen players, died Sunday, August 29, of heart trouble. He is survived by a widow and two children.

Posters and Motion Pictures

By ROBERT E. IRWIN*

IN the realm of moving pictures no branch of the business has shown so little advance as has that necessary adjunct, the poster. Designed to herald the approaching film attraction and second in importance only to the films themselves, the poster has received little or no consideration at the hands of the film magnates.

While no end of effort and money has been spent in attempts to produce better film, mechanically and artistically, the production of posters in keeping with the improved pictures of today has with few exceptions been a sadly neglected detail of the picture industry. While the picture productions of today are miles ahead of those of even half a decade since, the poster as applied to moving pictures has virtually stood still and has made little advance in either artistry or meaning.

Why this has been so can only be conjectured, or accounted for by carelessness in detail of business management, lack of organization or lack of information concerning the value of good advertising on the part of picture makers and distributors. Possibly the financial returns have been coming so easily for most of the manufacturers that there has been no crying need felt by them to increase sales. The growth of the picture business has been so remarkable and most of the manufacturers have made so much money in spite of themselves that it is small wonder that some branches of the business have not received their proper share of attention.

With the coming of keener competition, however, when good pictures are bringing legitimate returns and poor ones are going to the discard, the need has made itself felt of better business getting and advertising methods. To put a moving picture properly before the public eye is now almost, if not quite, as important as having a good picture.

Some of the film makers have even gone so far as to let their advertising reach the scope of a national campaign through the pages of the weekly papers of large circulation and high cost of space. While all advertising is good which brings one's goods before the public, it is an open question if the money thus spent has brought the returns that it would have if expended in direct appeal to the public in good posters properly displayed on the public boards throughout the country where all could read.

Some few of the more progressive manufacturers began a few months ago to realize that something more than the usual haphazard ordering of posters by any one around the office, who had nothing else to do and regardless of whether he knew anything about posters or not, was needed in order to keep this branch of the business abreast of some of the excellent film which was being turned out.

Those, with their ears to the ground, began to hear the rumble of complaint from the public and exhibitor alike as to the usual poster which assailed the public eye from in front of every picture emporium. They began to realize that to some extent at least the oft-repeated and much-discussed objections of parents to their children going to see motion pictures was based on the bad taste displayed in the posters, while the films themselves were mostly inoffensive and, while not always in good art, were in most cases at least harmless amusement. Realizing the difficulties which lay in the way of any innovations, however innocent, it was with some misgivings that the writer assumed charge of the Metro's poster department some months ago, for he felt that the chief difficulties would not be in procuring good poster designs, with the aid of good artists and good lithographers, but because he knew in advance the opposition that anything different would meet with from a certain class of exhibitor and exchange man. He knew that commendation for anything good that might be produced from those inside who knew would be offset by adverse criticism from those outside who didn't.

He owes it to the broader visions of the heads of the Metro and their faith in the ultimate victory of good advertising over bad that he has been able to produce some good posters in the past few months, as well as some which, while they did not come entirely up to expectations, were still away from the usual run of poster mediocrity.

A set conviction in the average moving picture mind is that a poster must necessarily be a reproduction of a scene from the picture it is intended to advertise, and another is that it must contain a portrait of the principal actor or actress in the film. Without being considered an extremist one must therefore follow closely the stills from the picture, with small latitude for turning out anything original in the way of composition, nor must one stray too far from the original groupings of the figures, however bad, without meeting criticism.

Color one must have, the more the better, and if glaring, better still. In fact, the old circus man's order for "a swell poster in seventeen colors, mostly red," applies with equal truth to the old-fashioned moving picture ideal.

Under prevailing conditions of mind of the average picture man and what he considers business conservatism, proper development of poster art as applied to moving pictures is almost impossible, and as long as the hackneyed still photograph is slavishly followed for designs really good posters will be an unknown quantity, for the simple reasons that the photographs are of small artistic value and lend themselves, with few exceptions, not at all to poster composition.

A large help would be lent the poster man, however, if the moving picture director would use more care with his stills and would bear in mind the need of the advertising and poster departments for pictures which really mean something and which have life and action.

One reason the usual printing house design is of small distinctive value, and therefore poor advertising, is that with an eye to his employer's interests in reproducing the design, the artist limits himself to the use of colors which are always on the presses and therefore necessitate no washup. He revels in blue, yellow, black, red, and colors which can be made from these, and according as he uses these colors and no others he is a good artist in the eyes of his employer. Purples, lavenders, grays and unusual greens are colors not in his ken nor his paint box. Thus is his standard of art limited by his employment and his artistic worth is in an inverse ratio to his limitations.

*Of the Poster Division, Metro Pictures Corporation.

The picture man who expects and who really wants good posters, next to securing sketches of pleasing merit and advertising value, should exercise care in the selection of his printer. It is impossible to secure satisfactory results with poor material and inferior labor. The best sketch is but half the battle, for it can be surely ruined by unskilled and incompetent printers, and the picture man who pays for a design of beauty and merit and then turns it over to the tender mercies of an unfeeling and wholly mercenary lithographer might as well save his money in the first instance, for his results will most surely be unsatisfactory.

Perhaps the printer is not to blame entirely for the poor work seen in motion picture posters, for the picture producer, however liberal he may be in the production of his pictures, when it comes to the poster, is there with the economy idea worked out to the *n*th value. Ignorant as a rule of printing possibilities and limitations, he is forced to rely on whatever the printer tells him, and insistant on the lowest possible prices for his poster work, it is not to be wondered at that the printer, under the necessity of competition, and in order to meet conditions beyond his control, substitutes poor paper and poorer inks and employs cheaper labor than are consistent with even fair results.

In other lines of modern endeavor, where the poster has been developed along artistic lines the results have shown in substantial benefits that the public is appreciative of and responds to good advertising designs. This has been proved by the increasing interest in and increasing sums spent by the big advertisers in getting the best to be had in their posters. It is unnecessary to cite instances, but do not the same people who wear Arrow collars, who use Ivory soap, who ride in Pierce Arrow cars and who wear B. V. D.'s also go to the picture houses and would they not appreciate the same good taste and artistic merit in the advertising of their favorite amusement that they do in the exploitation of their other luxuries and necessities?

Good posters will attract additional attention and cause commendation for good pictures, and it is only a question of time when this fact will be appreciated by those who are responsible for the present bad taste and poor craftsmanship of the average motion picture poster.

LYDIA YEAMANS TITUS, FAMOUS AUSTRALIAN STAR, WITH MOROSCO

Lydia Yeamans Titus, who was almost as famous for her mimicries as her musicianship, is one of the latest captures for motion pictures and is now appearing for the Oliver Morosco Photoplay Company in Charles Frohman's success, "Jane," in support of Charlotte Greenwood and Sydney Grant.

Mrs. Yeamans Titus became famous with "Sally In Our Alley," and although singers for over two hundred years have featured this classic of English ballads in their repertoires it remained for this diminutive Australian songstress to come along and so outdo them with her own interpretation that she made the celebrated love song practically her private property. "Sally In Our Alley" is never mentioned but it suggests the name of Lydia Yeamans Titus.

The Australian actress took quite a chance when she first rendered the national favorite during a Christmas pantomime at the Avenue theater in London by changing a tempo in it which had been accepted since its writing. The change, however, was so much for the better and was so justified by the enhanced effect the gifted little expressionist worked into the melody that no less a dignitary and musical pundit than Sime Reeves himself, the great tenor, commended her for taking the liberty.



Charlotte Greenwood, Officer Moran, Herbert Standing, Lydia Yeaman Titus and Sidney Grant rehearsing a scene in "Jane."

Her baby songs and imitations of Emma Eames, Adelina Patti and other famous stage folks, not to mention her London East End, Italian and French and "coon" types, comprise a gallery which has never been surpassed. In the Oliver Morosco production she contributes one of the most genuinely funny spinsters the screen has ever seen.

CALIFORNIA M. P. CORPORATION SELLS ITS PLAYS TO WORLD FILM

The World Film Corporation announces that at a meeting of its board of directors, held last week, arrangements were completed for the purchase, outright, of all rights of the motion picture productions of "Mrs. Wiggs of the Cabbage Patch," "The Lily of Poverty Flat," and "Mignon" in which the famous film star, Beatriz Michelena was starred by the California Motion Picture Corporation. Heretofore, the features had been released by the California Corporation through the World Film, but with the closing of the present transaction the California Company relinquishes all the rights to the photoplays.

Another announcement made by the World Film is that of the purchase of all film rights to Edward Sheldon's famous drama, "Salvation Nell." Beatriz Michelena starred in the film version of the play in which Mrs. Fiske scored such a triumph and the World Film also announces the purchase of another Michelena feature, "Minty's Triumph."

LLOYD ROBINSON JOINS FAMOUS PLAYERS PUBLICITY DEPARTMENT

Lloyd Robinson, who for the past two years has acted as editor of the motion picture department of the New York *Telegraph,* has been engaged by the Famous Players Film Company as a member of its publicity and advertising departments.

During his long editorial connection with the *Morning Telegraph.* Mr. Robinson has displayed a profound knowledge of the motion picture industry and its various phases, a broad sympathy with every forward trend of the trade, and a keen mastery of editorial principles as connected with the motion picture. That should make him a valuable acquisition to the exploitation department of the Famous Players.

Re-Booking Policy a Success

IRWIN DISCUSSES PLAN

"THERE has never been a feature—a strong feature—exhibited long enough to give everybody interested an opportunity to see it. This means that the manufacturers of these strong features have probably lost several hundreds of thousands of dollars, all owing to the faulty methods of booking," says Walter W. Irwin, general manager of the V. L. S. E. "The main fault with the booking arrangements, and one that has been overcome in the V. L. S. E. organization, is the system of renting features on cast iron yearly contracts.

"To live up to his contract, an exhibitor cannot rebook and re-run those features that score big hits. He is compelled, after showing a feature that has aroused enthusiasm and engendered a large volume of 'word-of-mouth' advertising, to let it pass on in order to make a place for the next feature released on the program.

"No feature ever leaves the manufacturer a success; it only becomes one after it has been shown to the public and has met with an enthusiastic reception. Therefore, the exhibitor may be justly credited with creating the success, and under the yearly contract rule he finds himself in the unenviable position of being unable to take advantage of the success he creates.

"Five months of practical experience is better than an equal number of years of theorizing on the practicability of a new plan. At the end of the first five months of the existence of the V. L. S. E. we have proved to our entire satisfaction that the system of permitting the exhibitor to book the particular feature he wants, when he wants it, for as long a time as he wants it, without tying him up in a contract that makes it obligatory to take features he does not want, therefore limiting the run of each feature, is the only correct policy in the booking of feature films.

"Five months ago our four manufacturers showed they possessed the courage of their convictions by founding V. L. S. E., Inc., the keystone policy of which is the system of open bookings. That their convictions were well founded is shown by the hearty support received from exhibitors in every section of the country.

"Through the policy of allowing exhibitors to pick and choose their features and re-run them as long as the public demands, exhibitors may take full advantage of the 'word-of-mouth' advertising created by the exceptional merit of the production.

"On the other hand, our four manufacturers are assured their features will receive the bookings and rentals commensurate with the dramatic quality of each subject, and this is an incentive to continually improve the quality of their productions. They are not hindered or discouraged by a policy that limits the bookings, as the system does, which compels an exhibitor to play a different feature each week in the order of release.

"The policy of open booking puts each manufacturer on his own merit. It is a policy that returns a just reward for the efforts, thought and care put into a feature. The open booking policy, without any strings attached to it, is of inestimable benefit to the exhibitor in that it allows him to conduct his business on the same lines as that pursued by successful merchants, namely: to select his offerings on their merit, and not according to rule.

"We do not advise any exhibitor in the matter of selecting his pictures, neither do we require an exhibitor to take one picture in order to secure another. The number of bookings for each feature and the amount of rental is dependent only upon the dramatic strength and artistic quality of the subject. In this way our four manufacturers are independent of each other and their efforts to produce great picture plays are rewarded as they deserve, and the system works out to the benefit of all concerned. The exhibitor is well pleased at the opportunity to book only such features as he desires, the manufacturers are happy in the knowledge that they are working in closer harmony with the exhibitor, and their financial reward is commensurate with the quality of the pictures they turn out.

"Five months ago this was a theory. Today it is a fact and the business of V. L. S. E., Inc., will continue to be conducted along these lines."

WARDA HOWARD

Essanay has secured an unusually talented and beautiful actress in Warda Howard, well known in legitimate stage productions on Broadway and throughout the country.

Miss Howard acts exceptionally well in emotional roles and firmly established herself in motion picture work playing opposite Henry B. Walthall in "Temper." The play is full of emotional climaxes and Miss Howard brings out the subtle expressions called for in a way that makes the character she represents a living, breathing being on the screen. She not only has demonstrated her talent in acting before the camera but has proven an excellent photographic type.



Warda Howard.

A wide experience on the speaking stage has ably fitted her for almost any role, she having starred in such productions as "The Wolf," "The Lion and the Mouse," "An American Widow," "When Knighthood Was in Flower," "The Cowboy and the Lady," "Paid in Full," "The Christian," "The Girl of the Golden West," "Sappho," "Brewster's Millions," and many others.

So popular were the Selig productions of "Captain Kate" and "Lost in the Jungle" that in response to the many requests that they be revived, the Selig Company has decided to re-issue them.

THANHOUSER ANNOUNCES NEW "THAN-O-PLAY" BRAND OF FILMS

Edwin Thanhouser is out with the announcement that every three weeks will witness the release of a three reel production under the trade name "Than-o-play." This again increases the output of the concern and it is formally stated that another week will see more additions made to the acting and producing staff.

The first "Than-o-play" will be a new class of film effort. The title of it is "A Disciple of Nietzsche." The story is by Phillip Lonergan, of the regular Thanhouser scenario staff, and it features Florence LaBadie, Lorraine Huling and Harris Gordon. That this is a timely subject will be readily recognized. The teachings of Nietzsche, the great German philosopher, have been assigned as the cause of the present war, but Mr. Lonergan has not entered into any issues of the great European conflict in developing the Nietzschian theories for photoplay adaptation. Instead he has taken the theme of individual absolutism, as advanced by the great thinker. Nietzsche preached that the power of self must be supreme, that for the strong to aid the weak unnecessarily detracts from the strength of the powerful. It is an extremist's view of the survival of the fittest, which it is claimed has been the cause of the German desire for power among the nations. That an individual upholding Nietzsche's theories may find a reversal of his belief within his own home, is the text of this powerful story. It revolves around the demonstration by a daughter to her own father that she is capable of a strength with which he did not credit her.

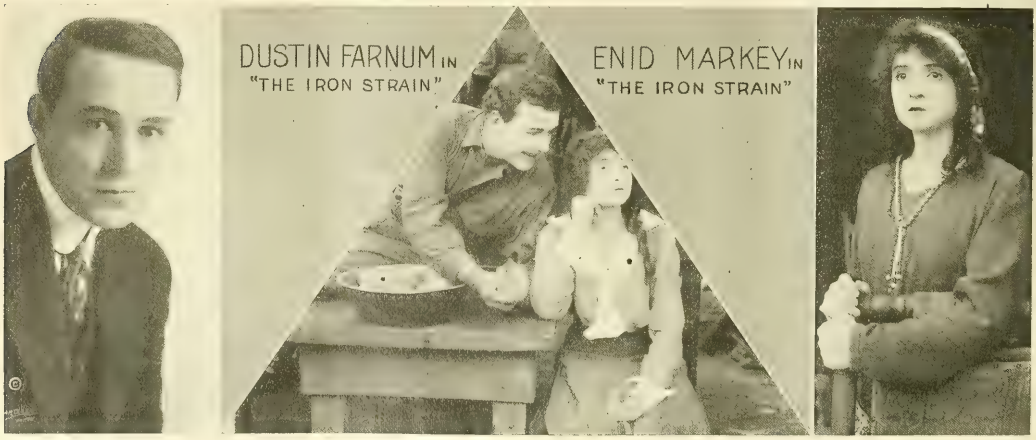
The "Than-o-play" films will carry an exceptional line of lithographs and will be released every three weeks. "A Disciple of Nietzsche" is scheduled for release on Saturday, September 25.

TRIANGLE STARS MAY APPEAR IN PERSON AT NEW YORK OPENING

Things are shaping up for the presence at the Knickerbocker theater opening of all the Triangle stars to appear that first week. They are Raymond Hitchcock, Dustin Farnum and Douglas Fairbanks. Messrs. Hitchcock and Farnum are already in New York and Mr. Fairbanks hopes to be there in late September following the filming of his second picture, "Double Trouble," at the Griffith studio. The report that Farnum had returned to California was incorrect. He will be in New York for several weeks to come and says he is anxious to see himself in "The Iron Strain." It appears that that play had not been assembled by the time Mr. Farnum departed from the Ince studio. The handsome young actor was aware that he had appeared in a number of heroic and gallant attitudes and had emotions of sorts, but his mind is hazy as to what it was all about. The Knickerbocker presentation will tell him. "Hitchy" says he would rather see his new picture "My Valet" than eat. The only thing that will stop him is the possibility of his being presented in a "legitimate" production that night across the street from the Knickerbocker theater. It is predicted that not even the combined abilities of Mack Sennett, Mabel Normand and Fred Mace, who appear in the picture with him, will be able to take away the honors from the versatile comedian.

It is rumored that the New York general offices of Triangle film Corporation will be consolidated. Many thousand feet of space in one of the largest skyscrapers devoted to film managerial offices are being contracted for. At present the executive offices are on the seventeenth floor of the Masonic Temple building while the publicity department is in the Longacre building. A decided innovation is that very little office space will be used in the Knickerbocker theater, which will be the first one of the model theaters to open on or about September 23. Every particle of available space in that historic playhouse will be utilized for the comfort and convenience of the patrons.

Charles B. Noadley, better known as "Pop," one of the veteran photoplaywrights and editors, has joined the scenario staff of the Selig Polyscope Company and will work in the Jungle-Zoo studios at Los Angeles, Calif.



Mutual's New Program Begins

INCLUDES VARIETY OF OFFERINGS

TWENTY-EIGHT reels of all-star, all-feature quality will be released on the Mutual's new $8,000,000 program in the week beginning September 13. These releases find the Mutual Film Corporation's new schedule now shaping into fully rounded form. By the end of September the entire new schedule will be in full swing, with the entire program made over and strengthened in every part.

The last ten days have brought a most significant series of announcements from the office of John R. Freuler, the Mutual's president. A whole flock of new stars have been announced for the regular program—making good on the promises of the Mutual's administration to give the exhibitor a program of all-star quality, filled with Broadway star casts and featuring famous screen stars—a departure giving the exhibitor for the first time the highest feature quality on his regular program, and at no increase in the rental charges.

The week of the thirteenth finds the program with two big, smashing three-reelers, giving the exhibitor something to make just as much noise about as though he had gone out and bought expensive special features outside the program.

Big new names appear now in coming releases on the program: Crane Wilbur of the Horsley Company, famous star of the speaking stage and the screen; W. C. Fields of the 1915 Ziegfeld Follies, appearing in Gaumont comedy films through the courtesy of Florenz Ziegfeld; Anna Little and Arthur Acord, stars for the "Buck Parvin in the Movies," the first of the Mustang Film Company's productions, a three-reeler. And there is an array of new companies formed to augment the production of regular program releases under brand names already familiar to Mutual patrons, as for instance, Beauty and Falstaff.

With the release on September 8 of "The Unsuspected Isles," first of the three-reel Rialto Star Features produced by the Gaumont Company, it can be said that the Mutual's new program really begins its new career. Fania Marinoff, celebrated for her many successful portrayals in notable Broadway productions, is the featured player, supported by a company of exceptionally talented screen players.

The next three-reel feature is included in the regular program of the week of the thirteenth, entitled "Shorty's Ranch," in which "Shorty" Hamilton, who has been starred in numerous "Shorty" productions filmed at the Broncho studios, has the title role. This is released Wednesday, September 15. It is an unusually interesting western comedy drama and marks the appearance of the first Broncho three-reeler ever screened for release in a regular program.

For September 16 two of the new releases which are to play such an important part in the Mutual's new program make their initial appearance. First comes the initial Centaur release, "The Rajah's Sacrifice," a two-part drama of the Orient, featuring the world-famous collection of Bostock jungle animal performers and presenting Captain Jack Bonavita, whose reputation as a trainer of beasts of the African wilds is international. The release of "The Rajah's Sacrifice" is of particular interest for the reason that it marks the first appearance of Captain Bonavita as a screen player in conjunction with "Nero," "Apollo," "Denver" and a number of other jungle kings, who were especially schooled for these productions by the world's premier animal trainer.

On the same day the first of the comedies produced by the second Falstaff company, organized by Edwin Thanhouser, of the Thanhouser studios in New Rochelle, will be released on the regular program. Arthur Cunningham and Claude Cooper, two of the cleverest and most original comedians in motion picture work, direct from Broadway, are the featured players in the first of the releases of the second Falstaff company, entitled "Bessie's Bachelor Boobs." It is a rip-roaring comedy of exceptional merit and is bound to quickly find favor with the fans. Mutual Weekly No. 37, which fills out the program for the same day, presents many interesting events of the world war, as well as numerous incidents photographed by Mutual Weekly photographers in all sections of the globe.

The regular program for the seventeenth marks the first appearance of the two-reel subjects produced at the Gaumont studios, which are to be a feature of the regular Mutual program. For the introductory release of these two-reelers, which are to be listed under the brand name of Gaumont, the producers chose "The Vivisectionist," a vitally interesting story, in which Marion Swayne and Joseph Levering appear as co-stars.

The same day's program contains two one-reel subjects, a stirring heart drama in one reel, produced by the American studios and featuring Vivian Rich, entitled "The Little Lady Next Door," and a side-splitting Cub comedy, featuring George Ovey, entitled "The Knockout."

Saturday, September 18, marks a big day in the motion picture world, for it presents Harold Lockwood as the star of "The Great Question," a three-reel drama produced at the American studios, in which he is supported by May Allison, his co-star in numerous feature releases. This is the first time that a player of Lockwood's reputation and ability has ever appeared in a three-reel subject released in the regular program and is a striking illustration of the high quality of the new Mutual program.

The program for September 18 inaugurates the second of the comedy dramas screened by the second "Beauty" company, organized by S. S. Hutchinson, president of the American Film Company. "A Friend in Need" is the title and it presents the popular Beatrice Van, specially engaged to head this second company of talented film artists. She is supported by John Sheehan, and the piece was directed by John Steppling, who is the director-in-chief of these popular second "Beauty" company releases.

First of the Gaumont all-star releases, a one-reel comedy, heads the Mutual's regular program for September 19, in which W. C. Fields, star of the Ziegfeld Follies, is presented as the featured player. Mr. Fields is one of the highest salaried artists now before the American public and is appearing in the Gaumont all-star comedies by special permission of Mr. Ziegfeld. The famous Fairbanks Twins, Marion and Madeline, whose work in Thanhouser releases have won them international

fame, are the stars of "The Twins of the G. L. Ranch," a western drama in one reel, which, in addition to a two-reel Reliance drama, completes the program for that day.

Twenty-eight reels in all comprise the program of the new Mutual program for this week, establishing a record for quality productions released in a regular weekly program.

MUTUAL HAS COMEDY TREAT IN COMPANY OF MIDGETS AND W. C. FIELDS

The Mutual has two sensations in comedy. The Count and Countess Magri, better known to the public for about a half century of stage life, as General and Mrs. Tom Thumb, along with a whole company of midgets are to appear in a single reeler released September 27 and W. C. Fields, world famed star of vaudeville, now a star feature in "The Follies," will be featured in another single comedy, "The Pool Sharks," to be released on the Mutual program September 19. This comedy is being filmed by the Gaumont company and will be the first of the Star Comedy releases of that company on the Mutual's program. As Mr. Fields' contract calls for his exclusive service it is only through the courtesy of Florenz Ziegfeld that the Mutual Film Corporation is enabled to present this star feature. Mr. Fields was born in Philadelphia in 1880 and made his first appearance in vaudeville there when he was sixteen years old. He continued in vaudeville with a single exception, until his present engagement with the Follies. Ten years ago, in 1905-6, he broke away from vaudeville and was featured with McIntyre & Heath in the original production of "The Ham Tree" under the management of Klaw & Erlanger. During this engagement he became a favorite with theater-goers all over the country. Mr. Fields' popularity is not confined to the United States alone. He is well known on the continent, having performed in all the principal vaudeville houses from Naples to Petrograd, and has given command performances before most of the crowned heads of Europe. He has also toured India, Austria and Australia.



W. C. Fields.

The Tom Thumb film will be released under the brand new name of Novelty comedy. The Count and Countess Magri will be supported by a cast of Lilliputians known as the "Pee-Wee Players."



Vitagraph's prize winning float at gala carnival at Brighton Beach, New York.

KEENAN WILL APPEAR AT BEST IN INCE'S SECOND TRIANGLE FILM

Frank Keenan, regarded by many as the peer of American character actors, is soon to be presented by Thomas H. Ince in a spectacular five-part melodrama of the Civil war, entitled, "The Coward." Singular importance attaches to this production because of the fact that it is to be the second Ince release on the newly-organized Triangle program of $2 picture plays. The production, which is from the pen of Mr. Ince, was only recently completed at Inceville, after two months of the most strenuous labors that ever characterized the big N. Y. M. P. plant.

To ardent theater-goers of recent years, the name of Keenan means much. For that reason it is expected he will prove a tremendous drawing power on the screen. He is an actor whose very heart is wrapped up in his work and it is said he has even eclipsed his numerous remarkable performances on the legitimate stage by his interpretation of the venerable Colonel Jefferson Beverly Winslow in this forthcoming Ince feature.

The plot of "The Coward" revolves about the insane fear that grips the son of Col. Winslow—a fear that results in the lad's desertion from the Confederate forces and the father's sacrifice in his stead. How the younger man is brought to a realization of his wrong-doing and how he atones is beautifully and powerfully portrayed by Mr. Keenan and his unusually strong supporting cast.

The scenes are entirely southern. Early in the story the simple home life of the colonel and his family is delightfully depicted in the many quaint settings employed. Then comes the war and with it the stupendous battle scenes that required a whole month in making. The closing scenes of the production are typical of the conditions that prevailed after the bloody conflict in the South. All have been pictureized with the customary Inceian skill and minute attention to detail, and none lacks for the want of thrill or human interest.

Inceville and its environs are particularly adapted to the production of such elaborate scenic features as "The Coward." The rolling mountains, rising majestically from the shores of the Pacific; the gaping gullies, the rippling streams, the hundred horses, all lend the picturesque atmosphere that was required for the story. Ince and his company did not once have to go outside the confines of the big plant to obtain an exterior scene. And the grandeur of the famed 18,000-acre ranch has been transplanted to the screen with an adroitness that has to be seen to be appreciated.

While Keenan bears the brunt of the burden in

the piece, as Col. Winslow, the fine old southern warrior, the work of the other members of the cast is by no means overshadowed. Charles Ray, as Frank, the son, gives a pathetic portrayal of his character, while Gertrude Claire, the beloved character actress, is seen at her best in the role of Mrs. Winslow. Margaret Gibson plays the part of Amy, the sister; Charles K. French, the Confederate commander; and Nick Cogley, a colored "uncle."

FLORENCE NATOL VERSATILE VITAGRAPH STOCK ACTRESS

Florence Natol brought a wide and varied experience as a stock actress, acrobat and vaudeville performer to the Vitagraph Company, when she was elected to stock membership in this famous organization and the experience has stood her in good stead as a motion picture actress.



Florence Natol

Miss Natol was born in Kingston, Canada, March 1, 1880, and was christened Florence Beckwith, Natol being the name she adopted for stage use. As her parents died when she was young she was compelled to make her own living in the world and her brother-in-law, Harry Lindley, a comedian of note, offered her a position in a stock company of which he was the owner and manager, and it was in this company she began her career as an actress.

As is customary in stock companies, she was required to do a specialty between the acts of the drama, and being skilled in acrobatic work she incorporated this with character songs and dances in a turn that met with popular approval. A few of the many parts she played while a member of stock organizations include Lucinda in "The Rejuvenation of Aunt Mary," Lizzie Roberts in "The Lottery Man," Mrs. John Brown in "Mrs. Temple's Telegram."

Miss Natol's advent in motion pictures was necessitated by the death of her husband, who left her with four children, Fred, Lorna, Beulah and Irene. As it would have been impossible for her to continue with her stock work and still care for her children she determined to try the new art of posing before the camera. An application to the Vitagraph Company gave her the desired opportunity and since September, 1914, she has been playing character leads with this famous photoplay producing company.

"Vanity Fair," the great Edison masterpiece starring Mrs. Fiske, which was recently completed at the Bronx studios of the Edison Company, contains an elaborate ballroom scene which for size and magnificence is said to be unrivalled.

GEORGE OVEY, CUB COMEDIAN TO BE ADVERTISED WIDELY

With the idea of assisting the exhibitor to realize upon the rapidly growing popularity of George Ovey and of the new Cub comedies, David Horsley's new comedy brand on the Mutual program, a tremendous publicity and advertising campaign has been planned and is now put into effect to reach and attract the motion picture patron.

Material in different forms, such as life-size cutouts, slides, photos and other matter of "the funniest man in America," with his Cub, has been prepared and is available to exhibitors. In addition a publicity undertaking covering many hundreds of newspapers throughout the country has been effected by which the exhibitor will profit.

George Ovey is one of the big sensations in films. Six months ago he was entirely unknown to motion picture audiences. Today his name is known in many quarters and his fame continues to spread.

The Cub comedies, with Ovey as the leading comedian, are likewise becoming popular. This is best indicated in the weekly increase in the orders for prints and also from the letters of commendation received from the exhibitors.

Beside the Cub comedies, extensive means of exploitation will also be in vogue in the interests of the Centaur features and other David Horsley productions.

VALLI VALLI RE-SIGNED FOR COMING METRO FEATURE

Valli Valli who became a Metro star when she appeared in John W. Noble's very successful picture, "The High Road," one of the earlier Rolfe offerings, has been placed under contract with B. A. Rolfe Photo Plays Inc., for a new production for early autumn release. The feature picture will be in five acts and Edgar Jones whose picture, "An Enemy to Society," the George Bronson Howard play, is soon to be seen publicly, will direct it. Mr. Jones has begun casting and has assembled an exceptional supporting company.

Negotiations were conducted over the long distance wire between New York and Chicago, and the details were arranged by Max Karger for B. A. Rolfe and for Valli Valli on her own behalf. The contract was outlined and completed in twenty minutes and when it was confirmed by post the ground had been so well covered that no changes were found necessary.

The vehicle selected for Valli Valli is a novelty of exceptional strength, providing an emotional role for the star and giving her exceptional opportunities for the display of her unusual talents. The script has been done by Harry Chandlee of the Metro scenario division, from the play by Florence Gerald, "The Woman Pays."

MOROSCO ENGAGES UNA NIXON HOPKINS AS ART DIRECTOR

Following its arrangement for a specially written musical program for "Peer Gynt," starring Cyril Maude, which marked an epoch in the annals of regular program releases, the Oliver Morosco Photoplay Company presents further indication of its progressiveness through its engagement of Mrs. Una Nixon Hopkins as art director with jurisdiction over the furnishings of all sets in its productions.

As in the case of many New York architects, who retain women decorators in order to secure the invaluable "woman's touch" in their flawless, but often cold creations, Mr. Morosco has foreseen the advantage of securing the services of a lady expert to supervise this particular department. Mrs. Hopkins is a distinct acquisition, having a national reputation as an artist and authority along this line. For years she has been one of the most authoritative writers on these subjects in the country, is on the regular staff of the *Ladies Home Journal* and the two Hearst publications, *Harper's Bazaar* and *Good Housekeeping,* and contributes regularly to the *Craftsman, House Beautiful,* the *International Studio* and magazines of similar caliber both in this country and abroad.

Mrs. Hopkins' writing has been correlative with her principal work, that of a designer. She studied art and architecture in Paris and is a housebuilder of note, some of her work for the millionaire colony in Pasadena being among the finest examples of the new art ideas on the Pacific coast.

ABANDONS STAGE FOR FILMS

Noted Stage Favorite, Impressed by Her Success Under Famous Players Management, Deserts Stage Indefinitely.

One of the most notable acquisitions from the stage to the screen was effected this week when the Famous Players Film Company induced the distinguished stage favorite, Pauline Frederick, to abandon the spoken drama permanently and appear exclusively on the screen under its management.



Pauline Frederick.

Pauline Frederick, who won distinction in the recent stage successes, "Joseph and His Brethren" and "Innocent," the latter one of last season's greatest metropolitan dramatic hits, made her debut before the motion picture camera in the Famous Players Company's elaborate photospectacle of Hall Caine's novel and play, "The Eternal City," which remained for two months at the Astor Theater, New York City, last spring, and in which she attained a sensational personal triumph.

Adolph Zukor, president of the Famous Players Film Company, explained when he requested the actress to forsake the legitimate stage indefinitely, that the demand for her continued appearance on the screen had become so great after the first tour of "The Eternal City" that it was her duty to the public to devote all of her time to motion pictures.

Miss Frederick said in a recent interview that the motion picture today is the most illimitable form of art that the world has ever known. Stage stars boast of having played, in the course of many years, before half a million people. Contrast this petty figure, obtained only after a score of years of constant activity, to the screen player's possession of an audience of thirty-five million a week in the United States alone! It was principally for these reasons that she has said good-bye to the oral stage and joined the stellar forces of the Famous Players.

HOWARD MITCHELL, DIRECTOR, SIGNED WITH THANHOUSER

From Philadelphia to New Rochelle is the jump that Howard Mitchell, Lubin director, has made within the last week. Film fans all over the country know the hefty "Mitch" for his splendid work with Arthur Johnson, with whom he was a co-director; but directing did not rob him of his genius for "putting it over" in a scene, and for a long time he continued to play heavies. He shines brightest in a fight, and Mr. Thanhouser, keen student of the strong points in his organization handed Mitchell a script with a corking fight in it for his first production. He "put it over" so successfully that George Marlo, leading man, came out of the fracas with a prettily colored eye. Mr. Thanhouser facetiously remarked that there would be more fights, and Marlo is still wondering whether that was meant for him or Director Mitchell.

"THE MIRTH OF A NATION" A FILM BURLESQUE IS NOW IN THE MAKING

The Universal will soon commence the work of production on "The Mirth of a Nation," a seven-reel travesty by H. H. Van Loan and Pat Rooney. The photoplay is "based on Mason and Dixon's famous novel, 'The Clansmen,'" and is "copyrighted 1915 by the Universal Film Mfg. Co."

Harry Myers, who produced the Universal Broadway Feature, "The Earl of Pawtucket," will direct "The Mirth of a Nation" in which Pat Rooney and Marion Bent will be featured. Rosemary Theby will be assigned to an important role, while Harry himself will browse around in the picture now and then.

Little Jimmie Rosen, who played "The Kid" in "The Newlyweds" and who also originated the role of "Buster Brown" in the stage, will cavort about in all the dignity of his two feet eight inches. Lee Kohlmar, who played with David Warfield for three years in "The Music Master," will be assigned to a comedy role. Work of production will commence at Coytesville, N. J., but, as Harry Myers wails, "Lord only knows where we'll wind up." Myers declares that "The Mirth of a Nation" is the funniest thing that ever escaped being put into a drug user's retreat. And Myers, the producer of "Baby," ought to know what's funny.

"The Mirth of a Nation" cast includes Hezekiah Spuffendike, Rumhouser Skynch, a kickapoo octoroon, General Nuisance and General Electric Graflexius Camera and an all star cast of Civil War veterans. It tells all about the horrible "slotter" at the battle of Bay Rum, and of the "carpet jag period" following the close of the war and the nefarious operations of the Cluck Cluck Clansmen.

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The So-Called "Sensational" Picture

THE word "sensational" has come to be regarded, through its press usage, as almost synonymous with "morbid." Properly it has a much more innocent meaning. Dr. Robertson said, "He whose eye is so refined by discipline that he can repose with pleasure upon the serene outline of beautiful form, has reached the purest of the sensational raptures." Yet even that ascetic declaration is subject to misunderstanding and perversion without changing the use of the abused adjective.

Certain film subjects are quite generally classed as sensational, in a disparaging sense. But the criticism comes too easily. There is no hard and fast divisional line, no well defined meridian between different classes of film subjects. The same subject may, indeed, be given either uplifting or degrading treatment by different producers. Much that is only "sensational," in the modern meaning of the word, gets by in the name of art; and much that is really art awakens prurient thought in prudish minds.

The majority of people ARE prudes. They will not acknowledge the existence of what they know to be true, if there be evil in it. The polygamous habits of a percentage of married men; the unchastity of a percentage of unmarried men; the exceedingly definite establishment and absolute solidity of the social evil; even the scientific recognition of the pervert; these things may be joked about in male society—but recognized as a human element, never.

We are idealists of an unpractical sort. We cast our eyes upward and protest that we, at least, are pure. And if anyone tells us the truth about ourselves, we denounce him in vigorous terms as pandering to vile emotions—somebody else's vile emotions, of course.

Yet the strongest writers of literary history are those who have dredged out rather than sunk into the muck of truth beneath the fair surface of idealism. There is something more than "sensationalism" in the interest with which normal human beings regard those bits of hideous truth which are so generally concealed behind a noble lie.

There must be a place in the scheme of things for the picture that tells some of the avoided truths. Those dark life-facts that everyone knows and no one mentions are nourished and vitalized by concealment. In the light of recognition and calm, intelligent consideration they would wither and wane. What better medium for that purpose than the motion picture?

These, more or less modified, constitute the so-called "sensational" pictures. Obviously they can never be pictures for children or for immature eyes. Beyond that restriction who shall say that they do all harm and no good?

That the presentation of vice is interesting to normal, intelligent men does not mean that it is in itself attractive. We read with avid curiosity the news of calamity; but we do not wish for calamity. Our absorption in a "sensational" picture does not mean that we desire a similar experience for ourselves.

Frankly, we think much of the cry against sensational pictures is hypocritical. The picture that is made for the sole purpose of exciting prurient interest is one thing; the picture that boldly reveals a truth that is better for the light that is generally refused it is another. It

should not be difficult to distinguish between them. The first kind is, of course, impossible. The other we think, as we said before, will find a useful place in the broader view of life.

CENSORING THE SCENARIO.

A MEMBER of the Los Angeles Censor Board is endeavoring to introduce a system of censorship calculated to pick the flaws in a picture before money is invested in its manufacture. The scheme is to censor the scenario. This censor's motive is laudable, as its aim is to save the industry considerable expense and annoyance. Whether it is practical is open for discussion.

Under the title of "Censoring at the Fountainhead," an editorial in the January 23, 1915, issue of MOTOGRAPHY discussed this same question at considerable length. The suggestion originated with a well-known New York film man. His proposal was to censor the producer rather than the scenario. That plan of action, if less feasible, is at least more reasonable than the other.

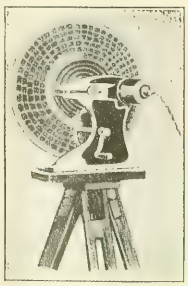
The scenario, as boiled down by the producer, is little more than a scheme of action. Out of it two different producers would bring forth two entirely dissimilar actions. One might be above reproach, the other decidedly objectionable. Censoring the scenario would not solve the problem.

Censoring unquestionably should be done before the picture is taken, if it is to be done at all. Censoring the scenario helps some by eliminating some. But a harmless scenario is no guarantee that the finished film will pass the same censor board that O. K.'d the script. The objectionable part may be some bit of business or some setting whose details were not described in the scenario at all.

If censorship were an exact science, like surgery, it would be comparatively simple to instruct all directors in its principles and let them censor their own productions as they went along. Of course a majority of them do that at present, guided by their experience with censor boards in the past. But since censorship can never be scientific or even logical, films are bound to be wasted with the best of care.

Censorship will be wholly abolished in a few years. Meanwhile, so long as it persists, there can be little harm in experimenting with the censoring of scenarios, producers, players, anything to reduce the big waste caused by the rejection of finished products.

Modifications have been made to simplify a motion-picture camera and projector developed abroad some time ago, and previously described in this magazine, which is designed to use plates instead of a film. The machine as now constructed is fitted with a large circular disk in which the plates are set so that the exposures come one after the other in a spiral, instead of being arranged in rows extending from left to right across a rectangular plate as heretofore. The plate disk, both when used in the camera and in the projector, is revolved by a shaft which moves in a horizontal plane relatively to the lens, which is maintained in a fixed position.



Just a Moment Please

Ho, hum!

—

Ain't it h—— to have to come back to work after a holiday?

—

Yes, we find it that way, too.

—

However, since our job depends upon it, here goes to grind an installment of this piffle right out of the blue sky.

—

One bright spot in our existence the past few days was the arrival of the fair and dimpled Billie Burke in our midst, en route to the Pacific Coast to work for Director Ince. Her rapture over the bungalow and yacht which Ince has prepared for her coming and which she first lamped in the columns of this handbook of the industry, were only exceeded by her fright when the train started off with her as she was posing in the window of her special car for a bashful photographer.

—

Incidentally, that incident aboard the train would have made a corking scene for a Keystone comedy; but Billie is working with the Ince faction of the N. Y. M. P. instead of the Sennett, isn't she?—so there's no chance.

—

MANY THANKS, TOM.

Our old friend and former deskmate, Tom Hamlin, now managing editor of *Amusements,* the breezy little sheet dealing with vaudeville and motion pictures published in Minneapolis, saw fit in a recent issue to refer to us in a kindly way, recalling incidentally that we used to push the pencil on the *Minneapolis Trib,* back in the early days when Tom himself was some pumpkins on the staff. It sure recalled old times, Tom. Ah, them was the happy days!

—

We facetiously referred in this column last week to the desire of certain publicity men to try their hand at editing a paper. Straightway there blew into Our Burg last week one Tarleton Winchester, publicity-man-in-chief of the Paramount Corporation, and, by golly, T. W. proved he was there seven ways from the ace, both as publicity man and an editor, by getting columns of publicity in our daily press and then editing and publishing one of the breeziest, most interesting little convention dailies it has ever been our pleasure to lamp. Congrats, T. W. As an editor commend us to a publicity shark every time.

—

While we're on the subject we might mention to our Noo Yawk friends that we are in possession of a most artistic pen and ink sketch of this same Winchester person, but lest we cover him with blushes we are suppressing it. Never mind the thanks, old top; you'd do as much for us, we know.

—

OUR BURG.

W. W. Hodkinson of Noo Yawk was a bus. visitor in Our Burg on Thurs., Fri. and Sat. of last wk. Welcome to our city, W. W. Come again.

Among other out-of-town visitors in Our Burg during last wk. was Jesse Lasky, who says his address is California Limited No. 3, Santa Fe. Hope he thinks enough of our fair village to visit it again.

Carl Pierce of Bosworth, Inc., and Oliver Morosco Photoplay Co., wearing a smile a foot wide, was seen in the lobby of Our Burg's w. k. La Salle House on Sat. last.

Cecil De Mille, with as much hair as ever, flitted into and out of Our Burg on Thurs. last.

Geo. Carpenter, the chap as puts the fun in *Reel Reels* of Salt Lake City, Utah, said "Howdy" to friends in this Village last wk. Geo. is looking well and prosperous as when we last seen him in his own diggings. Guess that Salt Lake water agrees with him.

John Flinn of Noo Yawk, what was a visitor here last wk., found the life too slow for him and tripped back to Broadway on the next Limited.

In all the crowd what was in Our Village last wk. we missed Ben Schulberg and Pete Schmid, but then somebody had to sit on the lid while the rest was away.

The fishermen what vacationed in remote precincts over Labor Day is back to home once more, and actually brought some fish, so we know they caught something.

—

Vic. Hodupp, the world's greatest little business getter, has at last got space enough in the Mallers building to suit even him. That new film vault, Vic says, has "a seating capacity" of more'n 2,000 reels, but from the looks of Vic's booking sheets most of the time there'll be "nobody home."

N. G. C.

Some Current Releases Reviewed

Essanay's "The Man Trail"

Reviewed by Neil G. Caward.

THE rough and rugged life of a lumbering camp is depicted in all its rawness in the six reel feature "The Man Trail," which is to be Essanay's offering for September through the V. L. S. E. exchanges. It bristles throughout with action of a strenuous kind and the red blooded portion of the story is softened and refined by a pretty romance that finds a happy conclusion in the last few feet of the sixth reel.

E. H. Calvert is credited with the production of the tale, which is an adaptation of the novel of the same title from the pen of Henry Oyen. He has succeeded in getting the real lumber camp atmosphere over in a striking manner and there are several scenes in which hundreds of supernumeraries participate. Particular praise is due the director and his cameraman for the magnificent setting chosen for the love scene at the close of the story. It is strikingly beautiful, and done in oil and framed in an art gallery would be proclaimed a masterpiece.

Richard C. Travers has the leading role in "The Man Trail" and interprets it in a fashion that will not readily be forgotten. He is just the type of man needed for the part of "John Peabody" and fairly lives the character. Ernest Maupain as "Wolf John" creates a convincing personality who, despite his gruffness, wins his way to the hearts of all who watch the development of the story, and June Keith makes



The rivals dine at Belle's home.

"Belle" a winsome maid. Thomas McKarnie as "Bull Bart" thunders and storms about the lumbering camp of which he is in charge, and Arthur Bates as Old Nels does one of the best "bits" of the entire production. Hundreds will be found, following the release of the film, ready to swear that they have met Old Nels in real life, so realistic is his role.

John Peabody, as the story opens, is discovered to be a boyish, fun-loving fellow, who feels cramped in his father's big office in the city. Accordingly, when the opportunity offers for John to go to his uncle's lumber camp in the far north, he fairly tumbles over himself to get there. Upon his arrival at the end of the railroad he discovers that his uncle is a queer old man who believes that John must be the namby-pamby sort of man his father is, and accordingly, to toughen him to life in his new surroundings, has issued orders for no one to help John from the railroad station out to the lumber camp. Nothing daunted, John sets out afoot and arrives, tired but resolute, some hours later.

"Wolf John," as Peabody's uncle is called, is immediately impressed by John's sticktoitiveness and when the young man, later, still further proves his strength and determination, the uncle grows to positively care for his nephew. "Bull Bart," the foreman of "Wolf John's" lumber camp, soon becomes a rival of John's for the hand of Belle, the adopted daughter of "Wolf John," but the girl prefers the city man.

By way of revenging himself upon both "Wolf John" and the newcomer "Bull Bart" quits his post as foreman and goes over to a rival lumbering organization. In his new capacity he sets about making all the trouble for "Wolf John" that he can, and since Peabody, who is known in the camp as "John Mudd," is appointed foreman after Bart's departure, he, too, comes in for rough treatment.



Wolf John tells who Mudd is.

Foiled in his every attempt to make "Wolf John" forfeit his title to a certain bit of timberland, Bart deliberately stalks Peabody in an attempt to kill him. Ultimately Peabody proves "the quicker on the draw" and in a gun battle snuffs out the life of Bart.

John having triumphed in a notable fashion over all obstacles, "Wolf John" introduces "Mudd" to the camp as his nephew, John Peabody and his future partner. The partnership is still further cemented by John's engagement to Belle, which occurs against one of the prettiest backgrounds ever thrown on a motion picture screen.

"The Wolf Man"

Reviewed by Neil G. Caward

A THRILLING story, dealing with the attempt of an unscrupulous captain of industry to secure the secret process by which tile may be given a new and exceedingly attractive glaze, without paying for it, forms the basis of "The Wolf Man," the four-reel Mutual Master-Picture of this week. C. B. Clapp is credited with being the author of the story, while Paul Powell is the director who skillfully produced it.



The old inventor at work.

Ralph Lewis as the Wolf Man has an infinite number of opportunities to show his capability, and is, perhaps, most convincing in the big scene in the fourth reel when he is exposed for the villain he is. His facial expression and gen-

eral attitude while trying to bluff the stockholders into believing he has been falsely accused by Mole, his chemist, is splendid. Richard Cummings makes of the old inventor a character wonderfully true to life and of such a sort that



The Wolf Man and his accomplice call on David.

the audience will instantly be attracted toward and sympathize with him. William Hinckley, as David, the grandson of the old inventor, and Billie West, as Mary, David's fiancee, are well cast and thoroughly convincing all the way through the piece. To Jack Brammall falls the role of Mole, the tile company's chemist, and he makes a real personage of what in another's hands might have been a minor bit.

From the standpoint of photography and direction, "The Wolf Man" is a thoroughly satisfactory offering and the flashbacks used to hold one's interest in the fourth reel, while the board of directors of the tile company are awaiting the arrival of David with his formulas, are splendidly handled, and will grip and hold any audience.

Old Benjamin Lord, and his grandson, David, discover a pottery glaze that will revolutionize the industry, as the tale begins, and one sees David depart with a sample of the pottery to visit the Wolf Man in his office at the pottery works. Since the Wolf Man and his partner are not on the best of terms, the former sees in the invention a means of acquiring the business for himself, if he can control it, though he hesitates about buying it.

Retaining the sample on the pretext that he wishes to test it, the Wolf Man turns the bit of clay over to Mole, the chief chemist of the pottery works, with instructions to discover the formula by which the new glaze is produced and then to imitate it. Mole succeeds in stealing a half completed formula from old Lord, but later, in endeavoring to secure the secrets needed to complete it, he has to kill the aged inventor. By using his knowledge of chemicals Mole succeeds in causing an explosion that leads to the belief that old Lord died while experimenting, though the Wolf Man really knows he was murdered.

At a stockholders' meeting, while he is attempting to reorganize the company and take the business away from his partner, David arrives to expose the method by which the formulas were really obtained. The exposé results in a postponement of the meeting and a request that David return with his proof and own formulas at a later hour that evening.

While David is experimenting and completing his formula proof that evening in company with Mary, the Wolf Man and Mole call and offer to buy the formula from David. When the latter spurns the offer made him, the Wolf Man pushes David and Mary into a concrete vault and slams the door. With the assistance of Mole a huge receptacle containing acid is so arranged that the chlorine gas which issues from it will pour into the locked room and kill both David and his fiancee. The Wolf Man then strikes Mole down, believing the crime will be automatically fixed on him, and departs. Mole does not die, however, but regains consciousness, and inspired with a wild desire for revenge hastens to the tile works to accuse the Wolf Man of murder.

At the stockholders' meeting the Wolf Man is all but triumphant when Mole enters and brings about his undoing. Rescuers at once start to search for David and Mary, and arrive in time to restore both to their senses. Upon all being disclosed, David is offered the place in the factory vacated by the Wolf Man's arrest.

Pathe's "The Failure"

Reviewed by Thomas C. Kennedy

ANOTHER confederate is added to the already formidable group which is headed by the intriguing Hernandez, in the third episode of "Neal of the Navy," the Pathe-Balboa serial, written by William Hamilton Osborne and adapted by Douglas Bronston. The title of this chapter is "The Failure." The attempt to secure the packet which Annette now jealously guards is frustrated by a fire which destroys the Hardin house. The building, a large structure, burns to the ground. The scenes of the fire, which are filled with exciting action, are well directed and the photography is good.

"The Failure" is a striking example of the expense and pains to which the producers will put themselves to give the story a realistic staging. "Neal of the Navy" has the approval of the United States Naval authorities, who have granted the producers permission to photograph scenes aboard the ships and at the training stations. In this release some of the phases of life at the training station are entertainingly introduced, and it is likely that the advantages, duties and social activities of life in the navy will be accurately shown ere the story is concluded.

Neal and his foster-brother, Joe, take the examination for Annapolis. Joe has found a paper containing answers to all the questions. The loss of this paper is discovered and the men in charge of the examination announce that a search will be made. Joe places the paper in Neal's pocket. There it is found and Neal is disqualified. This does not discourage Neal, and he enlists in the Navy. He is determined to become an officer and intends winning his commission by conscientious work.

Inez induces Joe to meet her at a cafe. After they have been there some time Hernandez enters. Inez introduces him as her husband. This has the desired effect on Joe, and fearing the "husband" he agrees to steal the yellow packet from Annette. That night he hesitates. He realizes his obligation to Mrs. Hardin and Annette, but his fear of Hernandez is paramount and he is about to break into Annette's room when he discovers that the house is afire.

Annette is the last to leave the house. Remembering the packet she returns to the house. The brute-man, who has been earnestly watching her, follows her. After securing the packet she faints. The brute-man carries her from the burning building and tenderly places her on the ground near Mrs. Hardin and retires. In the meantime Neal has passed his examination and is admitted to the navy.

"The Blood Seedling"

Reviewed by John C. Garrett

ON September 30, "The Blood Seedling," an exceptionally dramatic offering, picturized from the short story of the same name written by the late John Hay, former secretary of state, U. S. A., will be released by the Selig Polyscope



Scene from Selig's "The Blood Seedling."

Company. Thomas Santschi does excellent work as Allen Golyer and he is supported by an extremely well balanced cast. The production is also directed by Santschi.

Allen Golyer, a young farmer, is a neighbor to Saul

Cheney and his family. He remonstrates with Cheney because Cheney's son, Gershom, is permitted to fill his head with "spirit notions." Mrs. Barringer and her pretty daughter, Susie, live in the village not far from Golyer's farm, and although the girl loves the young farmer she refuses to accept his proposal. Bertie Leon, a traveling salesman, sees Susie in the general store and gains an introduction to her. After calling at Aunt Abigail's home he finally wins the admiration of the maiden and she from thence on endeavors to avoid young Golyer.

Colonel Blood has presented Allen with a sapling which the farmer plants on his farm and in honor of Colonel Blood calls the sapling "The Blood Seedling." Susie tells Allen this day that she is engaged to Bertie Leon and after some time passes and she does not hear from him, she tells Golyer she has broken her engagement with Leon and then it is that Golyer proposes and is accepted by Susie.

For twenty years Allen and his wife live together in happiness and on the neighboring farm Cheney achieves reputation as a soothsayer. Golyer and his wife go to the home of Cheney and Susie recalls that twenty years ago that day Allen had planted the "Blood Seedling" and she had accepted his proposal.

Gershom Cheney goes into a trance and writes on a pad of paper "A spade, a man you hated, a grave beneath an apple tree." Then it is that Golyer breaks down and confesses that he had killed Leon years before and buried him underneath the tree.

Golyer then staggers home, goes to the "Blood Seedling" and removes a knife from the cleft in the tree. Later under the "Blood Seedling" they find his lifeless body. He had taken his own life.

"The Heart of Jennifer"

Reviewed by Charles R. Condon

HAZEL DAWN'S likeable, boyish personality and graceful ways and mannerisms scintillate all the way through "The Heart of Jennifer," her latest Famous Players picture, released on the Paramount program. It is distinctly a play for a girl of her type, and she clothes the role of Jennifer with the sparkling vivacity, good looks and pertinent independence to which it is entitled. James Kirkwood directed the picture in his usual efficient manner, besides playing the male lead in it as James Murray, the placid lumber foreman whose anger, once aroused, is a matter for serious consideration by his opposers.

Humorous situations mingle with highly dramatic moments through the story, making for a well-balanced play whose action is protected from becoming slow or monotonous by the rare quality of variety. One very clever situation is that in which Murray loosens Jennifer's foot from the rocks in a trout stream, and derides her for being so susceptible to injury, not recognizing the girl in her angler's costume of jacket and breeches.



Murray believes Jenifer guilty of the crime.

Taken as a whole, the picture has the ring of true sterling quality. This is evidenced by its superb settings, excellent photography, the tasteful, well-selected wardrobe of its cast and the many other details which mark a picture produced by a stable, progressive organization. In support of Hazel Dawn and James Kirkwood are Irene Howley as Agnes Murray, Harry Brown as Stephen Weldon, and Russell Bassett as Mr. Hale, Jennifer's father.



The accusation.

Stephen Weldon, young, good-looking and wealthy, wishes to marry Jennifer Hale, and on being refused by her seeks to force Jennifer's father to bring about the marriage by buying up a worthless note issued by the latter to tide him over a financial depression. But Mr. Hale has more love for his daughter than he has fear of failure, and, much to Weldon's surprise, he refuses to intervene in the latter's behalf. Angered and humiliated, the defeated suitor determines to ruin Hale.

While staying at the Hale summer home in the woods Jennifer meets James Murray, a lumber foreman. He falls in love with the girl and shortly after their first meeting proposes to her. Upon learning that Jennifer has pledged herself to marry Weldon in order to save her father from ruin, Murray offers his small fortune to save her from a man whom she does not love. He also offers himself as a substitute for Weldon, and is accepted.

After their marriage Weldon calls on Jennifer and succeeds in giving Murray the impression that there is a secret something between them. Jennifer's silence supports this suspicion. A breech results. Weldon meets Murray's sister, Agnes, wins her confidence and deceives her. She meets him on the day on which he has planned to leave town and shoots him. Circumstances, in Murray's mind, point to Jennifer as the guilty one, and, believing it to be his duty as her husband, he takes her up into the mountains, determined to protect her from the law.

Agnes, while fleeing, falls over the edge of a cliff and is picked up in a dying condition below. Before passing away she tells of shooting Weldon. The sheriff's posse overtakes Murray and Jennifer and is about to arrest the former when a man rides up with the news of Agnes' death and confession. A reconciliation between Murray and Jennifer follows.

"The Diamond From The Sky"

Reviewed by John C. Garrett

"THE LION'S BRIDE," chapter twenty-one of the North American serial, "The Diamond From the Sky," is full of engrossing interest from start to finish. Clean comedy is apparent throughout the chapter. Marmaduke Smythe, carrying the ever-prominent deer head, affords a hearty laugh when, after walking for days through the mountains, he spies a donkey and tries to mount him to ride part way out of the mountains.

"The Diamond From the Sky," which was last seen in the hands of the bill poster, is taken to the Santly Circus by the man and there he puts it up as stakes in a game of dice. Santly, the owner of the circus, wins the jewel, and presents it to La Belle, the lion tamer, who later, while in the lion's cage, is attacked by the beast, thrown to the floor and terribly mangled. We last see an arm and hand, apparently that of La Belle's husband, the circus clown, grasp the necklace and then disappear.

In John Powell's stately mansion the fiendish idea conceived by the doctor and Vivian is slowly shaping itself into a reality. The millionaire miner is now a drug fiend, weakened in mind and body, and is continually injecting a numbing



Vivian begs Blair to stay with her.

potion into his arm at every possible chance. Blair Stanley receives a telegram telling him that his mother is on the point of death. He tells Vivian that he is leaving for Virginia, but she manages through her wiles to persuade him to stay with her so they can better get hold of the Powell estate. She says she cannot remain alone, as she thinks that Durand and DeVaux are trying to double-cross them.

Esther again makes an effort to see Arthur, who continually asks if Esther had not been at his bedside, but he is told that it was merely a phantasy of his imagination and that he should never let this hallucination overpower him again, as it is very bad for him. Esther comes to the Powell mansion and is informed by the butler that John Powell had been removed to the country on the day before. The ever faithful Quabba, however, gets in touch with the gardener at the Powell estate, who is one of his own countrymen, and is informed that the master of the house has not been taken away, but that afternoon is to attend the Santly Circus, which is in town. Santly's Stupendous Circus has as its chief attraction La Belle, the lion tamer, whose husband, the clown, is jealous of the attentions paid to the girl by Santly, the owner of the circus. Santly wins the "Diamond From the Sky" in a crap game and presents La Belle with the gem.



Esther sees Arthur again.

Her husband later sees her in the arms of the manager and vows to kill them both.

Vivian, Devaux, Durand, Blair Stanley and John Powell arrive at the circus and are seated in one of the prominent boxes. Esther later comes in with Quabba and they are seated near the other party. The big attraction of the program starts. When La Belle, the lion tamer, enters the arena both Blair and Arthur Stanley see the famous Stanley heirloom glistening on her bosom, and raise up in their chairs. Just then the lion makes a lunge at La Belle, hurls her to the ground and paws her to death. Santly, who is standing near the cage, is shot down by La Belle's husband, and we last see "The Diamond From the Sky" taken from the lion tamer's neck by a mysterious hand and then disappear.

"The Great Question"

Reviewed by John C. Garrett

"THE GREAT QUESTION," a three-reel production, marks the launching of the Clipper brand of films on the Mutual program. This picture, featuring Harold Lockwood, the handsome and versatile leading man, as Morton Bagley, Jr., and May Allison, the winning little star, as Flora Donner, is to be released on September 18. A good precedent has been established and if the future releases prove to be as well directed and acted as this initial one the Clipper brand of films are bound to be popular. The story is one of which audiences never tire, and the handling of the scenes is done with remarkable cleverness, with the exception of one slip the director made. The hero is shown in one of the opening scenes reading a letter from Lois Valerie, an adventuress, and later, when the scene reverts to the day he receives this letter years before, he is seen to crumple the same letter up and throw it in the fire.

The photography in this production is splendid and the leads are well supported by a strong cast, in which are



The return from the wedding trip.

Eugenie Ford, who does very good work as Lois Valerie, an adventuress; Harry Von Meter as Morton Bagley, Sr., and William Stowell as Paul Armstrong, a friend of young Bagley.

Morton Bagley, Jr., a young man who has had many love affairs, sits before the open fire in his apartments with a box of mementoes on his lap. One by one he takes out and destroys such mementoes, as they bring back his past love affairs. The last one to be taken out is a letter from Lois Valerie, an adventuress. The letter reads in part as follows: "Dear Morton:—I am writing to say farewell to you. Business comes before love, so although you are a dear little boy, I must say ta ta!" Visions of the past immediately appear before young Bagley and we see his life from the night he first met Lois Valerie in a cafe up to the time of the reading of this letter.

Morton Bagley, Jr., goes to a cafe with his friend, Paul Armstrong, and there is attracted to Lois Valerie, an adventuress. He manages to meet the woman and later many champagne parties for two take place in his bachelor apartments. His father hears of his attachment for the woman and gives her a large sum of money to relinquish all claims on his son. Young Bagley is heartbroken over the affair and finally condescends to go out West to his father's ranch and begin over.

Out in the western country the young man meets Flora Donner, the daughter of a rancher, and their friendship

ripens into love. The young people are married and return to live in New York.

One night at a tango party at Bagley's club his wife discovers that he is paying much attention to another



Scene from "The Great Question."

woman present and is neglecting her. He finally gets up and leaves her in Armstrong's company. Armstrong, seeing a way to take advantage of the girl, does so by pretending to console her. He takes her to Bagley's room in the club and there attacks her. A porter in the club happens to see Armstrong's act and immediately goes down and tells Bagley, who rushes to his club room, finds his wife lying unconscious on the bed and young Armstrong escaped. Bagley suspects the worst and, after a fight with Armstrong, he pushes his wife aside and returns home.

At the club all the women and men refuse to have anything to do with young Mrs. Bagley, with the exception of one hard-faced woman, who takes her home with her. Arrived at the woman's home, the young girl realizes that she has been trapped, and manages to get to the telephone and tells her husband that she is a prisoner in this house. After an exciting fight, young Bagley manages to rescue his wife and then he loses no time in sending a message to his father telling him that they are returning to the ranch. We last see the young couple happy in each other's love out West.

Lubin's "The Red Virgin"

Reviewed by John C. Garrett

ON September 16 the Lubin company will release "The Red Virgin," a three-reel production from the pen of Julian Louis Lamothe. The title role is played by Helen Eddy, who does some excellent dramatic work. She takes a double role—that of Rose, a sweet country girl, and later that of her daughter, Fay, known as the "Red Virgin."

There is a lot of action and many tense moments throughout the production, and the photography and direction are splendid. L. C. Shumway plays opposite Miss Eddy as Prince William of Moravia, and does convincing work. These two stars are strongly supported by Robert Gray, George Routh and Florine Garland.

Prince William of Moravia, being unwilling to marry the Princess Hilda of Sunderland, goes to America. He arrives in America and goes to a small village and here meets Rose, the daughter of Deacon Pettijohn. Their friendship ripens into love and prince William, knowing he must return to his home some time and, loving the girl, secretly marries her.

William is followed to America and one day the prime minister of Moravia comes to him and tells him of his father's death, and that in order to save his country he must return and marry the Princess Hilda, whom he has brought with him to America.

William, to gain time for his country, consents to the marriage and as he is embracing the Princess Hilda, Rose steps into the room. She pleads with him to explain this to her and asks him if they are not married. Knowing that it would mean ruination to his country if he admitted his marriage, he prince denies it, and Rose goes out into the wilderness and writes a farewell note to William telling him she is about to become a mother. The prince later finds the note and, believing Rose to be dead, goes back to his country.

Years later Rose's daughter, Fay, a wild creature of the woods, has been brought up to hate all men. One day she is seen by a famous actress and Clinton Steele, the man who had deserted Madeline, the woman who brought Fay up. They ask her to return to New York with them, as they realize she will become a great actress, and when Madeline sees the man she urges Fay to go to the city with them and for every tear she shed to make Steele shed a drop of blood. Fay goes to the city and in a few months blossoms forth a radiant actress.

A young artist, Pierre Lagarde, falls in love with her, and Fay poses for the artist's painting, "The Red Virgin." She toys with Steele's affections and one day he finds her at the artist's studio. He slashes the painting to shreds and then attacks the artist, but in the struggle he is killed. King William and his motherless son, Prince Franz, are ordered to abdicate the throne, and they come to America, where young Franz meets Fay and becomes her devoted slave. She discovers that his father is the man that ruined her mother's life and so determines to ruin the young prince's life. William, knowing that the woman has an influence over the prince, goes to call on her, and there recognizes in her the face of Rose. He explains to her how he had searched for Rose, but could not find her. Later father and daughter are reunited and, together with Prince Franz and her father, the girl returns to Moravia.

"The Money Master"

Reviewed by Thomas C. Kennedy

INTENSELY human in theme, "The Money Master," a five-part George Kleine production for release through Kleine-Edison, is uncommonly interesting and carries a general appeal. The numerous characters who figure prominently in the development of the plot are brought together during its unfolding by coincidence, and ere the story ends each is influential in bringing about the other's ultimate happiness.

The story, adapted from the successful stage drama, "The Battle," by Cleveland Moffett, is rather complicated, there being a rapid change of scene in the action of the earlier portion of the plot. In the central figure, John Haggleton, the financial king whose theory is that success is only the result of ambition and the survival of the fittest, the author has created a character true to life. He is a type not infrequently found in everyday life—the so-called "self-made" man, whose confidence born of success, no matter how attained, is his most valuable asset.

Frank Sheridan is admirably cast as Haggleton, who, for a time, gives up his luxurious home and starts without a penny as a laborer to win the affection of his son, who has been separated from him for years. How the people who were his enemies fall under the spell of his magnetic personality and become his ardent admirers makes up a story



Scene from "The Money Master."

replete with dramatic situations and of strong human interest. Mr. Sheridan's physique and poise make him a splendid type for the part he plays.

In the supporting cast are such well known artists as

Fania Marinoff, Paul McAllister, Anne Meredith and Calvin Thomas. Paul McAllister gives an excellent character portrayal as Dvorak, the anarchist. The cast is one of exceptional ability and they are all well suited to the parts they



A tense moment in "The Money Master."

interpret. George Fitzmaurice produced the picture. In production "The Money Master" is most elaborate and artistic.

"The Senor's Silver Buckle"

Reviewed by John C. Garrett

"THE SENOR'S SILVER BUCKLE," the two-reel American production to be released on September 13, is an entertaining picture based on a romantic and adventurous story. Edward Coxen as George Davis, a young surveyor, and Winnifred Greenwood as Alice, the daughter of an old pioneer, are featured. George Field as Felipe, the son of old Miguel, also does convincing work.

Henry Otto is responsible for the direction of this picture and he has obtained very good results. The scenic beauties of the country in which the production was filmed adds much to the picture and the most artistic spots were evidently chosen. Excellent photography is apparent throughout the production.

As the picture opens we see Senor Cabello, a Spaniard of the early Californian days, leave his home, accompanied by his peon servant, Miguel, and together they bury an old silver chest. An old settler's wagon is seen to drive up some days later and John Monroe, a pioneer, and his wife build their home near the site of the buried treasure, using as



A partial view of the Senor's home.

lumber for their cabin the tree which was nearest the buried treasure.

Twenty years later old Miguel, who is now near his death, calls his son Felipe to him and gives him a silver buckle, telling him of how years before he had gone with his master to bury the treasure; of how the location of the treasure had been scratched on the buckle, and then of how he had killed his master to obtain the secret. He gives Felipe the buckle and tells him to go and search for the buried chest.

John Monroe, the settler, is still living in the original cabin with his daughter, Alice. George Davis, a young surveyor who is surveying the surrounding country, is a very good friend of Alice and they are together constantly. The twentieth anniversary of the building of the cabin comes around and Alice, her father and the young surveyor hold a celebration on the spot where the old tree once stood. For a table the girl turns over a washtub and places it over the stump of the old tree.

Felipe arrives in the mountains and, after recognizing some of the marks which he knows are near the buried treasure, he starts to hunt for it. However, as the tree stump is covered up, he gauges the direction from the wrong tree and in his digging for the treasure he comes upon the skull of Senor Cabello. Later the young Spaniard sees Alice remove the tub from the tree stump and then realizes that he had been searching in the wrong place. In the dead of night he comes to the spot and is digging for the treasure when Davis, led on by some unseen hand, arrives on the spot. The Spaniard covers the hole he had been digging and, after stabbing the young surveyor, escapes; but he loses the silver buckle, which is found by Alice.



A pretty scene from American's "The Senor's Silver Buckle."

Some days later, after Davis has recovered from his wounds, Alice shows him the buckle which she had found. They accidentally come upon the place where the Spaniard had been digging, and then dig up the chest of jewels.

"Tish's Spy"

Reviewed by Neil G. Caward

ANOTHER one of the famous "Tish" stories will be released by the Essanay Film Manufacturing Company on Tuesday, September 14, the picture again featuring Camille D'Arcy as "Tish," which is the abbreviation for Letitia, the lady's real name, supported by Richard C. Travers, the popular leading man, as Jim McDonald, a "moneyed loafer," and Lillian Drew as pretty Jane Newcomb.

The story is laid, as were the others in the series, amid outdoor scenes of clear splendor, and laughs come thick and fast, due not alone to the amusing complications of the plot, but also to the real comedy in the way of "business" enacted by the principals.

As the story opens, Jane Newcomb quarrels with Jim McDonald, who is wildly infatuated with her, because she asserts that he is nothing but a "moneyed loafer." She refuses to marry him and to teach him a lesson resolves to become a "lady chauffeur" for "Tish" Carberry, who, with her companions, Aggie and Lizzie, is planning to start into the wilds of Canada in search of a place where Aggie's hay fever may be cured.

Jane's father, who has learned of his daughter's strange decision to become a female Barney Oldfield, engages a red-haired detective to follow and be responsible for her safety,

while Jim McDonald, learning of her intention, likewise tags along, with the hope of inducing her to relent and marry him.

The ladies have some difficulty in reaching their camping place and the day following their arrival at the hay fever



The discovery of the snake.

resort are frightened nearly to death by a big snake which chases them toward the river. "Tish" finally stops the stampede at the water's edge and restores her little company once more to its normal condition.

Later "Tish" proves a real heroine when she wakes up in the middle of the night, thinking a burglar is in the vicinity, and with her rifle shoots a tremendous hole in one of her shoes before she discovers that the innocent shoe was the suspected burglar.

Jane disappears from the camp next day in a canoe and is shortly followed by the other ladies in a clumsy old rowboat. The situation gives rise to innumerable chances for fun as, one after another, the boats are tipped over and their occupants plunged into the chilly waters of the quiet lake.

Even the red-haired detective and Jim McDonald eventually find themselves in the water, but since Jim is enabled to rescue Jane he feels well repaid for his ducking. The detective, after expressing his indignation over the catastrophe that has befallen him, explains his mission in the Canadian wilds and quits his job, Jane seemingly now being amply protected by her fiance, though she humorously explains, as the film closes, that she only married him "to take care of him."

MANY OF NOTED REAL STARS ARE BECOMING REEL STARS

Hailed as a marvel of mimetic art, surpassing all expectations of the merits of motion picture creation, "The Birth of a Nation," now in its eighth month of prosperity at the Liberty Theater, New York, began its Philadelphia engagement Saturday evening (September 4) at the Forrest. Within a few weeks another famous Quaker City playhouse will also be offering picture dramas at the regular scale of theater prices. In New York before the end of the month, when the Knickerbocker opens with Triangle Film Corporation plays at these prices, there will be three Broadway theaters devoted to the new art at the old scale of prices for the spoken and singing attraction.

On the other hand, the flesh-and-blood stellar attractions are being offered at cut prices. For example, Robert Edeson has just finished an engagement at the Walnut Street Theater, Philadelphia, at 15-25-50-75 cents. Emma Dunn, formerly featured by Belasco and Brady, is the visiting star there this week at similar cheap prices.

Such a momentous revolution has the new era of stage art brought about. More than a hundred of the most popular stars have been snared by the Triangle. De Wolf Hopper is now in California for a year before the camera, making the jump from legitimate to the motion picture play direct and not by the usual route, via stock and vaudeville. Billie Burke, Raymond Hitchcock, Douglas Fairbanks, and a host of others merely postpone the opening of their regular seasons to devote their art to the new theater.

Many of those who are not under long contract to work under Griffith, Ince and Sennett will soon be playing in the flesh on one side of Broadway while their California work is shown in Triangle star combinations at the Knickerbocker Theater across the way.

"TRILBY" WITH CLARA KIMBALL YOUNG, A SCREEN TRIUMPH

"Trilby," the first release of the Equitable Motion Pictures Corporation, opened Monday night, September 6, at the Forty-fourth Street Theater, New York. The production, an artistic triumph in five acts, is fully worthy the distinction of introducing to the motion picture world the product of the industry's latest and one of its most important factors, Equitable. It was received as was to be expected—with great applause, admiration, and enthusiasm.

The musical accompaniment, arranged by S. L.



Scene from "Trilby," an Equitable feature.

Rothapfel, formerly managing director of the Strand Theater, is wonderful. Clara Kimball Young and Wilton Lackeye are seen in the leading parts of "Trilby," the most important and most magnificent production of recent date. A full review of "Trilby" will appear in next week's issue.

The Washington theater, situated at Forty-fourth street and Fifth avenue, Brooklyn, the handsomest and the newest playhouse in the city of churches, will throw open its doors to the public the latter part of September.

B. S. Moss, who controls the Regent, Hamilton, Prospect, Jefferson and Eighty-sixth street theaters, will direct the policy of the new playhouse, which will be conducted as a high class motion picture theater with prices ranging from ten to twenty-five cents. A feature of the entertainment will be the musical program which will consist of soloists, an augmented orchestra and a pipe organ.

BILLIE BURKE OFF FOR COAST

Latest Triangle Star Obtains in Motography First Glimpse of Bungalow and Yacht Prepared for Her

On Wednesday of last week Chicago had the pleasure of entertaining dainty, dimpled, debonaire Billie Burke, from the East, with the red gold glinting in her hair on the first stage of her jump west to engage in moving pictures with the new Triangle Film Corporation. Billie Burke is the first Frohman star to go in for moving pictures, and she certainly has the best reason thus far advanced for the artiste to enter motography. Primarily Messrs. Ince and Sullivan have written for her exclusive appearance the quaintest and cleverest scenario on a Scotch theme in eight reels in which she will appear in roguish, elfish, winsome sort of a role, one peculiarly adapted to her protean powers. She will have in support a cast embracing one of America's greatest character actors, W. H. Thompson, and other notables. Secondarily Billie Burke is to receive for her five weeks' work in the one picture the tidy fee of $40,000, together with an allowance of $2,000 for her costumes, and seven fares to and from New York to California, not to remark a spacious bungalow on Catalina and a private yacht at her disposal, all of which easily establishes a new high water mark for moving picture service.



Billie Burke.

Billie Burke and her husband, the famous Flo Ziegfeld, were met at the Twentieth Century Limited by George Bowles who has "had 'em in line" for five weeks past at the Illinois and now has 'em at the Colonial to see "The Birth of a Nation" at the regular one and two dollar tariffs; together with Mason Peters who is to manage the Triangle attractions at the Studebaker, and representatives of all the daily papers doubly armed with pencils and cameras. It was an imposing welcome and quite fussed the modest little lady, but her husband urged her to do her duty, so she posed graciously and gracefully.

The LaSalle Station is not as bloomingly light as the land of the Midnight Sun and she was asked to get back into the train, look out of the window and wave for the uplift of ambitious photographers. Miss Burke did and climbed back on the train, but she had only one wave to the responsive chorus of clicking cameras when the switch engine, that knew nothing about the art, began to briskly drag the empty train out toward the yards. She gave a scream and started for the rear platform, but the train had gained headway and it looked as if some rival picture concern was about to kidnap the star. Then George Bowles, who was once an athlete in jumping in and out of the pit on the Chicago Board of Trade, caught the fair lady and with a flying leap she was restored to her friends with her hat on straight.

"I do not mind surprises, but kindly give me a hint after this," said Miss Burke as she climbed into a taxi and was whirled away to the Blackstone cuddling her Scotch doggie that had been her accompanist in all the commotion.

When Miss Burke gave audience to the representative of Motography, she was engaged in looking at that periodical and taking the first view of her bungalow and yacht, pictured therein. "The Triangle is certainly on the square," she remarked appreciatively as she studied the look ahead.

"This will be my sixth visit to Los Angeles and I have agreeable anticipations—for the people of California are the most courteous and hospitable I have ever met, and the very air out there is a tonic to me. I do not wonder that it is fine for photography, for one necessarily looks pleasant—Ince is a prince and Griffith a genius—I shall certainly get along. I do hope I will not be camera shy!"

"Nonsense," interrupted her admiring husband, "It's nothing but a click, don't pay any attention to it! You will be all right."

"You see," continued Miss Burke, "I take my art very seriously; and I never could quite understand why people called me cute and cunning, until I saw myself in pictures. A winter or two ago the Kinamacolor people came up to my home on the Hudson and caught me sledding and snowballing. They presented me with a reel of myself so that I saw my celluloid self and was agreeably surprised at the playful results.

"My costumes for the Scotch fantasie have been made from specially designed plates and my mother thinks they are charming and she has exquisite taste—so has Flo—and he is the last word in costumes. My best friends and sincerest critics and the home jury are satisfied, so that is a hopeful beginning. Presently it will be up to Motography and the other papers to pass upon the substance in the shadow and they will speak for themselves.

"I have been repeatedly urged to appear in pictures and Tom Ince finally won me over. Now do not for a moment get the idea that I am leaving the stage for the screen—I am doing this one picture for Mr. Ince and then I return to my vocation on the theatrical stage. While I believe that pictures is one of the most ingenious entertainments ever devised and has real artistic values, I am strong for the stage with its spoken word, the influence of the dramatist and the personality of the artists. Moving pictures are wonderful beyond compare, interesting and attractive; but, I do not just know how it will be without the inspiration of the audience."

Mr. Ziegfeld corroborated his wife's statement that she would be on the stage this season in a play under his management, as yet untitled. He further declared that Thomas Ince was anxious to sign up Miss Burke for a three-year contract at $150,000 per annum, but she did not want to give up the stage. He is an enthusiast in pictures and was one of the first managers in New York to introduce moving pictorial effects in play—the famous tiger chorus being one of the pioneer effects of music and animated photography on the theatrical stage.

FUTURE LUBIN V. L. S. E. RELEASE GOOD COMEDY

Since its completion, the new Marie Dressler feature, "Tillie's Tomato Surprise," that will be released by the V. L. S. E. on September 20, has been carefully guarded by the Lubin Company. The first view that



Scene from "Tillie's Tomato Surprise."

will be had of Miss Dressler's new picture will be at a private showing arranged by Miss Dressler, to which have been invited many of New York's most prominent society people, and a choice gathering of celebrated stars of the speaking stage.

No one but the privileged few officials of the Lubin Company and the V-L-S-E have seen the feature screened; but it is reported to be the most excruciatingly funny production ever recorded in motion pictures. The first still pictures that have been received, appear to testify to the truth of these remarks.

These stills show situations and depict facial expressions that in themselves are irresistible laugh provokers. Marie Dressler has always been funny. She can assume more humorous attitudes, and "pull" more comical faces than any woman on the stage or screen, and the most important part of her acting, is that the camera registers every one of her glances and facial contortions.

SECOND MUSTANG COMPANY IS FORMED AT WESTERN STUDIO

Dispatches from the western studios of the Mustang Company announce the forming of a second company for the making of the two reel releases of this brand for the Mutual's new $8,000,000 program. The first of these releases will feature Helene Rosson, William Stowell and Jack Richardson. Richardson has been lined up with the Mustang for a long series of snappy western plays. He will be cast for "the heavy," a role which eminently fits his handsome and impressive bearing and personality. The title and release date of this first of the Mustang features for the regular program are yet to be announced.

The next of the two reelers of the Mustang brand will feature Anna Little and E. Forrest Taylor as leads and Mr. Richardson will appear in the cast in his favorite role of picturesque villainy. These photoplays carry stories strong with dramatic situations and will be in modern western settings, with plenty of thrills and strong passages.

"Man Afraid of His Wardrobe" is the title of the first of the Mustang Star features, three reel productions for the Mutual's regular program. This is the first of the "Buck Parvin in the Movies" series, with scenarios by Charles E. Van Loan, baseball fiction writer. The preliminaries of this production have already been begun at the Mustang studios under the general supervision of Mr. Van Loan. In this first three reeler Art. Acord, famous cowboy actor, and Miss Anna Little, the feminine star of the series, are featured. They have reported at the studio and the work has begun. It is announced that "Man Afraid of His Wardrobe" will be ready for release October 2.

BALSHOFER PROVES HIMSELF A REAL JACK OF ALL TRADES

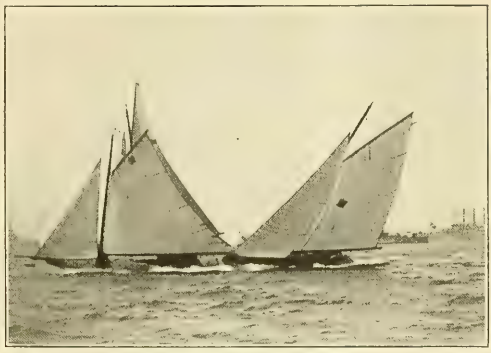
In this day of specialization in motion pictures, as in other things, the all-round man who can do anything, from writing the scenario to developing and printing the negative, is something of a rarity. Which is one of the reasons why Fred J. Balshofer, president and general manager of the Quality Pictures Corporation, is such an interesting personality. It is nearly fifteen years since a hustling, ambitious youngster walked into the diminutive Lubin laboratory, then in a Philadelphia back alley, and asked for a job. That marked the beginning of Fred J. Balshofer's career in filmland. It was not long before he gained a reputation for versatility, that was destined to carry him far. There was practically nothing in motion picture manufacture to which he could not turn his hand in an emergency. About eight years ago he tired of taking down a salary, even though it was a big one, and determined to branch out into the manufacturing end of the business on his own account. With Adam Kessel and Charles C. Baumann he formed the New York Motion Picture Company and a buffalo's head on a ten-dollar bill determined the brand name. The Bison films, later called the "101 Bison," undoubtedly the most successful motion picture of that period of the industry's history, came into being. Mr. Balshofer produced three reels a week, writing the scenarios, acting, directing and often turning the camera crank, which might be called a regular job, especially in this day, when a director, with a full staff of actors and cameramen and with a script all prepared, counts himself lucky to finish a single reel in the same time.



Fred J. Balshofer

When Mr. Balshofer severed his connection with the New York Motion Picture Company, for a year and a half he engaged in producing the Sterling comedies, with Ford Sterling in the leading role. But it had long been his ambition to make feature pictures, multiple reel subjects of distinctive character, and early this year he formed the Quality Pictures Corporation, releasing through Metro, with Francis X. Bushman and Marguerite Snow as his stellar attractions. Within the past fortnight he has engaged Beverly Bayne, the noted screen actress, for a term of years.

News of the Week as Shown in Films



Yacht race at Panama-Pacific Fair for cup given by England's king. Copyright, 1915, by Mutual Weekly.



The Atlantic fleet arrives at Boston to be inspected. Copyright, 1915, by Pathe News.



Torpedo boat destroyer Porter launched at Philadelphia. Copyright 1915, Hearst Selig News Pictorial.



Business men wading to their offices in Galveston, Texas, after flood. Copyright, 1915, by Pathe News.



Ruins of sea wall at Galveston, Texas. Copyright, 1915, Universal Animated Weekly.



Texas rangers capture Mexican bandits at Norie, Texas. Copyright, 1915, Hearst-Selig News Pictorial.

Brevities of the Business

MIDDLE WEST NEWS

By William Noble

OKLAHOMA.

The Strand Theater, Oklahoma City, Okla., will change its policy September 1, according to announcement made by Manager **Goldstandt,** who states that upon that date, the price of admission will be advanced from 5 to 10 cents straight and nothing but feature pictures will be presented. Included in the Strand's new service will be the new Pathe Gold Rooster plays, a new departure for Pathe. The Strand will also have the Metro service and later the latest released pictures procurable from other moving picture film manufacturers.

The Busby Theater at McAlister, Okla., will open the season on September 15, having been completely renovated, repaired and put in first class shape in every respect. The Busby will show moving pictures and vaudeville on dates not filled by regular theatrical attractions.

KANSAS.

C. L. Cummings, the noted scenario writer, branched off into high fianance and landed in jail at Kansas City, Missouri, September 1. Cummings was charged with obtaining money under false pretense. The complaint was signed by the Whitmore Hotel Company. Cummings stopped at the Muchietach Hotel, got checks printed for the Continental Construction Company, fictitious organization, and with his wife, started out to see the sights. He sent his wife to Chicago and was arrested at the Union station on complaint of the Shaw Taxicab Company because he couldn't pay his bills. He was taken to a justice court and arraigned for trial.

MISSOURI.

A delegation of negroes called upon Mayor Kiel of St. Louis, Mo., and protested against the exhibition of the moving picture drama, "The Birth of a Nation," claiming that the picture depicted scenes in the South during reconstruction days which reflected upon the negro race and which were liable to cause race prejudices and cause trouble. Mayor Kiel took the matter up with City counselor Dawes, who rendered the opinion that the Mayor has no power to interfere with the production, as there was no city ordinance against the exhibition of any moving picture production in the City of St. Louis.

An ordinance to delegate to the park commissioner of St. Louis, Missouri, the power to censor moving-picture films, before their exhibition in St. Louis has been introduced in the Board of Aldermen. The ordinance was drafted by Commissioner Cunliff, as the result of numerous protests against the production of films purporting to depict the history of the Leo Frank case, now being shown in several St. Louis theaters.

The new charter provides that the park commissioner may be given power to exercise "supervision and control" over public recreation functions, amusements and entertainments not connected with the city.

An injunction restraining the police department and Prosecuting Attorney Howard Sidener, of St. Louis, Missouri, from interfering with the production of the film play "The Birth of a Nation," which began a five weeks' engagement at the Olympic Theater August 29, was granted by Circuit Judge Kimmel at his home.

A petition asking for a restraining order was filed after closing hours of the Epoch Producing Company, and named as defendants the Board of Police Commissioners, Chief of Police Young, Chief of Detectives Aliendar and Prosecutor Sidener. The suit was filed after Prosecutor Sidener announced that he would do everything in his power to prevent the production of the film play, on the grounds that the film contained scenes which reflected unjustly on the negro race and would tend to produce race prejudices.

The petition filed by the Epoch Company alleged that the film play had been approved by the National Board of Censors, and that the report of the board dated last January 20, "enthusiastically indorsed the spectacle, and declared it was a great step forward in motion picture productions."

The petition stated that the film had been produced for many weeks in Boston, New York, Chicago, Milwaukee and other places and had not created any prejudice. It was further alleged that the defendants without warrant or authority of law, threatened to arrest the plaintiffs, if they produced the spectacle.

The plaintiffs stated that in carrying out the contract to produce the play in St. Louis it has already incurred an expense of $5,000, all of which amount it will lose and also additional sums unless a restraining order is maintained.

Delegations of white citizens have also done the same, notably a committee representing the Civic League.

In the meantime, while the matter is being fought out in the courts, the theaters showing the film "The Birth of a Nation," are reaping a harvest, the theater being crowded to capacity both afternoon and at night.

The Mississippi Valley Trust Company of St. Louis, Mo., kept its doors open Sunday, while the directors, officers and employes posed for photoplay, in their every day official capacities. St. Louis financiers say that this is the first time in the history of St. Louis that a financial institution opened its doors on a Sunday. The scenario written for national production by **G. Prather Knapp** of the trust company, include certain scenes of a business romance, which must be photographed in the office of a large financial institution on a busy day.

D. C. Cox, manufacturing director of the photoplay producing company, decided it was impossible to make these scenes in life-like manner in a studio, and equally impossible to intrude on the regular business of any large bank or trust company, with actors, camera men and apparatus.

President **Breckinridge Jones,** of the Mississippi Valley Trust Company, was confronted with the problem and his consent was given to the staging of the play in the trust company's office on a Sunday, and to the having of such officers and employes as were willing to do so, enact their every day characters as trust company attaches.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
Biograph Company	45	54½
Colonial Motion Picture Corp.	1½	5
General Film Corp., pfd.	40	47½
Majestic Film Mfg. Co.	140	165
Mutual Film Corp., pfd.	51	54½
Mutual Film Corp., com.	47	52
North American Film Corp., pfd.	62	...
North American Film Corp., com.	57	67
New York Motion Picture Corp.	66	73
Reliance Motion Picture Corp.	...	28
Thanhouser Film Corp.	2	3½
Triangle Film Corp.	6½	7
Universal Film Mfg. Co.	150	...
World Film Corp.	3½	4⅜

Biograph Company—The directors rescinded their former action, declaring a script dividend and now state they will leave their surplus undistributed. This establishes a new precedent in the motion picture field and explains the decline in the market during the past four or five weeks.

New York Picture Corp: The market has been very unsettled, but selling pressure has been in considerable evidence. Most of the trading, however, is in small lots.

General Film Corp., preferred: The market in this stock has become absolutely stagnant. It is somewhat difficult to offer an adequate explanation as to why a security—which has been paying 7% for a number of years—cannot secure a better bid than 40.

Triangle Film Corp.: Average trades on the New York Curb are something over 1,000 shares. Apparently the stock is in fair demand and the extensive advertising is making itself felt.

Mutual Film Corp.: There have been a fairly large number of people with their minds made up to buy Mutual if it goes lower. The strengthening of the program together with the very drastic changes in the business policy, seem to have had a very decided stiffening effect on all those connected with the organization throughout the country. The preferred is in demand with very little offered.

North American Film Corp.: Bookings of "The Diamond from the Sky" continue to increase each week. From information based on reports by the various exchange managers, the company expects additional bookings by the end of the year of between $300,000 and $400,000. When this is realized it will put the total bookings well over the $1,000,000 mark. Sales of the preferred have taken place at figures above 70. Stock is firmly held and options, at considerably higher figures, have been asked for within the week.

Permit to do business in Texas was granted at Austin September 1, to the Equitable Motion Picture Corporation of Wilmington, Delaware. Capital stock $10,000. Texas headquarters at Austin.

Dallas, Texas, will get an even break with New York and other eastern cities in the showing of the official moving pictures of war scenes taken in Germany during the first year of the war. These pictures are said to be the finest of their kind ever produced. When picture men were ordered to make the films they were advised to get onto the firing line and to make every minute's time count. Permission to take the pictures was secured from the German Government by the *New York Zeitung*, and immediately upon the completion of the work the Progressive Feature Film Company of Dallas, Texas, began negotiations with the result that the pictures are to be shown at Dallas on date of release. There are about 100 of the reels featuring the war drama. **L. W. Miller**, of the Progressive Feature Film Company, announces that his company has secured the rights for Texas, Oklahoma and Louisiana, and that the films would be ready for distribution within the next ten days.

A moving picture to be known as "On the Banks of the San Antonio River by Moonlight," is being prepared by **Fred A. Archambault** in San Antonio, Texas. The actors are all members of the younger society set of San Antonio, and the scenes are laid on the banks of the San Antonio river, and in the parks and gardens of that city. About fifty of the society folks of San Antonio, including the most prominent, are included in the caste.

CHICAGO GOSSIP

A. M. Gollos opened his rejuvenated Jefferson Theater, Saturday, September 4. The seating capacity of this house has been doubled and the theater redecorated throughout. The attendance Saturday was 3,800, Sunday 4,100, Monday (Labor Day) 3,400.

Nate Ascher opened his beautiful Lakeside Theater, 4720 Sheridan Road, September 4, to a record crowd.

The pictures made for the Simmons Manufacturing Company of St. Louis by **George L. Cox** proved so successful that Mr. Cox has been commissioned to go to Kenosha this week and take several thousand feet of this company's factories and product in that city.

The divine Sarah has again disappointed the public by postponing her American tour, and no one is more disappointed than **A. M. Gollos,** president of the Photoplay Releasing Company, who owns the state rights on the picture "Sarah Bernhardt at Home." **Mme. Bernhardt** will, however, come to this country in October, which gives Mr. Gollos more time to work out his advertising plans and sell state rights. California was disposed of last week at a handsome figure.

W. W. Hodkinson of the Paramount Company spent Thursday, Friday and Saturday in our midst. He was accompanied by **Mrs. Hodkinson.**

Hazelhurst, Georgia, is a town of 1,200 inhabitants that has no moving picture theater. **S. L. Rothapfel** please note.

Hans Spanuth is sojourning in New York for a few days selling state rights on the Tribune war pictures. Advertise in Motography, Hans, and stay at home.

A Paramount Convention was held in Chicago last week. The story appears elsewhere in this issue.

C. Lang Cobb, Jr., postcards us from Saratoga Springs, N. Y., marking his card En Tour. Time was when folks going to S. S. had to walk back. Better luck than that to you, C. Lang.

Harry Grossman of the Lincoln Cycle of Photodramas was in Chicago last week. He has had several splendid offers for his film, one of them guaranteeing six weeks in loop houses, but at last word from him he had not decided which one of the offers appealed most to him.

NOTES FROM ALL OVER

The American Film Company at Santa Barbara is making rapid strides in the production of pictures which will be given the public under the Clipper and Mustang brands.

After a long season west, or rather a number of long seasons west, Harry McRae Webster, who for a long time has been chief producer at the Essanay Chicago plant, has finally returned to his old stamping ground, the Rialto. He was engaged to come east by the Universal Company to direct the productions in which King Baggot appears, and he is now working at the Imp studio, in New York City.

As a fitting climax to one of the most realistic scenes in the forthcoming World Film production of "The Family Cupboard," the famous William A. Brady play, Director Frank H. Crane, Sunday morning, transported the entire ballet from "Chin Chin" to the World Film Studios at Fort Lee, N. J.

President S. S. Hutchinson has just approved plans to practically double the present area of the American Film plant at Santa Barbara. Present details contemplate what is to be the largest stage under glass in the world, and when work under construction is completed the "Flying A" studios will cover approximately seven acres.

The Bobbs-Merrill Publishing Company is printing a beautiful photoplay edition in honor of the release of the Selig Red Seal Play, "The House of a Thousand Candles." Meredith Nicholson, author of the novel has written a preface and the volume will be illustrated by taking scenes from this wonderful film play.

In spite of the fact that many legitimate companies who have gone in for pictures have made attractive offers to George Fawcett to act for them on the screen, the noted character actor has signed to appear in a Broadway Universal Feature entitled "Tainted Money."

Mack Sennett has arranged to enlarge the administration building at the Keystone studios and to add to the suite of offices in the scenario department. The growth of the scenario's staff has been so great since the organization of the Triangle Film Corporation and the resultant demand for more and bigger features that it has outgrown its quarters.

Frederick J. Bird of the Nicholas Power Company sales department, and one of the valuable cogs in the organization which has placed the Power's motion picture projecting machines on such a high plane, has recently returned to his desk after a sojourn of several weeks in the southwestern states. Mr. Bird reports business in general to be excellent and that we may look forward to a most prosperous year, and one that promises to outshine any previous year since the inception of the motion picture industry.

Wm. J. Bowman, director at the Quality studio, has completed "A Corner in Cotton," written by Francis X. Bushman, in which Miss Marguerite Snow is starred.

Miss Charlotte Burton, who plays the role of Vivian Marston—the adventuress—in "The Diamond From The Sky," the $800,000 serial photoplay now being produced by the American Film Company, has become one of Santa Barbara's most popular residents. Versatile, vivacious, good to look upon and a charming personality have won for her an enviable place in the esteem of her acquaintances.

Frank Griffin, one of Sennett's directors with the Keystone Film Company, has prepared an interesting magazine article which will be published in the near future. It will deal with the early days of the profession and has a store of information regarding the early and crude methods of photography and production.

The meeting of the directors of The American Correspondent Film Co., Inc., was held recently in the offices at 220 West 42d street. The officials of the company are delighted with its rapid progress and its quickly earned prominence in the motion picture field.

The company of children hitherto known as the Majestic Juvenile Company, has been promoted to larger things owing to the popularity of the child films for children acted by children. They are now to appear in two reel features under the Reliance brand.

Edna Aug, known on Broadway as a shining light in comedyland is now in Universal City conferring with Al. Christie on the play in which she is to star for the Universal.

The pictures in which Anna Little will appear with the American company, will be called the "Mustang" brand. The first picture in which she will act for them, will be "The Man Afraid of His Wardrobe," which is one of the Charles Van Loan series of "Buck Parvin" stories.

The Western Vitagraph will soon be right in the heart of the Photoplay Colony, and papers have been duly signed and sealed for the lease of a tract of nine acres of land not far from the Griffith and Kalem studios at East Hollywood.

The personnel of the Selig Polyscope Company is in mourning. "Chang" is dead. "Chang" was a gigantic ourang outang, beloved by the Selig workers from Chicago to the Pacific Coast. "Chang's" last appearance on any stage was in the title role "The Ourang Outang" recently released as a Selig pictureplay.

Fred Mace has received a large number of letters urging him to take immediate action toward reorganizing the now defunct Photoplayers Club of Los

Angeles and action will probably be taken in the near future to hold a meeting and arrange details. Mr. Mace was the first president of the old organization and while he was at its head it flourished.

A famous comedian, who has scored international repute on the speaking stage, is about ready to sign a contract as the star of one reel comedies to be produced by the Gaumont Company for release through the Mutual. There will be some gossip along Broadway when the name becomes public.

Tina Marshall, for several years leading woman in the support of Edwin Stevens, is now playing in that capacity in the Universal film, "The Man Inside," Broadway Universal play featuring Edwin Stevens.

Harry Rubin and Herman Steinman, formerly with the Alliance Company, are now with the forces of the American Correspondent Film Co., Inc.

"The blond beauty of the studios" was the sobriquet given Beatrice Van, recently engaged by President S. S. Hutchinson, of the American Film Company, to play the lead in the second American "Beauty" company.

The four-reel Mutual Master-Picture, "The Lure of the Mask," has proved such a distinct success on the screen that Bobbs-Merrill & Co., has published a motion picture edition of this famous story by Harold MacGrath.

Robert Fischer, the well known actor who has created a sensation the last two weeks in his role of the Belgian innkeeper in Roi Cooper Magrue's war play, "Under Fire," at the Hudson Theater, New York City, is one of the members of the all-star cast of "School Bells," the five-reel feature picture written by Charles K. Harris, which has just been completed for Perry N. Vekroff, and will be released through the World Film Corporation. Mr. Fischer plays the role of "Adolph Rapp," a German chemist.

Lester Cuneo has recovered from his shock of a week ago when his machine in which he was riding was struck by an interurban car directly in front of the home of Miss Myrtle Stedman. Miss Stedman took Mr. Cuneo in her machine to the Sisters Hospital, where he was revived and rested for two days. Mr. Cuneo has recovered completely and has returned to work.

At the Selig Edendale studios, Director Frank Beal has begun work on Roy L. McCardell's intensely dramatic story in two reels, "The Bridge of Time," with an all-star cast, which includes Harry Mestayer, Eugenie Besserer, Virginia Kirtly and Guy Oliver.

All the wiseacres have had Edna Maison leaving the Universal company, but so far neither the company nor Edna seem to know of it. As a matter of fact, when Edna has finished her acting in the "Blind Girl of Portici" with the Smalleys, she will return to features with her own company and a special director. Thus say the Panjamdrums at Universal City. Good news.

Edwin Carewe, Rolfe-Metro director, has recovered from a slight illness and is hard at work on his next feature, starring Ethel Barrymore. The feature is taken from a play as yet unnamed by George Scarborough. An unusual thing is that while the motion picture will make its appearance within a few weeks, Mr. Scarborough's play will not reach Broadway till about Christmas.

The Essanay scenario and prize beauty contest, conducted in conjunction with the *Age-Herald,* of Birmingham, Ala., is nearing a close. The scenario contest was won by Morgan D. Jones, of Dadeville, Ala. It is entitled "The River of Romance," and will be produced by Essanay at the Chicago studios and be released under the General Film program. The five girls who win the largest number of votes in the contest will go to Chicago to take part in the play. The one with the highest score will take the lead in the picture and the other four will be cast for minor parts.

Webster Campbell is to do his first work for the Vitagraph Company in a one reel comedy by Edwin Ray Coffin. George Stanley is directing it and is much pleased with all of the cast, considering them ideal types for the story.

Alma Hanlon, youngest daughter of George Hanlon of Hanlon Brothers, internationally famous as acrobats, pantomimists and comedians, is a present member of the Kleine forces and one who will be very much in evidence in the forthcoming Kleine comedy. "The Fixer," featuring Bickel and Watson.

H. Cooper Cliffe, who played with Sir Henry Irving for many years, will soon be seen on the screen in "An Enemy to Society," a coming Columbia-Metro feature, and also in the coming Rolfe-Metro feature, as yet unnamed, which will star Ethel Barrymore.

Ferle Heller's internationally known modiste shop in Fifth avenue was last week used for a series of unique scenes in a forthcoming Kleine-Grandin subject entitled "The Fashion Shop." All of Madame's pretty manikins and many of her most beautiful sample gowns acted as a fitting background for the work of dainty Ethel Grandin.

The popularity of the Essanay western photoplays has increased so greatly that G. M. Anderson now is putting out a series of two act dramas besides his regular releases of one act Broncho Billy Films. The first two reeler is "A Convict's Threat," and will be released September 28.

Carlotta De Felice, featured by Vitagraph for several years, whose brunette beauty formed an excellent foil for Emmy Wehlen's blonde pulchritude in "When a Woman Loves," the Rolfe-Metro feature, will be seen again on the Metro program playing opposite William Faversham in "One Million Dollars," also a Rolfe production.

Harry Crandall, Jr., crack pitcher on the Pathe baseball team, has been grabbed by the Federal League for next season.

Mrs. Martha Hamilton Young, whose maiden name is Roegnerut and who is a distinguished actress, after a stay in New York to study theatrical conditions in the United States, has just sailed on the *S. S. Bergensfjord* back to Christiania, to visit her mother, who is also prominent in theatrical circles in Norway. Mrs. Young has so far only occasionally devoted her talents to the motion pictures, but it is her intention to return to the United States shortly and to take up active motion picture work as has lately been done by many of the stars of the stage. Mrs. Young is a distinct blond type, peculiar to her nativity, and is a young woman of many noted athletic accomplishments, such as tennis champion, and also ski champion. She is a long distance swimmer and a skilled horsewoman, which should make her services of great value in the motion picture field.

SOME NEW THEATERS

Delaware

Jose Feature Film Corporation, Wilmington. Capital, $1,000,000. To manufacture, buy, sell and deal in and with photographs and other negatives and positives of objects in motion and at rest. Incorporators, Herbert E. Latter, Norman P. Coffin, Wilmington; Clement M. Enger, Elkton, Md.

Congress Film Company, Wilmington; to operate and promote moving picture theaters. Capital, $1,000,000. E. Haydon Bozel, Charles J. Sindelar, Harry Berger, Washington, D. C.

To conduct a general theatrical and motion film business. Incorporators, Herbert E. Latter, Norman P. Coffin, Wilmington, Del.; Clement M. Egner, Elkton, Md.

Theater and stores, Wilmington. J. H. Bader, Wilmington. Four stories, brick, 64 by 210 feet. For William Topkis & Bro. The Hoffman Company, architects.

Illinois.

The Princess theater, managed by John C. Miller in Woodstock, is being redecorated.

Indiana

William E. Burridge recently purchased Messrs. Peter and James Polezie's interest in the Irwin theater at Goshen. The new owner is planning to make several additions to the house.

The Davis Duplex Moving Picture Machine Company, Indianapolis; capital $25,000; moving picture machines; Directors, H. E. Petty, John McFeely and O. P. M. Davis.

Flying Eagle Film Corporation, Indianapolis; capital $10,000; moving pictures; Directors, G. J. Sailer, P. G. Cody and V. E. Burris.

Equitable Motion Pictures Corporation, of Virginia, has announced that $100,000 of its capital stock of $3,000,000 is to be represented in Indiana.

Iowa.

C. W. Peterson, who has been the proprietor of the Scenic theater in Red Oak, has sold same to Thomas Crawford and William Swan, who own and operate theaters at Columbus and Wahoo, Nebraska. Mr. Crawford took possession of the business immediately.

A. E. Johnson is erecting a new concrete building on Grant street, Houston, which will be used for a motion picture theater and will be called the Crescent.

W. A. Price recently purchased the Star theater at Knoxville, and has taken possession of the theater.

The new Elite theater at Laurens owned by E. F. Russell, was recently opened to the public. The theater has a seating capacity of 250 persons.

B. E. Phinney closed a deal with Ed Ehlers of Paullina a short time ago whereby he becomes proprietor of the Wonderland theater at Paullina. Possession will be given Aug. 1. The building and business both were taken over in the deal for a cash consideration of $9,000.

The Princess theater at Eagle Grove was recently purchased by Fred Gerbracht.

Mrs. Alta Newman and W. H. Alkire will shortly open a moving picture theater in Webster City. The theater will be known as the Princess and the proprietors promise the very best class of entertainment.

Maryland

Plans are under way by F. E. Deall for the erection of a motion picture theater at 306 St. Paul street, Baltimore. The theater will be 45x55 feet in dimension and will cost $6,000.

The Lodr Calvert Theaters Company recently let a contract for the erection of a motion picture theater at Baker street and Fulton avenue, Baltimore. The theater will be strictly fireproof and will cost about $12,000.

The Twilight Amusement Company has purchased from Annie Chesno a lot on the southeast side of Columbia avenue near Elbow lane, Baltimore, for a moving-picture theater.

The Berman motion picture theater, 913 East Baltimore street, Baltimore, has been sold to the Co-operative Industrial Corporation.

Michigan.

The Rex Beautiful, a motion picture show, has been opened at Bessemer by D. J. Kulaszwiez.

The Strand theater, a modern picture house, opened August 14 at Battle Creek.

The contract for the theater to be built on Monroe avenue, south of Crescent street, Grand Rapids, has been awarded to M. D. Morgan. The new playhouse, adapted for pictures, vaudeville or other forms of entertainment, will be one of the prettiest theaters in the state and will be ready for the opening about November 1.

On July 10, the motion picture theater at Centerville was destroyed by fire.

On Thursday, July 15, Escanaba's moving picture public was introduced to one of the most attractive motion picture theaters in the Northwest, when the new Strand thater was opened to the public under the management of John J. Hines.

E. M. Brown has had plans prepared for the erection of a motion picture theater on Stocking avenue, N. W., Grand Rapids. The theater will have a seating capacity of 500.

Fidelity Motion Picture Company, Detroit; $50,000.

The Beacon Hill motion picture house at Beacon Hill has reopened for business. Ed Winkelmeyer is in charge.

A most up-to-date picture house has been opened in Bessemer, and is known as the Rex. Mr. Kulaszewicz is manager.

The Columbia theater is being remodeled to the extent of $3,000. One of the changes will be a steel ceiling.

Louis Richards has sold the Lyric theater in Houghton to George Lampers, who intends making many improvements.

Minnesota.

On the former site of the public library, Wabasha and St. Peter streets, St. Paul, an eight-story building is to be erected containing a moving picture theater seating 3,000. I. H. Rubin and M. L. Finklestein will operate the theater.

William J. Pierce, owner and manager of the Empress theater in Austin, has leased the Majestic theater on South Broadway, Rochester, of J. E. Reid, and will open same shortly. The interior and exterior of the building have been entirely remodeled and redecorated.

Minnesota.

The Grand theater, in Redwood Falls, is now under control of C. F. Martin.

Blue Earth will shortly have a moving picture show.

William J. Pierce, owner of the Empress theater, in Austin, has leased the majestic theater on South Broadway, of E. J. Reid.

An ordinance will be introduced in the Minneapolis City Council providing that unless construction of a theater is under way within sixty days after the license is granted the permit becomes void. It is contended that licenses are secured to raise the price of the land, and after the land is sold the license is transferred.

Nebraska.

The new Empress theater, in the Lucile block, Central City, has been opened under the management of J. Stuart. The new playhouse embodies all the latest features and has a seating capacity of four hundred.

A four-story, fire-proof theater and office building, costing $100,000, is to be erected very soon in Hastings, Neb. Plans are completed and a water cooling system is to be installed for cooling the ground floor auditorium.

The ordinance regulating the operating of moving picture shows and operators in Omaha was enacted into law by the city commissioners August 5 in the form recommended by the committee some days ago. The ordinance requires that all operators must pass an examination before a board of examiners which the ordinance creates.

A picture film company has been organized at Chadron with a capital stock of $9,000. A. L. Andrews is president.

The Rohiff is to be the name of a moving picture theater to be built by Henry Rohiff, east of his present place, at Twenty-sixth and Leavenworth, Omaha. It is to have a forty-four-foot front and depth of 120 feet, with a seating capacity of 500 persons. The building is to cost about $15,000.

New York.

Eskay Harris Feature Film Co., motion pictures, $10,000; J. and J. Harris, S. Kantrowich, 110 West 4th street, New York.

American Photo Play Exhibitors Corporation, to conduct a general theatrical business, capital $2,000,000. Incorporators: H. E. Latter, Norman P. Coffin, Wilmington, Del., Clement M. Egner, Elkton, Md.

President Motion Picture Corporation, Albany, motion pictures, reels, cinematographs, publishers, $150,000; J. Nicholson, I. Kyle, J. J. Flinn, Hotel Gerard.

Eureka Leasing Corporation, Rochester, theatrical, vaudeville, moving pictures, $5,000; L. A. Plumb, H. Satterlee, E. J. Walters, Rochester.

Film Process Corporation, Albany, moving picture films, machines, $100,000; H. A. Eberhardt, A. McCarron, H. J. Cuskley, 600 E. 164th street.

Film Products Corporation, Manhattan.—Motion picture film business; capital $30,000. Incorporators: F. T. Coffyn, Long Beach; W. A. Beatty, 121 St. Nicholas avenue, New York City; G. F. Lewis, 2 East Tenth street, Brooklyn.

Magneto Film Corporation, Manhattan.—Manufacturing motion picture films, etc.; capital $50,000. Incorporators: A. Catuni, 362 West Fourth street; C. Madenian, C. Garbo, 304 East Eightieth street, New York City.

Film By-Products Corporation.—Refine, reclaim motion pictures, films, chemicals, natural by-products; $30,000; G. F. Lewis, W. A. Beatty, F. T. Coffyn, Long Beach.

American Moving Picture Machine Company, New York; moving picture machines and all appliances; capital $200,000.

The Clover Theatrical Company, Incorporated, Manhattan; general music hall business; capital, $25,000. Incorporators: H. White, 172 Fordham street, City Island; M. Klein, 817 West End avenue; A. Werner, 52 West 119th street, New York City.

The Mohawk Film Company, Incorporated, of 31 Liberty street, New York, producer of picture plays, has assigned to Albert A. Raphael.

The National Opera Company of America, Incorporated, Manhattan.—Theatrical and motion picture busniess; capital, $100,000. Incorporators: Julius Cahn, 1482 Broadway; J. W. Webber, Samuel H. Wandell, 2 Rector street, New York City.

New 14th street Theater, Incorporated, Manhattan.—Theatrical and motion picture business; capital, $30,000. Incorporators: J. Schwartz, H. Weisner, 111 East 7th street, New York City; C. Steiner, 548 W. 164th street, New York City.

Missouri.

The moving picture show at the City opera house is now under the management of H. E. May, he having purchased same of S. P. Myers.

Ohio.

The Yale Theater company, recently incorporated, will erect a two-story fireproof store, office and theater building on the northwest corner of St. Clair avenue and East Eighty-second street, Cleveland. The theater, in addition to motion picture purposes, will include a full stage, arranged to permit a variety of entertainment. The auditorium will seat 1,000. Officers of the Yale company are: President, George M. Lynch; vice-president, Joseph M. Ott; secretary-treasurer, William Keller.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

9-6	Among Those Killed	Biograph	1,000
9-6	Caught	Essanay	3,000
9-6	The Vanderhoff Affair	Kalem	4,000
9-6	Teasing a Tornado	Lubin	1,000
9-6	The Mystic Bill	Selig	2,000
9-6	Hearst-Selig News Pictorial, No. 71	Selig	1,000
9-6	Mrs. Jarr and the Society Circus	Vitagraph	1,000
9-6	Her Secret	Kleine	2,000

Tuesday.

9-7	A Difference of Opinion	Biograph	2,000
9-7	Her Crucible	Essanay	3,000
9-7	Nearly a Bride	Kalem	1,000
9-7	Finn and Haddie	Lubin	1,000
9-7	Never Again	Selig	1,000
9-7	The Kidnaped Stockbroker	Vitagraph	2,000

Wednesday.

9-8	Cartoons on the Beach	Edison	1,000
9-8	The Fable of Hazel's Two Husbands and What Became of Them	Essanay	1,000
9-8	When Thieves Fall Out	Kalem	2,000
9-8	The Irish in America	Lubin	3,000
9-8	The Siren	Vitagraph	1,000

Thursday.

9-9	The Broken Wrist	Biograph	1,000
9-9	A Quiet Little Game	Essanay	1,000
9-9	Romance as a Remedy	Lubin	2,000
9-9	'Neath Calvary's Shadows	Selig	3,000
9-9	Hearst-Selig News Pictorial, No. 72	Selig	1,000
9-9	The Romance of a Handkerchief	Vitagraph	1,000

Friday.

9-10	Oil and Water	Biograph	2,000
9-10	What Happened on the Barbuda	Edison	3,000
9-10	Broncho Billy and the Lumber King	Essanay	1,000
9-10	The Little Singer	Kalem	2,000
9-10	Jealousy	Lubin	1,000
9-10	Unlucky Louey	Vitagraph	1,000

Saturday.

9-11	At the Road's End	Biograph	1,000
9-11	Breaking the Shackles	Edison	1,000
9-11	Mind Over Motor	Essanay	2,000
9-11	Nerves of Steel	Kalem	1,000
9-11	Queenie of the Nile	Lubin	1,000
9-11	Into the Dark	Selig	1,000
9-11	One Performance Only	Vitagraph	3,000

Monday.

9-13	The Man Who Never Was Caught	Biograph	1,000
9-13	A Mansion of Tragedy	Essanay	3,000
9-13	The Social Law	Kleine	2,000
9-13	The Man Servant	Kalem	3,000
9-13	Advertising Did It	Lubin	1,000
9-13	Man's Law	Selig	2,000
9-13	Hearst-Selig News Pictorial No. 73, 1915	Selig	1,000
9-13	Sunny Jim and the Amusement Company, Ltd.	Vitagraph	1,000

Tuesday.

9-14	The Rehearsal	Biograph	2,000
9-14	Tish's Spy	Essanay	2,000
9-14	Romance a la Carte	Kalem	1,000
9-14	Babe's School Days	Lubin	500
9-14	Wondering Billy	Lubin	500
9-14	Weary Goes A-Wooing	Selig	1,000
9-14	West Wind	Vitagraph	3,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Kleine, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph, Biograph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Vitagraph, Biograph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

D	9-15	The Soul of Pierre	Biograph	3,000
C	9-15	The Silent Tongue	Edison	1,000
C	9-15	Dreamy Dud's Cowboy	Essanay	1,000
D	9-15	Under Oath	Kalem	2,000
D	9-15	The Purple Night	Knickerbocker	3,000
D	9-15	Where the Road Divided	Lubin	2,000
C	9-15	Save the Coupons	Vitagraph	1,000

Thursday.

D	9-16	A Lasting Lesson	Biograph	1,000
C	9-16	Moustaches and Bombs	Essanay	1,000
D	9-16	The Red Virgin	Lubin	3,000
C	9-16	Booming Trixie	Mina	1,000
D	9-16	The Jungle Lovers	Selig	3,000
T	9-16	Hearst-Selig News Pictorial No. 74, 1915	Selig	1,000
D	9-16	The Shadow of Fear	Vitagraph	1,000

Friday.

D	9-17	The Girl and Her Trust	Biograph	1,000
D	9-17	Ransom's Folly	Edison	4,000
D	9-17	Broncho Billy and the Card Shark	Essanay	1,000
D	9-17	The Key to Possession	Kalem	2,000
D	9-17	A Heart Awakened	Lubin	1,000
C	9-17	The Professional Diner	Vitagraph	1,000

Saturday.

C	9-18	Heart Trouble	Biograph	1,000
D	9-18	The Call of the City	Edison	1,000
D	9-18	The Scapegoat	Essanay	3,000
D	9-18	A Girl's Grit	Kalem	1,000
C	9-18	The Golden Oysters	Lubin	1,000
C	9-18	Cocksure Jones, Detective	Selig	1,000
D	9-18	His Golden Grain	Vitagraph	2,000
T	9-13	Hearst-Selig News Pictorial, No. 73	Selig	2,000

V. L. S. E. Program

7-5	The District Attorney	Lubin	5,000
7-12	Crooky Scruggs	Vitagraph	5,000
	Hearts and the Highway	Vitagraph	5,000
7-19	The Blindness of Virtue	Essanay	5,000
7-26	A Texas Steer	Selig	5,000
8-2	The Climbers	Lubin	5,000
8-9	Chalice of Courage	Vitagraph	6,000
8-16	A Bunch of Keys	Essanay	5,000
8-16	The Ring-Tailed Rhinoceros	Lubin	4,000
Aug. 23	Wheels of Justice	Vitagraph	4,000
Aug. 23	House of Thousand Candles	Selig	5,000
Aug. 30	Tillie's Tomato Surprise	Lubin	5,000
Sept. 6	Mortmain	Vitagraph	5,000
Sept. 20	Tillie's Tomato Surprise	Lubin	5,000
Sept. 13	The Man Trail	Essanay	6,000
Sept. 20	The Circular Staircase	Selig	5,000

Mutual Program

Monday.

D	9-6	In Trust	American	2,000
D	9-6	The Indian Trapper's Vindication	Reliance	1,000
C	9-6	Pansy's Prison Pies	Falstaff	1,000

Tuesday.

D	9-7	The Bowl Bearer	Thanhouser	2,000
D	9-7	For Love of Mary Ellen	Majestic	1,000
C	9-7	Plot and Counterplot	Beauty	1,000

Wednesday.

D	9-8	The Unsuspected Isles	Rialto	3,000
D	9-8	The Forecast	American	1,000
D	9-8	The Doctor	Reliance	1,000

Thursday.

D	9-9	Brand Blotters	Eclair	2,000
C	9-9	Jerry and the Gunman	Cub	1,000
T	9-9	Mutual Weekly, No. 36	Mutual	1,000

Friday.

D	9-10	When the Call Came	Gaumont	2,000
C	9-10	Weary Walker's Woes	Falstaff	1,000
D	9-10	The Mother of Her Dreams	Thanhouser	1,000

Saturday.

D	9-11	The Father	Reliance	2,000
C	9-11	When His Dough Was Cake	Beauty	1,000

Sunday.

D	9-12	His Guiding Angel	Majestic	2,000
C	9-12	The Jenks on Jenks	Komic	1,000
D	9-12	Out of the Sea	Thanhouser	1,000

Monday.

D	9-13	The Senor's Silver Buckle	American	2,000
C	9-13	Superstitious Sammy	Falstaff	1,000
S	9-13	Seeing America First	Gaumont	1,000
C	9-13	Keeping Up with the Jones'	Gaumont	1,000

Tuesday.

D	9-14	Helen's Babies	Thanhouser	2,000
D	9-14	The Little Guard	Majestic	1,000
C	9-14	Incognito	Beauty	1,000

Wednesday.

D	9-15	Shorty's Ranch	Broncho	3,000
D	9-15	The Dark Horse	Reliance	1,000

Thursday.

D	9-16	The Rajah's Sacrifice	Centaur	2,000
C	9-16	Bessie's Bachelor Boobs	Falstaff	1,000
T	9-16	Mutual Weekly, No. 37	Mutual	1,000

Friday.

D	9-17	The Vivisectionist	Gaumont	2,000
D	9-17	The Little Lady Next Door	American	1,000
C	9-17	The Knockout	Cub	1,000

Saturday.

D	9-18	The Great Question	American	3,000
C	9-18	A Friend in Need	Beauty	1,000

Sunday.

C	9-19	The Pool Sharks	Gaumont	1,000
D	9-19	The Twins of the G. L. Ranch	Thanhouser	1,000

Universal Program

Monday.

D	9-6	A Little Brother of the Rich	Broadway	5,000
C	9-6	Their Happy Honeymoon	Nestor	1,000

Tuesday.

D	9-7	The Deceivers	Gold Seal	2,000
C	9-7	Sh! Don't Wake the Baby	Rex	1,000
	9-7	No release this week	Imp	

Wednesday.

	9-8	No release this week	Victor	
C	9-8	Silk Hose and High Pressure	L-Ko	3,000
T	9-8	Animated Weekly, No. 183	Universal	1,000

Thursday.

D	9-10	Both Sides of Life	Laemmle	3,000
D	9-10	The Finest Gold	Big U	1,000
C	9-10	Going to the Dogs	Powers	800
E	9-10	Frog and Toad Celebrities	Powers	200
C	9-10	He Fell in a Cabaret	Nestor	1,000

Saturday.

D	9-11	In the Sunset Country	Bison	3,000
	9-11	No release this week	Powers	
C	9-11	At the Beach Incognito	Joker	1,000

Sunday.

D	9-12	Agnes Kempler's Sacrifice	Rex	2,000
D	9-12	His Last Word	Laemmle	1,000
	9-12	No release this week	L-Ko	
D	9-12	The Broken Coin, No. 12	Universal	1,000

Monday.

D	9-13	Business Is Business	Broadway	6,000
C	9-13	Too Many Smiths	Nestor	1,000

Tuesday.

D	9-14	The Queen of Hearts	Gold Seal	3,000
D	9-14	How Early Saved the Farm	Rex	800
E	9-14	From Span to Spalato	Rex	200
	9-14	No release this week	Imp	

Wednesday.

D	9-15	A Shriek in the Night	Victor	2,000
	9-15	No release this week	L-Ko	
T	9-15	Animated Weekly, No. 184	Universal	1,000

Thursday.

D	9-16	Joe Martin Turns Em Loose	Rex	2,000
D	9-16	In the Heart of the Hills	Big U	1,000
	9-16	No release this week	Powers	

Friday.

D	9-17	The Suburban	Imp	4,000
	9-17	No release this week	Victor	
C	9-17	Molly's Malady	Nestor	1,000

Saturday.

D	9-18	The Surrender	Bison	3,000
	9-18	No release this week	Powers	
C	9-18	He Couldn't Fool His Mother-in-Law	Joker	1,000

Sunday.

D	9-19	The Pine's Revenge	Rex	2,000
	9-19	No release this week	Laemmle	
C	9-19	No Flirting Allowed	L-Ko	1,000
D	9-19	The Broken Coin, No. 13	Universal	2,000

Miscellaneous Features

York State Folks	Gra-ko		5,000
A Mother's Confession	Ivan		5,000
Sarah Bernhardt at Home	Photoplay	Releasing	2,000
Romance of Elaine	Pathe		24,000

Associated Service.

Release Week of

Sept. 13	The Price She Paid	Santa Barbara		2,000
Sept. 13	For His Wife's Sake	Navajo		2,000
Sept. 13	A Shattered Romance	Deer		2,000
Sept. 13	His Masterpiece	Liberty		2,000
Sept. 13	Love and Installments	Federal		1,000
Sept. 13	Curing Bill	Banner		1,000
Sept. 13	Fast and Furious	Ramona		1,000

Kleine-Edison

Released week of

Sept. 1	The Woman Next Door	Kleine		5,000
Sept. 8	Money Master	Kleine		5,000
Sept. 15	The Fixer	Kleine-Edison		1,000

Metro Features.

Released Week of

Aug. 25	When a Woman Loves	Metro		5,000
Aug. 30	Her Great Match	Metro		5,000
Sept. 6	The Soul of a Woman	Metro		5,000
Sept. 13	The Silent Voice	Metro		6,000

Mutual Masterpieces.

Released Week of

Aug. 16	A Yankee from the West	Majestic		5,000
Sept. 2	Infatuation	American		4,000
Sept. 9	The Wolf-Man	Reliance		4,000
Sept. 16	The Man From Oregon	N. Y. M. P.		5,000

Paramount Features.

Released Week of

Aug. 23	Poor Schmaltz	Famous Players		4,000
Aug. 26	Majesty of the Law	Morosco-Bosworth		5,000
Aug. 30	The Heart of Jennifer	Famous Players		5,000
Sept. 2	The Incorrigible Dukane	Famous Players		4,000
Sept. 6	The Foundling	Famous Players		
Sept. 6	Esmeralda	Famous Players		4,000
Sept. 9	Out of Darkness	Jesse L. Lasky		
Sept. 16	Peer Gynt	Oliver Morosco		

Pathe.

Released Week of

Aug. 30	Romance of Elaine, No. 36	Pathe		2,000
Aug. 30	Prima Donna	Eclectic		3,000
Aug. 30	Col. Heeza Liar at the Bat	Pathe		600
Aug. 30	An Intimate Study of Birds	Pathe		400
Aug. 30	Pict. French Guinea	Globe		500
Aug. 30	The Marcenay Fish Ponds	Globe		500
Aug. 30	Pathe News No. 71	Pathe		1,000
Aug. 30	Pathe News No. 72	Pathe		1,000
Aug. 30	Neal of the Navy, No. 1	Panama		2,000
Aug. 30	A Merry Chase	Starlight		1,000
Aug. 30	Pathe News, No. 70	Pathe		1,000
Aug. 30	Pathe News, No. 71	Pathe		1,000
Sept. 6	The Fallen Standard	Balboa		2,000
Sept. 6	A Mix-Up for Mazie	Phunphilms		1,000
Sept. 6	Picturesque Java	Globe		500
Sept. 6	In Dahomey, West Africa	Globe		500
Sept. 6	Pathe News, No. 72	Pathe		1,000
Sept. 6	Pathe News, No. 73	Pathe		1,000
Sept. 6	Neal of the Navy, No. 2	Panama		2,000
Sept. 6	The Galloper	Gold Rooster		5,000
Sept. 12	Monkey Shines	Starlight		1,000
Sept. 12	Maid of the Wild	Balboa		3,000
Sept. 12	Jocko, the Lovesick Monk	Pathe		500
Sept. 12	Intimate Study of Birds, No. 7	Pathe		500
Sept. 12	The Waterways of Bruges, Belgium	Photocolor		500
Sept. 12	Fishing with Cormorants	Globe		500
Sept. 12	Pathe News, No. 74	Pathe		1,000
Sept. 12	Neal of the Navy, No. 3	Panama		2,000
Sept. 12	Via Wireless	Gold Rooster		5,000
Sept. 12	Pathe News, No. 75	Pathe		1,000
Sept. 12	Matrimonial Bliss	Starlight		1,000

World Features.

Released Week of

Aug. 23	Letters from Bugs to Gus, No. 7	World Comedy		
Aug. 30	Letters from Bugs to Gus, No. 8	World Comedy		
Aug. 30	The Cotton King	World		5,000
Sept. 6	The Impostor	World		5,000
Sept. 13	The Ivory Snuff Box	Brady		
Sept. 20	Evidence	Shubert		

Brief Stories of the Week's Film Releases

General Program

Broncho Billy Begins Life Anew—Essanay—September 3.—G. M. Anderson and Marguerite Clayton featured. Broncho Billy comes upon a little girl who had wandered away from her mother. The mother starts out in search of the child and later finds her in the arms of Broncho Billy. He takes the mother and child to the home of the young woman's parents, the deacon and his wife. Later attending church with the deacon's daughter and her child and he is so impressed with the deacon's sermon that he goes to the sheriff's office and gives himself up and wins a chance to begin life anew.

Save the Coupons—Vitagraph—September 5.—Lillian Walker and Evart Overton featured. Lillian wants Jack to give up smoking until she finds that coupons are given with each package of cigarettes. She demands that Jack smoke more than ever and after nearly smoking himself to death, getting in bad at the office in his quest for more coupons, his pile, combined with Lillian's, who had also some trouble collecting, amounts to the required number for a vase. Lillian and Jack go to the premium store only to discover that the offer on that vase has expired. Lillian disgusted, throws away the coupons, and Jack, having smoked so many cigarettes, swears off smoking and Lillian permits him to place an engagement ring on her finger.

Heart-Selig News Pictorial No. 71—Selig—September 6.—U. S. Government adds new torpedo boat destroyer, *Porter*, to nation's defense, Philadelphia, Pa.; Members of National Guard at Boston given instructions in fencing; Pacific mail steamer *Mangolia* is last of line flying American flag to sail for Japanese ports; Cameron C. Coffey, champion four year old swimmer of San Francisco, proves his aquatic ability in the water; Great Falls, Virginia, is site selected for establishment of big power station; Mexican bandits who have been marauding Texas are captured by Texas rangers at Morias, Texas; Count von Bernstroff, German ambassador to the United States, notifies Secretary of State Lansing "liners will not be sunk without warning by our submarines"; U. S. war ships and National Guardsmen entertain Governors of states at Boston.

The Vanderhoff Affair—(Four Reels)—Kalem—September 6.—All star cast featured. Lester becomes interested in Helen, who according to her uncle, Vanderhoff, is insane. That night Lester sees Helen drop a note from her window and as a result learns that she is the victim of foul play and that Vanderhoff is keeping her drugged with a locoweed preparation. Lester breaks into the Vanderhoff house the following morning and after being attacked and placed in a room above the dining room, he manages to call a doctor's attention to his predicament. Vanderhoff and Jose, a Mexican, endeavor to make their escape in an automobile, but an explosion ends their villainous career.

Hearst-Selig News Pictorial No. 72—Hearst-Selig—September 9.—Lieut. Hayden gives instructions to chiefs of platoons of troops guarding ranchmen from Mexican bandits; completed giant speedway at Sheepshead Bay, N. Y., where races will be held in October; Mr. W. R. Hearst from San Simeon Ranch, California, confers with W. N. Selig in a transcontinental telephone conversation over important matters connected with the Hearst-Selig News Pictorial; big golf tournament, Detroit; convicts of Sing Sing welcoming Warden Osborne home after vacation; tennis tournament at Forrest Hill, N. Y.; rescued passengers from torpedoed *Arabic* reach New York on steamer *St. Paul*.

Nearly a Bride—Kalem—September 7.—Citronella is ordered by her parents to forget Amos Quito and marry Hercules. Amos happens to remember that Hercules is a coward and on his wedding day Hercules upon entering the kitchen in search of something to eat finds Citronella apparently murdered. He carries her outside and dumps her into a packing case. Later the lover's plot is discovered and Amos flees for his life. As for Hercules he declines to wed the girl who had scared him nearly to death.

When Thieves Fall Out—(Two Reels)—Kalem—September 8.—Marin Sais and True Boardman featured. Kate the brains of the Whalen gang conceives a plot whereby a valuable exhibit can be stolen. Accompanied by Whalen, the leader of the gang, she registers at the Grand Hotel. Whalen's trunk arrives and when it is opened Benny Berg, his lieutenant, steps out. The jewelry is placed in the place he has vacated. Later Berg attacks Hilton, the house detective, and also Whalen, whom he hates and thrusts them into the strong room. A phone hidden in the wall enables Hilton to summons help. Whalen and Kate are placed under arrest and the girl furious at Berg's treachery betrays the gang.

Broncho Billy and the Lumber King—Essanay—September 10.—G. M. Anderson and Marguerite Clayton featured. A ranger happens upon a cabin and is met by a pretty girl. It is a case of love at first sight. The girl's father, leader of a band of lumber thieves, returns and is about to strike the girl when the ranger rushes up and hurls him from her. The leader of the thieves catching the ranger unawares forces him at the point of a rifle to go to the thieves' rendezvous. The chief is about to shoot the ranger when the sheriff led by the girl rush up and arrest the thieves. The ranger and the girl pledge their love.

The Little Singer—Kalem—September 10.—Featuring Alice Joyce. Papita, a little street singer, who is an orphan is taken in by Carl Heller's mother. The girl years later sings at a society concert where Mrs. Burleigh, a woman of wealth, is attracted to her voice and sends her to Europe for a musical education. Papita after years of studying returns to America and on the night of her debut at the Metropolitan Opera House Carl tries to see her but Mrs. Burleigh tells him that Papita does not care to see him. The girl scores a tremendous success but she misses Carl. On returning home she hears the sound of a violin playing her favorite air and she enters the house from where the music comes and later confronts Carl, who learns that Papita's heart is true.

Nerves of Steel—(An efisode of the "Hazards of Helen" railroad series)—Kalem—September 11.—Helen sees convicts who have escaped from the penitentiary breaking into a box car. Later the men overpower the crew of a locomotive and start the engine down the track. Helen induces the man in charge of a wrecking derrick to run his apparatus on a parallel track with a runaway engine which is swiftly approaching. Just as the engine flashes by Helen drops from the boon hook and lands on the tender of the engine. Later the outlaws perish in the quick sands along the river.

One Performance Only — (Three Reels)—Vitagraph—September 11.—A strong cast featured. Dwight Orme, a crook, secures an interview with "The Great Valdo," an actor and impersonator. He offers the actor $5,000 for "one performance." Valdo's cupidity aroused consents to aid the crook. Orme calls on a jeweler at the office, renders him unconscious with the aid of a poisoned needle and then Valdo makes up closely to resemble the jeweler. After that they secure a valuable necklace worn by the jeweler's wife. Jack Chency, a detective, locates his men, makes up as Heldmayer, the jeweler, and by the use of electrical effects, so frightens Valdo that he breaks down and confesses, implicating Orme.

The Man Who Never Was Caught—Biograph — September 13. — Featuring Joseph McDermott and Mary Malatesta. Shifty Steve is know in the underworld as "The man who never was caught." He enters a house to rob, chokes the beautiful young housekeeper into insensibility and later after throttling a policeman, who has followed him, and hurling him out of the window he escapes. A girl reporter is assigned to investigate dance halls and in a low dive she meets a girl habitue who points out Shifty Steve. Later Steve gets away in company with the reporter who tells him she will admit him into the house where she is employed. The trap is laid in the newspaper owner's home and Steve is captured, but on the way to the station he effects a daring escape.

A Mansion of Tragedy—(Three Reels)—Essanay—September 13.—Darwin Karr and Beverly Bayne featured. Through the efforts of Richard Baldwin Nell and Hester receive a large sum of money from their deceased father's invention. Prince Oswald wins Hester's love, but casts her aside when he learns she is not the heiress. Later the prince marries Nell and Baldwin marries Hester. Later Baldwin finds Hester trying to repel the prince's advances and in a struggle a revolver is accidently discharged killing the prince, thus ending the already tragic and apparently hopeless love tangle.

The Manservant—(Three Reels)—Kalem—September 13.—Featuring Jack Henderson as Sidney Rolfe, a millionaire

sociologist, who secures a position as a valet to Park, a clubman who neglects his wife, Evelyn. As time passes Evelyn and Rolfe fall in live with each other. On one of his nights off the millionaire valet visits his club and there is seen by Park, who becomes suspicious. Days later Park again meets his valet at the club and attacks him. Park accompanied by Georgette, an adventuress, returns home and Park again attacks his valet. The adventuress accidentally shoots Park and later she is placed under arrest.

Advertising Did It—Lubin—September 13.—A strong cast featured. Phil Humphrey has lived his entire life in a small mining town and has fallen in love with a picture of a ladies dress model and given the town merchant $2,600 to purchase it for him. The merchant places an ad in the window for a young lady who can wear the costume, but none of the girls of the small town can fill the order. In the meantime Harriet Millet, a girl who has fallen in love with a kodak picture her father, a rancher, has taken of a young man. She has been left on the desert and stumbles into Phil's cabin. They find the original in each other of the photographs they have admired and they leave, preparing for a hasty marriage.

Man's Law — Selig — September 13. — Marion Wade is in love with Will Green, a foreman in a little fishing village. Green, however, makes love to Gertie, sister of Bill Robbins, one of the fishermen. Green and Marion are secretly married and Gertie realizing that it will be easier to die rather than face what is to come, she hurls herself from the cliffs. Bill sets out to avenge his sister's death. Green escapes in the water and Bill fires after him and the girl's betrayer goes down. A year passes and Marion has discovered happiness in the love of Joe Lane, a beach comber, and consents to be his bride. One day a stranger comes into the village and in him Marion recognizes her husband. For a moment she sees all the happiness gone from her life, but there is a revolver shot and Green falls to the ground dead. Bill has at last avenged his hister and Marion turns to Joe and goes to his arms, for nothing now stands between them and happiness.

Sonny Jim and the Amusement Co. L't'd.—Vitagraph—September 13.—Bobby Connelly featured as Sonny Jim, who is told by the Sunday school teacher that he can't go to the picnic because he brought a huge bull frog to school. He gets even by getting up the Amusement Company limited, then gets all the boys to stay away from the picnic to attend the circus to be given in his father's barn. The result is that the only ones who go to the picnic are girls, the superintendent, Gerald Montague, the "goody-goody" boy and the teacher. "Goody" snitches on the lads and all troop over to the barn, where soon all but the teacher are enjoying the little "circus" performers.

The Rehearsal — (Two Reels) — Biograph—September 14.—Featuring an all star cast. Cecil King, a young playwright, rescues an orphan, Evelyn Payne, from footpads and requests his mother and sister, who live in the country, to take her in. Cecil takes his play to a manager who says it is not rightly constructed and Mabel Grey, his fiancee, tells him she has no time for a failure. He returns home and and later a motorboat explosion sends the constable flying into a tree. Jim rescues Jane and she decides to marry him to take care of her. For a longer review see another page of this issue.

N. G. C.

Romance a la Carte—Kalem—September 14.—Carmencita, a cabaret singer, is loved with Bud and Garlico until Eva, a vivacious blond, comes to be cashier. The cabaret singer sees the change in her lover's conduct. Eva and Carmencita later thave a hair pulling match. Then they decide to have a duel using pistols. The first shots strike a couple of policemen, who give chase to Bud and the cook. Later the girls see the objects of their affections strolling away with the limbs of the law.

Babe's School Days—Lubin—September 14.—Ikie does not get along with the other boys at school. His father follows him to school to protect the boy but it costs him the price of many high hats. One day Ikie's father threw a few bricks back at the boys and they are now happy.

Weary Goes A'Wooing—Selig—September 14. — Miss Satterly, the school teacher, is loved by all the boys of the "Flying U" ranch. Weary is shy and receives an invitation to go to a dance which is signed by Miss Satterly's name. Miss Satterly later finds a rough draft of this note. The two compare notes and the night of the dance the cowboys are astonished to see Miss Satterly and Weary together at the dance, where Weary is fed ice cream by the school teacher, who tells her how much he loves her.

West Wind—(Three Reels)—Vitagraph.—Eleanor Woodruff featured with an all star cast. Amy Benham, known as "West Wind," is abducted by Girot, a half-breed cowboy. Kennard, a young army captain, in love with Amy, and Sullivan, a ranch foreman, head a searching party. Girot brings the girl to the Sioux encampment and here she is aided by an Indian squaw and escapes to a cave, where Sullivan finds them. Sullivan and the girls are attacked by Girot and Kennard arrives in time to save the woman and kills Girot. Sullivan dies from a wound received. Kennard's party is surrounded by a band of Indians under Crazy Horse, but Mahwissa, the Indian squaw, brings up troops just in time to prevent a massacre. The Indians defeated, Amy and Kennard are married.

The Soul of Pierre—(Three Reels)—Biograph — September 15. — Featuring Franklin Ritchie, Louise Vale and Jack Drumeir. "Marie, I bequeath you my life and soul," with these words the artist, Waldimir, crowned his devotion to the invalid model and later took poison. Marvelous to relate, from that hour Marie grew stronger. Pierre, the artist, is told of this remarkable case and he, wishing to die, seeks justification for suicide in the desire to benefit his friend, Jacques. He throws himself in to the sea and from that moment Jacques begins to mend. Pierre is saved from the sea by fishermen and returns home where Clemence Villa, an actress, later comes to see Jacques, who falls mortally ill on seeing Pierre. The soul of Pierre which had sustained him was the soul of Pierre and Pierre needed that soul with which to love Juliette.

The Silent Tongues—Edison—September 15.—Jean Dumar and Raymond McKee featured. Ethel learns that her uncle's ward, who will shortly pay them a visit, is anxious to find a girl who will not keep up an incessant conversation. She is indignant over the way Bob speaks of girls and decides to teach him a lesson. When Bob arrives he is impressed Evelyn finds his discarded play in the waste basket and begins to enact the principal role. Cecil overhears her and rewrites the play and it is accepted. Evelyn's mind is poisoned by Mabel and when Cecil draws from his pocket a picture it is a portrait of Evelyn not of Mabel and Evelyn is made happy in Cecil's love.

Tish's Spy—(Two Reels)—Essanay—September 14. — Featuring Camille D'Arcy and a strong cast. Jane Newcomb refuses to marry Jim McDonald and becomes lady chauffeur for "Tish" Carberry. Tish and her companions and Jane go to Canada on an outing, trailed by Jim and a red-haired detective. A snake causes many thrills in the camp with Ethel's appearance, but is astounded to hear of the "accident" which has made her literally a girl with a "silent tongue." He begins to feel that Ethel would be more attractive if she were not so deaf and silent. Having heard that a similar accident may restore the afflicted one to a normal state, he takes her out in a boat and turns it over. He is thoroughly convinced that he has affected a cure. The experiment is successful at any rate; for they become man and wife.

Dreamy Dud, Cowboy—Cartoon by Wallace A. Carlson—Essanay—September 15.—Dreamy Dud gazing at a bill poster announcing the coming of a wild west show, decides that the "blooey, blooey" life is the real thing. Wag is transformed into a blooded steed and with Dud on his back they race over the hill and dale. Suddenly Dud finds himself on the edge of a canyon and on the opposite side a fair damsel is being attacked by an Indian. Dud lassooes the Indian and crosses the canyon on his lariat. The damsel is kissing him when the Indian jumps up from behind a bolder and is shaking the life out of Dud when Dreamy awakens to find his mother telling him it is time to get up.

Under Oath—(Two Reels)—Kalem—September 15.—Featuring Marin Sais and True Boardman. Ned Prentiss falls in love with Celeste le Fevre, who tells him she cannot marry him until she has performed a certain mission. Fabulo Orrin, who is aboard the same vessel, loses a ring which Prentiss finds and wears. Celeste goes to the Grand Hotel and there is employed as manicurist and when she sees the ring on Prentiss' hand she regards him with hatred. That evening Ned sees the girl in his room and then informs her as to the manner in which the ring came into his possession. Celeste tells of how her father had been betrayed and shot by Fabulo Orrin and how she had taken a solemn oath to avenge his death. When her story is finished and she hears of Orrin's death Celeste throws herself into her sweetheart's arms.

Where the Road Divided—Lubin—September 15.—Louise Huff and Edgar Jones featured. The girl is a dainty wild flower of the mountains and is loved by the teacher, a grave young man of the Puri-

tan type. They quarrel and the girl wanders off until she comes to a fork in the road. If she takes the right hand road she meets a stranger who determines to possess her. She agrees to run away with the stranger and a young mountaineer, who has loved the girl, attempts to save her. He kills the stranger and the girl is mortally wounded by a stray bullet and dies in the teacher's arms. If she takes the left hand road she meets the mountaineer and she agrees to marry him. The stranger buys the mountaineer's property and the teacher leaves the region and becomes a famous author. If she turns back there is a reconciliation with the teacher and the stranger never returns to the mountains and the mountaineer goes quietly away and the teacher and the girl live a commonplace, but contented life together. Which road will she take?

The Purple Night—(THREE REELS)—KNICKERBOCKER — SEPTEMBER 15.—Wanda, a young and extremely attractive woman, has been recognized as a great painter, but she craves excitement and adventure. She is held up by a band of crooks and her anger toward their leader changes to interest and she persuades him to pose for her. Vanda has discovered a growing infatuation for this man and she later, disguised as a bowery tough, goes into the slums with him and finally becomes a habitue of the lower world, always in company with this man. One day she wants to see a real hold-up and as the police had been warned, in the fight which follows the crook is killed. Wanda escapes in the taxi in which she came and changes from her disguise to her regular clothes, while in the machine, and manages to elude the police.

A Lasting Lesson—BIOGRAPH—SEPTEMBER 16.—Featuring Claire McDowell and Edward Cecil. The girl will not marry her lover because her father is addicted to drink and she deems it her duty to care for him. The lover reprimands the father for his weakness and the drunkard strikes the young man down. The girl, in order to cure him, makes him believe he is a murderer. The father goes to a hotel and tells the girl she must hasten if she desires to see him alive. Her lover gets the note and hastens to the hotel where he bursts into the room where the would-be suicide places a pistol to his head. The shock of seeing his victim's ghost sobers the drunkard.

Mustaches and Bombs — ESSANAY—SEPTEMBER 16.—"Pay over $5,000 or we will drop a bomb on your doorstep," are the words which greet hubby on a placard in front of the house. Later while walking down the street someone picks up a round object and hands it to him. The man has a mustache. Hubby hurls the object and then begins a race for life. A policeman stops them and breaks the package over hubby's head, it is a head of cabbage. He returns home, finds his wife and a doctor with a mustache tending her. He binds and gags the physician and later when a group of persons return and ask for the placard hubby learns that they are motion picture actors.

The Red Virgin—(THREE REELS)—LUBIN—SEPTEMBER 16.—Featuring Helen Eddy and L. C. Shumway. Prince William of Moravia comes to America and secretly marries Rose, a country girl. He later is forced to return to his country and not finding a chance to explain to the girl loses track of her. A child is born to Rose and the mother dies and the little girl, Fay, is brought up by Madeline, a woman who had been deserted. The girl goes to the city and there is instrumental in the murder of the man who had deserted Madeline. She later meets Prince Franz, the son of Prince William, who has come to America with his father and for the sake of revenge determines to ruin him. She sees her father, who explains to her his action of years before and they are united. For a longer review see another page of this issue.

The Shadow of Fear—VITAGRAPH—SEPTEMBER 16.—All star cast featured. John Sterling, haunted by the knowledge that his parents both died in an insane asylum, confesses this to his sweetheart, Grace. She tells John she cannot marry him and some months later becomes engaged to Randolph Polhemus, a rival suitor. The girl's aunt proves that John was only an adopted son, and after a readjustment of conditions Grace breaks with Randolph and finds happiness with John as her husband.

The Girl and Her Trust—BIOGRAPH—SEPTEMBER 17.—A strong cast featured. A shipment of gold is left in care of the girl operator at the lonely station. The girl is attacked by tramps and she telegraphs for help and a special train is despatched to the scene. The men place the box of gold on a hand car and the girl, true to her trust, comes out and clings to the car. They have no time to lose and make off at top speed, pursued by the special. Brought to bay at last they are captured after a fight and the girl is rescued with the express box intact.

The Key to Possession—(TWO REELS)—KALEM—SEPTEMBER 17.—Featuring an all star cast. Tony Breslow, a man about town, falls in love with Gwen and decides to sober up. He motors to her home and there rendered desperate by her refusal to listen to his plea kidnaps her and Gwen knowing she has been hopelessly compromised consents to become his wife. She tells him she will live with him upon the condition that he make no advances. He foolishly seeks the counsel of Denton, a friend, who attempts to put a plan into execution that night by which he can blackmail his friend's wife. Gwen orders Denton from the house and Tony comes in just in time to seize Denton, thrash him and kick him out of the house. It is then that Gwen realizes her love for Tony and that night when he enters his room he finds the key to the connecting door lying on his table.

A Heart Weakened—LUBIN—SEPTEMBER 17.—Featuring Earl Metcalf and Ormi Hawley. Dr. Graham, whose wife has fallen in with a pleasure loving set and spends most of her time away from home, takes a child from the slums whose mother is dead to his home, intending to take it to an asylum. When he arrives home he has to go out on an urgent call and asks the maid to attend to the child. His wife comes in and is horrified when she learns that her husband dared to bring a baby into the house, and when he asks her to stay home and care for it, she is indignant. She tells him she is going to Cuyler Schfield's studio dance. He leaves, telling her she must not go, and she is in the midst of her dressing when the baby begins to cry. The baby has struck a hidden cord within her and she can't leave it. Hours later, when Graham returns from the hospital tired out and he goes up stairs he finds on the bed his wife with the child clasped in her arms.

Professional Diners—VITAGRAPH—SEPTEMBER 17.—Mr. and Mrs. Sidney Drew featured. Gregory Buxton secures a position in the Astoria Hotel to act as guest number fourteen at all suppers



where they are thirteen in number. At one of these parties he meets Hortense. Several years later their wedding anniversary dinner lacks the fourteenth guest, and the son and heir is brought in to fill the place.

Heart Trouble—BIOGRAPH—SEPTEMBER 18.—Alan Hale and Vola Smith featured. The young novelist desiring to meet the beautiful girl becomes a patient of her father, a specialist on heart diseases, and to that end deluges his system with strong coffee, to produce symptoms described in the book on affections of the heart. The scheme succeeded and the love affair developed rapidly, but the doctor will not consent to the marriage because he says the young man's heart is affected. The lovers run off and get married and months later the doctor makes a discovery which sends him post haste to the couple's room with a pistol in his hand. A minister is summoned and he says that he married them months ago and the father acknowledges that though he is a specialist he doesn't know everything about the heart.

The Call of the City—EDISON—SEPTEMBER 18.—A one reel drama with an appeal to the heart by Mark Swan. Bessie Learn is featured as the country girl who leaves her home, to seek the advantages of the city. In her inexperience she comes perilously close to a pit-fall. This leads to her meeting with the man she finally marries.

The Scapegoat—(THREE REELS)—ESSANAY—SEPTEMBER 18.—Bryant Washburn and Edna Mayo featured. Virginia Delmar, success of a theatrical season, is secretly married to Victor Thompson. Dick, Virginia's brother, believes he has killed a man and appeals to his sister for aid. She meets him in a cafe and Ezra Thompson, Victor's brother, happens in and sees Virginia kiss him good-bye. Ezra forces his escort upon Virginia and Dick arrives as Ezra is kissing Vir-

ginia. Dick starts a fight in which he is badly wounded and Victor's brother is killed. Dick flees and Virginia is arrested for the murder. Dick later is dragged to the court room where he makes a dying confession just as the judge is charging the jury to find Virginia guilty.

A Girl's Grit—(Episode of the "Hazards of Helen" series)—Kalem—September 18.—Cherrie and Newton, two hold-up men, take Helen by surprise and compel her to give them tickets for the limited. This done they force her to climb into the attic. Just as the limited is speeding past the girl smashes the attic window, climbs out upon the station roof and leaps aboard the last car. She then crawls to the engine and there tells the crew of the men. The thieves then jump out of the window but are later captured and made prisoners.

Cocksure Jones, Detective—Selig—September 18.—Jones, who longs to be a detective, proves a pest to Monroe, a ranch owner, and to Mabel, his daughter, and to the cowboys. His only admirer seems to be Jennie, the fat woman cook. Rustlers are active near the ranch and Mabel asks Jones to show them some modern detective methods. The boys organize as fake rustlers and frighten Jones. In the meantime "Shageared Dick," the real rustler, is made a prisoner by Jennie, the cook, under the direction of Jones. When the cowboys reach the house they find that Jennie and Jones have captured the real rustlers.

His Golden Grain—(Two Reels)—Vitagraph—September 18.—Myrtle Gonzalez featured with an all star cast. John Hart returns home to find his ward and secretary planning to secure his money after driving out Elsie, the girl he has taken into his home and whom he has fallen in love with. He overhears a crook blackmailing Julia and the secretary for trying to fasten a robbery on Elsie. Elsie enters at this moment and Hart bursts into the door and he then orders Julia to leave his home forever and asks Elsie to remain as his wife.

The Golden Oyster—Lubin—September 18.—Featuring Billie Reeves. The Black Brotherhood has stolen the crown jewels of Rootooria and Rudolfo, the crown prince of the kingdom, wearing the Golden Oyster comes to America to locate the brotherhood. Bill Brown is driver of a cab in which Rudolfo rides and finds the Golden Oyster when Rudolfo loses it and he is seen by one of the brotherhood who captures him. His girl Sal rescues him from the brotherhood and when last seen they are on their way to the minister's.

Cartoons in a Seminary—Edison—September 22.—Raoul Barre's animated cartoons. The chaperon is so absorbed in the antics of The Kelly Kids, Mr. Hicks in Nightmareland, and other pictures in the Animated Grouch Chaser, that the enamoured youth has an opportunity to show his affection, in a manner most convincing, for one of the pupils at the school.

The Blood Seedling—(Three Reels)—Selig—September 30.—Thomas Santschi featured as Allen Golyer who is in love with Susie, a girl who lives in a neighboring village. The girl, however, falls in love with a traveling salesman and when he leaves the village and fails to return she accepts Allen's proposal. On the same day Allen plants a tree which he calls "The Blood Seedling." Twenty years later during a spiritual seance the fact is made known that Allen had killed the salesman and buried him under the tree. The farmer's own lifeless body is later found under the "Blood Seedling." For a longer review see another page of this issue. J. C. G.

Mutual Program

The Rajah's Sacrifice—(Two Reels)—Centaur.—Featuring Mlle. Ottawa with an all star cast. Helen Roberts, the daughter of Captain Roberts, is carried far away into a Hindoo City and presented to the Rajah who falls in love with her. The Rajah has Helen go through a formality of marriage and when the girl consents Captain Roberts is notified to come forward. The Rajah is later killed by lions and the high priest makes Helen prisoner to be burned alive with the body of her husband. Helen is tied to a stake and the funeral pyre is fired, but while the fire burns she is lowered to a sacred chamber and is placed in charge of Jumbo, keeper of sacred animals, who is in love with the high priest. Jumbo endeavors to free Helen and passes her through the den of sacred animals and the secret chambers. Helen rises from the altar and the natives thinking her a ghost flee in terror. Later Jumbo kills the high priest and then flees from the temple.

The Great Question—(Three Reels)—Clipper.—Featuring Harold Lockwood and May Allison. The picture shows the life of a young club man, Morton Bagley, Jr., from the time he meets an adventuress and forms an attachment to her, until his marriage to a sweet and simple girl in the West. After his meeting with the adventuress his father pays her the sum of $20,000 to relinquish all claims on his son. The young man goes West and here meets Flora Donner, whom he later marries and takes back to New York with him. However, the duplicity and artificiality of both men and women of New York's high society and the fact that his wife through an innocent indiscretion is estranged from her husband, persuades him to return West. For a longer review see another page of this issue. J. C. G.

Pansy's Prison Pies—Falstaff—September 6.—Pansy runs a restaurant, and her cooking is famous throughout the neighboring country. She is much sought after, but repulses the local swains with scorn, saying that she will only marry a man who knows the world. A drummer hits town, and being in financial straights, it is lucky for him that he finds in Pansy an ardent admirer. She showers pies and doughnuts upon him freely. As he is a dispenser of musical instruments (when he can find a customer) he is locked up by the local police force of one, for being a band without a license. He is fed so well by Pansy during his visit at the jail, that when he tries to effect his escape, he has become so adipose that his body sticks in the window, thus keeping himself and the other prisoners from getting out. The sheriff arrives on the scene and exerts his authority. The police chief is deposed for his negligence, and the drummer receives his helmet and title of office as a reward for so ably barring the escape of the prisoners.



The Bowl Bearer — (Two Reels) — Thanhouser — September 7. — A young American, while traveling through Mexico, loses his way, but finally comes upon a house and asks shelter for the night. He indulges in a flirtation with a dainty Spanish girl over a bowl of Mexican Torta. At dinner he finds out that Delicia is a poor relation of the family and is treated as a drudge. She is cruelly treated by one of her cousins during the course of the meal. The young American is indignant and soundly thrashes the bully. The next day the bully and his allies waylay the Americano and leave him in the road for dead. Delicia, however, finds her benefactor and tenderly nurses him back to life. Strong love springs up between the two. Delicia's lover finally leaves for Pasadena, his home, saying that he will soon be back. Days lengthen into weeks and Delicia hears nothing from her lover, but she is still confident of his loyalty. She goes to Pasadena, and by chance, gets an engagement in the house of the American's mother. She learns that at a banquet, the young man's engagement is to be announced, is broken-hearted, and is tempted to kill him, but when the affair comes off, he discovers the girl, and taking her in his arms, introduces her as his future bride.

Jerry and the Gunman—Cub—September 9.—The Goodriches and their pretty daughter make the acquaintance of Dead Shot Dick while in the West. On returning home, they invite the latter for a visit. He comes, followed by Jerry, his rival in love, and both pay marked attentions to Jessie. In a tilt that takes place between the rivals, the lordly outlaw is worsted, but on recovering, lays hands on a brace of six shooters, and Jerry comes in for an extraordinary share of attention in commemoration of past performances. Dick compels Jerry to swap clothes, and continues on his rampage. At an opportune moment, however, Jerry applies a shillalah to Dick's head. In his dival's pocket Jerry finds a copy of the notice offering the thousand for the outlaw's capture, and he ties a rope a round the ankles of his unconscious victim, and drags him feet first to the authorities.

Weary Walker's Woes — Falstaff — September 10.—In which a tramp finds a letter which reads: "Dear Sir: Call at our office and receive $10,000 left by your late uncle. The single stipulation is that

you are prosperous. This letter is the only identification required." Of course this wakes the "Weary Willie" out of his lethargy and it is not long before he has accumulated a goodly collection of other people's clothes, and made himself look prosperous. But the fellow's success is short-lived, and his downfall is rapid. The aforementioned "other people" claim their clothes one by one and the tramp is left in the cooler in a pitiable state of dishabille. The lieutenant says that his only inheritance will be either three or six months, depending on how much the judge enjoyes his breakfast.

When the Call Came—(TWO REELS)—GAUMONT—SEPTEMBER 10.—Jim Gleason is a man of evil reputation. One night he breaks into the home of the Widow Hunter, and overhears Will, her son and sole support, resolving to enter a life of crime to save his mother from starvation. Gleason follows Will to the house of Harvey Elliott and hides to watch the boy commit his first crime. Will steals a diamond brooch before Gleason can prevent him, and escapes. Gleason runs into Mr. Elliott and, being accused of the theft, is locked up. Will has a fit of remorse, and starts back with the jewel. He is waylaid, however, by two men and knocked senseless. When the boy reads of Gleason's arrest, he goes to the station and gives himself up. Gleason, meanwhile, is released, and devotes his time to tracing down the thieves. He also cares for Will's mother. At last the fugitives are caught. Will is freed, and on returning home, finds his mother well and happy, instead of dead, as he had surmised. Gleason leaves the boy and his mother, a reformed man.

The Mother of her Dreams—THANHOUSER—SEPTEMBER 10.—The little girl has been an orphan as long as she can remember. The happiest hours of her life are those when she lies asleep, and "the mother of her dreams" visits her. She is adopted by a woman who is seeking a drudge. The poor girl is treated cruelly and is in a most wretched state. One night the "Mother of her dreams" appears and beckons her to follow. The child dresses and wanders out into the night. She comes across a little boy who has lost his way in the woods, and comforts him. Some hours later, a searching party arrive, headed by the wild-eyed mother of the boy. The little girl looks at her with awe, and says, "Why, you are the mother of my dreams." The wealthy woman hears the child's pitiful tale, after which she takes the child back to her home, and the boy's wish, that she be his sister, is fulfilled.

The Stronger Man—(TWO REELS)—RELIANCE—SEPTEMBER 11.—Cecil Graham learns that her husband is faithless. They agree to be divorced. At a house-party Cecil meets James Long, with whom she flirts to divert her mind from her troubles. A love affair develops between them, but they soon tire of one another and drift apart. Cecil then goes West. On the train she meets Stanley Hargrave, whom she later marries. Long's enthusiasm for her revives and he follows her across the continent. Finding her married to Hargrave, he tries to persuade her to leave her husband, pleading that their love comes first. Cecil at last is won over. On the point of going away with Long, however, she is discovered by Hargrave, who orders her from the house. She pleads with him. The story of her unhappy life affects Hargrave profoundly. Cecil is now sure that she loves only Hargrave. At last he sees everything through his wife's eyes and gladly forgives her.

The Jinx on Jenks — KOMIC — SEPTEMBER 12.—Max and his friends are out celebrating. After they separate, Jenks breaks a window and is followed to his office by a detective. He gives the sleuth the slip by locking himself in his private sanctuary, where he spends the night. In the morning he is a trifle nonplussed to find the detective waiting in the hall to make the arrest. Jenks phones Max for help, and the latter manages to slip a woman's costume and false hair into the office. Jenks escapes and meets his friend in the street. They repair to Max's hotel. The latter's wife returns, and over the transom, she gets a bird's eye view of her husband smoking and drinking with a being in petticoats. She bursts into the room, and before Max can collect his wits to explain, he is caught up in a hurricane of vindicative martial violence.

His Guiding Angel—(TWO REELS)—SEPTEMBER 12.—Alaric Neal, notorious "bad man" of the West, idealizes the beautiful actress, Vivian Gray, and she becomes his guiding angel. Chance brings to Neal's door Jack Gray, Vivian's reckless brother. Neal saves the boy and goes with him to New York. Vivian, a heartless woman of the world, meets the reformed outlaw, and his feeling for her awakens a kindred emotion in herself. For the first time, both are in love. A former paramour of the actress's, Fred Ainsworth, threatens to give away her past unless she borrows money for him from Neal, and she fearfully agrees. Neal discovers the ruse in time, and Ainsworth, foiled in his attempt to get the money, turns informant. His stories



are confirmed by Vivian's confession. Neal remembers his own wild career, however, and asks her to forgive him even as he forgives her. They both begin life over again.

Out of the Sea—THANHOUSER—SEPTEMBER 12.—The fisherman's daughter saves a man whom she sees struggling in the surf, and the girl and her father tenderly care for him. However, when they discover in his possession a police officer's shield and a newspaper article which identifies him as a detective who is searching for a bank embezzler, their solicitude changes to terror, as the detective is searching for the old fisherman. The detective recovers, and the conflict between duty on one side, and love for the girl on the other ensues. However, just as he is about to decide in favor of his benefactors, he is spared the decision. A telegram arrives and informs him that the real culprit has made a death bed confession, and that the fisherman is innocent. The happy girl bids her lover farewell, knowing in her heart the question he will ask her when he returns.

The Senor's Silver Buckle — (TWO REELS)—AMERICAN—SEPTEMBER 13.—Featuring Winnifred Greenwood and Edward Coxen. Felipe, the son of Miguel, is given a silver buckle on the back of which are directions for the finding of an old chest hidden by Miguel's master years before. On this spot is now living John Monroe, a pioneer, with his daughter Alice. There is a young surveyor working in the vicinity, George Davis, and he and Alice are very good friends. Felipe arrives on the spot where the treasure is hidden and after some difficulty he is on the verge of digging up the treasure when he is discovered by Davis. The Spaniard stabs the young surveyor and in his escape loses the silver buckle which helps Alice and Davis to find the buried treasure. For a longer review see another page of this issue.

J. C. G.

A Dark Horse—RELIANCE—SEPTEMBER 13.—Bobbie, a newsboy, protects a cripple from being tormented by the other boys, and is rewarded with a position in Will Haverley's racing stables. The



young groom sees a a handbill announcing $1,000 in prizes for trotting races at the county fair. He takes a chance on winning enough money to send his sick mother to the country, and enters the race with "Old Ironsides," Haverley's favorite horse. The horse wins, but Haverley is furious because his stable boy has taken his horse without permission, and threatens to discharge Bob. However, he goes with Bob to see his mother. Touched, yet wishing to teach Bob a lesson, Haverley takes from him all his winnings and sends him back to the stable with the trainer. He then gives the money to the sick woman, and the following day she is sent to the country.

Incognito — BEAUTY — SEPTEMBER 14. — Featuring Webster Campbell and Neva Gerber. John Cross, a millionaire, and his daughter, Patty, visit Oak Forrest Inn, traveling incognito to avoid fartune seekers. Dick Ellis arrives at the same hotel and becomes a great friend of Patty and her father. There is staying at the hotel an impostor posing as a count, who finds a note dropped by John Cross and which reveals his identity and he immediately lays seige to Patty's fortune through feigned love. Through

mistake Dick gets into a room occupied by a woman of wealth and is seen emerging. He leaves the hotel and starts for home at the same time John Cross and his daughter Patty leave. By this time



the woman into whose room Dick accidentally stepped, misses some jewels, and the count has also found it necessary to leave the hotel. The three different parties are arrested, the count is detained and Dick coolly walks off with Patty.

The Little Life Guard—Majestic—September 14.—Dan, the boaster, wins Anita away from Adrian, her devoted sweetheart. Adrian overhears the beach life guard telling an admiring bevy of bathing girls stories of his bravery in winning many medals. Adrian consults the guard and how to be a hero. Larry gives the youngster lessons on how to deport himself to make the biggest hit with the little girls, covers his diminutive bathing suit with medals and sends him back to recover his lost love. Dan and Adrian come to blows over their respective claims to bravery, and Anita,



to test the mettle of the rivals, pretends to be drowning. She ventures out too far and is sinking in earnest, when Adrian dares all to save Anita. The two children are swept far out by the undertow and are barely saved by Larry, the life guard.

Shorty's Ranch — (Three Reels) — Broncho—September 15.—Sir Cecil Pallymore, an Englishman, owner of a cattle ranch in Arizona, arrives in Tucson on the way to inspect his property. Suffering from a bad attack of the gout, and ordered by the doctor to keep perfectly quiet, he is stranded. He advertises for a man to inspect the ranch. Shorty applies and gets the commission. Sir Cecil gives the cowboy a roll of bills for expenses, and Shorty resolves to rig up and impersonate the Englishman. At the ranch, Jackson, the superintendent, falls for the hoax. Shorty cuts quite a figure, and prepares to give a large party to all hands. But before he can go much further with his lans, Sir Cecil (the gout notwithstanding), and his valet arrives on the scene. After much trouble in proving their identity, Shorty, the imposter, is locked up in a shanty. The cowboy succeeds in getting into his familiar togs that night and making his getaway.

The Little Lady Next Door—American—September 17.—Featuring Vivian Rich with an all star cast. Charles Bender is wrapped up in his motherless child, Betty. A pretty young woman rents the cottage next door and Bender worhips the "little lady" from afar, as he only knows her as "the little lady next door." The child falls ill and the father hastens to his neighbor for assistance and he arrives just in time to witness an affectiontae meeting between her and a



handsome stranger. The village doctor cannot bring relief to the child and says that she must have the care of a specialist. The father finds that he cannot wire for one as the wires are down and he is shut off from the outside world. He returns home and finds "the little lady" and the handsome stranger in the house. He is introduced to the stranger as Dr. Sterling, the lady's brother—a noted specialist. The child's life is saved and the father overcomes his hesitancy and gains a loving wife.

The Knock-out—Cub—September 17.—Featuring George Ovey. Jerry, after flirting with the pretty Miss Smith, is escorting her home when they meet Duke Earlton, the girl's fiance, for whose company the girl dismisses Jerry. Jerry is later run over by an automobile. The occupant, Count O'Zowie, gives Jerry a card with an invitation to call. The card gives Jerry a happy idea. He calls at the home of Dr. Gray, Miss Smith's uncle, whom she is visiting, and when he is ushered into the reception room he is dumbfounded at the sight before him. As he had sent his card in for the doctor's daughter, he is confronted by a girl weighing only about two hundred pounds. Later Jerry gets the duke, who comes in with Miss Smith, to put on the gloves with the athletic girl, after putting horseshoes in the girl's gloves. One blow and the duke is in dreamland. He then chloroforms Miss Gray and puts her next to the duke with her arms around his shoulders. He calls Miss Smith and at Jerry's insistent urging she consents to elope. They start for the minister's on horseback and as they cross a shallow stream Jerry falls from the horse and the police, who are giving chase, have no trouble in picking him up Jerry's well laid matrimonial plans are for naught.

A Friend in Need—Beauty—September 18.—Featuring Beatrice Van, John Sheehan and Frank Borzage. Frank and Johnny, two soda fountain clerks, have but one suit between them. Both are in love with the same girl. John proposes



to the girl and is to meet her at the church and rushes back and tells Frank to stay on the job until he gets married. Frank agrees, not knowing who the girl is, and when he sees her he drops a glass of soda and is discharged, losing out on the girl, job and the clothes.

The Doll House Mystery — (Two Reels)—September 19.—John Grant, a broker, places some very valuable bonds in his library desk. Carmen, Grant's little daughter, discovers the bonds and, thinking them very pretty, takes them out to her doll house to play with. Little Georgie Morley, a poor boy, comes to play, and the two children proceed to paper the walls of the doll house with the bonds. Georgie's father is an ex-convict, trying to live honestly; therefore, when the little boy brings some of the bonds home, and the police get on the track, it fares hard with Mr. Morley. The man and his son get away with all speed, but the detectives' posse finally corners them in a cabin. Meanwhile Carmen has told her father about playing with the bonds. Mr. Grant realizes that an innocent man's life is in jeopardy. He leaves with the police in their high powered car, and they arrive just in time to restrain the posse from slaying the ex-convict. Morley is exonerated and the two playmates, Georgie and Carmen, fly to each other's arms.

Universal Program

The Elephant Circus—(Split Reel)—August 12.—A vaudeville act exploiting the deeds of two huge elephants, which are jugglers, trick performers and musical entertainers all rolled into one.

A Game of Love—L-Ko—September 1. Fat tries to get a lady to faint in Reg-

gie's arms to make Peggy jealous. The lady faints all right, but not in the way Fat had anticipated. Father's dislike for Fat is not overcome when Fat gets him in trouble with a statue man, and gives Peggy and Reggie an opportunity to get to a quiet spot for a talk. Father and Fat have a fight, and Peggy and Reggy have a flight in an automobile. It is rumored that they went to the minister's.

When Hiram Went to the City—JOKER—SEPTEMBER 4.—Hiram leaves his girl and Squash Center for the call of the bright lights. In the city he makes a hit with Dora, the belle of the Palace hotel dining room, because of his physical prowess and chivalry. He is also taken under the wing of a prize-fight promoter, but on the night of the scrap he distinguishes himself by being knocked out in the first round. His sweetheart, Lizzie, has followed him to the city, but her campaign of vindication goes awry. Both are shot out of the hotel. They forget past differences and happily return together.

Universal Animated Weekly No. 183—UNIVERSAL—SEPTEMBER 8.—Loading 100 foot boat for use on rivers in gold district of Alaska aboard big liners at Seattle, Washington; monument dealers visit U. S. quarries in Colorado; battleships mark course as fast motorboats in west fight for speed crown; shaft of war veterans with base made of metal from the *Maine* dedicated at Monongahela, Pa.; giant tractors plow ten furrows at once, then reap and bind wheat at record speed, Los Angeles, Calif.; Veteran troops from Western battle line transferred to Eastern frontier to reinforce armies advancing upon Czar's forts; launching of torpedo boat *Porter* at Philadelphia, Pa.; prisoners of Sing Sing welcoming Warden Osborne on his return from vacation; cartoons by Hy. Mayer; fire chiefs hold convention at Cincinnati, Ohio.

Little People in Fur—(SPLIT REEL)—POWERS—SEPTEMBER 12.—In this film all sorts of four-legged animals, some of whose skins are in high demand for ornamentation, are shown in the characteristic way in which Mr. Ditmar, Curator of the New York Zoological Park, has filmed them. Among the exhibits are the opossum, armadillo, porcupine and ocelot.

Too Many Smiths—NESTOR—SEPTEMBER 13.—Eddie Smith and Dolly elope and take a trip to Coronado Beach for the honeymoon. Father sends a detective after them, but the sleuth gets the wrong pair of Smiths, who are two society crooks. The detective that is shadowing the latter, has the misfortune to round up the other pair of Smiths, whose actions excite his suspicion. After the desperate chase for freedom, Eddie and Dolly manage to make good their escape, in the confusion of getting straightened out. Father's detective thinks he has the right parties, but on discovering the jewelry hidden on them, he realized his mistake. The sharp eyes of the other sleuth are quick to notice the glitter of the gems, and he strides up and marches off triumphantly with the culprits.

The Queen of Hearts—(THREE REELS)—GOLD SEAL—SEPTEMBER 14.—Col. Phillipot, an expert in the government ordnance department, has in his possession plans and prints of the latest inventions. He owes the enormous sum of $50,000 in gambling debts. Bruce Henderson, the owner of the gambling house, loves Berenice, the Colonel's daughter, and when Phillipot finally puts his home in the balance against the I. O. U's. Henderson fills out the blank name space of the deed in Berenice's favor. The Colonel's son is indignant when he sees the deed, and leaves for good. The Colonel then has a quarrel with Henderson over his interference with the family's affairs. In the duel which follows, Henderson sacrifices himself for Berenice's sake and shoots into the air. Henderson is wounded. Berenice's brother, Jim, aids an international spy in getting the government plans. Henderson sacrifices himself in Jim's favor, knowing it would not do to have Berenice learn of her brother's theft. But the papers are finally recovered, confessions are made all around, and Berenice gratefully returns to the man who has proved himself so worthy of her affection.

The Man in the Chair—(THREE REELS)—GOLD SEAL—SEPTEMBR 14.—In her early childhood Mina Taylor, on the decease of her father, had gone to live with her father's friend, John Bryon, on Long Island. In the beginning of the picture, Vincent Bryon, son of John Bryon, is on trial for murder. On the stand, he vindicates himself by relating the events which led up to the murder. On Mina's arrival from the West, he had taken an interest in her and gradually taught her to be a refined and useful woman. Geoffrey Storm, who had snubbed her at first, began to covet her as she grew more beautiful. Vincent was a victim of nervous trouble, and unable to stand on his feet. Storm's attentions to the girl had become intolerable, but Vincent was forced to look on helplessly, while Storm sneered and goaded him. One day, after Storm had grossly insulted Mina, Vincent had sprung up with super-human effort and killed the man. Vincent Bryon is acquitted, and being cured by a nerve specialist, marries the girl of his dreams.

Bashful Glen—IMP—SEPTEMBER 14.—Glen Martin is very much sought after by members of the opposite sex, but these attentions annoy him intensely. At a summer hotel, he determines to check the flow of curiosity, and puts up the picture of another man's wife and children in his room. A famous acress and her husband come to the hotel. Unfortunately, Glen's photograph is of this actress. The latter's husband mistakes Glen's door for his own, and thereby finds the photo of his wife on the dresser. Thinking she has given it to Glen, he rushes to his own room and accuses her. She pleads "not guilty." They find Glen in the hotel office, and after explanations, both men give the summer girls the laugh. Glen is finally accepted by the chambermaid, whom he has managed to woo during the intervals of her occupation.

No Flirting Allowed—L-KO—SEPTEMBER 15.—Hank's boss flirts with his wife. Because there is no flirting allowed in the park, the two are arrested. The boss sends for Hank to come and bail them out. Hank bails his wife out, but not so his boss. The boss' wife meets Hank in the park and forces her affections on him. They land in a cell next to Hank's. The partitions are broken and the wargod hovers near. The jail is considerably mussed up, officers are injured, and the judge is grossly insulted.

Joe Martin Turns Them Loose—(TWO REELS)—VICTOR—SEPTEMBER 15.—An old maid receives an inheritance from a distant uncle. The inheritance arrives in a box, and proves to be no less than a full-sized ourangoutang. After somewhat damaging the premises, the animal escapes, makes his way to a circus tent, and proceeds to release all the animals of the menagerie. After a reign of terror in the neighborhood, the roaming beasts are captured. A long drawn out romance between the old maid and a so called musician culminates in marriage, after the excitement has abated.

A Shriek in the Night—(TWO REELS)—VICTOR—SEPTEMBER 15.—With Warren Kerrigan. The story deals with a "bull movement" engineered by C. P. Allison, a prominent New York operator, whose daughter, May, is visiting at a mountain resort, where the Lathrop family are staying for the summer. In order to save his father from ruin, Billy Lathrop reluctantly consents to propose to May. Jim Kirkley, a young man-about-town, contrives to make the acquaintance of

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Patsy, Billy's sweetheart. Patsy is piqued at Billy's unaccountably strange behavior and accepts the attentions of Jim. Jim decoys the girl to a lonely cabin in the mountains. Billy has become suspicious, and sets out on a search for the couple. Patsy's screams bring him to the cabin, and the two men have a desperate struggle. Billy is wounded, and Jim escapes. The two lovers are rescued and they make at once for the minister's. Consternation reigns when the Lathrops learn of the marriage, but a telegram arrives and advices Lathrop that Allison is only a figurehead in the railroad deal and that Patsy's father is really the power behind it. When the unique situation dawns upon Lathrop, he joins his wife in congratulating the happy couple.

In the Heart of the Hills—Big U—September 16.—Jim Bailey loves Laura Hicks. So does the sheriff, but the former is the fortunate man. Jim is caught trying to overpower Dolly Brady, daughter of a mountaineer, but escapes his captors. As her father has been shot in the fight, Laura takes a gun from the wall and starts off to hunt Jim down. On finding Jim, however, her love gets the best of her, and she cannot shoot. As Jim picks up the weapon, it accidently discharges, and he is killed.

The Suburban—(Four Reels)—Imp—September 17.—Robert Gordon is a wealthy stock owner. His son, Donald, loves Alice, the lodge-keeper's daughter, Sir Ralph Gordon, Scotch heir, and his sister arrive on the scene for a visit. Gordon wishes Donald to marry Helen, but the latter is not interested and mar-



ries Alice in secret. Donald is disinherited and leaves home with the stocks and bonds willed to him by his mother. In his hurry Donald leaves the safe door open, and Ralph steals a large amount of money to pay a gambling debt. Hyde, the butler, catches him and extracts a written confession from him at the point of a revolver. He pockets some hush money from Ralph at the same time. Donald has left Alice in the care of Joe, the stable boy, while he looks up work. The time of the Suburban arrives, and Gordon stakes his fortune on the race. Donald finds that the jockey has been bribed to throw the race in favor of another. He substitutes Joe to ride his horse, and the race is won. Fearing his exposure, Ralph kills Hyde. At the end of the story he escapes his captors and commits suicide.

Molly's Malady — Nestor — September 17.—Molly cuts out her old sweetheart in favor of Jack, a young doctor who has just moved to the country town to take up his practice. Father orders the young doctor out of the house; but the young people arrange to so closely counterfeit an accident to Molly that they are not discovered, and Jack, being the only doctor within five miles, is called in to attend the case. Jack, by a clever ruse, convinces Molly's father that she will never be able to walk again. Then he pretends to discover a remedy and then quickly cures her. Of course, the father has already promised marriage as a reward if the cure is effected. A confession of the deception follows and dad's forgiveness is at last obtained.

The Surrender—(Three Reels)—Bison—September 18.—Anita Muldoon's father has, through old-fashioned methods, lost his former good position, and now barely earns enough to live. Anita's tastes run high and she regards her lover with



apathy. Jimmy is rough and uncouth, and Anita is resolved to marry a gentleman. Jimmy saves her from a white-slaver's trap, and they are shortly married. After marriage, Anita is not happy. Ian Paulson pays attention to her, and to the surprise of all, Jimmy withdraws in his favor, saying that he is a gentleman and can make her happy. Muldoon steals money at the mill, in order to satisfy his longing to better provide for his daughter. When Jimmy tries to take the blame for this theft, Anita realizes how much she has misjudged him. Muldoon makes restitution, and true love springs up in Anita's heart for her husband.

He Couldn't Fool His Mother-in-Law—Joker—September 18.—Wifey's mother has long been suspicious of Shultz, and when she comes on a visit, is skeptical of his frequent delays "on account of business," and decides to investigate. In disguise, she discovers Shultz and his pal at a cafe with a couple of chickens. Shultz leaves the cafe, but wherever he is wont to go, the Nemesis is sure to pop up. On arriving home, he nearly has heart failure, when he views her as his cook. After the cook has her hand full of hush money, she pulls of the disguise, and has no trouble in extracting an oath that he will never more flirt along the "Great White Way."

Beach Birds—L-Ko—September 19.—Papa, mama, and their darling daughter go for a swim. The latter is accompanied by a gink called Hank. Hank's wife doesn't get lonesome, however, as she finds daughter's father under an umbrella. Now, daughter has a sweetheart, and mama has leisure, so they become acquainted. As hiding places on beaches are few and far between, the several personages mentioned above are not long in getting wise to each other. Everyone loses out except the bath-house man, who collects in full for his bathing suits and umbrellas.

The House with the Drawn Shades—(Two Reels)—Rex—September 19.—Judge Grant is so absorbed in his profession, that he painfully neglects his wife. The latter, hungering for attention and affection, is prevailed upon by a musician friend to elope with him. Years later, a pale and bedraggled creature is brought up before the Judge charged with being a habitual drug user. The woman is none other than the judge's wife, and after an effort in recovering her, she is nursed back to health under the tender ministrations of her big-hearted husband. Now the Judge and his repentant wife are the picture of happiness.

The Pine's Revenge—(Two Reels)—Rex—September 19.—Dick Rance, a forest ranger, rescues a girl from an overturned canoe. To his surprise, he discovers that the girl is Grace Milton, whom he was to have married, but whom he left on finding her in the arms of John Harding. Rance is cold and unforgiving, and Grace is heart-broken. Harding finds her at the foot of a huge pine-tree called "The King," and presses his suit. Grace denounces him and runs away. Harding now joins forces with Black Scotty, an enemy of Rance's. Harding decoys Rance to a remote spot in the forest, and while he is holding Rance up, Scotty lays the death trap and sets fire to the pine. Rance sees the flames consuming his beloved tree, and, after a terrific struggle, he escapes from Harding. The fire is fought and conquered. The huge tree falls upon its murderer. Harding confesses, and the lovers are re-united by the grave of the King Pine.

Feature Programs

Kliene-Edison

The Money Master—(Five Reels)—Kleine-Edison — An adaptation from the play entitled "The Battle," by Cleveland Moffett. Featuring Frank Sheridan with Fania Marinoff, Paul McAllister and Malcolm Duncan. To win the affection of his son, who was brought up to hate the man he is not aware is his father, Haggleton gives up his home and without money lives in a tenement house and accepts employment as a laborer. His theory is that success is nothing more than the survival of the fittest. With his business experience and keen foresight he soon establishes a large and profitable enterprise. His associates also become successful. He overcomes not only the prejudice of his son, but also the son's fiancee, whose father he had ruined financially. For a longer review see another page this issue.

North American

"The Diamond From the Sky"—("The Lion's Bride," Chapter Twenty-one)—(Two Reels)—American.—"The Diamond From the Sky" is lost in a crap game by the bill poster and won by Santly, the manager of a circus. He presents it to La Belle, the lion tamer. John Powell, alias Arthur Stanley, has be-

come a drug fiend, weakened in mind and body and with Blair Stanley, Vivian, DeVaux and Durand attend the Santly circus where they recognize around the neck of La Belle, the lion tamer, the Stanley heirloom. Esther also attends the circus in an attempt to see Arthur. They all are witnesses to the killing of La Belle, the lion tamer, by one of the furious beasts. The diamond is taken from the lion tamer's neck supposedly by La Belle's husband. For a longer review see another page of this issue.

J. C. G.

Paramount

The Incorrigible Dukane — (FIVE REELS)—PARAMOUNT—SEPTEMBER 2.—The Incorrigible Dukane, familiarly known as Jimmie, is the son of a wealthy owner of a concrete construction company, but his father makes him go west to work. En route Jimmie's clothes are stolen by a tramp who leaves his own, and clothed in this uniform Dukane arrives at the scene of the dam which he thought he came to manage and starts to work with a pick and a shovel at $2.00 a day. The surprises and adventures that ensue from this point and the development of the romance between himself and the daughter of a ranch owner make a lively and enjoyable photoplay.

Pathe

The Fallen Standard—(TWO REELS)—PATHE-BALBOA.—Richard Brent, who takes great pride in his illustrious name, asks Rose Grey to marry him. The girl promises to marry him at the end of the year, as she wishes first to try her literary "wings." In the city she finds a waif which she adopts. At the end of the year she returns, with the baby, to her home. Brent, believing the baby to be her own, breaks the engagement. Fifteen years later, the waif, a wayward youth, is shot while committing a robbery. He falls, exhausted, in front of Brent's house. He is taken into the house. Rose learns that he is there. The boy dies before she can reach the house. She then explains how she found the boy—abandoned in a park in the city. Brent's wife swoons. On recovering she confesses that the boy is her son.

Pathe News No. 70—PATHE—SEPTEMBER 1.—County fair held at Lake Forest, Ill.; the Jewel girl wearing over half a million dollars worth of precious stones is exhibited at jewelers' convention at New York City; 500 wagon loads of farmers from all over the middle west proceed to the demonstration of a new tractor plow at Bloomington, Ill.; County Fair held at Newark, N. J.; David Lloyd George, Minister of Munitions of England, arrives at Cardiff, England, in an attempt to settle the labor dispute; soldiers of the French army are given a few days' leave to visit their families; Paris fashions are displayed at the benefit given for the French war sufferers at Castdes-By-The-Sea, L. I.; Cherokee Indians play native games at Waynesville, N. C.

Pathe News No. 71—PATHE—SEPTEMBER 4.—Opening of the National Tennis championships at Forrest Hills, L. I.; Carranza's troops under command of Gen. P. Elias Calles move off to attack Maytorena's forces at Naco, Mexico; men of the British Grand Fleet which is guarding the North Sea enjoy sport on shore at Bo'Ness, Scotland; Rodman Law tries to ride a motorcycle over the Chicago River after the swing bridge has turned; two engines of the Irish Mail Express leave the rails causing a terrible wreck at Weedon, England; Cardinal Gibbons leaves the White House after delivering to President Wilson a message from the pope urging the president's mediation in the European war; Pathe Paris fashions; gold cup presented by King George of England is a trophy for the motorboat compete at San Francisco; Japanese Naval Cadets on tour around the world in the training ship *Taisei Maru* arrive at San Francisco.

Neal of the Navy—CHAPTER THREE, ENTITLED "THE FAILURE"—(TWO REELS)—PATHE.—Neal and his foster-brother, Joe, take the entrance examinations for Annapolis. It is discovered that a paper containing answers to the questions has been lost. It is announced that the candidates will be searched. Joe has found the paper and he places it in Neal's pocket. There it is found and Neal is disqualified. He determines to enter the Navy and win a commission by conscientious work. The South Americans have Joe in their power and demand him to steal the packet. He is about to do so when the house catches fire. Annette secures the packet and is carried from the burning house by the brute-man. This act on the part of their ape-like associate puzzles Ponto and Hernandez. For a longer review see another page this issue.

Maid of the Wild—(THREE REELS)—PATHE-BALBOA.—Written and produced by Sherwood McDonald. Lucy Bingham, an orphan girl, lives with her little brother and sister in the mountains. David Graham is in love with her but her feeling for him is only friendship. Sterling, a wealthy city chap, spends his vacation in the mountains. Lucy falls in love with him and consents to become his wife. In the city Sterling's friends patronize the little "wild girl." At a dance they induce her to drink too much punch. Sterling upbraids her. The next morning she returns to her hut in the wilderness. Sometime later her husband follows her. He pleads for her forgiveness and they are reunited.

Matrimonial Bliss—PATHE.—A strenuous Heinie and Louie comedy, in which Louie wins the girl they both wish to marry. Heinie disguises himself and acts as waiter at the wedding feast. From the floor above he pours water on the entire bridal party. They come to the table dressed in sheets. He continues to make things exciting and is finally discovered to be the rejected suitor. The guests threaten to punish him severely. To avoid this he asserts that Louie put him up to it. Both make speedy exits from the house.

Intimate Study of Birds—(SPLIT REEL)—PATHE—PART SEVEN.—This is one of the most interesting pictures in the series. The carrier pigeon is the subject. The French pigeon fanciers hold a race in which six thousand birds participate. The birds are all numbered, and when they reach their various homes the time is automatically recorded. The winner flew a long distance at an average speed

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Fishing with Cormorants—Pathe.—Aquatic birds which are trained to return to their master with the fish they catch in their bills. A strap is tied about the bird's neck so the fish it catches in its mouth remain in its throat.

Universal Special

The Broken Coin—(Thirteenth Episode)—September 13.—In the twelfth episode, the chief of the Apaches had shot at Roleaux. Blanc is horrified to find that he has shot one of his own men, and that Roleaux is nowhere to be seen. The gendarmes enter, and after a free for all fight Blanc and some of his men are taken to the station-house. In a third degree examination, Blanc breaks down and tells who committed the murder in Kitty's room, thus exonerating Roleaux. Sachio arrives in Grahoffen, gives the fake coin to his king, and marches at the head of his army toward Gretzhoffen. Intoxicated with his success, he gives his men orders to charge the bushes ahead and capture the palace and its unsuspecting inmates. As they charge, hundreds of Gretzhoffen soldiers dash toward them from the bushes and open fire.

World

The Ivory Snuff Box—(Five Reels)—Brady—September 13.—Holbrook Blinn featured as Richard Duvall, a young American detective, in the employ of the French Secret Police. He marries Grace Ellicot, an American, and they are about to start on their honeymoon when he is called upon to find an ivory snuff box which was owned by the French Ambassador to England. Arrived at the embassy in London the ambassador tells them the snuff box had been stolen while he had been dressing and suspecting his valet, Noel, had locked him into the room. They find the valet murdered. Meanwhile Duvall's wife, wishing to follow him, is told to go to Brussels, place herself in a sanitarium run by Dr. Hartman, who it is believed is instrumental in the theft of the snuff box. Later Duvall is taken prisoner by two of Dr. Hartman's attendants and given until the next evening to confess the whereabouts of the box. Finally Richard discovers that a top hat of Hartman's has a double top and later his wife gets the box and delivers it to Hartman. They are then released and proceed to Paris and start out on their delayed honeymoon.

Associated Service

Released during the week of September 13.

Her Atonement—(Four Reels)—Associated—September 20.—John DeForest, owner of a fashionable gambling den, through the aid of Lil, a beautiful blond, lures Jack Bryce, a young millionaire, to his den. After losing his fortune Bryce leaves for the West and here becomes a friend of the minister. DeForest meanwhile married Bryce's sweetheart and after giving Lil some money tells her to go away. She strikes the same town as Bryce is in and tells him of DeForest's schemes. Phyllis arrives in the same town and after being told that DeForest is dead she marries Jack. A year later DeForest wanders into the same town and meets Lil, now a charity worker. In a quarrel which follows DeForest accidentally kills himself.

Fast and Furious—(Two Reels)—Romona.—A boxing exhibition at Boneville brings a champion to town who is lionized by Rube's girl. Rube starts to deface the champion the first time they meet. A western fight fan decides to match the pair and the fun begins. Rube is put in training and he performs some marvelous deeds. The fight which follows is one rip roaring scream in which Rube kicks the champion for a goal and thereby wins his girl back again.

Curing Bill—Banner.—Bill, a favorite of sleep and eats but a hater of work, is married to an unreasonable wife who would not let him either sleep or eat and is always demanding of him to do some work. In order to escape her ire Bill pretends to be sick, but he cannot fool his wife. She gets the doctor for him who pretends the necessity of an operation thereby frightening Bill out of his sickness and making him do some real work.

His Masterpiece—(Two Reels)—Liberty.—Marvin, a writer, has finished his masterpiece which will enable him to marry Estelle, the girl he loves. Mary, the daughter of his landlady, loves Marvin in silence, but he pays no attention to her. Higgins, a supposed friend of Marvin's, reads the play without Marvin's knowledge, then has Marvin shanghaied and he himself poses as the author of the play and also wins the love of Estelle. Marvin manages to break away from the ship and returns home. He faces Higgins with his dastardly acts. He realizes Estelle's shallow love and recognizing the sincerity and depths of Mary's he proposes and is accepted. By chance Higgins is shanghaied by the same bunch he had paid to shanghai Marvin.

The Price She Paid—(Two Reels)—Santa Barbara.—A husband who forged his employer's name tries to take the latter's life when he tempts his wife but he is overpowered and the gun taken from him. The man leaves taking the revolver and telling the wife he will give her until midnight to pay the price. The woman loving her husband and desiring to save him from the penitentiary administers a sleeping potion to him and arrives at the man's house, where she finds him dead and her husband's gun at his side. She is about to leave when she is apprehended and subsequently judged guilty of murder and sentenced to life. The husband awakens from his stupor, realizes that his wife has yielded to the man and leaves for the West. Ten years later the woman is pardoned and in a distant state is seeking employment. She becomes a nurse and her first patient is the man who had killed her husband's employer and he tells the woman that he is guilty. In an adjoining room her husband suffering from burns is recognized by his wife and finally makes his peace with her.

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PATHÉ

Vol. XIV CHICAGO, SEPTEMBER 25, 1915 No. 13

LUBIN

Presents

"TONY AND MARIE"

DRAMA IN ONE ACT WITH
MARY CHARLESON & FRANCIS JOYNER
RELEASED SEPTEMBER 27

"IN ZULULAND" / "THE WAYVILLE SLUMBER PARTY"

COMEDIES
RELEASED SEPTEMBER 28

"THE LAST ROSE"

DRAMA IN TWO ACTS
FEATURING
ARTHUR V. JOHNSON
RELEASED SEPTEMBER 29

"VOICES FROM THE PAST"

DRAMA IN THREE ACTS WITH
LILIE LESLIE & WILLIAM COHILL
RELEASED SEPTEMBER 30

"WHEN THE WIRES CROSSED"

DRAMA IN ONE ACT WITH
L.C. SHUMWAY & GEORGE ROUTH
RELEASED OCTOBER 1

"THE 'CELLO CHAMPION"

COMEDY IN ONE ACT FEATURING
BILLIE REEVES
RELEASED OCTOBER 2

GENERAL FILM RELEASES
LUBIN



First Triangle Model Theatre

THE Knickerbocker Theatre in New York will open Thursday Evening, September 23rd. The opening has been moved forward from September 20th, the date mentioned last week, not because it would be impossible to give the first presentation of the Griffith-Ince-Sennett plays then, but because the Triangle Plan requires that every detail shall be plus-perfect.

These details have been most carefully worked out, not only because the Triangle offerings deserve the best, but for the purpose of setting a standard that shall bring out the highest qualities of this newest dramatic art.

Effects wholly new to the art have been devised to set forth the supreme qualities of these coming Triangle Plays.

The special music for each picture, written by William Furst, will be interpreted by an orchestra of 30 musicians under the personal leadership of the composer.

The initial three part bill made up of a splendid five reel Griffith-supervised Mexican drama, "The Lamb," with Douglas Fairbanks in the title role, supported by Seena Owen; a stirring five reel Ince-supervised Alaskan love play, with Dustin Farnum in the leading part and Enid Markey as his chief support; and then the Sennett-Keystone three reel farce, "My Valet," with Raymond Hitchcock as the star, supported by Mabel Normand.

At a date later to be announced, the Model Theatres in Philadelphia, Boston and Chicago will open with first offerings to be presented with the same care and artistry.

You will find much of value and interest in the new methods of presentation which have been devised.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK



A beautiful scene in North American's serial "The Diamond from the Sky."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, SEPTEMBER 25, 1915 No. 13

Famous Players' New York Studio Burns

DESPITE TREMENDOUS LOSS, FILM PRODUCTION HAS ALREADY BEEN RESUMED

FLAMES leaped 200 feet into the air and were visible for miles around New York City on Saturday evening, September 11, when films stored in the studio and offices of the Famous Players Film Company, in the old Ninth Regiment Armory building, 213-227 West Twenty-sixth street, between Seventh and Eighth avenues, burned in the midst of a fire which destroyed the building, caused a loss estimated anywhere between $300,000 and $1,500,000, and sent firemen and spectators to the corps of doctors from several hospitals, overcome by smoke or bruised by heavy streams of water from bursting hose.

It was on the second floor that the fire is supposed to have started, though when smoke was first noticed at 6:55 o'clock Saturday night it was coming from the windows of the film company. How much longer the blaze had smoldered unnoticed no one knows, but when Battalion Chief McGuire arrived in answer to the first alarm the whole building practically was in flames. He sent in a second, which brought Acting Chief "Smoky Joe" Martin, and Martin by 7:33 o'clock had sent in two more alarms.

Twenty-five engines, five truck companies, and two water towers, with full complements of men, were called to the blaze, for it seemed at first as though nothing could save the whole block on the north side of Twenty-sixth street between Seventh and Eighth avenues and possibly the houses in the rear and across the street as well. The building was surrounded by tenements housing negroes, Greeks and Italians, and these persons, hundreds of them, fled in wild panic when the flames burst through the roof of the old armory building and from all the windows.

Heavy clouds of smoke rose from the blaze and then sank again beneath the streams of water which firemen were directing at the building from the roofs of all adjoining houses, until Twenty-sixth street was made as dark as a pocket. It was impossible for men to pass through it, and firemen worked in relays, relieving one another at the nozzles of hose already carried into the street.

Time and again men were dragged from this pall to the clearer atmosphere of Seventh or Eighth avenues, and there doctors from Bellevue, the Polyclinic, Flower, and the New York Hospitals resuscitated whom they could and sent the others to the hospital.

A northwest wind which shifted occasionally to the southwest and blew fitfully from there carried sparks and embers out over the eastern part of the city. Ambulance surgeons reported sparks as far east as Second avenue as they came from Bellevue and Flower Hospitals, and big chunks of blazing débris fell in all the surrounding streets and upon nearby roofs, where tenants of these houses were kept busy with pails of water dousing incipient fires.

Fire hose burst frequently and crowds at Twenty-sixth and Twenty-seventh streets, both at Seventh and Eighth avenues, were drenched. Water from one broken line flooded the firebox of Engine 2, which stood almost in front of the blazing building. Two's streams were stilled when its pressure failed and the searchlight, operated by a generator taking power from the engine, was put out of commission.

Members of Rescue Squad 1, equipped with oxygen helmets, were called on to reach the roof, for no man not so equipped could live in the smoke. They got to the roof of the three-story tenement adjoining at 211 West Twenty-sixth street and mounted the other two stories on ladders. They had just opened skylights and scuttles when there came an explosion and the roof sank beneath their feet.

All reached the edge of the roof and their ladders in safety, but at first it was thought two of the men had gone down with the roof and the other members of the squad risked their lives to return to the blaze until it was found that all had been accounted for.

"Smoky Joe" Martin, with eight men, were on the third floor when the explosion came, and three of the men were overcome and carried out by the chief and others.

Lieutenant Gibney of Truck 24 became separated from his men in the third floor and when they were driven out by an explosion the lieutenant was found to be missing. Telling the others to save themselves, Fireman Hauser went back for his officer and found Gibney, lost in the big floor and almost overcome. He got him out just as the upper floors fell in where they had been standing.

It was evident to every fireman at the blaze that there was no hope of saving the old armory building, and every effort was directed to keep the fire from spreading. It seemed impossible, and time and again the window frames of surrounding tenements caught fire, but each time they were put out.

"If 'Smoky Joe' keeps it where it is he'll be a wonder," was the remark of almost every fireman, and "Smoky Joe" did. He raised walls of water on all sides of the building, the great sheets glittering like strings of jewels as the flames were reflected against them. Tongues of fire sprang out at them. Sometimes they darted through "Smoky Joe's" wall, but each time the firemen drove the flames back.

The walls were kept intact, while down inside them other streams of water thundered from all adjoining roofs. Notwithstanding the thousands of tons of water hurled on them, the flames seemed never to die down for nearly two hours. Then, finally, they began to retreat within the building. The huge pillars no longer rose over the roof. The blasts receded within the windows from which they had been leaping, and at 9 o'clock "Smoky Joe" announced that he had the fire under control.

Much of the great loss will be borne by the Famous Players Film Company. Adolph Zukor, president of the company, said films worth $150,000 had been stored in steel vaults, and this was understood not to include the film of "The Twisting Road," in course of preparation and valued at $75,000, in which Mary Pickford appeared.

Mr. Zukor said some of the films lost were almost priceless. One of these was "Belladonna," in which Pauline Frederick starred. As most of the scenes were acted in the Florida Everglades, he said, the film would cost many thousands of dollars to make again.

In addition, thousands of dollars' worth of costumes were destroyed. Among the losers in this way are Mary Pickford, Marguerite Clark, Hazel Dawn, and John Barrymore. Several pets belonging to the actors and actresses, including six canaries, two parrots, and a Persian cat were destroyed.

Other firms in the building were the Corrugated Paper Products Company in the basement and first floor; J. W. Scheuer, women's dresses, on the second floor, and the Independent Braid Company on the third floor. The film company had the fourth and fifth floors.

At conferences held on Monday at Hotel Astor were Adolph Zukor, president; James Durkin, James Kirkwood, Sidney Olcott and J. Searle Dawley, directors, and Edwin F. Porter, treasurer of the company and chief producer. Daniel Frohman, the managing director, is out of the city. No word was received from him and it is believed he does not yet know of the fire.

Benjamin P. Schulberg said Monday afternoon: "Of course the loss is a very severe one, but we are not losing a minute's time in the process of rehabilitating the business. The Biograph, the Universal and Baumann & Kessel have very generously offered us the use of their studios until we can find other quarters, but we do not think it will be necessary to burden them.

"There are unoccupied studios at Fort Lee, N. J., which can be put into shape within a very few days and in all probability we will go over there until our proposed plant on Marble Hill, overlooking the Harlem River, is ready. The site comprises thirty-one lots on Two Hundred and Twenty-fifth street. The plans are still in the hands of the architects, but will be completed within a month and building operations will be started immediately. These plans include two studio buildings —one open air structure and one closed—a factory, a laboratory and an office building.

"Besides these we will have an experimental laboratory for the use of Mr. Porter and his assistants in trying to get better results in the projection of the pictures.

"While waiting until these buildings are completed it is altogether probable that we will send several companies to Los Angeles, where we have a large establishment.

"Tuesday morning we will open business offices either in the Knickerbocker Theater building or in the World Tower building in Forty-first street, near Broadway. Just now our people are widely scattered owing to the fire. But to-morrow we will resume rehearsals at our Yonkers studios.

"No one seems to know how the flames started. The most remarkable thing about the fire—and I think this speaks mighty well for the precautions used by motion picture film manufacturers—is that our laboratory was untouched, while every other part of the building was gutted. The laboratory had been made absolutely fireproof. It contains explosive chemicals and highly inflammable materials, but even the wooden drums on which the celluloid films are stretched to dry remain unscorched.

THANHOUSER NEAR DEATH

President of Thanhouser Film Corporation and Entire Family Have Narrow Escape From Plunge Over Precipice in Auto

The memory of Sunday, September 5, will be a lasting one in the household of Edwin Thanhouser, president of the Thanhouser Film Corporation, of New Rochelle. By the narrowest kind of chance Mr. Thanhouser and his entire family escaped an instant and violent death of the most shocking description.

With Mrs. Thanhouser and their son and daughter, Lloyd and Marie, the "film wizard of New Rochelle" left his home on Riverside Drive for a day in the magnificent Thanhouser Winton, a powerful machine, and headed up along the Hudson river. The way led up toward Haverstraw and at a point a few miles below, they were going along the river road at not more than thirty-five miles an hour. On one side rose a wall and on the other a precipitious embankment led to the river, sixty feet below. The chauffeur suddenly saw a machine coming from the opposite direction at terrific speed, headed straight for the wrong side of the road. To avoid a collision Mr. Thanhouser's chauffeur turned sharply toward the river, and the other car shot by, but he had miscalculated his turn and was headed for the precipice too fast to stop. He applied the brakes heroically, but a little too late, and the front wheels went over the embankment; but there the miraculous occurred. Long ago somebody had apparently rigged up a lifting device, part of which was a steel cable running parallel with the edge of the road, but about a foot out, in the air. This is all that held the front wheels fast, so that the car could not go over the cliff for a sixty foot drop to certain destruction.

It is a strange incident, on recalling the fate of Mr. Thanhouser's predecessor, the late C. J. Hite, who died by the plunge of his automobile down an embankment. But Mr. Thanhouser does not believe in coincidences—he's very happy that fate intervened and even refuses to take credit for calmness in a tight place. He says that the coolest one in the car was little Marie.

The Frohman Amusement Corporation is just in receipt of a handsome herald issued by Kineco, Ltd., of Cardiff, England, in which it is stated a private exhibition of "The Builder of Bridges" was given at the Majestic Picturedrome of London, September 1. The author, Alfred Sutro, accepted an invitation to be present. Kineco, Ltd., will handle all of the Frohman Amusement Corporation's productions in the British Isles.

INCEVILLE A HIVE OF INDUSTRY

Billie Burke Already at Work in Western Studio—Jack Standing Arrives—New Subordinate Director Appointed

Billie Burke, the beloved star of the American stage, arrived at Inceville this week to make her photo-dramatic debut under the supervision of Thomas H. Ince in the Ince Triangle features. Attended by a retinue of maids, she was whirled into Los Angeles aboard a private car attached to the Overland Limited on the Santa Fe line. She was met at the depot by Producer Ince who escorted her to the studios, where a reception was tendered her by the Ince players. She then boarded the steam yacht engaged for her by Ince and was taken to the bungalow on the Catalina Islands, where she will reside during her stay in Southern California.

Before another week has passed, Miss Burke will have become a full-fledged photoplay actress. For more than two months, Inceville has been alive with preparations for the production of the subject in which she will be starred and now everything is in readiness for the first turn of the camera that will record her for the screen of the Triangle playhouses.

The story that has been written by C. Gardner Sullivan for Miss Burke is one of Scotch atmosphere, and the role she will interpret is expected to offer her more and greater opportunities than she has ever had in all her footlight career. She will have the part of an American hoyden who goes to Scotland and there becomes the second party to a romance that prospers to a happy culmination in the heathery hills of the Highlands.

The production of the Burke vehicle will be given a setting such as has rarely been attempted before in motion picture making. One street scene alone is costing Ince more than $5,000. It will be nearly a quarter mile in length and embrace about thirty-five dwellings, shops and other buildings. Its aspect will be that of the quaint Scotch village seen in almost any part of the country surrounding Glasgow or Edinburgh. Finishing touches are now being applied to this set.

Additional proof that Ince intends to spare no expense in making this production one of unrivaled elaboration is furnished by the fact that he has called upon New York City to provide him with most of the important "props." These consist of costly Scotch furniture, which was only obtainable at a certain Metropolitan antique house. They arrived, three carloads of them, a few days before the star for whose use they are intended, and are now being supplied to the various sets already constructed within the big glass-enclosed sets at Inceville.

The supporting cast which will appear with Miss Burke in the production has not as yet been chosen. Producer Ince is giving considerable of his time to this important item and will announce his decision next week.

One member of the cast, however, who has been definitely decided upon is William H. Thompson, dean of the American stage, who was prevailed upon by Producer Ince to act for films. Mr. Thompson and the N. Y. M. P. director-general are bosom friends, the latter having played for a number of seasons with the venerable actor, and it is due to this fact, in a large measure, that the contract was effected. Mr. Thompson arrived at Inceville on the same day as Miss Burke and related the thrilling railroad wreck in which he figured while en route. The train on which he was a passenger plunged from the track while crossing a desert stretch in Nevada, and though none were injured, the mishap delayed the journey.

Jack Standing, one of the seven famous brothers of that name, is also among the celebrities who recently have taken up their abode at the Inceville studios.

He has been engaged to appear exclusively in the Ince Triangle productions, in support of the notable stars now working under Ince's supervision, and is to be paid, it is said, a remarkably high salary for his services. His first appearance will be in the "heavy" role in support of William S. Hart when that illustrious star begins work on his next subject.

Dave Hartford, noted all over America, but more particularly on the Pacific Coast, as an actor and producer of the highest calibre, has been added to the forces of Producer Thomas H. Ince, in the capacity of subordinate supervising director. This acquisition is in the nature of an innovation, for while Hartford will do no actual directing, he will be in a great measure responsible for the productions. With the demand of the Triangle for one five-reel masterpiece each week from the Ince field, the great director-general has reached the conclusion that he needs help in his work of superintending the general output of the plant. Hence, the engagement of Hartford. It will be Hartford's duty to be instrumental in carrying out the many valuable suggestions of his chief concerning the betterment of pictures and to this end he has been vested with an authority that is second only to that of Ince in the directing end of the business.

CROWNED AT SAN DIEGO FAIR

Francis X. Bushman and Beverly Bayne Chosen as King and Queen of Carnival at Big Fair by Big Plurality

Metro stars shone brightest in the constellation of screen artists that scintillated about the grounds of the San Diego Panama-California Exposition on Motion Picture Day, Saturday, September 11, and Metro was the magic word on the lips of the tremendous crowd who gathered to do honor to their favorites among the notables of filmland. It was a veritable



Francis X. Bushman.



Beverly Bayne.

Metro day, and two of Metro's most popular artists were honored above all others at the fete.

In a formidable field of starters that included the foremost artists of the screen, Francis X. Bushman and Beverly Bayne, Quality-Metro stars, were respectively crowned king and queen of the great carnival, their selection being made after a hotly waged popularity contest conducted by the newspapers of Los Angeles and San Diego. The public voted for their favorite screen actor and actress on coupons provided for the purpose and Mr. Bushman and Miss Bayne won with an overwhelming plurality.

The royal purple and ermine fitted snugly upon Mr. Bushman, as he was elevated to the king's throne in a similar contest a few weeks ago at the San Francisco Exposition. The signal honor bestowed upon Miss Bayne, the newest stellar attraction of the Quality Pictures Corporation, was received with considerable elation by President Fred J. Balshofer and her coworkers of the Quality-Metro forces. Miss Bayne looked every inch the "Quality Queen" of the occasion.

The keenest sort of rivalry and interest prevailed in the newspaper popularity contest, for the "Who's Who" among screen artists appreciated the distinction of being named to don the regal robes and crowns. A committee of representative citizens of Los Angeles and San Diego had personal charge in the final count of the bales of coupons deposited in the contest. This committee was composed of Mayor E. M. Capps, of San Diego, Mayor C. E. Sebastian, of Los Angeles, S. A. Davidson, president of the Los Angeles Chamber of Commerce, Carl Heilbron, president of the San Diego Chamber of Commerce, D. F. Garrettson, president of the First National Bank of San Diego, and Marco H. Hellman, president of the Hellman Commercial Trust and Savings Bank of Los Angeles.

King Bushman and Queen Bayne ruled over the festivities arranged for the occasion, riding in state throughout the exposition grounds, where they received the plaudits of a record crowd, and the envious glances of a score of motion picture stars who were unsuccessful in the contest.

Famous Manuscripts Purchased

The entire collection of plays and manuscripts which represent a lifetime of collecting by Lester Wallack, the noted actor and producer, have been purchased by the Metro Pictures Corporation. These manuscripts, many of them so rare as to be without the possibility of duplication, number more than one hundred, and they will be made into feature plays for the screen by the several companies contributing to the Metro program.

At the auction sale of the properties of the Lester Wallack estate, held at the time when Wallack's theater, at Broadway and Thirtieth street, was sacrificed to the onmarch of office buildings, the manuscripts were bought by a private collector. When President Richard A. Rowland learned of their whereabouts negotions were begun and these were completed this week by the purchase of the entire collection.

Rare old plays by dramatists who contributed to the foundation work of the English drama, quaint plots as vigorous and as red-blooded as the most stirring of modern day picture plays and virile dramas that lend themselves admirably to the screen are included in the collection, and these will be adapted to needs of the modern day with such stars as Ethel Barrymore, William Faversham, Francis X. Bushman, Mme. Petrova, Mary Miles Minter, Edmund Breese, Hamilton Revelle, Lois Meridith, Emmy Wehlen, Valli Valli, Henry Kolker, Emily Stevens, Marguerite Snow and other great players now under contract with the Metro companies.

The list of dramatists included such well-known names as Richard Brinsley Sheridan, Mrs. Chas. Kemble, Dion Boucicault, J. Sterling Coyne, William Brough, John Brougham, Colley Cibber, James Sheridan Knowles, and Samuel Foote.

Richard Carle Secured by Pathe

Richard Carle, who has been secured to star in the forthcoming Pathe Gold Rooster play, "Mary's Lamb," produced by Donald Mackenzie, is easily one of the foremost figures on the American stage today. He was born in Somerville, Mass., making his first stage appearance with James F. Powers and Peter F. Dailey in "A Straight Tip." He made his first marked success in "The Lady Slavey." As a legitimate actor Mr. Carle won much notice as the carpenter in Zangwill's "Children of the Ghetto." He made a hit on the London stage in "The Casino Girl," and retains his popularity in England to this day. Returning to this country he starred in his own musical comedies, "The Mayor of Tokio" and "The Tenderfoot." In November, 1907, he appeared in his own comedy, "Mary's Lamb," which is now fast being put into motion pictures. To show Mr. Carle's ability it is only necessary to say that for the last ten years he has been at the head of his own companies as star and is the author of no fewer than ten musical comedies, all of them decided successes.



Richard Carle.

"The Proof of the Pudding"

A substantial and convincing bulletin entitled "The Proof of the Pudding" has been prepared by Paul R. Kuhn of the Nichols Finn Advertising Company, and mailed to exhibitors all over the country.

The bulletin contains statements of concrete results obtained by over 50 theaters running the big continued screen novel "The Diamond from the Sky," and as theaters and managers are named and addresses given it should be a simple matter for the skeptical reader to prove the facts.

One page gives twenty-two illustrations of advertising plans and devices that have been successfully used by exhibitors in attracting crowds to their theaters after which the picture was given its chance to clinch their interest.

My Method of Direction

By HARRY HARVEY*

BE nice to your people—even down to the property boys and the smallest "extra." Then they will do anything you want them to and you will be able to get the result you are striving for. That sums up the most important thing, to my way of thinking, that the motion picture director must keep foremost in his mind all the time. If he flies off the handle, everyone else is tempted to follow suit. You cannot get anywhere, when things are at sixes and sevens, so to speak. As for the essential point in the matter of direction, it can hardly be summed up in a word. The methods change according to the action. It also depends on whom you are working with, the ability of your players, whether they come from the legitimate stage or the ranks of camera-trained. Accordingly, different tactics must be used.



Harry Harvey.

Not so long ago, it was customary to read the script about to be produced to the players. They were expected to memorize the action as was the custom with dialogue. But now I give each one of my principals a script and insist that they study it like a part so that they may know what they are trying to do. Actors from the legitimate have a tendency to work fast. They are used to having the spoken word help carry them along. In pictures, they cannot depend on this aid and their movements must be slowed down. They have to be taught to make deliberate, sweeping gestures.

Owing to the limitation of the camera's area, the actor has to learn to play in a much smaller space. I should say about one-fourth of what he was used to on the stage. And in this compact area, he must move slowly and surely, giving expression to his purpose by simon-pure acting. Occasionally a sub-title may help him out. But for the most part the screen-player is called upon to do more real acting than his brother on the stage who has dialogue to fall back on.

Take a full-evening play. It runs about two and a quarter hours. This is often compressed into 4,000 feet of film which is run off in half that time. For the stage version, there are four weeks of rehearsal. We do the same thing for the screen in twelve to fourteen days. All this means that expedition is an essential part of cinema production. Furthermore, it must be remembered that when a piece is filmed, that is the way the people see it. Not so with the spoken drama. Changes can be made whenever they suggest themselves. But after the camera has registered a scene, it remains that way.

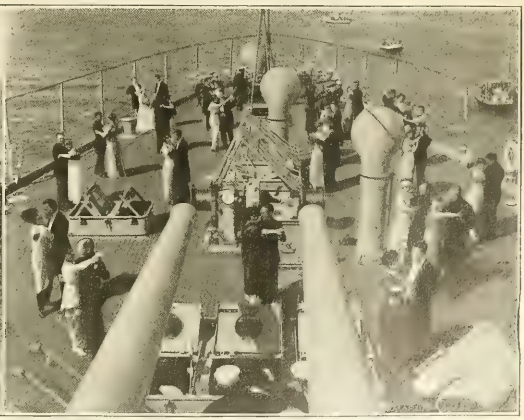
Naturalness is required of screen actors more and more, because they do not work under the artificial conditions and the make-believe surroundings that compass the stage about. It has frequently been observed that so-called legitimate actors have a tendency to be mechanical. When they come before the camera, it is the director's duty to overcome this tendency. In some instances they must almost be taught to act all over again. Some players resent this keenly. Having made names for themselves in the established art, they fail to recognize that cinematographic expression is something entirely new. In such cases, the director has to be a diplomat, if he is to succeed with his co-workers.

When a screen production fails, it may be due to

*Director of the "Who Pays" series and the "Neal of the Navy" serial.



U. S. naval training station on Goat Island in San Francisco Bay, which figures in "Neal of the Navy."



Probably as unique a scene as has ever been staged, showing a dance on the deck of the U. S. S. Maryland, in "Neal of the Navy."

any one of a number of reasons. The actor may have been rushed. You can't crowd him. He must have time to get over his business; for in this regard the camera is most exacting. Then again, some directors



An interesting moment in "Neal of the Navy."

do not give their players credit for knowing. When working with experienced people, one should always consider that they have given years of study to their profession. Each person who has achieved some position must have intelligence. It can and should be made use of.

I am always on the lookout for suggestions from the people in my company. They want to appear to the best possible advantage. Hence, they think about their work. I have received many pointers from my people which have helped to improve scenes and actions notably. Frequently I solicit suggestion and then lump the ideas derived. You'd be surprised as to the effectiveness of such composite notions. Co-operation achieves wonderful results.

The successful director must have an executive head. He is called on to handle many different people and you know that of all types actor-folk have the reputation of being the least tractable. But that is unfair to them. They are not so much to blame as the ones who have tried to handle them. Their stage managers in the past have gone on the wrong basis. It has been customary to try to drive players, to get them up in the air so as to keep them on their toes. That's the very thing that should never be done.

In handling actors, like any other human beings, be careful not to antagonize them or get them nervous. Respect their feelings at all times. Guard against over-rehearsing. It becomes tiresome and is sure to show in the picture when the camerman begins to grind. You must keep your players interested in their work so that the mind does not wander, when the real filming is going on. This is highly important. It accounts for the effectiveness of certain scenes or situations, that at other times fall flat.

If you don't rare and swear, it is not difficult to direct a motion picture. Keep your wits about you, the story clearly in mind and take things easy. Treat your actors courteously and be as polite to them as you would to the people you meet at a social function. It is never necessary to raise the voice, no matter how strong the temptation to do so may seem. When things go wrong, as they frequently do, keep your temper notwithstanding. Your actors feel as badly about the mishaps as you do.

By overlooking a mistake or two, things will run along much more smoothly on the whole than if the "bawling out" process is resorted to. I never threaten my actors. If they make mistakes, we rehearse the scene over a few times and then retake it. This is much more effective in the long run than to paw the earth and get your associates excited, so that they will not be any good for the rest of the day. Win their friendship and their confidence. Then they will respect you and do your bidding. If an actor seems a bit slow about getting your meaning, it may be your fault instead of his. Sit down with him and talk it over. The average player will get your idea if you take time to tell the story. Once he understands what you are aiming at, he will have no trouble to express it.

Success on the director's part comes surest when he works as the middleman between his employer and the actors. They must all work hand-in-glove, to the common end of putting on intelligent picture-stories. I always lay out my work a week in advance, for each successive day. I can tell definitely when a production will be finished. System is necessary. It's all right to be eratic, artistic, tempermental or whatever you may call it—if you will; but for positive results, day in, day out, you have got to have a system. I have one all my own. I don't maintain that it is the only one; for many directors have splendid methods of their devising.

I leave nothing to chance, but work out every imaginable detail in advance. A record is kept of the scenes and sets, the location of a chair, where the comb was on the dresser, the sort of costumes worn, light conditions, time of taking, the make-ups of all actors, even to the hour of the clock on the stage, so that in following up scenes the continuity may be kept consistent and the details correct. This makes the work a pleasure and eliminates the impression of haphazardness that certain film productions give.

It makes a lot of difference as to the nature of the picture you are producing. The more reels it consists



Another scene in the Balboa serial.

of the more complexed becomes the direction. In a multiple-reel film, there are more things to think of than in one limited to a thousand feet. And just so, the serial production of a score or more reels becomes

more complicated than the "one-shot" story. First and foremost, it is up to the director to sustain the interest. The best writers overlook lapses that only stand out in actual production. This applies to the spoken stage as well as the silent drama. Then, one must keep in mind the matter of continuity and guard against inconsistencies for which the chances multiply almost by inverse ratio the length the continued film story runs. Only those directors who have made screen serials know of the countless points that must constantly be kept in mind. Considering the pressure of time under which most long pieces are put on, I think it remarkable that there are not more breaks in them.

My employers, the Horkheimer brothers, have given me every liberty possible and all leeway within reason. Working under such conditions, I have been able to produce the pictures which have given satisfaction to the exhibitors and their patrons. This is evidenced by the fact that Pathe Freres have asked for a follow-up series of the "Who Pays" stories, which were put on under my direction. As each tale was separate and distinct, I had to be careful in working out the production. They touched on important life problems, so I made a special study of each one.

Will M. Ritchey, Balboa's scenario editor, who wrote the stories furnished perfect working scripts. Then I had as capable a cast of motion picture actors as could be found. Ruth Roland and Henry King worked with me all the time and their ideas helped to unravel many tangles.

In beginning the production of "Neal of the Navy," I faced many difficulties, new to me. The picture was of an entirely different class. The locations fluctuated up and down the Pacific Coast, between San Francisco and San Diego. There was much under water work too. I had to study geography in order to know what sort of spots looked like Martinique, Lower California and South America. Then, I had to familiarize myself with the ways of the Aztecs, Spanish revolutionists and the West Indians. The naval officers aboard Uncle Sam's ships assisted me bounteously in getting correct naval details. Everywhere, I met cheerful co-operation.

After the first two episodes, I had everything in smooth running order so that the production is going along in ship-shape fashion. It's like finding the end of a ball of twine. When you have that, the unwinding comes easily. My principals in "Neal of the Navy" are trojans for work. Though it is Lillian Lorraine's first venture into pictures, she is one of the truly unafraid. She dives, plunges and does all sorts of stunts. Her Irish pluck is ever ready. William Courtleigh, Jr., ditto. I would like to mention all the rest, if I could have the space. But one more must be named. That is Joe Brotherton, the cameraman. No cinematographer has worked in more difficult places and with such success.

In conclusion, my chief suggestion to directors would be don't lose your head; be patient, and become thoroughly familiar with your scripts. If you will only be pleasant and considerate, there is no reason why you should fail—that is, if you know your business. A lot of directors do, but they overlook the little points that I have tried to bring out here. To practice them is one thing; to tell about them is another. But they are effective, whether I have made them clear or not.

Gaumont's Exceptional Photography

Richard Garrick, directing the three-reel Rialto star feature, "The House With Nobody In It," has introduced some splendid double and triple exposure in the photographing of this subject.

One close-up photograph of Miss Troutman, who



An unusual bit of triple exposure.

takes the lead, was made from in back of her while she looked in a mirror. The other photograph, symbolic of a dream, necessitated double exposure on the "still" plate and triple exposure to obtain the same effect on the film. This subject will be released September 22, on the regular Mutual program.

SHOULD YOU RAISE PRICES?

John R. Freuler Discusses Right Way and Wrong in Which to Increase Box Office Admission Prices and Hold Public's Good Will

Many exhibitors are up against the problem of increasing their admission prices to keep step with the increasing cost of conducting their shows. This involves many difficult problems and it is a step approached with fear and trembling by most exhibitors.

John R. Freuler, president of the Mutual Film Corporation, in an interview, given out this week, discusses this problem and points to methods by which the exhibitor entitled to a high admission price may get it without imperiling his business.

"The same principles are involved whether you are getting 5 cents and want 10, or whether you are getting 10 and want 15 cents, or an increase in any similar ratio," remarked Mr. Freuler. "It has been the too common experience that attempts to increase admission prices have led to trouble and loss of business. The usual way in which exhibitors have started to raise prices is the wrong way. The competing exhibitors meet and decide to put up the price, say from 5 cents to 10 cents, agreeing to start it at the same time. Then along come the people, many of them with only a nickel in their pockets, and patronage is lost, patrons embarrassed or made unhappy. What happens next is that the exhibitor with the biggest streak of yellow in him, seeing a nickel or two escaping, rushes out to tear down his 10 cent admission sign, putting up a big 5 cent sign. The agreement is all shot to pieces and the business is upset for every-

body. Or else the people, discovering the increased price, put on a little boycott of their own and quit going to the picture shows.

"Now, the way around all this sort of trouble is to take the public into your confidence in every change of policy. Also I believe in each exhibitor deciding on his policy for himself, independently of agreements with competitors and that sort of thing. So much about the wrong way—let's talk about the right way to raise the price of admission.

"The first move should be to get a big special feature, for example, one of the Rialto star features like Ivy Troutman in 'The House With Nobody In It,' on the Mutual program, or one of the big American three-reelers with Mae Allison and Harold Lockwood or 'The Pool Sharks,' a Gaumont one-reel comedy featuring W. C. Fields, a man that New Yorkers are paying $2 to see in New York. Book it and advertise it big. Make a lot of noise about the expensive nature of the film, how you are spending a lot of money to get the highest class of entertainment possible. Shout about the quality. Then for this particular show, probably Sunday, make the price ten cents. Then for the next Sunday announce another big feature, a bigger one if you can get it, and again make the admission ten cents.

"It is of the utmost importance that you make the patrons feel that they are getting a lot for their money. They will be sore if they think you are charging them a dime for a nickel show, but they will be happy if they think you are giving them a twenty-five cent show for a dime. Show them the goods, prove that you have the goods and they will be willing to pay for the goods. You can't just raise the price without any preparation and get away with it. You must create the impression that you are spending a lot more to entertain your patrons. After you have done this for three or four Sundays, you will have the habit of paying a dime to see your show fairly well established.

"The house manager must understand what is most desired in the neighborhood and by consulting the booking man in his exchange, arrange to get that particular stuff. One exhibitor may want to book 'Buck Parvin and the Movies' because he knows the *Saturday Evening Post*, which carried these stories, has a big circulation in his neighborhood. Another may want particularly to get Florence La Badie pictures because of her following; another may have a special demand for Horsley pictures with Crane Wilbur, famous screen star, for the same reason.

"Remember, when you raise your price of admission that you have to give the public a better reason than that you merely want the money. You must give your patrons a show that makes them want to spend the increased admission price to see it."



Marie Doro in "The White Pearl."

"DAMAGED GOODS" RELEASED

Famous Story Acted by All Star Cast—Will be Issued to Exhibitors On Mutual Program, on Monday, October Fourth

Now comes "Damaged Goods" in motion pictures.

The Mutual Film Corporation announces that it will release this play in seven reels, presenting Richard Bennett and all his cast of co-workers from the famous stage production, on October 4.

The release date for this remarkable picture was decided upon at a meeting of executives of the Mutual at the New York office, attended also by Samuel S. Hutchinson of the American Film Manufacturing Company. The production was filmed by this company and will be released under the "Flying A" brand.

"This is probably the greatest thing we have done in motion pictures," said Mr. Hutchinson.

"Our 'Damaged Goods' is also a rare testimonial to the ability of the motion picture to carry over such a remarkable plot and its involved sex lession in a clean way. None of the things that had to be said in the speaking stage production, with the inevitable mincing of words, come in to affect the film.

"The film tells the whole story of 'Damaged Goods' in such a way that it can give offense to nobody, without a tinge of the repulsive and yet it remains the most astonishingly powerful story I have ever seen on the screen."

Perhaps the most telling statement of all has come from Mr. Bennett himself, who has declared himself completely satisfied with the film version of this wonderful play.

A complete review of the feature appeared in Motography last spring, at the time the picture was completed by American and released on a states rights basis.

Bull Attacks Cameraman

George Barker, one of the Pathe Weekly's camera men, has discovered that life for a crank turner of the big animated news staff is a long ways from being a joke, for, while filming the rodeo at the "Frontier Days" held at Silver Creek, Nebraska, last week, to secure a close-up of "Texas Jack," alleged to be the world's champion steer bull-dozer, while the latter was attempting to bull dog a steer, he had a narrow escape from being killed when the bull, forgetting Texas Jack, charged straight for Barker and the Pathe camera.

Mr. Barker was busily watching the film gage on his machine and had no intimation of the bull's onrush until the animal's horns were just before him. Barker was unable to save his machine, which was tipped over and badly damaged, but luckily escaped with all his arms and legs still attached and later was able to put a second camera of his equipment into use.

Producer of "Thriller" Answers Critic

BY SAMUEL S. HUTCHINSON*

IT has become a fad for certain editors to rise up periodically and with much noise and display of ink, lay bare what they say are the mysteries of motion picture making. As is usual in such cases, the self-appointed propagandists are particularly uninformed, and it is their own great lack of information that is laid bare and nothing else. When a magazine sets out to tell the public all about how it—the public—is being fooled, there should be some effort made to ascertain real facts, and, if obtained, present them in a bold fashion that will serve a definite and honestly-meant purpose. But, if such real facts cannot be obtained, the publication of an article purporting to be authentic works to no benefit and only brings ridicule down upon the head of him who meant to ridicule. The motion picture business is too important and extensive an industry to need to reply to unknown critics—unknown in the sense that they are not sufficiently informed to pose as critics of an established trade factor, but, at the same time, it is difficult to pass without comment a recent article in the *Saturday Evening Post,* the writer of which sought to relate how free from danger are dare-devil deeds in pictures and to plant the thought that trick photography is the root of all evil and the backbone of all daring.



Samuel S. Hutchinson.

In obtaining certain effects of "lightning," the camera is, at times, used differently. But the general and continual use of the camera to trick the "action," as described by the writer in *Saturday Evening Post,* is more imaginative than practical.

At the American studios in Santa Barbara, we are just completing the most "thrill-filled" picture ever produced—"The Diamond from the Sky." In it there is the complete gamut of intense excitement. Each thrill is genuinely so acted out by real people without subterfuge or recourse to trick photography.

I have found in my producing experience, that a trick can never equal a reality or a deceit mock the truth. And, further, trickery is expensive. In making pictures it is an economy to tell the truth and that is a good axiom for any business. Trickery is expensive; first, because it requires delicate camera mechanism and time of the cameraman during whose special trick efforts the actors and actresses are idle.

Second, when exhibitors begin to learn that "trickery" is being substituted for realism, there is an immediate and well deserved comeback on the manufacturer. And it does not take long for an exhibitor to discover the deceptions, as his eye, trained to the screen, is a quick acting sleuth. When a picture deceives the exhibitor, it also deceives his patrons, and no man in a legitimate business is willing that his clients, upon whom he relies for his bread and butter, shall have any service through him except the best and most reliable.

The writer in the *Saturday Evening Post* takes a scene in "The Diamond from the Sky" to illustrate his "expose." Not satisfied with citing a scene of which he knows nothing, his misplaced confidence lures him further into an explanation of how it was accomplished.

His explanation is lengthy, as most inaccurate ones are. The scene is that one in which Irving Cummings is shown racing across the track in front of a speeding locomotive. Several paragraphs are devoted by the writer in tell how, by double printing, et cetera, the miracle of escaped death is pictured on the screen.

I can explain it accurately in two words—it happened. There was no double printing nor any trickery, and the camera man did not stand on his head, nor did either the racing car or the locomotive pose on the track. Personally, I am glad this writer chose this incident, for otherwise some interesting facts regarding it might have escaped publication.

Officials of a certain western railroad can testify to the fact that the scene was actually taken as it is shown on the screen, for the scare given one of its employes by the mad ride across the front of the speeding locomotive was such that it was necessary to relieve him from duty when the train pulled into the next station.

Mr. Cummings first appeared on the train engineer's horizon about one-quarter of a mile from the crossing which is the climax of a mad race. The engineer whistled a warning. Mr. Cumings answered, giving the engineer the impression that he would drive his auto up over a nearby hill along a road branching off and away from the crossing.

Naturally, the engineer—confident of this intention—put on more steam. And so did Mr. Cummings. Quick as a flash, the auto sped onto the track, crossed right under the headlight, careened off the track, swerved, righted itself and down the road it went out of the scene.

Those who have not seen this chapter of "The Diamond from the Sky," I ask to particularly notice this scene and note that just as the auto crosses the track the hood of the machine flies up and settles in a crossed position over the engine. This is proof of the realism of it all, for the fender of the auto was struck by the locomotive and, flying back, knocked off the hood.

An actor who accomplishes what Mr. Cummings accomplished in this death-defying scene, should not be subjected to the criticism that his daring deed was the result of trickery and "stop-camera" work.

The *Saturday Evening Post* writer also offers an explanation of how a man goes over a cliff in an auto-

*President American Film Manufacturing Company.

mobile in "The Diamond from the Sky." The value of this explanation is equal to the other one for accuracy and just as replete with ignorance of facts.

My two-word explanation, however, again fits—it happened.

Star Proves Popular With All

Not every professional woman can make friends with a bunch of sailors the way Lillian Lorraine does. In playing the leading feminine role in "Neal of the Navy," the patriotic serial photoplay which Balboa is filming for Pathe, Miss Lorraine has been called upon to fraternize with men of the sea of all ranks and conditions; and she has met them more than half way. Jack Tars are wont to show deference to the feminine sex, for gallantry is one of their foremost qualities. But not every woman can win the undivided favor of a ship's crew like Miss Lorraine has done. She has mingled with the full quota of half a dozen of Uncle Sam's biggest battleships in the course of the photographing of the maritime story, and invariably the hundreds of men that inhabit them have voted her a good fellow. In off moments Miss Lorraine has entered into the jackies' sports as if she were one of the boys, and she has always lent an interested ear to their tales of the sea. One of them spoke of having seen a school of flying fish. That was too much for the actress. She didn't believe there was such animal. It was up to the sailors to make their word good. They organized an expedition and in a few hours captured several specimens. Like a good sportsman, Miss Lorraine treated the entire crew, for that's the kind of a girl she is.



Young Balboa begging Lillian Lorraine for a kiss.

The Efficiency Expert

Editors Motography:—In an editorial in Motography of Aug. 28, there is a highly colored word picture of the Efficiency Expert, and we are told of the dire consequences of letting this fierce creature run amuck in a moving picture studio.

The producer that would be guilty of turning this wild man into a plant would be likely (if consistent) to select as directors, men from "boiler factories, bicycle shops or insurance offices," and his players from workmen of the ranks. But no, he already has his directors (ex-actors mostly), and the companies are made up of artists of worth. According to the editors, to mention the words system or efficiency to these tempermental people (tempermental—what a multitude of sins that word covers!) is to send shivers up and down their spines. Why stop at making "Gabrielle d'Annunzio punch the time clock?" Why not hang a bell from his neck so that the system man may know whether he is working or, perchance, idle for a few moments?

Here is the aforesaid word picture: "Efficiency experts are beginning to cast covetous eyes at the motion picture business. They see what they take to be a wonderful field for their services—a virgin territory for their occupation. Soon they will be swarming down on the producers' studios like a bunch of old-fashioned housewives on a bachelors' tenement.

"They are persuasive talkers, these efficiency men. They can convince you in ten minutes that the money they can save you will amount to more than your earnings. They could show any big film manufacturer that he was throwing away a million dollars a year, more or less. More than that, they could demonstrate—on paper—that they personally could save him all this discarded value with a dose of *system*.

"His talk may be convincing; but trust him not. Oh, he can reduce costs, all right. There isn't any limit, short of a hundred per cent, to the amount he can cut off the expense sheet. But unless he is himself a producer of experience he will play more hob with the product of the studio than an intoxicated camera man."

Mr. Editor: Would you kindly confide to a trusting reader of your valuable journal just how much experience as a producer one must have to be of value in the efficiency line? "Commercialism inside of the studio is fatal," you say. Well, don't let the brazen efficiency man get on or anywhere near the stage. Let the directors and actors work when the mood is on them, or on a sufficient number of them at any one time; but really that is not where the making of films begins or ends. What about the development and scenic departments, the carpenter shop, the scene shifters, property men, wardrobe department, garage, stables, machine and blacksmith shops, the electricians, gardeners, janitors, watchmen, firemen and the office force? Can you honest to goodness, cross your heart, say that there is no room for the system man in any of these departments?

In your article you do admit the average motion picture studio might respond to a bigger application of system. "Motion picture production *is* a purely commercial proposition." If it did not pay, and pay well, there would not be the immense amount of capital invested in it that there is now, and in these days of hot competition the producers must find ways of curbing reckless expense and tremendous waste of time, as well as material, and from actual experience I can tell your readers that the studio end of the proposition needs, and will yield to the proper amount of system, if tactfully applied.

Ask this one question of any of the well known actors or actresses of your acquaintance. "When are you the happiest, when working or when loafing?" You must know very well what the answer would be. The greatest bugbear to the movie actor's life is the long wait while a picture is being prepared.

But even the boiler factory system man was not *born* an efficiency expert. He may have been trained to make and enforce iron clad rules that know no bending, but he was *trained*, and it is well that producers are already alive to the need of system and are training men for the work. It is simply a matter of selection and training. The motion picture efficiency expert must have good judgment, even temper, tact and backbone. Yours truly,

F. M. Taylor, one of those terrible efficiency experts.

If Mr. Taylor will read the editorial he mentions again, he will observe that we did not decry the opportunity for systematization in the studio. What we did and still do insist is that the efficiency man who would reform studio practice must be a motion picture expert first, and an efficiency expert second. We do not know anyone who better meets this condition than Mr. Taylor himself; so he has not argued us out of our position.

The distinction is an important one. The expert hired to systematize a telephone factory generally has had no telephone experience. The efficiency man employed to reduce costs in a piano-making plant usually never saw the inside of that particular species of plant before. Yet they get away with it—for the reason that all factory processes are more or less alike. We still do not believe that man (who might systematize "boiler factories, bicycle shops or insurance offices" with perfect success, though he had no previous knowledge of any of them) could make any net improvement in motion picture studio work. We are speaking all the time, of course, of the consulting efficiency specialist, who is called in to physic sick businesses,

and departs as soon as he has laid out a diet for the patient.

Yet that same specialist can, and doubtless will, reduce costs in all the *mechanical* departments of a motion picture plant if he is allowed to tackle the problem, and for that purely mechanical work he needs no picture experience. His systematizing experience is the more valuable of the two.

As far as the studio is concerned Mr. Taylor may conceive that he is in dispute with us; but we cannot see it that way. Rather it appears that he is just the sort of efficiency expert we tried to idealize in our editorial—one who knows the picture business.

Knickerbocker Star Well Again

Florence Rockwell, the Knickerbocker Star, recovered from her recent illness sufficiently to be able to finish her work in the three-reel Knickerbocker Star Feature, "The Purple Night." The illness of Miss Rockwell caused the release date of this feature to be changed from September 1 to September 15. "The Purple Night" will mark the debut of Miss Rockwell on the moving picture screen. Since her first appearance on the stage when but a little girl, Miss Rockwell's career has brought her to the very top of the theatrical profession. Her success in the roles of Juliet and Ophelia, playing opposite Richard Mansfield and Robert Mantell, her triumph in "The Doll's House" and "The Scarlet Letter," and the reputation she established for herself in "The Round Up," "The Barrier," "The Mills of the Gods," and as the heroine in the all star cast of "Fine Feathers," all goes to prove her wonderful versatility. Her wonderful acting in "The Purple Night" promises to give her as prominent a place in the moving picture field as she has attained upon the stage, if one may judge from her work on the screen.



Florence Rockwell.

Harry Fisher With Morosco

Harry Fisher, the well known juvenile lead, has been engaged by the Oliver Morosco Photoplay Company and is now at work at the Los Angeles studios, in support of Blanche Ring in a screen version of her greatest stage success, "The Yankee Girl." Mr. Fisher, although young in years, has had wide experience on both the theatrical and screen stage. His first success was scored with Corse Payton's stock company in Brooklyn, and he subsequently owned a stock house in Duluth in partnership with Gus Forbes. With the Spooners he played at their houses in Jersey, Brooklyn, and finally in New York, on Forty-third street. In motion pictures he has appeared with great success for many well known producing copanies, including Lasky, in support of Abeles, Breese, Ross and others. In "The Yankee Girl" he is given a big field in which to demonstrate his ability in the role of Willie Fitzmaurice, a part that he is particularly adapted to. Work on this production is rapidly progressing and from early indications it should present one of the biggest hits yet scored by Oliver Morosco. The play was considered a piece of stagecraft far above the average and its wonderful screen possibilities are being made the most of by Mr. Morosco's efficient film staff.

Bonavita Defies Death

The accompanying photograph conveys but a faint idea of the many risks run by Captain Jack Bonavita, the world famous trainer of jungle beasts, now trainer in chief of the celebrated collection of animal performers at the studios of the Bostock Jungle and Film Company, at Los Angeles.

The scene depicted is taken from "The Woman, the Lion and the Man," a two-reel Centaur release in the regular Mutual program of September 23. Captain Bonavita and "Nero," the most celebrated lion performer in the world, who are featured in this stirring drama of love and intrigue, are herewith shown in one of the many sensational scenes in "The Woman, the Lion and the Man," a striking illustration of the fearlessness Bonavita holds for these jungle kings.

Bonavita's past experience with jungle animals, on one occasion being left for dead in the cage after a desperate struggle with "Baltimore," now dead, and again when "Denver," one of his most faithful friends, suddenly became enraged and tore off his left arm, has taught him to always be prepared. Bonavita never enters a scene in which his lions are a part, without a loaded revolver in his possession. In the photograph, Bonavita is shown fully armed, in preparation for an unexpected attack. Strange as it may seem, however, Bonavita in all his long and adventurous career as a trainer of wild animals, has never had occasion to use a pistol, depending entirely upon the strange power he wields over these jungle habitues to protect him.



The wedding in the lion's cage.

The Minusa Cine Products Company made a rush installation of its famous Gold Fibre screen at the Forty-fourth Street Theater, New York City, for a special two weeks showing of the feature film "Trilby," which is staged under the personal direction of S. L. Rothapfel.

Burr McIntosh to be "Wallingford"

Actor, author, photographer, publisher, lecturer, and coal mine magnate—here is a list of activities, any one of which is sufficient to engage an ordinary man his whole life, but Burr McIntosh is no ordinary man. That's why he has been signed for the Wharton production of Pathe's "The New Adventures of J. Rufus Wallingford." George Randolph Chester said Mr. McIntosh was the one man to play "Wallingford," and his advice has been followed.



Burr McIntosh.

On leaving college Mr. McIntosh went back to his home in Pittsburgh where his father was president of the largest bituminous mining company in the country. Our college athlete at once jumped into both business and politics, forming the "Six Foot Republican Marching Club" of 150 men, each of whom was six feet or over in his stocking feet. Pittsburgh still speaks with pride of that remarkable organization.

Tiring of the coal business Mr. McIntosh left to become a journalist in Philadelphia, and got a job at $10 a week on the *Philadelphia News*. Within five weeks he had a full page expose of the most notorious thieves' resort in the city. Having sufficiently proven his versatility in business and reporting, Mr. McIntosh went on the stage making his debut in Bartley Campbell's play "Paquita" at the Fourteenth Street Theater. Some of the parts which he made famous are "Colonel Moberley" in "Alabama," "Jo Vernon" in "In Mizzoura," "Joe" the cowboy in "The Cowboy and the Lady," and other southern character parts. His best work, perhaps, was as "Pudd'nhead Wilson" as "Senator Langdon" in "The Gentleman from Mississippi," "Col. Watterson Blossom" in "Cordelia Blossom," and "Taffy" in "Trilby," though he expects to obtain even greater laurels in future releases.

JACK PICKFORD A SELIG STAR

Famous Juvenile Who Has Been Featured in Many Big Productions to Appear in Selig Photodramas of Early Release Date

Jack Pickford has joined the Selig Polyscope Company and was in Chicago recently, en route to the Pacific Coast, where he will work with the Selig Pacific Coast companies.

Although only nineteen years of age, Jack Pickford has been engaged as a motion picture actor for the past seven years. He started in the work when he was in knee breeches. He has played important roles with the stock companies of Biograph, Pathe, Reliance and Famous Players. Among the famous productions in which he has appeared can be named: "Wild Flower," "The Love Route," "The Pretty Sister of Jose," "Girl of Yesterday," etc.

"I am delighted to have the opportunity of appearing in Selig Polyscope Company productions," asserted Mr. Pickford while in Chicago. "The artistic aims of Mr. Selig are so well known, the artistic environments of the Selig company is so well understood and appreciated by motion picture actors, that there is a sense of personal gratification in being permitted to affiliate with the Selig company."

Mr. Pickford will be cast for important roles just as soon as he arrives on the Pacific Coast.

Building Dynamited

This photograph shows the extent to which Director-General D. W. Griffith of the Reliance Motion Picture Corporation will go in order to secure an effect. The photograph is that of an explosion in the feature "Her Oath of Vengeance," the photoplay in which "Teddy" Sampson plays the part of a Russian girl. The explosion is of a cannery at the edge of a California orchard. It is planned and executed in the photoplay by a former Russian nihilist, who has tried to incite a strike among the workmen and has failed.



The explosion as caught by the camera.

While Director-General Griffith did not build a complete cannery for the purposes of the explosion, he did have one constructed which, with very little addition, could have been in practical operation.

Pathe Player Proves Rare Find

Miss Marie Wayne, who is supporting Richard Carle in Pathe's Gold Rooster play, "Mary's Lamb," is new to pictures, but well known in vaudeville as one of the team of Deeley and Wayne. Donald Mackenzie, who is producing the picture, saw her in her act and liked her so well that he felt sure she would make good in pictures, and so gave her her chance.

Miss Wayne was borne in Tokio, Japan, of American parents, her father being in the U. S. government service there and her grandfather a Methodist bishop in foreign service. She ran away from home when seventeen years old to go upon the stage, and secured an engagement in vaudeville with Lasky's "Pianophiends." An engagement with the Shuberts at the Winter Garden followed, and then she went into vaudeville again as a member of the team, Deeley and Wayne. Miss Wayne has a charming personality which should appear to good advantage on the screen.



Melville Stewart.



Gail Kane.



Arnold Daly.



Jessie Rolph.



Max Figman.



Rhye Alexander.



Clifton Crawford.



Frances Fisher Byers.



Donald Mackenzie.

A bevy of celebrities, all of whom draw salaries from Pathe.



Pearl White.



Bruce McRae.



Ruth Roland.



Fania Marinoff.



Lillian Lorraine.



Irene Warfield.



Polly Pathe.



William Courtleigh.



Lolita Robertson.

Nine of the Favorites who make Pathe Films Popular.

Fundamental Principles

TRANSFORMED BY FEATHERSTONE

DAYLIGHT PICTURES

MUCH mystery usually is attached to the showing of so-called "daylight pictures." The principles controlling their production are so simple that if any exhibitor with an ordinarily good screen and means to project a bright picture will heed a few simple suggestions he can have a fairly well lighted house and a satisfactory picture at the same time.

The first condition is that no light shall reach the screen except what comes from the projector.

This is fulfilled by providing a shadow box whose sides and top extend so far toward the audience that they will shield the screen at least from such side and top lights as are in the part of the theater nearest the screen.

The inside of the box should be lined with dull black, and everything else visible to the spectators should be dark or subdued.

The picture then seems brighter by contrast, and also for the reason that the pupils of one's eyes contract more and more for every bit of added light that enters

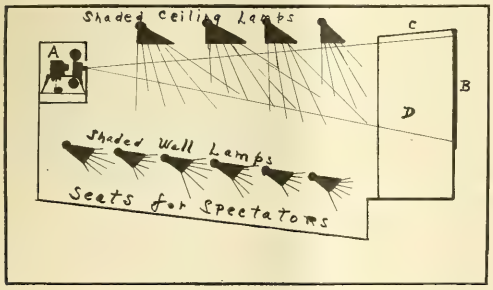


Figure 99—

them, thus shutting out more light and making the picture seem dimmer.

IDEAL ARRANGEMENT

The ideal arrangement of screen, booth and shadow box with respect to the audience is shown in Figure 49 in which *A* is the projecting machine, *B* the picture screen and *C* and *D* the top and one side of the shadow box.

It will be seen that the light rays coming from the booth at *A*, toward the screen *B*, pass well within the borders of the shadow box, *C*, *D*, *E*, which is as small as possible without hiding the view of the screen from any of the spectators.

In fact, the size of the shadow box may be determined by running a line from each sidemost front seat to the near-side of the picture frame.

The top of the shadow box is similarly determined (if there is a balcony or gallery) by running a line from the topmost seats to the top of the picture frame.

If there is no balcony and the booth is higher than the highest seat, then run a line from the booth window to the top of the picture frame.

Now in regard to the illumination of the theater itself. This is so important a matter, and yet so simple in principle that it is astonishing how often wrong methods are used.

MOST HOUSES WRONGLY LIGHTED

Probably ninety per cent of the houses that have lights on during the picture show have them arranged to shine in the eyes of some of the spectators as well as on the screen. This leads us to the second condition which is that *no light shall reach the eyes of the spectators except what comes from the picture on the screen.*

This is even simpler of attainment than the first condition, and merely requires that all lights be shaded in a way that is perfectly obvious when one gives it the least careful thought.

The first condition is that no stray light shall reach the screen. Very well, then, fix your shades so that you cannot see any of the lights when you stand where the picture is.

SHADES PLUS SHADOW BOX

This means that unless all of the lights are above or at one side of the shadow box, they must have a shade that will prevent their shining toward the screen.

The second condition—that no stray light shall enter a spectator's eyes—calls for *the complete shading of the back of each lamp,* for the simple reason that our eyes are in the front of our heads, and we are looking forward. Yet how many theaters have lights equally visible from all directions.

The back shade must extend down far enough to shield the lamp also from those sitting only slightly behind and below, especially if the lamps be high up as on the ceiling.

Similarly the side lights, along the walls, should shine forward only, or at least they should not be visible from a seat across the hall in the next three or four rows in front of each lamp, for a person more often glances to right or left than upward.

KILLING THE STRAY LIGHT

When the lights are properly shaded, everyone will be able to see clearly every one in front of him, and yet, not being blinded by the glare of any stray light, his eyes will remain wide open so that the picture will appear practically as bright as if the hall were in darkness.

The design of the shades should conform as nearly as possible to those shown in Fig. 49, but a very simple substitute is to make a cone or pyramid lined with a reflecting material and hang it over the lamp so that the light is thrown down and slightly forward.

ADJUSTING THE SHADES

In adjusting the shades simply go to the screen and make sure that from any part of it you cannot see a single light. Then sit in selected chairs in different parts of the house and look toward the screen with all lights on. You should not be able without turning around to see any of the lights from any of the seats.

Of course if you turn around you would see a number of lights from most any seat, but you are not supposed to turn around while viewing a picture.

If the illumination of the house is all artificial there is no real need of a shadow box, but if pictures are attempted in real daylight, then a shadow box will always help, for even if the daylight is admitted only through windows properly shaded as above, daylight is so much more intense than ordinary artificial illumination that

enough of it usually will reach the screen to dim the picture.

SPECIAL SCREENS

Many other kinds of attempts have been made to permit the showing of pictures in a lighted hall. Special screens for the purpose are of two kinds—translucent and reflecting.

With a translucent screen (one through which the picture is thrown from behind) similar care should be taken that light from in front does not shine directly on the screen, although this would not spoil the picture so much as with the ordinary screen.

The chief trouble with translucent screens is that the spectators must be almost directly in front of the screen or the brightness of the picture will vary. In fact, the picture usually "fades away" even more rapidly than with reflecting screens of the rough or pebbled variety.

Several reflecting screens have been put out for use in a lighted theater, and with a few precautions similar to the shaded lamps described above, are usually satisfactory even without a shadow box.

LAWS OF REFLECTION

The reason why a reflecting screen is peculiarly adapted to the showing of "daylight" pictures is found in the laws of reflection. The first of these laws is that *the angle of reflection is equal to the angle of incidence.*

As explained in a previous article, a perfectly flat reflecting screen would show no picture at all, but simply a reflection of the front of the house. Hence they roughen up the surface a bit, so that rays of light are reflected in many directions and make a picture similar to that shown on a dull white sheet, only brighter because a sheet of cloth *absorbs* and *transmits* much light, while the reflecting screen sends it nearly all back to the spectators.

SCATTERING LIGHT

Both screens *scatter* light more or less and that is what makes the picture visible.

Now there is such a thing as making a screen scatter light just about the way we want it to, and this is what the screen makers do when they want to provide you a screen that will enable you to keep the lights burning during the show or actually show in subdued daylight or skylight.

Roughly speaking, the picture machine and the spectators are on the same side of the screen, and in such relative position that light thrown from the projecting machine to the screen bounces back and hits the middle of the house.

Now, depending on the size of the house and arrangement of seats, the reflecting screen has been roughened just enough to make it scatter the light so that all of the seats will receive it about equally well.

This does not mean that the light is scattered in every direction, but *just enough to reach all the seats.* Here is where the nicety of the arrangement comes in. If you put lamps outside of a certain region the light from them will not be reflected to the spectators *even if these lamps shine directly on the screen.*

OPEN AIR THEATERS

The same is true of diffused daylight, so that it is possible to leave a large section of the roof open, and if the light from the sky does not reach the screen at an angle exceeding "the critical angle" then it will not interfere with the picture.

There is always this to guard against, however, that the total illumination of the house be not sufficient to "take the shine off the picture." For even though the lights themselves may not shine in our eyes, we can be almost as readily annoyed by light reflected from any bright object illuminated by the shaded lamps, as for instance, white shirtwaists and collars and the faces of those in front and a little to one side, not to mention bright decorations of the theater itself, which, needless to say, should not be indulged in, at least toward the screen end of the house if the pictures are ever to be shown except in total darkness.

Marjorie Ellison a Real Favorite

Marjorie Ellison of the Edison Company, who for more than two years has been before the motion picture in the Edison films, came direct to the Edison Company after six years' stage experience, embracing the fields of musical comedy, melodrama, drama and vaudeville.



Marjorie Ellison.

After two seasons in support of David Higgins in "His Last Dollar," in which she played the adventuress, "Viola," Miss Ellison hearkened to the call of the camera and deserted the ranks of the speaking stage.

Joining the Edison Company, Marjorie gave to the screen its first conception of the real Manicure Girl in a film of that name. In great contrast to that character she gave an equally artistic performance as the Private Secretary, the crafty villainess, in the three-reel play, "The Impostor."

Her work as Annie Jones, the express woman in the farce comedy, "The Terrible Trunk," introduced her with the same degree of success in broad comedies which was followed up in the part of "Nora" in the "Cook's Mistake."

Then back to the dramatic, Miss Ellison gave a splendid performance of "Hetty Sharp" in the three-reel picture "What Could She Do?" Her portrayal of "Laura Leslie" in the "Olive's Opportunities" series is evidence sufficient that this clever young lady can play the adventuress roles with unsurpassed ability, thereby proving her versatility.

Opens New Orleans Office

Increasing business throughout the middle South and in particular the immediate neighborhood of New Orleans, has made necessary the establishment of a George Kleine office in that city. This territory, which up to the present has been handled by the Atlanta branch, will be in charge of Howard Gail, with offices at 103 Nola building.

Thomas H. Ince has recently established a dancing school at Inceville. This is designed to furnish instruction in the terpsichorean art to every actor and actress at the studio who is not a recognized expert.

Ohio Board in for Finish Fight

"HYPOCRITES" SUBJECT FOR CONTROVERSY

THE Ohio Censors have precipitated what promises to be the hottest fight of their turbulent existence, through their flat refusal to pass the Bosworth, Inc., masterpiece, "Hypocrites," which has been passed in every other state in the Union except Ohio, due, as some believe, to the personal spite and prejudice of at least one member of the board, and not to any inherent wrong in the picture itself.

"Hypocrites" has lain dormant in Ohio ever since it was first offered to the public by the Famous Players Film Service, Inc. This fact was daily drawing more attention of both the exchange and the manufacturer until, at the Paramount convention in Chicago, a conference was held between James Steele, president of the exchange, W. C. Bachmeyer, branch manager, and Carl H. Pierce, special representative of Bosworth, Inc., at which it was determined that some action should be taken looking to the release in Ohio of a picture that priests, ministers, police and other censors, and the best people of every community (outside of Ohio) had unqualifiedly endorsed.

At this conference it was decided that Mr. Pierce should go to Ohio and endeavor by every known method in keeping with respectful treatment and polite solicitation to obtain from the censors a favorable decision. Such methods, however, proved unavailing.

Mr. Williams of the board said he feared the picture would be harmful to a certain class. Mr. Wilson said he felt that Paramount pictures were being shown in cheap theaters; that "Hypocrites" would be exhibited to the masses—and that this picture would be harmful to the masses.

As against this contention that Paramount pictures are being shown in nickel houses, Mr. Pierce asked Mr. Wilson to name one nickel house where Paramount pictures are being shown. Of course he could not name one in the United States. In contradiction to his feeling that it would be harmful to the masses, the manufacturer submits one letter from hundreds of a similar nature, written unsolicited by Colonel Alice V. Herron of the Volunteers of America:

> To witness "Hypocrites" means inspiration and a keener appreciation of truth. "Hypocrites" is *preaching a great fundamental principle of Christianity to the masses.* I truly and sincerely hope that every man, woman and child will witness this wonderful, inspiring photo-play, "Hypocrites."

On receipt of the board's final decision, Mr. Pierce wired for Mr. Steele, who joined him in Columbus, and together they went before the Industrial Commission to endeavor to obtain a reversal of the decision. They were introduced to the commission by Ben H. Harmon, general manager of the Neil House in Columbus—a man of highest repute in his community. "These gentlemen are known to me to be men of integrity and standing," said Mr. Harmon. "They have a picture concerning which they will tell you. I have seen the picture myself and consider it proper in every way to be shown. I wish you would use such influence as you can to obtain a rescinding of the decision."

Mr. Yaple said the commission was very busy; that if it started to consider appeals from the decisions of the Censor Board it would be more busy than it ought to be, but that since Mr. Stoughton, secretary of the Industrial Commission, was by virtue of the law secretary of the Censor Board he would ask Mr. Stoughton to take up the case.

Mr. Stoughton's only effort in this direction was to ask Mrs. Miller to change her mind—and this she would not do. It is said that she has publicly expressed herself so forcefully, saying that "Hypocrites" shall never pass in Ohio, as to practically make it impossible for her to retract. Mr. Stoughton also said that he was too busy to even look at the picture. Did not even have forty-five minutes to give it, and would have to leave the matter as it stood.

This first step in appealing from the censor's decision having failed and all moderate methods having proven of no avail, Mr. Steele counseled Mr. Pierce to proceed with any more severe methods which seemed wise to bring the Ohio Board of Censors to a realization that they are not appointed merely for the purpose of exercising whims, but that when they pass such films as "The Clemenceau Case," "Three Weeks," "Annette Kellerman," "The Devil's Daughter," "The Island of Regeneration," etc., they can ill afford to turn down a picture so pure in its significance and so uplifting in character as to cause women like Mrs. E. M. Platt, president of the Federation of Women's Clubs in Missouri, to exclaim over her own signature:

> Words cannot describe one's inmost feeling when seeing this portrayal of truth. To me the picture is purity itself, for there cannot be purity without truth. The allegory is deeply religious, beautifully conceived, beautifully set, and it touches many phases of life, all tending to inspire the beholder with a greater love and reverence for truth.

Upon consultation with Henry Gumble, reputed to be one of Columbus' wisest and most respected attorneys, it was decided to enter into a campaign, thorough, lasting and conclusive, acquainting the public with the facts of the case. Mr. Pierce also suggested a showing at the Majestic theater, to which should be invited friends of Mr. Gumble (who had seen the picture and thought it right to be exhibited); friends of Mr. Harmon, who is thoroughly in earnest in his desire to see the picture passed; friends of Max Stearn of the Majestic and of J. A. Maddox, both of these men feeling that there is absolutely nothing about the picture that should prevent its exhibition. Miss Alice Brown, dramatic editor of the Columbus, Ohio, *State Journal,* who had seen the picture and felt that it should pass, was also asked to name a few friends, and this invitation was also extended to the dramatic critics of the *Dispatch* and the *Citizen.*

The Majestic having been engaged for the showing, steps were taken to obtain the Trinity Church choir and to have a prominent minister lecture on the deep significance of the photoplay, just as has been done elsewhere.

In addition to making arrangements to have as perfect a showing for "Hypocrites" in the Majestic as possible, active steps were taken to prepare slides, press matter, daily letters to the exhibitors appraising them of the progress of the campaign; and also to send the exhibitors of the state daily clippings from the Columbus papers, which are without exception backing the fight. Mr. Pierce has also arranged, so far as time per-

mits, to visit the newspapers and exhibitors of the state to acquaint them with the circumstances. At this writing he is on his way to Cleveland, where it is felt that the newspapers are a unit in protesting against such forms of censorship as will seemingly not permit of a square deal.

Mrs. Miller of the Censor Board had her ear to the ground. She had heard that scores of applications had been received by Mr. Pierce at the Majestic theater, asking permission to see the photoplay, and to stem this tide she determined upon some drastic action of her own. She called up Mr. Maddox of the Majestic and berated him over the phone for allowing the private showing of "Hypocrites" at his theater. "When it comes to the matter of those to whom we rent our theater for exhibition purposes," replied Mr. Maddox to the infuriated woman, "we feel that that is *our* business."

"You know that the picture is indecent," Mrs. Miller is reported to have said. "As to that, I have my individual opinion—and it does not happen to coincide with yours," replied the Majestic manager.

"You infer then, I suppose, that Ben Harmon, manager of the Neil House, is one of those who do not agree with me?"

"Mr. Harmon certainly approves of the picture," replied Mr. Maddox.

"Well, who is Ben Harmon that he should attempt to say whether a picture is or is not fit to show—that is something I should like to know," is the reported conversation.

"Mr. Harmon is a very much respected member of the community," was the answer.

"Anyway," said the lady, "the attorney general has a ruling on such private showings. I think they are not permissible. I shall see him at once and try to stop the Majestic showing,"—and she rang off.

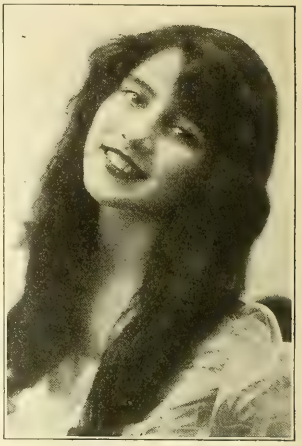
"Fortunately for all of us," said one Ohio exhibitor this week, "Mrs. Miller's days are numbered. She had the effrontery recently to come to me and ask me to recommend her for reappointment, notwithstanding the fact that she has given me more to meet than any living woman. Not only this, but she insisted that I send her a carbon of my letter to the governor. She was not content to rub in the vile treatment she gave me by asking me to recommend her, but she did not even trust me to write the letter if I promised so to do, without seeing my carbon. Of course I refused such a request, which is only a sample of her methods. If she is not reappointed, and there seems to be no earthly chance that she will be, a mighty shout will go up from exhibitors and exchange men all over Ohio, for she certainly has been some problem to us all."

Meanwhile the "Hypocrites" showing at the Majestic, arranged for next Saturday, is looked forward to with interest by all of the exhibitors in the state, for no more moral film, and no better money getter has ever been released.

Many will be interested in the reported coming release of "The Pearl of the Antilles" the first production of Tom Terriss' recently formed producing company. The Terriss Feature Film Company produced this five-reel masterpiece last spring in Jamaica. Certain small details in the interior scenes were not completed at that time and, although the feature was advertised for release by the Picture Playhouse Film Company, the picture was never given to the public but was withdrawn at the last moment in order to give the fullest perfection to the production.

Plimpton's Son Marries

That even the "hardened" camera man, looking upon beauty with a "picture eye" alone, is susceptible to the girl of real charm is surely evidenced in the surrender of Horace Gordon Plimpton, Jr., camera man, Edison, Saturday, when he married with some haste the lovely Marie La Manna of that company.



Marie La Manna.

The romance began less than a year ago when Miss La Manna was chosen because of her girlish beauty and grace for the part of the lovelorn beautiful princess in the Edison five-part feature production of the widely-known Hanlon Brothers' "Fantasma." It was her first role of importance with Edison and she made an immediate impression with her refinement of beauty, her willowy gracefulness, and a roguish winsomeness of the schoolgirl.

Since that time Miss La Manna has appeared in the Viola Dana feature, "The Slavey Student," "A Sport of Circumstances," "A Chip of the Old Block," "In His Father's Footsteps," "Only the Maid," "The Struggle Upward," and "Out of the Ruins."

Mr. Plimpton, though not long a camera man, is often spoken of as having become proficient at the art in an astonishing short length of time. He is the son of Horace G. Plimpton, who recently resigned from studio managership of the Edison studio.

Frohman Feature in Demand

The Authors' Film Company has purchased the territorial rights for the states of New York and Pennsylvania for "Just Out of College," the Frohman Amusement Corporation's recent production of George Ade's farce comedy of that name. It will release the production through this territory.

The Bert Levey Circuit of San Francisco has purchased the territorial rights to the same feature for the states of California, Arizona, Nevada, the Hawaiian Islands, Canada, and seven southern states. Mr. Sherrill, president of the company, has received a wire from the Bert Levey Circuit informing him that "Just Out of College" has been booked for the first one week run, opening October 3, at the Tivoli theater in San Francisco.

"The Shrine of Happiness," a three-reel Balboa production which is to be released through Pathe, has been sent to France to be colored. This film, featuring Miss Jackie Saunders and William Conklin, has a wealth of wonderfully beautiful exteriors, being made in Southern California, and will be a finished production when it comes back in the late fall, after being treated to the magic touch of Pathecolor.

"THE GALLOPER" PLEASES

Audience in Broadway Theater Laughs Till Its Sides Ache at Antics of Clifton Crawford, Pathe Star in Newest Feature

"The funniest comedy ever put on the screen," was the decision of the audience at a large Broadway theater last Friday when they saw "The Galloper," Pathe's new Gold Rooster Play, with Clifton Crawford in the lead, shown for the first time. For almost an hour and a half the entire house was literally "in stitches" at the antics of "The Galloper" and Copeland Schuyler, the parts taken respectively by Melville Stewart and Mr. Crawford.

This is the first appearance of Mr. Crawford in the pictures and he has already made a name for himself in this line that others have tried for years to do, but have failed. He is, in short, an ideal screen comedian, as well as one on the legitimate stage. No slapstick is necessary to put the comedy across, the grimaces and actions of the star being excruciatingly funny.

Donald Mackenzie, who produced the picture for Pathe, made a ten strike when he signed Crawford, and it is safe to say that the Pathe people will sign him up for more comedies.

TWO NEW SCENARIO WRITERS

Edwin Thanhouser Signs Virginia Tyler Hudson and Clinton H. Stagg, Well Known Script Writers, for Photoplay Staff

With the great expansion of operations at the Thanhouser studios, Edwin Thanhouser now announces additions to his staff which more than justify his reputation as a connoisseur of ability. This time he reached out into the literary field and on his thumb came two plums, in the person of Virginia Tyler Hudson and Clinton H. Stagg, both headliners in the newspaper and magazine world. Miss Hudson is from Kentucky, a graduate of Weslyan College. She served with such distinction on the Louisville *Courier-Journal* under Col. Watterson that that famous editor advised her to go up to the big cities, where he took special interest to see that she was properly placed. In Chicago she worked with the McCutcheons, George Ade, Eugene Field and others, whose names today mean the highest of the art. In New York and Boston her services were so signal on the great dailies that she became known as "the only newspaper woman who is a newspaper man." She studied the political field and campaigned with Roosevelt and Wilson and covered three inaugurations. Then she became press agent; in this capacity she handled the great Brady production, "Life," and also did the work on some Shubert plays. She understands photoplay technique and her first stories prove that she has been a more than casual observer at picture shows.



Virginia Tyler Hudson.

Clinton H. Stagg is one of the few reasons why Jerseyites are proud of their state. Although a native of New Jersey, he has made his mark, and those who know him well say that no handicap could stop "Clint" Stagg. He seems to have developed a remarkable aptness for mystery stories, and the millions who read *Munsey's, People's, Popular, Adventure, Saturday Evening Post* and numerous other periodicals, have been thrilled by his tales, written during the past five years. His unique record is the sale of a million words a year to his publishers. One of his greatest works is the serial "Thornby Colton, Blind Detective," which gave the fiction world a new type of detective. Police authorities all over the yorld have written Mr. Stagg interesting comment on his remarkable conception and the progress of his plots. Another well known work is his "Silver Sandals," which is now being published in book form in England. But yarns alone have not always been his work. He is a newspaper man of proven worth. He has played a stirring part in the political dramas of New Jersey, but only as a paid lobbyist. It is said of him that he can take either side of a controversy and with equal conscientiousness win. He has been both against and for President Wilson, the latter the more permanent, he hastens to admit.



Clinton A. Stagg.

With his unusal conception and cleverness at making situations, Mr. Stagg is expected to give filmdom some novelties. His first effort will be seen in a Than-o-play, a Thanhouser 3-act feature, but both he and Miss Hudson are so versatile that the Falstaff comedies and Thanhouser brand will also be supported by their work.

DINNER DANCE GREAT SUCCESS

Affair Given by Alexandria Hotel in Honor of Messrs. Griffith, Ince and Sennett Proves Most Enjoyable Occassion

The After-Summer Dinner Dance given as a complimentary courtesy to the people of the motion picture industry of the Los Angeles and Southern California studios at the Hotel Alexandria in Los Angeles Saturday evening, September 4, was pronounced the most notable and enjoyable affair of its kind ever given for the pleasure and entertainment of screen artists.

The event was given under the personal direction of Morgan Ross, manager of the great hostelry which has become so famous because of its social affairs. Given in honor of three notable and representative motion picture producers who have done and who continue to do much to aid in the advancing progress of Los Angeles as the film metropolis of the world: David W. Griffith, head of the Griffith-Reliance-Majestic studios and producer of "The Birth of a Nation"; Thomas H. Ince, founder of Inceville and director-general of the New York Motion Picture Corporation, a man who has secured more notable legitimate stars for screen features than any other leader, and Mack Sennett, comedy producer with a world-wide reputation, director-general of the famed Keystone comedies—all of whom are now vice-presidents and directors in the newly organized $5,000,000 Triangle Film Corporation of Los Angeles and New York, and heads of the large studios which they manage and direct.

The idea of the after-summer dance was the conception of "Captain Jack" Poland, Pacific Coast representative of Motography, and editor of *Static Flashes,* the smallest and yet the only exclusive motion picture newspaper in the world.

When invitations in the name of the Hotel Alexandria management were mailed out to moving picture magnates, official heads, stars, directors and players of note, inviting them to come and participate in an elaborate affair honoring three princes of the industry, the acceptances came in promptly.

Never before has there gathered anywhere in the west such a representative and cultured number of prominent guests most of whom are personally interested in the advancement and development of the screen industry.

Beautiful maids and matrons richly gowned held court in the grand ball room and at private tables in the great hotel dining room. Stars of the stage who have become just as famous in screen life were seen on every hand. Others who have become equally as notable and high salaried in motion pictures, yet who never appeared on the legitimate stage, were also present.

Among the famous men and women present were: David W. Griffith and Miss Lillian Gish; Thomas H. Ince and Mrs. Ince; Mack Sennett and Mabel Normand; DeWolf Hopper, Dustin Farnum, Mr. and Mrs. Phillips Smalley (Lois Weber); Maclyn Arbuckle and Mrs. Arbuckle; Miss Kathryne Arbuckle and Andrew Arbuckle; Mabel Taliaferro and party; Rosalind Coglan. H. P. Caulfield and party; Henry McRae and Mrs. McRae; Mr. and Mrs. Ford Sterling; "Capt. Jack" Poland and Mrs. Poland, Mrs. Harry Hellyar; Mr. and Mrs. J. P. Cudahy and party; Count Waldemar Doubeck, Owen Moore, J. C. Epping, Frank Hayes and party, Gertrude Horton and party, George Fawcett, Count Rabanoff and Madame Anna Pavlowa; Allan Dwan and Mrs. Dwan (Pauline Bush); Henry Woodruff, R. E. Burbank and Mrs. Burbank; Wallace MacDonald, Harry Edwards and Mrs. Edwards (Louise Glaum); Ed Dillon and party, John Dillon and party; Frank Keenan, Willard Mack and Mrs. Mack (Marjorie Rambeau); E. W. Hewston and Mrs. Hewston; Kenneth A. O'Hara and Miss Elizabeth Burbridge; Raymond B. West; M. H. Thompson, Ch. Swickard, W. S. Hart; Courtenay Foote, Miss Edna Purviance, Mr. and Mrs. Bradner Lee, Wm. Morris and Mr. Hallward; F. E. Woods and party, Miss Dorothy Gish, Bennie Zeidman, Jean Emerson and party; Robt. Harron, Alf Wright and party, Herbert Standing and party; Fred Mace and party, Hampton Del Ruth and party, Harry Williams and Mrs. Williams, Vincent Bryan and Mrs. Bryan, Jean Havez and Mrs. Havez, Harry Wulze, Frederick Palmer and Chuck Reisner; William Rock, Sidney Grant, Miss Frances White, H. S. Keenan and party; George Seigman and party; H. F. McGarvin; Miss Schmidt, Mr. Philmore and party; J. P. Lessing and party; L. H. Friedlander and party; Miss Filbert and party; Mrs. Horton and party; Wadsworth Harris and party; Carl Stockdale, "Hank" Mann, Thos. W. Prior, Frank Campeau, J. Nurnberger, and many others who came with special parties.

Celebrates Ninth Anniversary

Richard Wangemann, who plays character parts in Lubin photoplays, is celebrating the ninth anniversary of his advent with Lubin of Philadelphia. Mr. Wangemann was born abroad, and began his stage career shortly after receiving an honorable discharge from the German army. During his career on the speaking stage Mr. Wangemann played in various cities in Switzerland, Austria, Russia, Italy and even in Northern Africa.



Richard Wangemann.

In 1888 he was stage director and manager of the principal theater in Bremen and subsequently played with great success in various German and Austrian cities. Then he came to Cincinnati to the German Opera House, where he remained three years, going subsequently to Cleveland. Then he came to the German theater in Philadelphia, from which he was graduated to the photoplays at Lubin's.

Mr. Wangemann, who is a linguist of considerable ability, is known as the "man of many faces" because if his wonderful facility in the art of making up. He is a popular favorite in the Lubin studios because of his gentle manner and the sincerity of his friendship.

Pathe Authorizes New Series

George Brackett Seitz, adapter of the "Exploits of Elaine," "The Galloper," and many other of Pathe's most successful releases, has been commissioned by the firm to write a series of photoplays under the general title of "Who's Guilty?" Following somewhat the same plan as Pathe's very successful series "Who Pays?" the stories will be serious studies of life as it is, and each will end with the query, "Who is guilty for this social crime?" In many incidents it will be found that we, the state, are responsible for the mistake of an erring boy or girl. Mr. Seitz has just completed the first of the series which is entitled "Grist of the Mill."

Motion Picture Board of Trade Formed

WILL COMBAT CENSORSHIP

AFTER keen competition among themselves for more than ten years, the men who entertain the public with their motion pictures got together Thursday, September 9, at the Hotel McAlpin in New York City and decided to bury the hatchet by the organization of the Motion Picture Board of Trade of America. Among the original signers of the charter of this industry, which during the last year turned over $370,000,000, the sum received at the various ticket windows throughout the entire country, were the Metro Pictures Corporation, the Vitagraph Company, the V. L. S. E. (an organization which includes the Vitagraph, Lubin, Selig and Essanay companies), the Mutual Film Corporation, the Fox Film Corporation, and representatives of the manufacturing accessories, selling exchanges and trade journal branches of the industry. The charter list will be closed on September 16 and is to be forwarded to Albany then for incorporation.

Plans for the organization have been on foot for nearly a year because of the necessity of such a body in the motion picture business to act as a unit in legislative matters and in the holding of expositions. The committee which drew up the working plans consisted of Arthur James of the Metro Pictures Corporation; Walter W. Irwin of V. L. S. E.; John R. Freuler, president of the Mutual Film Corporation; S. M. Field, general counsel for the same company; W. R. Sheehan of the Fox Film Corporation; J. W. Binder of the National Board of Censorship; L. J. Selznik, president of the World Film; J. Stuart Blackton, president of the Vitagraph Company; William A. Johnston, editor *Motion Picture News;* W. S. Bush of the *Moving Picture World;* S. L. Rothapfel; Carl H. Pierce of the Morosco Company; Nicholas Power, George K. Spoor of the Essanay Company, Ferdinand W. Singhi of Lubin Company, and others representing the big lithographers and supply houses.

"The purposes of this new organization are threefold," said Arthur James of the Metro Corporation, at the conclusion of the initial meeting. "First, to fight hostile legislation, secure the repeal of unfair laws, carry controversies with censor boards to the courts and to defeat candidates for public office who favor unfair censorship. Under this same head comes also the procuring of favorable legislation and constitutional amendments which will give the industry greater freedom for development and growth. Next in line comes the subject of publicity in eleven states whose legislatures will be in session the coming months from November to March. Publicity campaigns in behalf of freedom of the industry will be conducted simultaneously in New York, New Jersey, Rhode Island, Kentucky, Louisiana, Maryland, Mississippi, Georgia, South Carolina, Virginia and Massachusetts. The third purpose of the board of trade is commercial, and the plans include the holding of expositions, the securing of fair treatment in the transporting of film by railroads, the recasting of insurance and fire laws and the conducting of a department of credit.

"The membership is divided into six classes, with annual dues ranging from one dollar to five hundred dollars. The membership classes include manufacturers, dealers in supplies and equipment, selling exchanges, publishers, exhibitors and miscellaneous. The latter class includes motion picture directors, scenario writers, actors, operators and the employ-

Information Concerning Motion Picture Board of Trade of America

The six classes of membership, initiation fees and annual dues for each are as follows:

Class.	Initiation Fee.	Annual Dues.
1. Manufacturer's Membership, including therein all those engaged in the manufacture of films and supplies and equipment for said industry, including importers and exporters	$100.00	$500.00
2. Those engaged in dealing in supplies and equipment relating to said industry	100.00	300.00
3. Those engaged in operating selling exchanges of films used in said industry	10.00	50.00
4. Publishers' Membership, including those engaged in the publishing information and data relating to said industry, and periodicals devoted thereto	25.00	25.00
5. Exhibitors of motion pictures, including therein all classes of such exhibitors and irrespective of whether said exhibitors exhibit for profit or for educational or other approved purposes.		
Exhibitor owning theater seating not more than 500	5.00	5.00
Exhibitor owning theater seating not more than 800	5.00	10.00
Exhibitor owning theater seating not more than 1,000	5.00	15.00
Exhibitor owning theater seating not more than 1,400	5.00	25.00
Exhibitor owning theater seating not less than 1,400	5.00	50.00
6. Miscellaneous. This class of membership shall include and consist of directors of motion picture production, scenario writers, actors, operators and the employes of each and every branch of the said industry	2.00	1.00

Directors

There will be ten directors, two chosen by and from each of the classes of membership, except the publishers' class, which is not represented on the board.

Each theater for which an initiation fee and annual dues are paid entitles the owner or representative of that theater to one vote for the two directors of his class.

Each exchange paying initiation fees and annual dues is entitled to one vote for the two directors of its class.

Liability of Members

The liability of members of the board is specifically limited by the by-laws to the amount of initiation fee and annual dues.

Annual Meetings

The annual meeting will be held on the second Monday in January of each year. Directors elected at the organization meeting serve until the next annual meeting.

ees of all branches of the industry." Mr. James then said this is the first successful attempt to bring together all branches of the industry for their common good. "Motion picture makers," he said, "have been busy making money that they have not had time to complete certain necessary features of the organization of their industry as a whole.

"As a result, all kinds of legislation has got on the statute books and became operative, before those vitally affected were aware of it. The trouble has been to secure the co-operation of the responsible element of the industry and until this present movement crystallized into the organizing of a Board of Trade, national in scope, the greatest need of the industry has gone unsatisfied."

Just as Motography goes to press the following telegram arrives from J. W. Binder:

New York, September 15, 1915.—Motography, Monadnock Bldg., Chicago.

The Motion Picture Board of Trade of America, Inc., a membership corporation under the laws of New York, will be organized at a meeting of the charter members, embracing some of the most prominent men in the industry at the McAlpin Hotel, tomorrow, Thursday afternoon.

The objects are to foster trade and promote business interests, reform trade abuses, fight hostile legislation, diffuse information regarding standing and character of those in the industry to members, to settle differences between members and promote a more enlarged and friendly intercourse between them and to perform all such acts as tend to promote the welfare of the industry at large. The headquarters will be at 18 East Forty-first Street, New York. Commodore J. Stuart Blackton has the backing of the organization committee, of which J. W. Binder is chairman, for the presidency. There will be five vice-presidents, a secretary and treasurer. J. W. BINDER.

"BUSY IZZY" MUTUAL STAR

Gaumont Company Signs George Sidney, World Renowned Comedian for Forthcoming Screen Comedy of Sort That Made Him Famous

There isn't anybody, from a newsboy up, in any town boasting more than a thousand inhabitants west of Pittsburgh, who doesn't know George Sidney, and who hasn't known him for a good many years.

George Sidney created the famous role of "Busy Izzy" in the comedy by that name, which has visited every town in the West. In fact, George Sidney is just about the creator of the Jewish comedian type on the stage. With "Busy Izzy" and his funny pranks, the comedian established the popularity of the Jewish comedian in all of the cities of the United States, and since the day that "Busy Izzy" first made his appearance, the "Busy Izzies" of comedy, burlesque and vaudeville stage have fairly out-Charley Chaplined Charley Chaplin.

George Sidney in his famous role has just completed a motion picture version of "Busy Izzy" for the Gaumont Company, which will be released through the Mutual Program. This picture will serve not only to introduce Sidney to the Mutual screen, but will introduce a brand new form of picture from the ever-growing studio of the enterprising Gaumont Company. It will be the first comedy of a series of "All Star" comedies in two reels which it is the purpose of the company to release.

THE BUCK PARVIN STORIES

Charles Van Loan's Famous Character to Appear on Screen Next Week with Art Acord Playing It —Anna Little Also to Be Featured

In staging the Buck Parvin stories by Charles E. Van Loan, President Samuel S. Hutchinson of the American Film Manufacturing Company will not only afford the moving picture public opportunity to see this famous writer's work picturized, but will also present for the edification of the fans the author's six foot inspiration—this inspiration being one Art Acord, the most famous cowboy actor on the screen today. Art (he would scorn the designation "Mr.") was famous before motion pictures claimed him for their own, having accomplished everything in the line of outdoor daring that horse and rope can suggest.



Art Acord.

It was while he was "roping" prizes at a Wild West and Cowboy Sports Contest that he came upon the horizon of Mr. Van Loan, whose imagination immediately seized the giant-built, honey-smile westerner as a character for a series of stories. That the author's phrases gave to his work a most substantial characterization of a most unusual type of man, is evidenced by their success in the *Saturday Evening Post,* which brought them out.

It was the tremendous enthusiasm with which the publication of the Buck Parvin stories was received that determined Mr. Hutchinson to put them into pictures. At the time he was in New York, Mr. Van Loan was up in the Northwest, but a meeting was finally arranged in Los Angeles, when the film rights passed into producing hands.

Mr. Hutchinson saw in Mr. Van Loan's work definite character-drawing that bespoke for picturization a naturalness that would be all-convincing, and, at the same time, retain in an emphatic way the humor that characterizes the writer. In the Buck Parvin series, Mr. Van Loan has woven well his imaginative threads, for there is fun galore, thrills a plenty and just enough of the sentimental to please everyone.

Miss Anna Little, than whom there is none better known in western pictures, will give to the series the graceful charm and daring that has placed her in a niche all her own, in a picture way. With these stars there will be in important roles E. Forrest Taylor and Lawrence Payton, actors of established experience, ability and popularity, and the director's hat rests upon the head of a typical son of the West—William Bertram. Director Bertram knows the West, for he has felt her knocks when the law of the land was to take care of yourself. He will bring to direction of these pictures a thorough knowledge of western things.

STARS ADDED TO HORSLEY CO.

Myrtle Stedman, Leona Hutton and Margaret Gibson Are Signed to Long Term Contracts—Will Appear in New Horsley Brands

David Horsley announces the engagement this week, for long periods of time, of the distinguished photoplay stars Myrtle Stedman, Margaret Gibson and Leona Hutton to appear in the different length productions which Mr. Horsley is now making for release on the Mutual program.

The engagement of these prominent artists, in addition to George Ovey, featured in Cub comedies; Captain Jack Bonavita, appearing with the Bostock animals, in the Centaur features; and Crane Wilbur, starred in the three-reel features, adds much to Mr. Horsley's array of stars, and is indicative of the playing strength to the Horsley pictures.

Miss Myrtle Stedman is a star of stellar magnitude and comes to Mr. Horsley's company after acquiring an enviable reputation by her work in many important productions. She is an unusually gifted actress with a wide range of expression. Fair, with large blue eyes, a wealth of golden hair, and exceptionally beautiful of features, she is a most excellent photographic subject.

The Selig Polyscope Company first claimed her for pictures. She remained with this company for four years, working as leading woman under the direction of Otis Turner. She then was engaged by Bosworth, Inc., and appeared in that company's features and also in those produced by Bosworth in association with Oliver Morosco.

Miss Leona Hutton, whose services Mr. Horsley has also acquired, comes from the New York Motion Picture Company, where for three years she divided her time, appearing in the Broncho, Domino and Kay-Bee releases made by that concern. In practically all of these she was cast for the leading roles, playing in many instances opposite Walter Edwards. Her work is recognized as being of the highest order and has made her a host of admirers. By a coincidence Miss Hutton will be under the direction of Jay Hunt who was her director with the N. Y. M. P. and who is now also with Mr. Horsley.

Like Miss Hutton, Margaret Gibson is a former New York Motion Picture Company player. Aside from her well known ability as an actress Miss Gibson is noted for her striking beauty. Miss Gibson began her motion picture career with the Thanhouser Company, later going to the Reliance studios on the coast as leading woman with the stock company. Following this she was engaged by the New York Motion Picture Company.

Miss Hutton and Miss Gibson will be prominent in the support of Crane Wilbur in Mr. Horsley's three-reel feature productions, another of Mr. Horsley's new brands, the first of which, "The Protest," will be released on September 29, in the regular service of the Mutual program.

Announcement of the name of the brand in which Miss Stedman will appear, together with the release date of the first picture and of the people in the cast supporting her, will be made later.

Secured Grand Prix Films

William Weisfeld, vice-president and general manager of the E. & G. Films Service, 110 West Fortieth street, New York City, has concluded a contract with the Associated Film Sales Corporation by which the E. & G. Film Service obtains the right to handle the Associated Grand Prix features in Greater New York, and in Northern New Jersey. The Grand Prix Photoplays are special features, dramas of five and six reels.

D. W. Griffith's gigantic spectacle "The Birth of a Nation," passed its twenty-eighth week in the Liberty theater, New York, Saturday night. On Tuesday night the five hundredth performance in New York was given. This is one of the biggest records of recent years.



Margaret Gibson.



Leona Hutton.
David Horsley's Three Newest Stars.



Myrtle Stedman.

SIEGMUND LUBIN HONORED

Famous Philadelphia Manufacturer of Film Has Day at San Diego Fair Set Aside in His Behalf and Entertainment Arranged

The San Diego Exposition has set aside Saturday, September 25, as Lubin Day, in honor of Siegmund Lubin, head of the great Lubin Manufacturing Company, pioneer producer of photoplays. Mr. Lubin is the only man in his line of industry to be thus signally honored. Not only the city of San Diego and its officials, but the governor of the state will be there to welcome him and to extend the freedom of the city. Mr. Lubin will leave Philadelphia on Wednesday, September 15, and will arrive in San Diego on Friday, September 24. The same evening the new Lubin studio at Coronado will be officially opened and dedicated by the mayor of San Diego and the city officials. The next day, Saturday, Mr. Lubin will be escorted to the exposition by President Davidson and the members of his staff. Captain Rifenberick, military aid to the president of the exposition, will be Mr. Lubin's escort during his stay in San Diego. On Mr. Lubin's arrival at the exposition grounds there will be a military parade in his honor and he will review the troops. Then will come a luncheon and Mr. Lubin will be escorted through the exposition grounds. Later in the afternoon the famous manufacturer will be the guest of honor at a dinner given by the exposition officials. Mr. Lubin, although born in Berlin, Germany, is essentially a Philadelphian, having lived in the city of brotherly love more than forty years. He arrived in that city with little money but plenty of courage and at once started a small optician store on Eighth street, which still bears his name.



Siegmund Lubin.

More than twenty years ago he began to experiment with animated photography and soon Mr. Lubin's pictures became known throughout the length and breadth of the civilized world. Not only did he make pictures, but he invented cameras and projecting machines and improvements to most of those invented by others.

Now his various plants constitute a total of the greatest motion picture factories in the world. Besides the great plant and studios at Twentieth street and Indiana avenue, Philadelphia, the company bearing Mr. Lubin's name has studios at Sixteenth street and Glenwood avenue, a 500-acre estate at Betzwood, Pa., and studios at Jacksonville Florida, Phoenix, Arizona, Atlantic City, New Jersey, Coronado, California, Los Angeles, and Newport, Rhode Island. Eleven directors and a host of assistant directors and camera men and more than 200 actors and actresses work incessantly. They produce at least two acts of photoplay a day, as well as three to five feature films a month—claimed to be the largest amount of film produced in a similar plant by any producer in the world.

LAS VEGAS LANDS ANOTHER

Big Biblical Motion Picture Company Locates in New Mexico City as Direct Result of Advertising Campaign in Trade Journals.

Some time ago Las Vegas, New Mexico, through a unique advertising campaign in a number of moving picture journals succeeded in having the Selig Polyscope company send one of its companies to the New Mexico city.

Now comes the news of the National Bible Play Society, a million dollar corporation, selecting Las Vegas as its headquarters and the taking over by this society of a 1,000 acre tract of land known as the Las Vegas Hot Springs. The deal was brought about directly through the advertising campaign carried on by the Las Vegas Commercial Club in MOTOGRAPHY and other motion picture trade journals. The National Bible Play Society, backed by Kansas City and Texas capitalists, will produce and release biblical motion pictures, utilizing the Palestine-like topography of Las Vegas for its backgrounds. Each Bible story will be supervised and censored by an inter-denominational board of ministers who will pass on its chronological and historical correctness. The circulation of the film will be chiefly among churches, Y. M. C. A.'s and similar organizations. Also the society will produce bi-enially, a sacred play on the order of Oberammergau. Unlike the German Passion Play, however, "Ecce Homo" (Behold the Man) will require 14 days in showing and will cover the story of Christ from His birth to His Ascension. The society will operate the famous Hot Springs resort as a vacation spot particularly for church people. Chautauquas, conventions and summer encampments will enliven the stay of the visitors. A most unusual and unique part of the society's plans is that 40 per cent of its net profits will go to charity.

ADDITIONS TO MOROSCO STUDIO

Increased Activity Necessitates Increase of Floor Area to More Than 120,000 Square Feet and More Dressing Room

The steady expansion in the facilities of the Oliver Morosco moving picture studio still continues because of the growing extent of the productions. The big Council street enclosure for the outdoor stages has been extended through to First street, giving a depth of a full block and increasing the area to over 120,000 square feet. An extension of the big concrete wing forming the north wall of the glass-roofed stage is expected to be under way shortly, and this will provide the additional quarters for directors' offices and dressing rooms now beginning to be needed. When the studio was built the architects took pains to anticipate what, at the time, was thought to be any possible growth for the next ten years, but the activity has unexpectedly increased by such leaps and bounds that now at the beginning of the second year there is already an imperative cry for more room. The studio is now being occupied in the production of "The Yankee Girl," starring Blanche Ring in her original role.

Kleine players returned last week from Lake Saranac where the finishing touches were added to "The Sentimental Lady."

EQUITABLE'S FIRST QUARTER

Many Players of Stellar Rank to Appear in Adaptation of Famous Plays and Novels— Six Directors Busy

The first quarter of the new and active Equitable Motion Pictures Corporation begins September 20, with the release of its first production, "Trilby," and ends the latter part of December with the presentation of Cyril Scott in one of his former stage successes which is now in the course of construction at the Triumph film studio, a subsidiary of the Equitable.

During the twelve weeks that constitute a quarter with Equitable, twelve players of stellar calibre will be seen in twelve noted works, either adapted from stage productions or popular fiction works.

Following "Trilby," which will be seen September 20, Helen Ware will be offered in her most recent stage success, "The Price," which was supplied by George Broadhurst, author of "Bought and Paid For," "The Man of the Hour," and other great dramas. Miss Ware was in active appearance before the camera ten weeks at Triumph's studio and the production when finally seen will be elaborate and quite up to the Equitable standard.

Julius Steger in his own great and unique romance, "The Master of the House," in which he appeared for a long season at the Maxine Elliott theater and on tour, will follow "The Price." "The Master of the House" is undoubtedly one of the greatest stories yet transferred to the screen. In the fourth Equitable release, Thomas A. Wise, beloved of all, will make his screen debut in Paul Armstrong's great race track story, "Blue Grass," directed by Thomas Seay and staged in the exact locale of the original script. Mr. Wise has the support of an all star cast in "Blue Grass."

Kathryn Osterman, last seen in a big World Film production, will see the light of screen day with Equitable in "The Bludgeon," another powerful story from the pen of Paul Armstrong.

Following Miss Osterman and in an entirely different type of play, will come the irrepressible Cyril Scott, whose fame took a great leap by reason of his work in "The Lottery Man." Mr. Scott is now at work in a play, the title of which has not been made public, but which will be in absolute keeping with his standing as a stellar player.

Katherine Kaelred will make her first appearance on any screen in a big, serious play of moment, when she is seen, following Cyril Scott. A play in which Miss Kaelred appeared in the spoken drama is being secured for her and work will begin on it at once under the direction of Webster Cullison at the Fifty-second street Equitable studio. Miss Kaelred will have the support of several Broadway luminaries.

Charles Cherry, he of the grandiose poise and elegant manner, whose work for Charles Frohman made "Seven Sisters" the hit it was, will be seen November 7 in a famous novel, now one of the best sellers.

Florence Reed, last seen with Famous Players and Metro in two big plays, will be seen on the Equitable program about November 30 in "The Cowardly Way," which is now in the last stages under the direction of Cullison.

Lily Cahill and Henry Kolker will, in all probability, appear jointly in one of the forthcoming Equitable plays. A suitable vehicle is being sought now and will feature the program early in December.

Margarita Fischer, the American Beauty star, now a permanent Equitable player, will be seen under the direction of her former director, Harry Pollard. General Manager Felix F. Feist has been dickering with Harriet Ford for the screen rights to her plays, including "Polygamy," "The Argyle Case," "A Strange Woman," and others, and if he is successful, Miss Fischer will be seen in "Polygamy." In the event of Equitable securing "Polygamy," it has been promised the support and co-operation of the Mormon Church heads and the picture will be staged in Salt Lake City.

Robert Edeson, last seen in feature work in "Where the Trail Divides" for Lasky, will be seen in a visualization of a book, which, according to those who know, should make a tremendous screen subject. "The City of Numbered Days" is the book selected by Mr. Edeson.

Lenore Ulrich is now at work at Triumph in "The Better Woman," while Katharine Kaelred will be seen about December 15 in William J. Locke's "Idols."

William Courtleigh, George Soule Spencer, Clara Whipple and other noted stars will feature Equitable releases during the following quarter, beginning January 1, 1915.

Equitable now has six noted directors. Webster Cullison, John Ince, Joseph Golden and Charles Seay are located at Flushing, while Harry Pollard and Marshall Farnum will be in control of the Fifty-second street studios.

MASTERS, NEW PUBLICITY CHIEF

Well-Known Newspaper Man and Former Advertising Promoter With Nation's Largest Concerns Now With V. L. S. E.

A change in its publicity department is announced by V. L. S. E. Inc. Charles J. Giegerich, who organized the department and has been with the company since its opening last April, has severed his connection with V. L. S. E., being succeeded by E. Lanning Masters, who assumes the position of director of advertising and publicity.

Mr. Masters brings to the "Big Four" a well-rounded newspaper experience, plus an extensive advertising and merchandising training. A graduate from the editorial rooms of some of the country's most representative papers, including the Philadelphia *Evening Telegraph,* Los Angeles *Examiner,* New York *World,* and others, Mr. Masters entered the advertising field several years ago as promotion manager for the New York *Times.* His work there attracted the attention of R. H. Macy & Company, and he was made advertising manager of that establishment. Later he joined the Blackman-Rose Company, one of the most highly regarded advertising agencies in the field, handling the advertising of such firms as Likly Luggage, Vacuum Oil Co., Theodore B. Star Inc., Packers' Tar Soap, Force, Hoggson Bros., Quaker Lace Co., Royal Rochester Tableware, Lowneys, etc.

For the past two years Mr. Masters has been promotion manager of the International Magazine Co., publisher of *Hearst's Magazine, Cosmopolitan, Good Housekeeping* and *Harper's Bazar.* The service ideas instituted there, and the human interest element of the promotion material issued by that organization elicited for

Mr. Masters' work widespread recognition among the big publicities of the country.

His affiliation with the V. L. S. E. is in line with that organization's efforts to render the exhibitor maximum co-operation in every phase of his activities, and it may be expected that Mr. Masters will focus his principal efforts on aiding theater owners to do better advertising and get better publicity for the productions they show.

Certain it is that in the matter of service, the new advertising and publicity director and the company with which he has associated himself, would seem to be in hearty accord, and it may be assumed that his entrance into the moving-picture field will be followed by several interesting innovations in photoplay publicity methods.

Real Mirage in "The Red Mirage"

One of the most elaborate expeditions into the great American desert ever undertaken is that which is headed by Lou Tellegen and some of the artistic staff of the Lasky Feature Play Company into Imperial Valley.



Lou Tellegen.

Lou Tellegen, who will make his debut as a Paramount star in the Lasky production "The Explorer" has started on his second photoplay, "The Red Mirage," some of the scenes of which are supposed to be laid in the Sahara desert. George H. Melford is the director immediately in charge of "The Red Mirage" and ordered his caravan from the Lasky studios to march this week. The trip to the edge of Imperial Valley was made by train and automobiles, the horses, donkeys and three camels having gone on before. The "location" was some miles beyond civilization and the caravan, with Melford and Lou Tellegen at the head, made a forced march all one night to reach the spot where the scenes are to be made. Imperial Valley is not far from the little town of Indio and the valley is about 360 feet below sea-level. Mid-August found the temperature well into three figures and most of the work of photography was done in the early morning hours before the hot summer sun drove the star and the company under shade for the day.

Mirages are frequent in Imperial Valley and photographs of several have been taken. The staff is eager to return to the studio developing rooms to see the results. Theodore Roberts, James Neill, Miss Dorothy Davenport and Tom Forman are among the players in support of Lou Tellegen in "The Red Mirage."

Director Charles J. Brabin with Henry B. Walthall, Essanay leading man, and a company of players, is now in New York taking scenes for "The Raven," a six-act photoplay woven about the poem of that title by Edgar Allen Poe. This photoplay will be Essanay's November release on the V. L. S. E. program.

HORSLEY STUDIO BUSY

Three Brands Now Being Produced for Mutual Program and Master-Picture is Still to Be Added Making Four Brands in All

With the release of "The Protest" on September 29, through the Mutual, David Horsley introduces his new brand of three-reel features and brings into the Mutual his third brand since he became allied with that distributing organization less than two months ago.

Though to bring three new brands into the Mutual, or any other program for that matter, within such a short space of time is probably a record, it does not cover the extent of Mr. Horsley's productions. Later on, within the next few weeks, he will have a fourth release, this to be four-reel Master-Pictures, in which prominent Broadway stars will be featured.

The brands now being produced are the Cub Comedy, the Centaur Features, and the three-reelers, for which no name has so far been selected. All three releases are being made at Mr. Horsley's studios in Los Angeles, which represents the proverbial bee hive of activity.

The Cub comedy was the first Horsley brand to make its debut on the Mutual program. George Ovey, who has been heralded as the funniest man in America, is featured in these one-reel comics, one of which is released every Friday.

Mr. Horsley's second brand to be brought into the Mutual is the Centaur features, which are two-reel subjects, featuring the Bostock animals and Captain Jack Bonavita. While the opinion of exhibitors and the public is not yet to be had on these subjects, the first release, "The Rajah's Sacrifice," being scheduled for September 16, those who have seen the picture at private showings and are competent to judge, agree that it lives up to Mr. Horsley's promise to present in the Centaur features animal pictures in an advanced form.

For his three-reel features, of which "The Protest" is the first, Mr. Horsley has gathered a company headed by the popular photoplay star, Crane Wilbur, who won success by his work in "The Perils of Pauline," and other important productions. His supporting company includes many well known players. For director he has secured Jay Hunt, for three years with Thomas Ince, and previously with Vitagraph. A Crane Wilbur picture in three reels will be released every four weeks by Mr. Horsley in the regular service of the Mutual.

Preparations are now under way for the production of the first Horsley Mutual Master-Picture, which will be staged at Mr. Horsley's studio in Bayonne, N. J Announcement of the name of the star and of the supporting people and the director with this organization will be made shortly.

"Capital Punishment" Pleases

Knickerbocker Star Features are in receipt of a letter from R. B. Wilby, manager of the Strand Amusement Company of Montgomery, Alabama, which contains the highest praise for the release, "Capital Punishment." "You have the right idea for three-reelers," writes Wilby. "Certain it is that your pictures are overdrawing very decidedly any other three-reel productions exhibited by us."



Enid Markey in "The Iron Strain."

Triangle Bill Changed

SECOND KEYSTONE COMEDY SCHEDULED

With Ince and Griffith Features



Harry Booker in "A Game Old Knight."

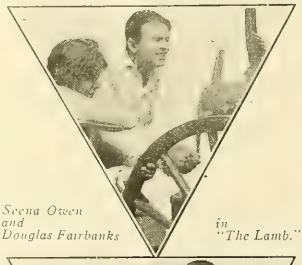
DIRECTORS of the Triangle Film Corporation, which has been making great strides in its giant organization for exploiting the dramas of the Griffith, Inceville and Keystone studios, met in New York, Friday, September 10, and definitely decided on Thursday evening, September 23, as the date of opening the first of the model theaters, the Knickerbocker in New York city. The openings at the Studebaker, Chicago, and the Chestnut Street Opera House in Philadelphia, will probably be simultaneous a week later, that is, Thursday evening, September 30. William Furst reported to the directors that he had brought back the orchestral score of two of the plays, namely, "The Iron Strain" and "The Lamb." The rest of the music has been shipped and was due to reach New York Monday, September 13.

On account of the contracts that the corporation is making with exhibitors throughout the country, it has been decided to present four plays the first week as well as in the succeeding weeks. That was the original plan, but the desire of Messrs. Sennett and Hitchcock to run "My Valet" as a four-reeler allowed only three plays. Now the original plan has been resorted to; "My Valet," Raymond Hitchcock's medium, will be somewhat abbreviated, and a second Keystone will be added, namely, Harry Booker in the costume burlesque, "A Game Old Knight." This makes the first entertainment consist of Dustin Farnum in "The Iron Strain," Douglas Fairbanks in "The Lamb," Raymond Hitchcock in "My Valet," and Harry Booker in "A Game Old Knight." The first "week," by the way, in the four model theaters will last ten days, and the second week will start Sunday matinee, October 3.

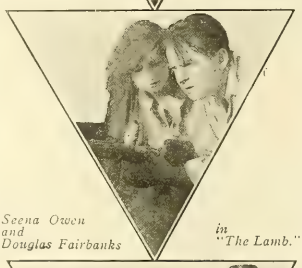
Harry Booker's elevation to the select company of Hitchcock, Farnum, Fairbanks, Sennett, Fred Mace and Mabel Normand in the first star combination of the Triangle has been earned by a long and successful career on the legitimate stage, both abroad and in America.

Dicky Dials, Michael Funey, Sandy McFarson, Uncle Cesaire, Hobbs and leading comedy roles in "Rosemary," "Nathan Hale," "My Partner," "A Bunch of Keys," "Sapho," "The Harvest Moon" and other well-known plays, have found him under the direction of Charles Frohman, William A. Brady, Jacob Litt and the prominent managers on the other side of the Atlantic.

Successful English seasons inspired in him the vaudeville idea, and he has been a favorite in the London music halls. These engagements led to tours of the leading circuits of Great Britain, France, Spain, Germany, Austria, Russia, Italy and Holland. In America he has been a headliner on the Keith and Orpheum time. It was while he was playing an engagement in Los Angeles that he attracted the attention of Mack Sennett. His work in the burlesque costume piece, "A Game Old Knight," resulted in the addition of that Keystone feature to the initial Triangle star combination, which will be shown at the Knickerbocker theater, New York, on Thursday evening, September 23, and a week later at the Studebaker in Chicago and the Chestnut Street Opera House, Philadelphia.



Seena Owen and Douglas Fairbanks in "The Lamb."



Seena Owen and Douglas Fairbanks in "The Lamb."



Hitchcock, Normand, and Sennett in "My Valet."



Hitchcock and Normand in "My Valet."

William Furst, the well-known musical director and composer, began rehearsals Monday at the Knickerbocker theater, of the symphony orchestra which will be a feature of all the Triangle star combinations to be shown at that famous old house. He returned from the California studios of Griffith, Ince and Sennett a few days before with the orchestrations of the incidental music for the Fairbanks adventure story, "The Lamb," and the Ince release, Dustin Farnum's "The Iron Strain," a stirring play of Alaska.

The famous composer guarded his sharps and flats as if they had been so much gold. He gave the porter a large tip to keep the orchestrations under lock and key during the journey across the country. Frequently he repaired to the locker to see that the sable guardian had not permitted the priceless possession to slip away.

"The bundle was heavy," remarked Mr. Furst as he dropped it in the office of the Triangle Film Corporation in New York, "but the music is light. I can guarantee that the audiences at the Knickerbocker, Studebaker and Chestnut Street Opera House won't go to sleep. The writing of the music for motion pictures is now in its infancy. The music should be treated symphonically as in 'The Birth of a Nation.' Composers should be thankful to Joseph Carl Breil for the pioneer work he did in this Griffith production. I hope to have thematic music for all the Triangle plays, but it certainly is a large

order, as more than one hundred will be produced in the course of a season."

Speaking of the Griffith studio, Mr. Furst said he would like nothing better than to remain there permanently and write while Griffith was directing.

"When I saw him," the composer went on, "I said, 'Mr. Griffith, if I had a thousand hats on all at once, I would take them off to you for your Civil War spectacle.' Having seen personally all the leaders of both sides who appear in 'The Birth of a Nation,' I was able to appreciate the wonderful work the director had done in obtaining the skillful portrayals and exact makeups shown in the production."

Vitagraph's Publicity Helps

Exhibitors the country over are being mailed by the Vitagraph Company a special lot of publicity matter and a lobby display of a unique sort all pertaining to the Vitagraph Blue Ribbon feature, entitled "Mortmain," in which Robert Edeson is featured.

The envelope containing the publicity, besides bearing a beautiful lobby display which can be readily used in the ordinary lobby frames, holds a sheet containing hints for newspaper advertising of the "Mortmain" picture and some excellent displays of mats that can be purchased at a minimum cost and that will add still further distinction to the newspaper advertisement. The press sheet devoted to the story of the film and containing suggestions for newspaper reading notices announcing the coming of the big feature to the local theater, will all serve to aid the exhibitor in arousing enthusiasm over the picture. The Vitagraph publicity department is indeed to be congratulated upon the nifty publicity it has provided and exhibitors who fail to make use of it will surely be shortsighted.

"Sunshine and Tempest" Rialto Release

"Sunshine and Tempest" will be the title of a three-reel Rialto star feature picture which will be the important Mutual release of October 6. In this play, full of the clouds and smiles of Tennessee skies, written by Rev. Clarence J. Harris, will be featured "Sunshine and Tempest," the two dearly loved little



Sunshine.



Tempest.

actresses who, since they were children together in the sunny Southland, have been associated together on the stage.

To New Yorkers, their work in the "Follies," and the show at the Winter Garden, was enough to win them unending popularity. Last season "Sunshine" appeared with Raymond Hitchcock in "The Beauty Shop," while vivacious little "Tempest" went on tour as a most surprisingly attractive little boy in the successful vaudeville sketch, "One of the Boys."

As motion picture players, the charming young actresses are great successes. Their clear cut beauty, their alertness, and their ready intelligence gives them more than the average screen value. In the great Rialto star feature picture in which they will appear in the Mutual program, the girls have not only the advantages of their youth and beauty and intelligence to make them unusually successful. They have both been cast for roles, and in setting with which they are both familiar. Although they do not live in Tennessee, their early life in Kentucky served them the same purpose, and they interpret the life of the southern backwoods, as only those who have lived near it could.

MUTUAL RECOVERS STOLEN FILM

Arrest of Several Ex-Mutual Employes Results in Disclosing that Thousands of Feet of Positive Film Were Disappearing

A campaign begun by motion-picture distributors against a new type of theft, a sort of by-product of the film industry, led to the arrest last week in New York of Jacob Schonbrun, charged with having stolen 149,000 feet of film from the vaults in the Newark office of the Mutual Film Corporation. Schonbrun, who was dismissed two weeks ago as manager of the Newark offices, was arrested at his home, 8796 Bay Thirty-third street, Brooklyn, by Detective Edward Dwyer of Brooklyn and Detective Patrick Ryan of Newark after a search of more than a week. He refused to go to Newark without extradition, and pending extradition proceedings his bail was fixed at $7,500.

The police believe Schonbrun is one of a gang of film thieves who have been carrying on extensive operations, stealing not only films, but posters, heralds, and other advertising matter with which to market them. His arrest followed that of Samuel Glauber, assistant manager of the Newark office, earlier in the week, admissions made by Glauber implicating Schonbrun, the police say. S. Goldfone, a film dealer of Newark, and Jack Greenberg, an employe at the Newark branch, are being held for examination.

The search for the thieves came as the result of recent inventories, which showed that 250,000 feet of film were missing from various Mutual offices. Films are kept in individual metal containers and stored in vaults, and at distributing branches where there are many hundreds of films, by systematic thieving, it would be an easy matter to remove some of them each day. The films are worth from 10 to 25 cents a foot, and their compact nature makes it possible to hide booty of great value in a small space.

A search was made through Schonbrun's quarters. It was found he had many addresses. Three rooms were searched in vain, until Arthur F. Beck, manager of the Twenty-third street branch of the Mutual, in New York, came upon an innocent-looking old trunk, securely locked. Detectives had passed it up and had decided there was no film on the premises.

"There may be no film here," remarked Beck, "but it is a cinch that I smell film."

There is a faint but peculiar odor from motion pic-

ture films, due to the treatment of the celluloid with oil of eucalyptus to prevent aging. This odor is scarcely noticeable to those who are not accustomed to the handling of films. But to Mr. Beck it was an infallible clue. He and the detective sniffed about the room. The scent led to the old trunk in which they discovered some of the Charlie Chaplin comedies originally put out by the Keystone and released through the Mutual.

They found also data that indicated where many more reels were concealed. Subsequent raids turned up more missing film, making an aggregate of 200,000 feet recovered and many thousands of posters to be used in the advertising of the stolen reels.

According to officers of the Mutual, the Newark thefts are typical of what has taken place in cities throughout the country, so that in the past few years hundreds of thousands of dollars worth of films have been stolen. The Mutual has branch offices where stocks of films are kept for distribution to the exhibitors in fifty-four cities. The large number of picture theaters makes it comparatively easy for the thieves to market their plunder. In larger cities, it is said, there are agents who deal exclusively in stolen films.

As a result of the discoveries in Newark, the Mutual is formulating a plan for a nation-wide campaign in which other companies will be asked to co-operate. John Cecil Graham, assistant to the president of the corporation, has taken general supervision of the work. Elaborate records of stolen films are being prepared and private detectives will be put on the scent.

Helen Pollock With Metro

Helen Pollock, daughter of Mr. and Mrs. Channing Pollock (Anna Marble), who recently made her debut as a motion picture actress with the Rolfe-Metro forces, comes from a long line of theatrical ancestry. Miss Pollock's grandfather, Edward Marble, was for many years leading support with "Lotta" and was the author of many farces and musical comedies, including "Tuxedo," in which he was associated with Thatcher, Primrose and West. Her great-granduncle was William Warren, the famous comedian, and star of the Boston Museum. Her great-grandfather was Danforth Marble, also a well known Yankee comedy star of a half century ago. The late Joseph Jefferson was another relative on her maternal side. With such a number of dramatic forbears, it is small wonder that Miss Pollock should have succumbed to hereditary influence and a natural love of the theater. Her latest picture was "When a Woman Loves," written by Charles T. Horan, and produced by Rolfe Photoplays, Inc., for the Metro program, in which she appeared as the leading ingenue. The directors of Metro predict a bright future for this acress.



Helen Pollock.

CELEBRITIES SEE LUBIN FILM

Marie Dressler, Star of "Tillie's Tomato Surprise," Shows Picture to Bevy of Specially Invited Friends

Marie Dressler wanted to see herself in her latest moving picture, "Tillie's Tomato Surprise." However, the weather was warm and Miss Dressler, who is recuperating from the strenuous action of the comedy at the Gedney Farm Hotel, White Plains, was not particularly anxious to come to New York to satisfy her curiosity.

A happy idea struck her. Why not have a private showing of the feature in the ballroom of the hotel? Accordingly, Miss Dressler called up the V. L. S. E. office, from which the feature will be distributed, and arranged to have an operator bring the film to the Gedney Farm Hotel on Sunday, September 5. Then, to make a regular party out of it, she invited a number of her friends to see the picture. Among those that were given an evening of uproarious fun, were Louise Dresser, William Courtenay, Virginia Harned, Mrs. M. A. Thompson, Mr. and Mrs. Charles Dillingham, Mrs. Oliver Harriman, Ruth Crosby Dimmick, Admiral Marix and Grace Filkins.

Miss Dressler's new comedy is being surrounded with considerable mystery by the Lubin Company who produced it, and herself. Contrary to the usual procedure, no word as to the plot of the comedy is being given out. It is said that this is Miss Dressler's own wish. She believes the feature is of such an exceptionally laugh-creating character, that she wishes to save the fullest measure of its mirthful qualities for those who see it. The picture will be released by V. L. S. E. Inc., on September 20.

William Collier Signs With Sennett

William Collier, famous on the legitimate stage, recently signed a contract to appear with Mack Sennett's Keystone studio in California. He will begin work there in November. Mr. Collier takes with him the scripts of most of his greatest stage successes and he will be able to give the scenario staff of the Keystone able assistance in their compiling original scripts for him, as almost every play he has appeared in during the last few years has borne his name at least as part author.



Anna Little, Charles Van Loan and Arthur Acord.

Arleen Hackett With Essanay

Acting for motion pictures is more exacting and strenuous than appearing on the legitimate stage, says Miss Arleen Hackett, Broadway star, engaged by Essanay especially for the part of Dolores de Mendoza, leading feminine character in the six-act feature photoplay, "In the Palace of the King," from F. Marion Crawford's famous novel.



Arleen Hackett.

Miss Hackett's appearance in this film is her second in photoplays, and therefore she is extremely critical of her work before the camera. She was watching a test film of her make-up in Essanay's exhibition room when she made her comparison between photoplay and stage acting.

"On the stage," she said, "one has an opportunity to correct an error in a later performance. This is not the case, however, in photoplays, because once the finished film goes out any mistake that has been made will be seen by every audience, and there is no chance to right it. Nevertheless, I have enjoyed my motion picture experience immensely."

Miss Hackett, who played last season in "Today," and in "Dickey Bird" with Mary Shaw, has had a wide experience on the speaking stage, and has been engaged by William Faversham as his leading woman in "The Hawk" next season. For the last three years she has starred on Broadway, and the year before last appeared in "Damaged Goods." She has been featured under the Morosco and Frohman managements and has starred in Ibsen, Strindberg and George Bernard Shaw plays. She also made a great success in Shakespearean roles, playing Ophelia, Portia, Lady Macbeth and Rosalind.

"The Spoilers" to Be Re-issued

One of the big enterprises under way at the Selig studios on the Pacific Coast is the preparation of Rex Beach's vigorous Alaskan play, "The Spoilers," for re-release in its original length of twelve reels. Lanier Bartlett has been remodeling and expanding the screen play from the abridged form in which it was shown and it is promised that the new production will out-do the original in many respects. It is a substantiated fact in motion picture history that "The Spoilers" has proven to be one of the most successful American picture plays ever released. It is as popular today as when it was first presented to the public several years ago. "The Spoilers" has played as many as a half dozen return dates in many of the principal theaters. The cast includes Kathlyn Williams, William Farnum, Thomas Santschi, Bessie Eyton, Wheeler Oakman, Jack McDonald and others. It was produced by Colin Campbell, dean of the Selig corps of directors and who was also responsible for "The Carpet From Bagdad," "The Rosary," and other Selig successes. "The Spoilers," both as to plot and scenes has been imitated many times. Imitation is the sincerest form of flattery, but none of the adapters has been able to reproduce the realism shown in the original Selig play.

Exhibitors and the public will await with pleasurable anticipation the release of "The Spoilers" in its unabridged form. It is as standard as is "Uncle Tom's Cabin," "Way Down East," etc. At least three thousand feet of the original film will be replaced in the production.

Giegerich's New Position

Charles J. Giegerich last week severed his connection with the New York executive offices of V. L. S. E., Inc., and is at present devoting his time to making preparations for the opening of Weber's theater, in New York, as a motion picture house. Later he expects to make a connection with one of the trade journals or in the advertising, publicity or sales department of some film manufacturer.

During the time he was employed by the V. L. S. E., Mr. Giegerich organized the publicity department and in addition to the usual trade journal stories placed a large volume of special stories in the daily newspapers and magazines of the country. He also had charge for some time of *The Big Four Family*, the weekly house organ of V. L. S. E., devoted to sales talks and advice to branch managers. In severing his connections with V. L. S. E., it is understood Mr. Giegerich leaves with the best of feeling existing between himself and the officers of the company, who wish him well in whatever new connection he makes.

Death of Bert Bohannon

Telegrams and messages of condolence have been pouring in at the offices of the Nicholas Power Company expressing great sorrow over the death of Bert Bohannon, traveling representative of that company, which occurred at Stamford, N. Y., Thursday morning, September 9, after a lingering illness of several months. Bohannon had been associated with the Power Company for several years and always worked indefatigably for the advancement of the business of the company. Prior to his connection with the Power concern he was identified with the theatrical business for years and was one of the very first to use motion pictures in connection with a vaudeville performance. Mr. Bohannon was a man of lovable personality and sterling qualities of character that endeared him to associates and competitors alike, and it can be correctly said that he had no enemies. Many of Mr. Bohannon's old associates acted as honorary pallbearers at the funeral held at Evergreen cemetery on Monday, September 13.

A Big Buy in Slides

One of the largest purchases ever consummated in the slide business has just taken place. Over 21,000 slides, of world-wide interest and covering a large variety of subjects, have been purchased by the Novelty Slide Company from Hunton-Fell-Elliott, Inc., and will shortly be offered to the trade at below cost price.

The purchase of this large stock has made it necessary for the Novelty people to lease an additional floor in the present building, thus giving them three floors at 67 West Twenty-third street, New York City.

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Advertising All of the Program

FOR a film manufacturer to pick one, or two, or three, releases from the mass of his weekly output and concentrate his publicity on those few, is to cast the undeserved shadow of suspicion on the unadvertised balance. Why, the exhibitor asks himself, didn't they tell us something about the rest of the program? Are there only two good ones in the lot? Or didn't the advertising manager have time to see the others?

In the week's output of a big program house some releases are bound to be better than others. But they cannot be much better, because even the poorest has got to be pretty good. An old, well established brand of film, celebrated for its quality, can still acquire an unsavory reputation in short order by releasing a rotten picture every two weeks or so as a part of its program.

It is all right to advertise a program for its continuous and consistent excellence as a whole. But after all it is the parts of a program that the people see; it is the individual releases on the program, one at a time, that convince the exhibitor of its drawing power. So while general claims for the merits of any program may be forceful enough, they lack the convincing quality of advertising which sets forth the attractions of each and every part of the program. Advertising one or two releases on a program, to the exclusion of the others on the same program, makes features of subjects that were not intended for features.

We are glad to note a tendency among the big program makers to give consistent publicity to all the numbers on their programs. There are good examples of such advertising in this number. Where we find the entire program for the week described in detail, the releases explained one by one, the exhibitor can form a pretty accurate estimate of all he is getting. We believe that is what he wants.

In most lines of business the advertiser can content himself with featuring a few interesting samples of his line, letting them speak for the whole. You can judge a hardware man's axes by his pocket knives. A good chair manufacturer can be relied upon for good tables and bedsteads. But in the film business this principle is true only in a limited way. That a producer turns out one good film is no sign all his product will be just as good. And that one subject picked from a program advertises promisingly does not guarantee to the exhibitor that the rest of the program, about which he knows nothing, will please his patrons.

The exhibitor who is interested in a certain brand of film feels that he is entitled to information about every release of that brand. Only by such information can he assure himself that the program is uniformly excellent, calculated to hold old attendance as well as gain new. The essential virtue of the program scheme lies in continuous releases that are ALL good, rather than a series of alternately super-excellent and mediocre subjects. The program that can announce all its releases with equal enthusiasm will gain the greatest hold on the exhibiting trade.

Criticising the Films

DRAMATIC critics on the great dailies draw their mysterious salaries by strange and devious methods. A few of them think a play is good or bad and say so in an ordinary human way. Others—probably the most famous—have never been known to praise a play in any way. This sinister reputation is their stock in trade—their recommendation to greatness. Yet doubtless the world could not get along without them.

There is no logical difference between a dramatic critic and a film critic—except that the latter has more work to do or needs be more numerous because of the enormous weekly release of new films. Some of these film subjects a dramatic critic could condemn with one hand tied behind him. Others he could find it hard not to admire; though a good conscientious critic would probably manage to turn his thumbs down in any case.

Every once in a while a dissatisfied exhibitor or an inspired publisher conceives the notion that printing unbiased criticism of all film releases would be the greatest service a trade paper could render its trade. The editor is urged to "tell the truth" about the films, "regardless of the advertisers."

Very well. There are over a hundred releases every week. To do the thing right, suppose we assign the job to ten men. That will cost us probably five hundred dollars a week at least; but no matter. Turn 'em loose, each to do his little criticism of ten or twelve films a week. What do we get then? What does the dear reader get?

Grant that any one of these expert critics is competent to say a certain film is bad—rotten—should never have been made, etc. Along comes a bunch of exhibitors who haven't heard the criticism yet. "By Golly," says one, "that's a good picture!" "Dandy!" says another. "You bet!" agrees a third. And they all book the film, and the people like it, and everybody is happy but the editor.

You see, there are no rules for criticism. It is not an exact science—or any science at all, for that matter. One man's meat is another man's poison. One man's pippin is another man's piece of cheese. The criticism must always be one individual's opinion—and *only* an opinion, not a fact. Even the opinion of a judge on the bench, in a matter of hard law, may be reversed by the next court. If film criticism could be performed by a jury of twelve critics, and then appealed to a higher critic or jury of critics, we might get a really wise decision when we got through. Since this is impossible, the exhibitor remains a better judge than the critic. The exhibitor has an instinct that tells him what his people want. The critic only knows what he personally approves or disapproves. He is as often wrong as right.

Sometimes we can tell where a picture might obviously have been improved; and that is our duty for the benefit of both exhibitor and producer. But to go beyond that is presumptuous.

According to reports from Germany, the Imperial Government has prohibited the exportation of German films to Sweden. This will affect not only the industry as far as the importers in this city are concerned, but the entertainment of the people as well, for the reason that some of the most interesting pictures in this respect have thus far come from Germany.

Just a Moment Please

As mentioned before in this Pinnacle of Persiflage, press agents have shown a wonderful desire of late to try their hand at being editors, but the latest recruit to the editorial fraternity is one Tom North of the V. L. S. E.'s Seattle office.

—

Tom goes 'em all one better by starting out with *Pals*, a four-page little sheet devoted to the houses using V. L. S. E. service, and finding his little paper so popular that this week's (its fifth issue) *Pals* had to be nearly doubled in size. We note, too, its quality has improved, and from present indications Tom is not even yet satisfied.

—

Well, go to it, Tom. Long may she wave.

—

POOR ROY, WE KNEW HIM WELL!

The press agent of the newly formed Atlas Motion Picture Company of Detroit, Mich., which is to release through the Associated program, let his typewriter slip this week and boldly announces that "The Atlas Company will feature Roy Walling, a stock star for the past five years, who has proven to be a fiend."

—

Can it be possible that the lengthy story of the Paramount Convention in our last issue got the Famous Players publicity office so "het up" that spontaneous combustion resulted, thereby causing the recent w. k. fire?

—

Or perchance, the famous Lloyd R. has been experimenting with a new kind of incendiary bomb, preparatory to planting it somewhere and getting columns of free newspaper space when it was discovered by some star of the Famous Players galaxy whom Lloyd planned to "tip off" as to its whereabouts.

—

It's a long jump from fires to ice cakes, but——

—

Bill Wright, the w. k. Selig dopester, makes haste to deny that the scene, now in progress at the Chicago plant of the Selig Company in which Otis Harlan has to spend more than twenty minutes on a cake of ice, will in any sense prove a "frost."

—

Perhaps, Bill, it was only an aid to the director in getting Otis to "freeze."

—

WHY, SARAH!

We're not naturally curious, but we can't help wondering what kind of a show they had at a certain South Side theater the other night which had a big banner out in front announcing:

Sarah Bernhardt At Home
and
The Man Who Went Out

—

Some of these lads the Mutual nabbed, upon discovering that they had deliberately appropriated a hundred thousand feet of film or so, must have been planning on starting a film exchange of their own, despite that fact that this method of getting a start in the w. k. film game is generally considered passé.

—

OUR BURG.

Geo. Spoor, pop. fillim magnate of Our Village, is to Noo Yawk on Biz. this wk.

Harry Cohen, recently of Lunnon, England, but still more recently of Noo Yawk, was lamped on Main St. of Our Village this wk. shaking hands with old friends. Harry went across and back while Kaiser Bill's attention was temporarily distracted, thereby escaping being torpedoed.

Gil Hamilton of the Nat'l Fillim Corp. was a visitor to Our Burg the past wk.

Max Annenberg, the Chi. *Tribune's* w. k. m. p. expert, was one of those that saw the prize fite in Noo Yawk last Sat. eve.

Fred Linick of the Photoplay Productions Releasing Co. is on Broadway this wk.

H. A. Spanuth of the Central Fillim Co. is back to home once more after a glimpse of the brite lights.

Ye Ed and his Missus had one good meal this wk, same being a fish, nearly as big as a whale, caught by Fred Schaefer, the world's greatest fisherman. Thanks, Fritz. We ett it all and the cat cleaned up the bones.

—

L. R., one of the first pupils of the Caward Art Scollege, writes us a threatening letter this wk., declaring his intention of shipping in some more frontispieces.

—

Go on, we dare you! N. G. C.

Some Current Releases Reviewed

"The Tattered Parchment"

Reviewed by Thomas C. Kennedy

WELL sustained interest marks the fourth chapter of the Pathe-Balboa continued photoplay "Neal of the Navy," entitled "The Tattered Parchment." A daring jump from a



A pleasing scene from "Neal of the Navy."

house-top executed by Edward Brady, who is doing some splendid character work as Hernandez, furnishes a thrilling climax. Mr. Brady leaps from the roof, which is about fifty feet above the ground, to a tree and his fall thus "broken," he alights on the ground unharmed.

The conclusion of this episode finds the coverted chart in two fragments, the South American in possession of one half and Annette, after a brave struggle, still retaining the more important portion of the parchment. In this struggle with her persistent pursuer, Lillian Lorraine proves herself to be quite an athletic young woman, resisting her male opponent with surprising strength and agility. The contest is seemingly in dead earnest and has no appearances of rehearsal, it is so realistic.

At the beginning of this chapter Mrs. Hardin and Annette accept Inez Castro's invitation and visit with her at her New-



Ned to the rescue.

port cottage. Neal obtains a leave of absence from the training-station and calls to see them. While walking with Annette, Neal sees Hernandez and recognizes him as one of the men who escaped from the revenue officers before he joined the navy. Neal follows him, but the South American enters an automobile and quickly drives off.

From a note which Hernandez has dropped, young Hardin learns that he is living in a secluded house near the shore, and that he is smuggling drugs into the country. With this information he returns to the training station. Hernandez instructs Inez to lure Annette to his house, having been told by Joe Welcher that the girl always carries the chart of Lost Island with her. Inez enjoys the absolute, confidence of Mrs. Hardin and Annette, she has little trouble, therefore, in persuading Annette to go with her to the smuggler's house.

The girl is seized and carried to an upper room where she is confronted by Hernandez. He commands her to give him the parchment, telling her that he knows she has it on her person and if she does not produce it in a few minutes he will search her. The South American leaves the room. In the meantime sailors, among them Neal, are sent to arrest the smuggler. Annette sees them approach. Unable to make them hear her cry for help, she throws her belt buckle out the window.

Hernandez returns to the room and finding the girl unwilling to give him the chart he attempts to search her and secure it. He calls the brute-man and Ponto to help him. In the struggle the paper is torn. At this point the naval officer and his men break into the room. Hernandez escapes with the upper half of the chart. The brute-man and Ponto also escape.

"The Circular Staircase"

Reviewed by John C. Garrett

THE Selig-Polyscope Company chose as their five-reel V. L. S. E. release for September 20, a dramatization of the popular novel "The Circular Staircase," by Mary Roberts Rinehart. The producer, Edward Le Saint, has done full justice to the story provided for him.

"The Circular Staircase," is a drama that registers with a jolt. Eugenie Besserer, as Aunt Ray, proves her ability to do some vivid playing and she is ably supported by Stella Razeto, as Gertrude Innes, her niece, and Guy Oliver, as Halsey Innes, her nephew. F. J. Tyler also does some clever work as "Old Tom," the colored servant. The handling of the scenes is done with remarkable cleverness and splendid photography adds much to the convincing realism of the picture.

Halsey and Gertrude Innes, on their way to Sunnyside, the summer home of Paul Armstrong, which has recently been rented by their Aunt Ray, stop at Greenwood Club and Halsey is just in time to prevent a quarrel between Jack Bailey, Gertrude's fiance, who is cashier of the Armstrong bank, and Arnold Armstrong, son of banker Paul Armstrong. Later Jack Bailey accompanies them to Sunnyside and enjoys a pleasant evening.

At three a. m. Aunt Ray is aroused by the sound of a pistol shot. Accompanied by Gertrude and her servant, Liddy, she rushes down stairs and at the bottom of the circular staircase stumbles over the lifeless body of a stranger. They discover that Jack Bailey and Innes have disappeared and telephone the country club. When Jarvis, a clubman, arrives and looks at the dead body he exclaims "Arnold Armstrong, and murdered in his father's house." Suspicion points to Bailey, as he is missing and he and Armstrong were bitter enemies. The next morning Halsey returns but refuses to give an account of his absence. He brings with him a newspaper which tells of the failure of the Armstrong bank and of Cashier Bailey being released under a large bond and securities aggregating a million and a quarter dollars being missing.

The mysteries encircling the circular staircase continue and Aunt Ray finds Louise Armstrong in old Tom's cabin. Old Tom explains that she came the night Arnold was killed. The next day a message is received from Dr. Walker telling that Banker Armstrong has died and that Sunnyside must be vacated at once, but Aunt Ray refuses to vacate after such short notice. A few days later Mrs. Watson, the housekeeper, is taken to the hospital. This same day old Tom, the butler, is heard to exclaim by a new gardener who has been engaged by Aunt Ray, "The grave gives up its

dead" and then the old negro falls lifeless from fright.

Two nights later Halsey and Alex, the gardener, resolve to stand watch at the foot of the staircase and in the middle of the night the stables catch fire and the men rush to the scene. Mrs. Wason is dying at the hospital and summons Aunt Ray. She tells her that the night of young Armstrong's murder she had been called to old Tom's cabin and on the way had been accosted by Arnold Armstrong. He had asked her for the key, but she had refused to give it to him and he then struck her across the arm with a golf stick. Upon her return to the house she had seen Armstrong creeping up the stairs and had fired the shot that killed him.

Aunt Ray in the meantime discovers a secret room behind a chimney and after entering it the door shuts and she is a prisoner. During the night the secret panel is opened and when she rises she confronts Paul Armstrong. She shrieks and is heard by Detective Jamieson and Alex, the gardener, who burst open the door just as Armstrong makes his escape. The banker slips and falls full length down the circular staircase and so goes to his death. Aunt



The night of the first murder at Sunnyside.

Ray approaches the living room and is surprised to see Gertrude in the arms of Alex, the gardener, who reveals himself as Jack Bailey. He later discovers in the secret room the securities stolen from the Armstrong bank.

"Business Is Business"

Reviewed by John C. Garrett

NAT GOODWIN, famous on the legitimate stage, takes the stellar role in "Business is Business," the Universal Broadway feature in five reels, released on September 13. This vehicle, which proved to be popular on the stage, was scenarioized by F. McGrew Willis. The directing of the photoplay was done by Otis Turner, to whom much credit is due for the scenes which are well photographed and one in particular which deserves special mention. It is a flash showing Christ at the Last Supper and is a very good interpretation of this historical event. On the whole the picture is one which will attract interest.

Mr. Goodwin's portrayal of Isadore Lechat, a man with millions of dollars acquired recently, is splendid. He is supported by a very good cast, including Gretchen Lederer, Mademoiselle Marguerite and Mr. Nelson.

Isadore Lechat, a man with recently acquired wealth, believes that business is the most important thing in the world and lets nothing whatsoever interfere in his search for more wealth. His wife, who was a peasant girl, cannot accustom herself to the life which she is supposed to now lead and likewise their daughter, Germain, who has inherited her mother's traits, does not care for society and the glamors of wealth, but spends most of her time aiding the poor people who are working on Lechat's vast estate.

Germain is in love with her father's chief gardener and meets him secretly for fear of her father sending him away.



Scene from "Business Is Business."

Lechat makes a bargain with a nobleman, who has lost his wealth, for his son to marry Germain, but the girl's love affair which brings motherhood almost before it brings marriage, blocks her father's scheme.

In Paris Lechat has established his son and idol, Xavier, a gilded youth, who is a frequenter of Parisian cafes, and also he has established Celeste, his mistress, in a wonderful apartment there. Celeste is dissatisfied with life and demands that Lechat take her to his home, but he refuses.

Lechat offers Xavier the gift of a gold mine in Africa if he will influence a government official, the father of Xavier's friend, to remove a restriction which forbids the ownership of mines within military lines. Xavier accomplishes this and leaves in an automobile for Monte Carlo. He is killed in an automobile accident and brought back to his father. The men with whom Lechat was to have closed the mine deal feel



A tense moment in "Business Is Business."

sure that he will not close it now that his son is dead and are secretly gloating over the fact that Lechat, who though heart-broken over his son's death, still believes that "business is business" comes in and signs the papers, closing the deal.

Celeste, who has come to the house to see Lechat, is accidentally shot and with this death and that of his son the old man sinks back in a chair before the great fire and recalls the fact that his daughter had called him a "Judas." He then sees in his dying moments a vision of the betrayal of Christ by Judas at the Last Supper. The servant later finds him dead in his chair before the fireplace.

"The Barren Gain"

Reviewed by Neil G. Caward.

THE, old story of a wife who is craving love and affection, and a husband who is so wrapped up in his labors that he cannot find time to devote to his wife, forms the basis of



Little Helen's illness brings husband and wife together.

American's two-reel feature "The Barren Gain," scheduled for release on Monday, September 20, but the story is handled in such a clever manner by the director and players that it appears almost new and gets over most effectively.

Walter Spencer is cast as Philip Cameron, a talented young author, and Nan Christy appears as his wife, who is quite a social butterfly with a fondness for the bright lights. Vivian Rich appears wholly natural at Meta Daunt, a girl with a literary ambition who comes to Cameron's home as a guest and later comes within an inch of breaking up that home through her sympathy for Cameron, which the latter interprets as love. Ere the story ends, however, Meta realizes the suffering her presence in the Cameron home has caused and succeeds in bringing about a better understanding between husband and wife, though her own heart is well nigh broken at being compelled to do so, for she sincerely loves Cameron.

Through years of struggle, Philip Cameron has won lit-



Meta is admired by both men.

erary fame. His close application to work during those hard years has erected a barrier between him and his beautiful, pleasure-loving wife. Their child, Helen, a lovely girl of five, is their only tie. Philip longs for someone, sympathetic and interested, to share his dreams and ambitions. Lois gives all her time to society.

Philip recieves a letter from his boyhood friend, John Daunt, that he is sending his daughter, Meta, to Philip that she may develop her literary talent. Philip finds that she has talent, and also that she shares his dreams and ambitions. It becomes a joy to work with Meta, and their joint output is successful.

Dr. Brainbridge, a frequent visitor at the Cameron home, falls in love with Meta, but she feels toward him only a casual friendliness. Barr, a wealthy man of the world, is paying assiduous attention to Lois—and his attentions are not unwelcome.

Meta and Philip are facing a serious situation. They find that their mutual attraction has ripened into love, but, for the sake of Helen, they do not give in to their feelings.

Meta overhears Barr and Lois planning to elope; and sacrificing her own love, she decides to stop the affair. She confides in Dr. Brainbridge. He administers a sleeping powder to Helen and pretends she is seriously ill. Lois is summoned from packing her grip and Philip is called away from a banquet in his honor.

Midnight finds Barr waiting in vain at the railway station. The crisis of the child's illness has brought husband and wife together. Finding his ruse successful, Dr. Brainbridge revives Helen, with the announcement that she is out of danger. And Meta! "Oh, bitter loss and barren gain." She has given up eternally the man she loves.

"Esmeralda"

Reviewed by Charles R. Condon

QUICK and refreshing in its action, "Esmeralda" reaches its fifth reel when it seems time only for its second or third. The ability of making time fly belongs only to good pictures, and



Mary Pickford in scene from "Esmeralda."

"Esmeralda" is one of these. Mary Pickford plays the title role in it in a manner that will further endear her to those who like to see her in light comedy; not that this recent Famous Players release can rightly be classed as a comedy, but what humor it does contain, and there is considerable of it, is introduced by Esmeralda. James Kirkwood directed the picture which is being released on the Paramount Program.

The role of a little country girl who cannot reconcile either her conception of things or her manners to the formal luxury of the city home secured by her ambitious mother is one over which Little Mary is complete mistress. The story, while essentially drama, does not delve deeply into it, and is much breezier, and, at the same time, convincing because of that fact. The situations through the play are unusual enough to arouse interest and suspense, and still, natural enough to come within anyone's comprehension without necessitating strenuous imagination.

The settings and exterior scenes are in perfect harmony with the story, and are splendidly photographed. The cast, which renders invaluable support to Miss Pickford, includes Ida Waterman as Esmeralda's mother, Fuller Mellish as her father, Arthur Hoops as Count de Montessin, William Buckley as William Estabrook, and Charles Waldron as David Hardy.

When her mother voices her protests against farm life

and expresses her intention of moving into the city, both Esmeralda and her father oppose her, but to no avail. It is only through the intercession of David Hardy, Esmeralda's lover, that the woman is saved from selling the farm, on which oil has been discovered. The land is leased for a magnificent sum, and the three take up residence in a mansion in the city.

Esmeralda and her father do not enjoy their luxurious surroundings, but must endure them because the girl's mother is ambitious and wishes to marry her daughter to a title. This, of course, would be impossible without the medium of exclusive social functions and a suitable place in which to hold them. Count de Montessin is chosen for Esmeralda's future husband, but the girl does not like him and makes no attempt to conceal the fact.

Hardy, meanwhile, has journeyed to the city, determined to make something of himself and thus qualify for Esmeralda according to her mother's standards. It is reported that Hardy is dead. Esmeralda is so downcast on hearing this that abandonment seizes her, and she consents to her mother's oft-repeated plea that she marry the count. Hardy happens near the church as the bridal couple arrive. Esmeralda sees him, and realizes at the same time that her betrothal to the count is more a matter of surrender than of love.

A telegram from the men at the farm states that the oil has run out, and that the land is, therefore, worthless for their further use, but that the neighboring farm belonging to the Hardys has proven of great value, due to the discovery of rich mineral products on it. The whole party returns to the country where, in the final scene, David is seen visiting Esmeralda, who has consented to become his bride in the fall.

"The Mansion of Tragedy"

Reviewed by John C. Garrett

DARWIN KARR as Richard Baldwin, a rising young lawyer, Lillian Drew as Hester, adopted daughter of Mrs. Kelsey, played by Minnie Stanley, Howard Lang as Prince Oswald, a fortune seeker, and Beverly Bayne as Nell Kelsey, the pleasure-loving daughter of Mrs. Kelsey, all doing commendable work, comprise the cast of the three-reel Essanay production, "The Mansion of Tragedy," released on September 13. The story, which is out of the ordinary, has engrossing interest from start to finish and is very well presented, being artistically projected and showing complete interior settings.

Mr. Kelsey, a poor cobbler, spends all of his spare time in figuring and says nothing concerning this to anyone. He works hard to support his daughter, Nell, and his wife and later, Hester, the daughter of a neighboring man, after her father's death. Richard Baldwin, a young lawyer, and a great friends of the family's, spends much of his time there and when Mr. Kelsey dies Baldwin gets hold of the plans for a manufacturing machine which the old man had been working on and through his efforts Mrs. Kelsey receives $1,500,000 for them.



After the double wedding.

Some years later, after Nell Kelsey and Hester have grown up in luxury, Prince Oswald wins Hester's love. Nell is herself in love with the prince. The prince proposes to Hester and she, deeming it only her duty, tells him that she is not the real daughter of Mrs. Kelsey, and therefore not an heiress. The prince, upon learning this, casts her aside and proposes to Nell, who accepts him. Young Baldwin is in love with Hester and after Mrs. Kelsey has told the



The lawyer finds his wife in the count's arms.

girl that she would be happy if Hester would only love and marry Baldwin, Hester accepts his proposal and some few days later there is a double wedding at the Kelsey home.

Immediately after the wedding the prince calls Hester aside, tells her that in order to be near her he will not go on a honeymoon as he has not the money anway and plans to meet her the next day. Hester confides in Mrs. Kelsey, telling her of her love for the prince and of how he turned her down when she was not the heiress and the heart-broken mother calls her son-in-law aside and tells him if it were not for her daughter's happiness she would kick him out of the house, but as it is she will not give him a cent of her money.

The next day, through his connection with the Kelsey family, the prince manages to secure a sum of money, goes to Hester and proposes that she run away with him. In the meantime Baldwin has received a telegram calling him out of the city and returns home to pack his grip.

Mrs. Kelsey has overheard the prince's plans and Nell has seen her foster sister in her husband's arms. When Baldwin reaches the house Mrs. Kelsey tells him to start from the house pretending he is going away and to return immediately. Baldwin bids his wife good-bye and when she is sure he has gone she prepares to leave with the prince. On second thought, however, she changes her mind and just then the prince steps into the room. He pleads with her to leave with him but she refuses and he takes her in his arms. Just then the door opens and Richard Baldwin steps into the room.

The prince draws a revolver and levels it at Baldwin. The two men grapple with each other and in the struggle which ensues the revolver is accidentally discharged, killing the prince. Baldwin then takes Hester into his arms.

"Via Wireless"

Reviewed by Thomas C. Kennedy

PRODUCED by Pathe, "Via Wireless," a five part "Gold Rooster" play, is remarkable for its spectacular, realistic staging and the excellent work of the strong cast, headed by Gail Kane and Bruce McRae. In the striking effects obtained in the scenes at the steel mill, the explosion of a huge coast defense gun, the yacht foundering and an automobile wreck, the director, George Fitzmaurice, has made "Via Wireless" a most impressive production.

This picture is one that will, undoubtedly, be much talked about and long remembered by those who view it. The story is an adaptation from the original play of the same name by Winchell Smith and Paul Armstrong, and it embodies numerous dramatic situations which, strengthened by the atmosphere of realism conveyed by the settings and worthy interpretations by the players, are convincing, and interest compelling.

Gail Kane, who achieved notable success on the legitimate stage, is a beautiful and engagingly natural Frances Durant, the steel king's daughter. She is effective in both her light and dramatic scenes. Miss Kane photographs well and she is seen to better advantage than the average stage star who appears for the first time in pictures. Lieutenant Sommers is a part well suited to Bruce McRae, who has been identified with some of Broadway's most successful offerings, and his performance is splendid. The leads are rendered fine support by the balance of the cast.

The story concerns itself with Lieutenant Sommers whose plans for a new coast-defense type of gun are accepted by the government authorities. He is sent to the Durant steel mill where he is to give instruction for the manufacture of his invention. Summers has previously met Frances Durant, and he renews his acquaintance with her. Jealous of the growing affection between Frances and the Lieutenant, Pinkney, the manager at the mill, who has control of an invention which he wishes to sell to the goverment, determines to eliminate competition by the Sommers gun.

He plans to prepare the machine contrary to the specifications. Sommers learns that his instructions have not been carried out, and warns the manager that he will hold him responsible. Pinkney succeeds in causing a misunderstanding between Sommers and Frances. Sommers is sent with his fleet to Turkey. Some time later Frances reluctantly engages herself to Pinkney. The Durants decide to take a trip aboard their yacht.

The Sommers gun is tried. It explodes and kills two of the operators. Sommers is notified that he is to return and appear before the board of inquiry. On his return voyage his ship passes within a short distance of the Durant yacht. He receives their distress signal; the yacht having struck a floating mine. In the confusion on board Frances is left in the wireless operator's room. Sommers risks his life to save the girl.

When they arrive in America it is proven that Pinkney is responsible for the explosion of the gun. In an attempt to escape from a detective, the manager is killed when his automobile plunges over a cliff. Sommers and Frances are married.

George Kleine's "The Fixer"

Reviewed by George W. Graves

THE latest comedy to emanate from the studios of George Kleine is a five-reel subject founded on Willis M. Goodhue's famous farce, "Hello, Bill." Bickel and Watson, identified as the laugh getters in Ziegfeld's early "Folly" shows, are the main lights in "The Fixer," from which diffuse the rays of humor, so inherent in their personality and actions. Incidentally, this is their first appearance on the screen.

Although it is true that speech is a large factor in the stage comedian's interpretation, it cannot be denied that these two make a strong combination in the screen comedy for procuring



The "Fixer" saves Bill by hitting the diplomat with a brick.

ludicrous situations without the aid of interlocutory effects or slap-stick work. The grimaces and contortionery exercises which Watson inflicts upon his face register clearly on the screen and succeed in getting over.

It cannot be affirmed that the whole five reels are teeming throughout with funny situations, but there are enough of the latter to induce many expansive grins and no few loud laughs on the part of the audience. Prominent virtues of the production are: the absence of vulgarity, the manifest care in developing the plot, the elaborate settings, and a strong cast, among whose members are Ben Taggart, Snitz Edwards, Alma Hanlon, and Ruby Hoffman.

The story centers mainly around Mr. William Fowler, diplomat, Bill Fowler, bogus diplomat, Christopher Cutting, "the fixer," who always has a happy thought in time of stress, and the wealthy widow whom Bill has just married. As Bill is a likely candidate for incarceration in the local jail, he deceives his wife, impersonates a diplomat, and with his friend, "the fixer," journeys to balmy Mexico, from which place they send home glowing accounts of their trials and triumphs.

Of course, in reality they meet with rough treatment at the hands of the bandit chiefs. The real diplomat has been achieving success, however, and Bill, his namesake, on arriving home receives the honors, as he looks more like Napoleon than does the diplomat, and no one will believe the latter. But, as the genuine diplomat's friend is in love with the widow's daughter, he is persuaded not to betray the fabricating Bill, and things end decidedly to Bill's advantage.

"The Man From Oregon"

Reviewed by Neil G. Caward

ONE of the most grippingly powerful photoplays ever released under the brand of a Mutual Master-Picture is "The Man From Oregon," this week's offering of the New York Motion Picture Corporation. The story is so naturally



Landers explains the plot to Senator Martin.

unfolded, and so skillfully played that one is surprised, as it ends, to discover that it is only a celluloid play he has been witnessing and not a little section out of life itself.

The piece abounds in big stage settings, each one a masterpiece of the scene painter's and stage carpenter's art. You gasp at the magnificence of the Washington ballroom in which one of the big scenes is set, only to be more astonished a few minutes later to behold the United States senate chamber, in which "Honest Jim" Martin, the Man From Oregon, delivers his tirade against a certain railway land grab.

Howard Hickman makes of "Honest Jim" Martin a man of power and influence, a man who really looks the part of a United States senator, and not a make-believe character, while Herchel Mayall as William Landers, the chief of the railroad lobby, is equally convincing in his smooth, saucy fashion. Clara Williams has the feminine lead as Harriet Lane, the tool of Landers, and she most capably performs the part assigned her, while Fanny Midgley as "Mother" Martin, the parent of "Honest Jim," fairly radiates motherly love and faith in her offspring and his honesty.

The plot of the story must have been founded on the sensational case of a blind United States senator whom certain unscrupulous lobbyists sought to implicate in a bit of scandal some years ago, but who ultimately proved his innocence, for it follows along almost exactly parallel lines.

"Honest Jim" Martin is elected United States senator upon his promise to fight a certain land grab contemplated

by a railroad traversing his constituency and upon arriving in Washington at once spurns the smoothly worded offer of bribery made him by Landers, the head of the lobby.

Later, he finds it harder to refuse the plea of Harriet Lane, whom he meets in a Washington ballroom, when the girl unfolds a sad tale to him and begs that he vote in favor of the bill. Martin, of course, is unaware that Harriet is a tool of Landers and has been paid in advance for any influence she can bring to bear upon the new senator to prevent his casting his vote against the proposed measure.

Harriet, ultimately, is forced to agree to a plan of Landers for besmirching the name of "Honest Jim" and reluctantly dispatches a note to the senator, summoning him to her apartments. "Honest Jim" comes and, as agreed upon, Harriet manages to drop herself upon his shoulder, at the same time loosening her hair and tearing one arm out of her waist, at which time Landers appears in the doorway, a smile upon his face and a camera in his hand. He explains that the negative just exposed will be given to the newspapers for publication unless "Honest Jim" consents to vote in favor of the railroad's land grab.

Disillusioned, "Honest Jim" Martin returns to his rooms and ponders over what he had best do. Shall he vote for the bill and keep his reputation or shall he vote against it and be branded as a man who forces his attentions upon helpless women? The answer is made known to all next day, when, in the senate chamber, he delivers such a tirade against the bill that it is defeated by a big vote.

Harriet, meanwhile, recalling the faith of "Mother" Martin in her "big boy," resolves to destroy the evidence against



"Honest Jim" Martin defeats the bill in the senate.

the senator. She knows the negative is in the safe in Landers' apartments and goes there to procure it, only to discover that the combination has been changed and she cannot open the safe. Desperate, she calls police headquarters on the phone and asks that a man be sent who can open the safe. A safe cracker appears, believing, of course, the girl is in her own home, and opens the safe. Just as Harriet is about to destroy the bit of glass Landers enters and claims the negative. He lays it down upon his library table and the girl, snatching up his revolver, sends a bullet into the plate, smashing it to atoms. Landers has to stand calmly by, for he fears to disclose its real importance lest he be arrested for blackmail.

Senator Martin, his reputation thus saved, next day invites the girl to luncheon with his mother and himself and it is easy to foresee the beginning of a romance.

"The Diamond From the Sky"

Reviewed by Neil G. Caward

EXCITEMENT aplenty holds one's interest in "The Rose in the Dust" which is the title given the twenty-second chapter of the North American's exciting serial, "The Diamond From the Sky."

The threads of the thrilling story are beginning to straighten themselves out, as in this chapter Esther manages once more to obtain a glimpse of Arthur Stanley and the latter, having seen Esther again, is harder than ever to convince that he is suffering from mental trouble and only imagines he is seeing the girl he loves.

Old characters, too, who have been absent from the story for several chapters, make their reappearance and coming installments of the serial should be even more interesting than those which have already been screened, since Hagar



Arthur sees and recognizes Esther.

has regained her normal state of mind and Luke Lovell is once more on the trail of the missing diamond.

Chapter twenty-two of the serial is marked by particularly beautiful backgrounds and one of the prettiest of these is the route taken by the tallyho when Arthur and his friends set out for the races and, later, the return, when the tallyho passes the hand organ of little Quabba and Esther, his companion, standing at the roadside.

The latest chapter resumes the battle in the circus tent, following the killing of the animal tamer by one of her lions, and the panic that results. All the principals safely make their escape from the tent, though in the riot among the spectators several of them have difficulty in getting out. Arthur and Quabba are separated from Arthur once more in the hubbub and the latter is not fully convinced that he really has seen Esther again, since Durand, Duval, Vivian and Blair all insist that his vision of Esther is a pure figment of his imagination.

The man who stole the diamond succeeds in escaping to a lonely stable far away from the circus, and there hiding the precious jewel in the hay loft, but it happens that the stable selected for the hiding place of the diamond is the very one in which Quabba keeps his horse and hand organ, and later when Quabba goes to the hay-loft to procure some



Marmaduke calls on Blair.

feed for his horse the diamond falls down into the manger and ere the chapter ends is seen lying amid the whisps of hay, while rats scamper across its shining surface.

Arthur Stanley is kept almost a prisoner in his home,

since Durand and Duval convince him that he is not yet strong enough to resume his duties at the office, and Blair is therefore given every opportunity for managing Arthur's affairs as he sees fit. Arthur bribes one of his butlers to send a telegram, without the knowledge of any other member of the household, the wire being to the detective in Richmond, Va., asking if Esther Harding is in Los Angeles or not.

Unfortunately the reply is sent to Arthur's office instead of his home. Blair secures it and upon noting that Arthur is advised that Esther is in Los Angeles, he and Vivian insert the telegram in a typewriter and add the word "not" after "is," thus convincing Arthur once more that he was mistaken in thinking that she was in Los Angeles.

Next day Arthur is taken to the races in a tallyho, accompanied by his friends, and Quabba, who has learned that they are to proceed from Arthur's home, induces Esther to dress once more in her gypsy costume and take up her station on the road in such a way that Arthur will be sure to see her as he passes by.

Everything works out as Quabba had foreseen, but when Arthur attempts to stop the tallyho Blair grabs the lines and hurries the horses on, while Vivian merely laughs at Arthur's statement that he is sure he has seen Esther again. Just at that time Luke Lovell appears and noting Quabba and Esther starts out to follow them as the twenty-second chapter ends.

"Trilby"

Reviewed by Charles R. Condon

FOR its initial release the Equitable Motion Pictures Corporation presents "Trilby," powerful as a novel and famous as a stage success both in this country and abroad. Produced by Maurice Tourneur and starring Clara Kimball Young and Wilton Lackaye, "Trilby" is a filmed work of art whose charms are impervious to age or period. Years from now "Trilby" will be the same exquisite piece of workmanship that it is today. Its general release date is September 20, but since September 6 it has been drawing heavily at the Forty-fourth Street Theater, New York City, where a short war picture, "Trilby" being but five acts in length, is added to fill in the program.

It is evident from the finished production that the story received much of the director's attention. With less careful or skillful handling, "Trilby" could have become an ordinary multiple-reel release despite its wonderful theme. Its opportunities for unique effects, delicate expression and moments of subtle humor and dramatic tensity are manifold, yet, without proper treatment by a fully appreciative director might have passed virtually unnoticed. In condensing "Trilby" into five reels many parts of the story were only lightly touched upon and some not at all. The result is a picture which is interesting every second and utterly devoid of even the least trace of padding.

Technically, the production is perfect. The childishly



Celebrating Trilby's reunion with Billee.

free Bohemian atmosphere of the Latin quarter is borne out in the action and environment of the scenes representing that section of Paris. Fully as well done are the theater scenes. The manner in which mirrors are used to produce certain effects is exceedingly clever. The photography throughout is fine.

Clara Kimball Young as Trilby gives one of the best impersonations of her screen career. She is perfectly fitted



The Latin quarter celebrates Billee's engagement to Trilby.

to the role physically, being beautiful in face and figure, and her magnetic personality and proven ability lend to the character the quantities of grace, humor, and appeal. Wilton Lackaye is Svengali from his first appearance on the screen until his death near the end of the picture. It is impossible to imagine him as anything but the hypnotist and cringing musician whom he portrays. Supporting these two is a capable cast, including Paul McAllister as Gecko, and Chester Barnett as Little Billee.

Briefly, the story is of Svengali's mysterious power over Trilby, a power that transforms the pretty but harsh-voiced artist's model into a wonderful opera singer. Svengali first meets Trilby in the studio of a young English chap known as Little Billee. The latter loves Trilby and plans to marry her, but, on the night on which their engagement is celebrated, Svengali, a fierce-looking, wandering musician, hypnotizes the girl and starts with her for England.

Arriving there, Svengali has no trouble securing an engagement for Trilby in the opera house. Billee, meanwhile, has returned home. He attends the opera one evening, and recognizes in the beautiful singer his former sweetheart, Trilby. During the intermission Svengali staggers into a room off the stage, and falls dead. The strain of keeping Trilby under his influence has proven too much for him. At the rising of the curtain, the girl attempts to sing as usual, but this time it is her natural voice that is heard, and she is soon hooted off the stage.

That evening she and Billee and some of the latter's friends have a reunion party. While waiting for the elevator on leaving, the men hear a scream followed by the sound of a fall coming from Trilby's room. Entering, they find her dead, the reflection of a life-sized portrait of Svengali staring at them with baleful eyes from out of the mirror before which Trilby had been standing.

"The Purple Night"

Reviewed by Thomas C. Kennedy

INTEREST is commanded less by the plot itself than the characters which the author has conscientiously depicted in "The Purple Night," produced in three parts and released September 15 on the regular General Film Program by Knickerbocker Star Features. The story hangs upon the caprices of a young society woman. This figure, the author, the director and Florence Rockwell, who interprets the part, have combined to make more or less convincing.

Miss Rockwell, who has created, with honor to herself, many roles on the legitimate stage, makes her screen debut as Carol, the renowned artist who, becoming bored and dissatisfied with her social life among New York's fashionable set, seeks exhilaration in the slums, which leads to her own undoing. In support of the star, Noah Beery as the gangster and Lionel Adams as the inventor, both of whom are well known on the speaking stage, have pleasing presence and give generally good performances.

Richard Carlyle as Stanley Cross, is well suited to his

part and enacts it with understanding and pleasant restraint, and, though his part is small, he makes a very favorable impression in it. The story is well staged, the interior settings are tasteful, and there are just enough outdoor scenes to give the piece good balance. The photography is thoroughly commendable, having clearness and depth, and the lighting effects are attractive in their simplicity. Stanner E. V. Taylor directed the production.

Carol, a young society woman and a successful painter, by chance meets a gangster, Billy Clark, whose stalwart physique attracts her to him. She persuades Clark to pose for a subject which she is now working on. Carol, exceedingly tired of life as she sees it at the various social functions given by her wealthy friends, desires to see another side of life, causes her to give way to her impulse to meet Clark as her equal.

In a short time she becomes infatuated with him and breaks her engagement to Stanley Cross. Warren Powers, wealthy inventor, has on many occasions sought the acquaintance of the renowned artist, but minor circumstances have always interfered with the fulfillment of his desire. Carol grows more daring, and visits the gangster's haunts with him. At her instance he attempts to rob an elderly man. In the struggle both Clark and the man, who is the father of Powers, are killed.

Carol manages to escape from the police. She returns home conscience-stricken. After her recovery from the shock she meets Powers. They become lovers. One day the inventor speaks of his vow for vengeance upon the woman who the police said witnessed his father's death. Then Carol realizes her great mistake, and a short time later, welcomes death which follows a bullet wound received while trying to prevent a Japanese spy from stealing the formula for a new explosive which her lover invented.

Selig's "The Runt"

Reviewed by Neil G. Caward

WHEELER OAKMAN, Edith Johnson and Gertrude Ryan have the leads in the Selig two-reel release of Monday, September 27, which is entitled, "The Runt," and a most capable cast it proves. Colin Campbell is responsible for the direction of the picture which is laid along the sea coast and the story of which ends in a double tragedy.

Tom Reynolds is defrauding the government and his friend, Joe Russell, of the internal revenue service, tells Tom that he will have to arrest him unless he escapes, the message being sent to Tom by means of "The Runt," a homely, down-trodden little maiden of the fisher village, who in her humble way secretly loves Tom.

Bidding Edith Bates, his sweetheart, farewell, Tom accepts Joe's warning and leaves the village.

Two years later Joe has succeeded in winning the love of Edith, who has heard nothing from Tom in the meanwhile and the two are engaged to be married. "The Runt" who has been abused by Edith's father is taken in by Daddy Reynolds, an old fisherman, who gives her a home



A scene from Selig's "The Runt."

and the two frequently discuss the absent Tom and wish he were back.

One day Tom returns, is seen by Jack Stark and the revenue men told of his presence in the village, Stark declaring that unless Joe arrests Tom he will do so himself.

After Tom has called at the home of his former sweetheart he learns of her engagement to Joe and then, broken-hearted, walks along the sea shore. Stark has followed him and, fearful of Tom's physical powers, draws a revolver and fires at Tom from behind a distant rock.

"The Runt," who is still charmed by Tom's manly physique, who has set out to renew her friendship with him, sees Stark's dastardly attempt to kill her lover and leaps into the path of the bullet.

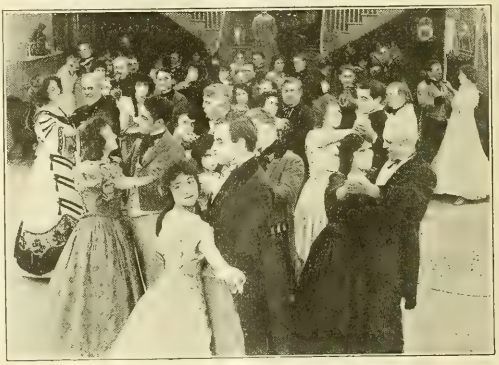
As Tom turns to face Stark the latter fires again and Tom, dying, crawls over to "The Runt," and there, side by side, they are found by Daddy Reynolds, Joe Russell and others of the fishing village, the next morning.

"Under Southern Skies"

Reviewed by George W. Graves.

THIS five-reel Broadway Universal feature is a successful rendition of Lottie Blair Parker's famous play of the same name, adapted for the screen by William A. Lathrop. Mary Fuller and Milton Sills, the eminent English actor, are seen in the leading parts. Miss Fuller's work is of exceptional delicacy and charm, and is sure to please. Paul Panzer, the "venomous and vindictive king of intrigue," perfects another of his famous "heavy" characterizations with distinction.

It is essential to mention also the fine work done by Charles Ogle, who impersonated Major Crofton, and that



A pretty scene from "Under Southern Skies."

of Clara Byers, portraying the absconding wife. Others who maintain the worth of the picture, are Bert Bushy and William Heidloff.

The action of the story evolves smoothly and logically, developing into tense situations in spots, but not entering the precincts of melodrama. There are several choice bits of negro comedy and dancing, which offer pleasant diversion. The gallant, hospitable air of the South pervades the studio part of the production, thanks to the skill and taste of the director. It is gratifying to note that the Civil War, which has been worn to shreds by the photoplay, is barely touched upon, although the story is laid at that period. Mary Fuller as Lelia Crofton, is celebrating her eighteenth birthday at the opening of the picture, amidst the gorgeous surroundings of her father's mansion. Her two lovers, Burleigh Mavor (Milton Sills) and Steve Daubeney (Paul Panzer) are present.

While Lelia was but two years old, her mother had run off with another man, and Lelia has been kept in ignorance as to her mother's past. The mother, who has been long since deserted, can not overcome a desire to see her daughter at the age of eighteen, and making her way to the plantation, she hides in the bushes. As Steve is leaving the grounds after being rejected by Lelia, he overhears a conversation between the former Mrs. Crofton and Aunt Doshey, an old servant of the family. Aunt Doshey hides the former "missus" in her cabin.

Lelia to keep the secret, promises to marry Steve, and Hallowe'en comes she invites both of her suitors to a large party. Steve is determined not to be refused again, telling Lelia that if she will marry him he will keep her mother's secret. Lelia cannot come to believe that there is anything disgraceful about her mother's past, but when Steve reminds her "Like mother, like daughter, they say," she takes it that

he means the taint of negro blood. Realizing this to be an unforseen wedge, Steve does not try to further elucidate his meaning.

Lelia, to keep the secret, promises to marry Steve, and refuses the one man of her choice, Burleigh Mavor. When the wedding day arrives, however, Lelia runs to the protecting arms of her father, declaring that she cannot marry Steve. Lelia's mother, who has been watching from the window, dashes in and begs forgiveness of her husband. When Lelia shows surprise at the fact that her mother is a white woman, her father demands of her "who said she wasn't?" Lelia cries "Steve Deubeney." Steve makes good his escape.

After the interrupted wedding, Burleigh and Lelia become engaged. Steve who now hates his rival, has him captured by a gang and deported far into the woods for the purpose of giving him a coat of tar and feathers. Lelia, who has been apprised of the capture by Aunt Lizer, saves her lover from the gang after a while ride over the country.

The climax of the story is reached when the minister is marrying Lelia and Burleigh on the lawn in front of the mansion. Steve rises out of the bushes, and levels a gun at Burleigh's heart. But as he is about to pull the trigger, a shot is heard in the distance, and Steve drops. The shot was fired from a squad of soldiers who were looking for Steve, as a deserter from his regiment.

Edison's "The Ploughshare"

Reviewed by Thomas C. Kennedy

WRITTEN by Mary Imlay Taylor and produced in four reels by Edison, "The Ploughshare" for release October 1, is a drama centering about a character more possible than he is probable—more interesting than convincing. This man is on the surface polished and magnetic, he is especially attractive to women. But at heart he is a selfish, cowardly, ignoble individual in whose wake are found a betrayed girl, her brother cruelly murdered and an innocent man about to die on the gallows for the crime.

These many developments necessitate a rather complicated plot but the action being at all times clear one does not become confused. Though the numerous dramatic situations are for the most part familiar they have been carefully developed and finely presented; their possibilities are made the most of. In production "The Ploughshare" is entirely satisfactory, the settings throughout are at once appropriate and artistic.

Well suggested and admirably preserved, the atmosphere of the colonial period in which the story is laid is largely responsible for the entertaining quality which the picture embodies. A strong Edison cast interprets the story. The cast is a large one, and each player has his or her opportunity which in every instance is used to good effect. Gertrude McCoy; Augustus Phillips; Robert Conness; Bessie Learn; Robert Walker and Bigelow Cooper, all have important parts and all give laudable performances.



A tense moment in Edison's "The Ploughshare."

Of her many suitors, Helene Leigh favors Jim Lawrence. Jim has been carrying on a secret love affair with another girl who is to become a mother. He refuses to marry Jenny. Helene's father is informed of this and on his death-bed he makes his daughter promise to marry the governor, Jim's elder brother, Jack Strong threatens Jim for bringing disgrace upon his sister. Jim shoots and kills Strong. Willet, in whose room the murder is committed, is accused and convicted of the crime.



A dramatic moment in Edison's "The Ploughshare."

Though she is faithful to her husband, Helene still has a deep feeling for Jim. In a moment of remorse he confesses to Helene and his brother that he killed Strong. William feels it his duty as governor to have Jim arrested. He leaves the room to notify the authorities and while he is gone Helene helps Jim to escape. When the police arrive the governor does not deny their accusation that he aided in the escape of the murderer.

William is forced to resign his office and he is brought to trial on a charge of complicity. In the court his political enemies make a strong case against him. To save her husband Helene confesses that she alone is responsible for Jim's escape. Jim has fled to South America where he is killed. Word of his death is received and the case against the ex-governor is not pressed further.

"A Desert Honeymoon"

Reviewed by John C. Garrett

A STRONG, virile drama is the Lubin three-reel production to be released on September 22. The story of "A Desert Honeymoon" was written and produced by Romaine Fielding, who also takes the leading part in this screen drama. His work is most commendable and he has compiled a story which is highly interesting and well adaptable for screen use.

Mr. Fielding as Jack, a young man from the East, has chosen for his leading woman Vinnie Burns, who portrays the character of Chiquita, a Spanish dancer and the pride of the small desert town. Miss Burns is called upon to do some dramatic work and she does it very well indeed. These two stars are supported by Jack Lawton and Violet Malone.

The strong climax where Jack and Chiquita fall unconscious from heat and thirst in the desert with a terrific sand storm raging about them is made most realistic by the aid of splendid photography.

Jack and Mary, the little school teacher, are engaged to be married. Jack receives word from his pal, Bob, in a small desert town in the West, that land is cheap there. The young man tries to persuade Mary to go West with him, but on account of her invalid mother the girl says she will wait until he has established a home there and when he sends for her she will come.

Arrived in the desert waste, Jack meets Chiquita, the pride of Paradise Hotel. The girl urges him to drink and after the demon drink has gotten a hold on him he becomes a mad man bent on lust. He spends all of his time with Chiquita. Mary's mother dies and after the funeral the little school teacher starts for the West after telegraphing to Jack. He receives her telegram, but is under the spell of Chiquita and liquor and realizes that he is so far gone that he could never marry the teacher. He tells his pal Bob that Mary is coming into the town and that as she is a sweet and innocent girl, for him to try to win her affections.

Mary arrives in the small town and the first sight to greet

her eyes is Chiquita in the arms of Jack. The girl swoons and Bob catches her just in time and is bending over her when he is seen by Chiquita and Jack. The girl hands Jack a revolver and tells him to "get" Bob. Jack, thoroughly under the



Chiquita, the Spanish dancer.

dancer's evil influence, fires and the shot grazes Bob's forehead.

Bob slowly recovers and is being tenderly nursed by Mary and a strong friendship has sprung up between them. Jack, who is being followed by the sheriff, comes into the cabin once occupied by him and Bob, and there is followed by the dancer, who comes in and asks Mary if she will not forgive Jack. The girl says she forgives him and just then the sheriff and his posse break in the door.

They have found Jack's revolver and ask him if he was not the one who shot Bob. He tells them he is and with the little dancer protestingly hanging onto him he is led to the desert's edge, there to be sent out alone to meet death. Finally, however, the dancer's wild pleadings result in her being sent out into the desert with Jack and the sheriff tells them to go and it will be their "honeymoon." We last see them both fallen exhausted from the lack of water and the intense heat and a terrific sandstorm is raging about them.

"The Incorrigible Dukane"

Reviewed by Charles R. Condon

THE melodramatic comedy, "The Incorrigible Dukane," is a splendid subject for a film play, and what is even more important, just the vehicle for John Barrymore. His mannerisms and expressions applied as a tonic to a fair story develop it into a laughing success. In a play with strength, persistency and opportunity such as "The Incorrigible Dukane," Barrymore is a scream.

He is funny from the first scene on, and in addition to being a comedian, proves convincing as the young man who divests himself of his irresponsible, carefree disposition when face to face with a crisis, and leads a gang of laborers and mechanics against the supporters of his father's superintendent, a man who has deliberately planned substituting a cheap mixture for cement in an enormous dam under course of construction. Young Dukane, incorrigible probably, but resourceful and fearless when aroused, defeats the superintendent's plans.

The picture is a Paramount release produced by the Famous Players Film Company. Although fully three-fourths of it is pure comedy, the action does not at any time approach slap-stick. The story unfolds evenly and the humor in its situations and in Barrymore's work is without obvious forerunners and does not smack of being forced. Original, spontaneous bits of comedy never fail to convey good humor to spectators. And they did not when "The Incorrigible Dukane" was first shown at the Broadway Theater, New York. It took exceptionally well, and sent people from the theater talking about its cleanness and freshness.

In one of the ludicrous scenes in the production Dukane is seen attacking the big construction foreman, who holds him out at arm's length, from which distance the youth makes futile punches and kicks at the man, resembling a crazy windmill in his gyrations. The picture is graphically staged, and its realistic construction camp scenes show up to good advantage in fine photography. Supporting John Barrymore who plays the part of James A. Dukane, Jr., are W. T. Carleton as Dukane, Sr., Stuart Baird as Superintendent Corbettson, William Meech as Lantry, the camp bully, C. E. McDonald as Crofton, a ranchman, and Helen Weir as his daughter, Enid.

There being a limit to all things, the senior Dukane's patience gives out upon the receipt of four cafe bills contracted by his son. When the latter timidly walks into his father's office at five o'clock in the afternoon, having arisen at four, he is informed that he must make something of himself and must do it right away. Dukane, Sr., hands him $200 and a letter of introduction to the superintendent of his construction camp in the West, and walks out of the office.

Crofton, the owner of a ranch where Dukane's men are building a dam, objects to having his land drained dry, but receives no satisfaction from Corbettson, the superintendent of construction. Accompanied by his daughter, Enid, he journeys East to see Dukane. He enters the office just after young Dukane's departure. The latter meets Enid downstairs, but is just becoming acquainted with her when her father returns and whisks her off.

After many mishaps, Dukane, Jr., reaches the construction camp, clad in the raiment of a tramp who exchanged clothes with him while he slept.. Not having the letter of introduction, young Dukane fails to convince the men at the camp that he is their employer's son. He is put to work with a pick and shovel, but is soon afterwards discharged. While in the superintendent's office, he learns of the latter's crooked methods.

Armed with proofs, he convinces a number of the men of Corbettson's villany, and leads them against the superintendent



A humorous moment in "The Incorrigible Dukane."

who has gathered about him the rougher element of the camp. Dukane, Sr., arrives shortly after the sheriff and his men have quelled the disturbance. He is overjoyed to learn that his son has so much mettle, and appoints him superintendent of the camp. Jimmie then introduces him to Enid whom he has again met and to whom he has become engaged.

World's "Evidence"

Reviewed by Hugh Hoffman

IN THIS offering we have an adaptation of a stage play which was recently presented in New York at the Lyric Theater under the same title. There are some strong dramatic elements in it which put it in a class with "East Lynne." There are many points of resemblance between this story and the story of "East Lynne" along general lines, but the details are different enough to make it certain that nothing has been plagiarized.

It is a story of English society life with most of the scenes laid in England. Edwin August, the director, is due well-earned credit for his consistency in preserving the English atmosphere in the action and environment of the play. In many details the difference between England and America has been carefully borne in mind, such as the English style of telephone and lighting and other minutae. This

is a trait in a director that is altogether commendable, but there are very few directors who do not overlook some little point. In this picture friend Edwin has made sure that every detail was strictly English except his own silk hat. The



A scene from "Evidence."

English have never been known to depart from the familiar bell top, and Edwin has made the glaring indiscretion of appearing in the conical French tile, which happens to be in vogue in America at the present time.

But no matter. These are only details. The fact remains that Edwin has made a very good job of this production. Besides that, he has played the principal part and has done it in his usual finished style. The first scene is somewhat overloaded with artificial palms and other foliage, but he gets away from that soon after, and gives us glimpses of some very pretty places.

The unfortunate heroine in this particular story is quite similar to the Lady Isabelle in "East Lynne." She is happily married and has a pretty boy. The man who comes between her and her husband, however, is not such a deep dyed villain as Sir Levison. If he had remained sober on one particular evening he could have prevented all the trouble. But he chose to drown his troubles in drink, and in that condition tried to convince the beautiful wife that she had made a big mistake in not marrying him, and thereby hangs the tale.

There was another disappointed suitor, of noble character. This part was played by Edwin August himself. It is not necessary to dwell upon Mr. August's ability, as it is well known in the photoplay profession. It is also needless to say that he is always handsome and convincing in any picture in which he appears. He played the self-sacrificing friend in a way that one would not expect to see improved upon by anyone.

Lillian Tucker, who played the part of Lady Una, stepped right along with Mr. August. She is the rare combination of a beautiful woman and proficient actress. She rose to dramatic heights in several scenes with superb skill and was thoroughly convincing in each case.

First Doughty Scenario

The master hand of Francis Worcester Doughty, as a scenario writer will be seen September 30 when Centaur Features present "Stanley's Search for the Hidden City," a two-reel animal drama in an advanced form featuring the Bostock animals and Capt. Jack Bonavita, is released on the Mutual program. This picture marks Mr. Doughty's first scenario contribution under the arrangement recently made with Mr. Horsley whereby he is to write all of the stories for the Centaur features.

Mr. Doughty's ability to concoct stories especially suitable to the style which the Centaur features present needs no comment when it is said that he is the man who wrote "The James Boys," "The Young Sleuth," "Detective Brady," and over twelve hundred published works of similar theme. The vivid imagination of a man capable of such a number of writings and these, too, of such an interesting nature, can readily be imagined and may be used as a basis of what may be expected in his scenarios.

This imagination will be given ample opportunity to work as in writing scenarios to be enacted by the Bostock animals no restrictions will be imposed. The animals have been trained by Capt. Jack Bonavita and his assistants to perform unsually clever feats which Mr. Doughty will incorporate in his plays.

The story of "Stanley in Search of a Hidden City" concerns, as the title suggests, the efforts of a scientific party to discover a Hidden African City, which is ruled by a former lion trainer. After a series of thrilling adventures they arrive at their destination and are confronted by the problem of freeing a white girl, who by shipwreck years before, was placed in the hands of the king. This lays the foundation for a succession of dramatic events in which the animals of the island play most important parts.

Edison Night "Upstate"

Director John H. Collins and company have just returned from Berlin, N. Y., whither they had gone to film a new four-act feature, in which Viola Dana is featured, midst the beautiful gladiola fields, which flower gives the name to the heroine and the play, "Gladiola." Mary Rider, the well known author who has written a number of successful Edison features, wrote the play especially for Miss Dana and placed it in that beautiful country where, in one locality, there are seventy acres covered with gladiolas. The scenes are said to be some of the most artistic and pleasing ever filmed and make a beauteous background for a particularly worthy play.

While in Berlin Manager McCarty, of the New theater in Hoosick Falls, planned a gala day for the town and surrounding country. He advertised the event of the personal appearance of the Edison players widely and when he whirled them up in automobiles, it looked, from the crowds, as if a circus had come to town. He had secured "The Stoning," in which Miss Dana made her memorable impression, for the feature of the evening. All were introduced from the stage and made fitting speeches, afterward being royally entertained at the home of the owner of the theater. Besides Miss Dana, the party included: Robert Conness, who will play opposite her; Pat O'Malley, Charles Sutton, Helen Strickland, Jessie Stevens, and A. Kelly, Director Collins' assistant.

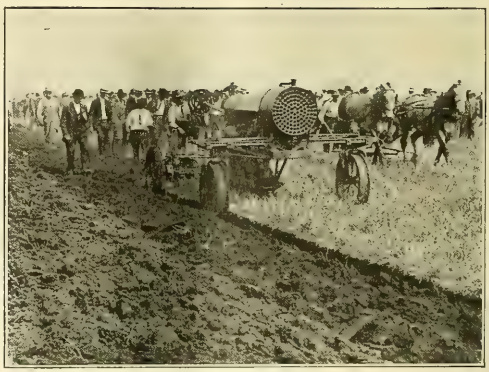
Edgar Lewis, the director of big feature films, who goes to take charge of the directorial end of the new Lubin outfit in Philadelphia very soon, has in preparation a book, entitled "Advice to Actors." He cites an actual incident in his own life or in that of an actor friend to illustrate the truth of each bit of advice.

Mary Boland and Willard Mack, two of the many illustrious stage stars now at Inceville, are making preparations this week for their departure to the Grand Canyon of Arizona where, under the direction of Walter Edwards they will enact a number of scenes for the Ince Triangle feature in which they will be co-starred.

News of the Week as Shown in Films



Japanese training naval ship anchors in San Francisco Harbor. Copyright, 1915, Mutual Weekly.



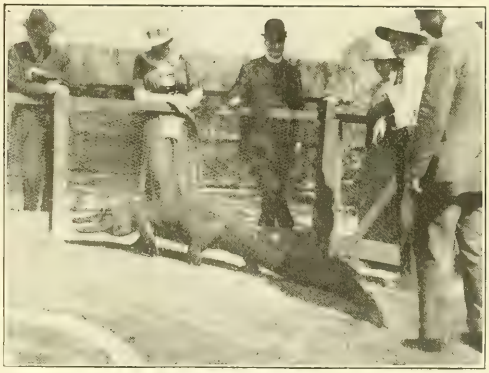
Demonstration of tractor plow at Bloomington, Ill. Copyright, 1915, Pathe News.



Arabic's survivors reach New York on the liner St. Paul. Copyright, 1915, by Hearst-Selig News Pictorial.



Big attendance at Elks and Shriners ball game, Buffalo, N. Y. Copyright 1915, Pathe News.



Alligator farm near Los Angeles, Cal. Copyright, 1915, by Hearst-Selig News Pictorial.



Prisoners of Ossining Prison welcome their warden.. Copyright, 1915, Universal Animated Weekly.

Brevities of the Business

MIDDLE WEST NEWS

By George Barker

Nebraska

Mr. Davies and **Mr. Roth** have opened a picture house in Silver Creek. Universal program is to be shown.

Harry Goldburg, of the Princess Theater, at Omaha, is getting his electricity from a motor generator and has discovered it is the best projection in Omaha. He also uses a mirror screen. The Goldburg brothers will add an echo organ to their already installed pipe organ.

Charles Jacobson, Omaha, sold the Suburban theater. He is intending building a $20,000 vaudeville and picture house.

Max Miller, popular North Side real estate man of Omaha, will build a $60,000 picture house. Ground has already been broken for same.

A $250,000 picture house wil be erected by George and Co., of Omaha, on the site where the *World Herald,* Nebraska's oldest paper, had their offices.

Beginning January 1 the motion picture operators of Omaha will have to prepare for an examination by the city of Omaha, as a license will be required after that day.

Wilfred Ledoux, manager of the Princess theater, of Omaha, has just returned from Los Angeles.

MIDDLE WEST NEWS

By William Noble

Kansas.

Carrie Simpson, official censor at Topeka, has barred and forbidden any of the Frank films to be shown anywhere within the State of Kansas. The press generally throughout the southwest are condemning the showing of the Frank film pictures in picture shows, and it is believed that no attempt will be made to show the films in this section of the country.

The moving picture censorship now being enforced by the Kansas board of censors is being bitterly condemned by film producers and exhibitors, and the Kansas board's recent ban on "The Devil's Daughter" aroused the flame of resentment to white heat. This play is a product in which **Theda Bara,** the vampire woman, is starred and which was shown in Oklahoma City and other Oklahoma towns recently without shocking public morals.

Missouri.

The bookings for the "Birth of a Nation," now playing at the Olympic Theater in St. Louis, Missouri, have been arranged to keep the big spectacle in the big amusement centers of the country indefinitely. St. Louis will be the only city in which it will appear for scores of miles around this season. The spectacle has been billed and advertised in every small city and town for miles around and within a radius of seventy-five miles of St. Louis. The same policy has been pursued everywhere since the "Birth of a Nation" started in Los Angeles last February. Runs that broke all records for length of time in Los Angeles and San Francisco drew from the population hundreds of miles in every direction.

Oklahoma

J. G. Street, manager of the Oklahoma Amusement Company, has taken out a $75,000 permit to build a new theater in Oklahoma City, Okla., which will show the best moving pictures obtainable and high class vaudeville. The new building, located at 21 North Robinson street, will be one of the finest and best equipped in the Southwest and will be strictly modern in every respect. It is expected to have the building completed and ready for opening by January 1, 1916.

"The Ring-Tailed Rhinoceros," starring **Raymond Hitchcock,** now being played in Oklahoma City, is recalled by local theatrical folk as the film which Hitchcock saw for the first time when he was at the Overholser Theater in Oklahoma City last winter—the first picture that Hitchcock ever appeared in. When Hitchcock was starring here he sent out invitations to local theatrical people asking them to stop at the Overholser after the close of his regular offering, to see him in motion pictures. What was seen was Hitchcock in "The Ring-Tailed Rhinoceros. Hitchcock gave a talk accompanying the picture. The film had been sent to Oklahoma City for Hitchcock to see long before it was released to the exchanges.

Texas

For the first time in its history Texarkana, Texas, had moving picture shows open and running on Sunday, September 5, all three of the picture playhouses located on the Texas side opening their doors at 1 p. m. and continuing until after 8 p. m. It is estimated that about three thousand people attended the performances, which were free, no tickets being sold and no collection taken at the door, consequently no arrests were made by the police. Petitions are being circulated and several thousand signatures have been secured asking for the opening of picture theaters to the public on Sundays. The measure is being supported by organized labor and is being strenuously fought by the church people, who are bitterly opposed to the opening of picture shows on Sunday. A great deal of interest is being manifested in the matter, and it seems yet uncertain as to whether Sunday pictures are to prove a "go" in Texarkana.

The Majestic Theater, located at the corner of North Fourth street and Sanger alley, at Waco, Texas, has been purchased from **D. R. Fant** of San Antonio by the Las Morras Company of Waco. The theater is a two story structure with frontage of 50 and depth of 100 feet. The purchase price was $70,000. The building is to be remodeled and will show moving pictures and vaudeville.

Nathan & Namaan have purchased the Arlington Opera House at Marlin, Texas, for a cash consideration of $8,500, and will make immediate repairs in rebuilding and refurnishing and equipping the structure with a view of keeping it open both summer and winter as a place where moving pictures and high class vaudeville can be seen.

Mayor Lindsley of Dallas, Texas, appointed three women and four men, a board of seven, as a board of appeals to pass on moving pictures that have been censored by the censor. The appeal board will consist of **Mrs. F. M. Smith,** president Mothers' Club; **Mrs. Geo. K. Meyer,** president Dallas Art Association; **Mrs. Mary K. Craig,** teacher of women; **Claude McCallum,** attorney; **N. Nigro,** wholesale fruit dealer; **John S. Aldenory,** fire insurance agent, and **Harry L. Seay,** former police commissioner. They are the members of the board of appeals under the new ordinance which became effective about a month ago. With this board lies the power to condemn a moving picture film or theatrical production and forbid its being shown in Dallas, Texas. While the decision of the board is final, the board of appeals will only be called upon when there is a disagreement between the censor and the manager showing the picture, when either side can appeal to the board for decision.

PACIFIC COAST NEWS

By Captain Jack Poland

A brilliant after-dinner dance was given at the Hotel Alexandria Saturday, September 4, in honor of the three new

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
Biograph Company	43	55
Colonial Motion Picture Corp.	1½	4¼
General Film Corp., pfd.	40	48
Majestic Film Mfg. Co.	140	167
Mutual Film Corp., pfd.	50	55
Mutual Film Corp., com.	49	54
North American Film Corp., pfd.	63	...
North American Film Corp., com.	60	75
New York Motion Picture Corp.	58	75
Reliance Motion Picture Corp.	...	28
Thanhouser Film Corp.	2	5
Triangle Film Corp.	7	7½
Universal Film Mfg. Co.	150	...
World Film Corp.	4	4½

General Film Corporation.—Stock has been weak on the general acceptance of the fact that the V. L. S. E. have made a decided cut into net profits that have been hitherto received by this company.

Mutual Film Corporation has now completed its program and is extensively advertising the changes that have been made. Business is showing a satisfactory increase.

Triangle Film Corporation.—Market has advanced to 7⅛ bid, 7¼ asked. Local managers report they are making very much quicker progress than expected in getting leading theaters to change to their service at considerably higher prices. Contracts in Kansas City, Chicago, New York and Boston indicate the new service has struck a popular note.

World Film Corporation.—Stock advanced on rumors on the New York Curb that the recently inaugurated dividend policy would be made permanent.

Thanhouser Film Corporation is weak; offerings have been made at $2.50 and under.

vice-presidents of the Triangle Film Company, **David W. Griffith, Thos. H. Ince** and **Mack Sennett.** Many notable film stars were present to do honor to the heads of the Reliance-Majestic, New York Motion Picture Corporation and Keystone Film Company.

Among the celebrities of the legitimate stage who have arrived in Los Angeles during the past ten days to pose before the camera for motion pictures are **DeWolf Hopper, Billie Burke, Joe Weber, Lew Fields, Beverly Bayne** and others. The appearance of these stars in films promise popular features for the devotees of the screen.

There is a steady demand among the western moving picture theaters for Mutual program releases. The steady popularity of Mutual features seems to be growing, even in the face of the higher priced pictures. The "all-stars-all-features" policy at popular prices seeming to appeal to the masses.

Because of the popularity of **Mae Allison** and **Harold Lockwood,** of the American Film Company, Santa Barbara, throughout the western circuits, there is an abundance of inquiries coming into the Mutual offices for the new picture, "The House of a Thousand Scandals," which is to be released through the Mutual program September 23. This is a stirring drama artistically interpreted.

The big producers of the Triangle Film Corporation report much interest being awakened by the announcement of the forthcoming $2 pictures. Many exhibitors are writing for advance information, terms of contracts and other data. The first service it is announced, will start about October 1, in the larger cities of the East. The Griffith, Ince and Sennett studios are busy, with every star and player working overtime so as to finish the first pictures contracted for on early program releases.

The published warnings by the Essanay Company regarding the proposed vigorous prosecution of infringements and imitations of their famous **Charlie Chaplin** pictures in which the only and original Charlie is so successfully featured, is attracting much attention here in the West, where so many boys and young men and would be screen stars see the dashing Charlie in all of his originality in productions, and so many try to copy his acts. In almost every parade and in certain play houses the imitations are in evidence. Many old pictures have been revived and the public hoodwinked into thinking them the real up-to-date article. The Honest Picture Policy advocated by the Essanay company is heartily endorsed by legitimate producers and exhibitors.

The Selig Diamond Special, "The Jungle Lovers" presenting the popular and captivating **Bessie Eyton,** a star who is so well known on the coast. has attracted renewed attention to the celebrated Selig Zoo in Los Angeles, where the pictures were made. This is a drama of wild beasts that proved particularly venturesome and many of the scenes were witnessed in the making by visitors at the Zoo, tourists attending the two expositions and thousands of others, all of whom are anxious to witness the screen showing in their home theaters. This picture was released September 16th.

Grace Cunard, Universal Star-Director, featuring the "Broken Coin" series, has recovered after a severe operation in a local hospital. While convalescing she is yet prohibited by her physicians from active work, the series being completed under the direction of **Francis Ford.**

The arrival of **Beverly Bayne,** the star with the $50,000 wardrobe at the Quality Studios, to play leads with **Francis X. Bushman,** has caused a stir in the local motion picture social colonies. Miss Bayne has already given evidence of becoming a leading favorite.

Motion Picture Day at the San Diego Exposition under the auspices of the Department of Exploitation, headed by **H. F. McGarvie,** Saturday, September 11, proved one of the most notable days of the Panama-California Exposition. Hundreds of screen players, stars, heads of local Southern California studios and visitors participated in the program of festivities, and the selection of and crowning of a King and Queen of the Exposition on Movie Day was witnessed by thousands. A committee of one hundred prominent citizens of San Diego owning automobiles personally looked after the pleasure and entertainment of the visiting motion picture guests. Francis X. Bushman, the popular Metro star and his leading lady, Beverly Bayne, were elected king and queen.

The following General Committee had the Motion Picture Day festivities in charge, and there was something doing every minute of the players' sojourn in the southern exposition city:

Department of Exploitation

H. F. McGarvie, Director.

Judges King and Queen Contest Moving Picture Day

President **G. A. Davidson,** Panama-California Exposition; Hon. **Chas. E. Sebastian,** Mayor of Los Angeles; **Hon. Edwin M. Capps,** Mayor of San Diego; Hon. **Robert N. Bulla,** President Los Angeles Chamber of Commerce; **Carl H. Heilbron,** President San Diego Chamber of Commerce; **D. F. Garretson,** President First National Bank, San Diego; **Marco H. Hellman,** president Hellman Commercial Trust & Savings Bank, Los Angeles.

General Committee

W. H. Clune, president Clune Film Producing Co.; **W. S. Smith,** general manager Vitagraph Co.; **James L. McGee,** manager Selig Polyscope; **R. F. Taylor,** general manager Bostock-Horsley Studios; **Frank E. Woods,** Reliance Studios; **Kenneth O'Hara,** director publicity, Inceville; **M. G. Jonas,** publicity manager Universal City; **E. W. Hewston,** personal representative Mack Sennett and Thos. H. Ince; **Frederick Palmer,** publicity manager Keystone; **Lewis M. Head,** publicity director Major Film Co.; **H. O. Shrechhan,** publicity director Balboa Amusement Co.; **Benjamin Ziedman,** publicity director Mutual Film Corporation; **Kenneth Magaffey,** publicity manager, Lasky Studios; **Robert M. Yost, Jr.,** publicity director Morosco Studios; **"Captain Jack" Poland,** editor *Static Flashes* and coast correspondent for Motography; **Wycliffe A. Hill,** editor *Movie Magazine*; **Captain Melville,** Lubin Studios; **Robert G. Camby; Jack Sacker; C. W. Pope; Clark Irvine; J. C. Jessen; Harry Williams; Jean Schwartz; Vincent Bryan,** Keystone Studios.

Program Committee, Moving Picture Day

Charlie Chaplin, Hotel Stowell, Los Angeles; **Fred Mace,** Keystone Studios, Los Angeles; **Al. Christie,** Universal City, Los Angeles County; **Mack Sennett,** Keystone Studios, Los Angeles; **Don Meaney,** Metro-Quality Studios, Los Angeles; **Pathe Lehmann,** L-KO Studios, Universal City; **H. M. Horkheimer,** Balboa Amusement Company, Long Beach; **Chas. Abrams,** Metro-Quality Films, Los Angeles.

Courtenay Foote, the popular English actor has been engaged by **David W. Griffith** of Fine Arts Films, to play opposite **Helen Ware** in "Cross Currents."

Fred J. Balshofer, president of the Quality Pictures Corporation, who has been visiting New York on business connected with the Bushman-Snow-Quality-Metro pictures, has returned to Los Angeles and is a very busy man handling important details of the new Bushman-Bayne pictures.

W. N. Selig, president and general manager of the Selig organizations, is expected in Los Angeles this week. He plans to remain several weeks adding new features and perfecting details at the Selig Studio, Edendale and the famous Selig Zoo. William N. Selig is always a welcome visitor to California and his many friends plan several specialty entertainments and social sessions for his delectation during this sojourn.

Wm. C. Dowlan, one of the capable young directors of the Universal has returned from a two weeks' mysterious vacation. He left on his trip leaving no address behind and would not tell his friends where he was going or how he expected to spend his vacation. Yet he returns looking happy, filled with pep and ginger all ready for new picture productions.

Hobart Bosworth of the Big U organization has returned to work after a temporary illness. He is now in the Bear Valley country producing "Natawangan," a story of the Northwest, written especially for him by **Ronald Bradbury.**

Phillips Smalley and his wife, **Lois Weber,** of the Universal producing directors staff, who this week finished a great three months' series of pictures featuring Madame **Ana Pavlowa,** the famed Russian dancer in the "Dumb Girl of Portici," gave a dinner party to 100 people in honor of the noted star at Hotel Alexandria, Wednesday, September 8. It was a very enjoyable affair. Midst sparkling wine and a tempting menu toasts and congratulations over the successful handling of the great masterpiece picture were offered and drunk. Madame Pavlowa proved the life of the entertainment. The Smalleys were highly complimented over their splendid work and achievements in the specialties introduced in this picture, which started in Chicago three months ago and closed at the Universal City studios September 8. It is picturizations of this high class and quality that adds to the popularity of the Smalleys and the prestige of the Universal program.

In the passing of **David Berton Allen,** aged 31 years, the motion picture industry loses one of its most able young camera artists. Mr. Allen died Monday morning at the Angelus Hospital following an operation for appendicitis.

He withstood the shock bravely but complications set in and he passed away peacefully. At the bedside was his bride of only a few months, hopeful to the last. Berton Allen was a bright and capable young artist photographer. For some four years he has been employed as a cameraman for the Selig company, coming to Los Angeles to make pictures for this organization.

NEW YORK ITEMS.

C. M. White, advertising and publicity manager for the Gaumont Company, recently moved his headquarters from the World's Tower Building to the Gaumont studio at Flushing, L. I.

Bill Barry, he of the Nicholas Power Company advertising department and Brighton Beach sunburn, has for the past month been week-ending at the Point Pleasant, N. J., residence of Brother **MacArthur** of the *M. P. World.* As Bill's face is not as yet adorned with nicks or scratches, he evidently has not ridden much in MacArthur's tree-climbing auto.

The Arrow Film Corporation, of which **W. E. Shallenberger** is president and **Albert S. LeVino,** secretary and treasurer, is now putting the finishing touches on their recently produced five-reel feature, "Right Off the Bat," featuring **Mike Donlin,** and expects to release it within the next week or two. The picture should prove a good drawing card around the time of the world's series.

William Sadler, for three years a member of the Edison Company and more recently connected with the Universal-Imp Company, is again appearing in Edison pictures, having returned to the Bronx studio last week.

Among the visitors in New York this week are: **Joseph H. Finn,** president of the Nichols-Finn Advertising Company which launched "The Diamond from the Sky"; **Bill Parsons,** president of the National Film Company of Los Angeles; and **H. M. Horkheimer,** president of the Balboa Film Company of Long Beach, California, producers of the "Who Pays?" and "Neal of the Navy" series and many noted multiple-reel subjects.

Walter L. Johnson, formerly connected with the Cheltenham Advertising Agency, is now to be found behind the copy desk in the advertising division of Triangle's publicity department.

S. L. Rothapfel's first exclamation upon viewing Lasky's "Carmen" for which he was to arrange the musical score was: "I don't see what you want me for. 'Carmen' is good enough to get along by itself"—and, coming from him, that is saying a good bit for a picture, as Rothapfel is noted for his ability to increase the artistic value of a film fifty per cent by his superb musical accompaniment.

As **Paul Gulick's** vacation draws to a close, **Bob Doman,** associate editor of the *Moving Picture Weekly,* has frequently been seen to glance at the editor-in-chief's vacant desk and smile softly but sincerely, the grin broadening as the time for Gulick's return draws nearer. In credit to Doman, however, it must be said that the *M. P. Weekly* has traveled along right merrily under his editorial management in spite of his desire for his chief's return.

Wid Gunning's new magazine, *Films and Film Folks,* made its debut on the newstands on Friday of last week, and was well received. So well, in fact, that more than one newsdealer ran out of his supply in advance of the end of the week's demand.

Another new fan publication to make its initial appearance on newsstands recently is the *Moving Picture Mail,* which is a magazine supplement to the Saturday issue of the *New York Evening Mail.* It, too, sold heavily. The first issue came out on Saturday, September 11. **John Semler** and **Harry Havens,** formerly the advertising department of the *Morning Telegraph* staff, are on the staff of the *Moving Picture Mail.*

The advertising and publicity department of the Fox Film Corporation has moved from the sixth floor to the fourth floor of the Leavitt Bldg., the suite formerly occupied by Eclair. **J. H. Goldfrap** still remains publicity manager of the Fox concern.

CHICAGO GOSSIP

On October 9 the Strand Theater Company, at present occupying Orchestra Hall, moves its attraction to the Globe theater which is being entirely renovated and redecorated. A large pipe organ will be installed. The occupancy of the Globe, it is understood, will date only until the new theater now planned for the Strand Company in the loop is erected and ready for business.

J. M. Hayes, Chicago manager of the Picture Playhouse Film Company, is getting ready for some new pictures his house is sending him which he claims will be the equal of anything now available.

Ben Beadell, the world's greatest salesman of waterproofing for films and president of the National Waterproof Film Company, left for New York on September 11, to visit his old friend **Lynn McChesney,** who is in charge of the Edison studio in the Bronx.

Harry Cohen, who has just returned from a visit to King George was in town on September 10. Harry is an enthusiastic booster for the Metro product and says that it took like wild fire over in London. He brought word from Montague, who represents the Selig interests in the British Isles, stating that Mr. Montague is now a policeman for part of his time, during which he carries a regular London bobby club and wears stripes on his arms. For the benefit of our readers it must be stated that Mr. Montague is customs inspector three mornings each week.

J. Stuart Blackton, although unable to visit Chicago in person, sent designer Smith to drive his boat, Baby Reliance No. 5 which made a very creditable showing in the speed boat races last week, an unfortunate accident preventing Mr. Blackton's boat from competing the last day of the race. Mr. Blackton was detained by the opening of the big eight-reel film, "The Battle Cry of Peace," which opened at the Vitagraph theater last week and which bids fair to become one of the film sensations of the year. Mr. Blackton was author of the scenario from which this film was made, the story being based on Hudson Maxin's book, "Defenceless America." The picture is now showing at $2.00 on Broadway and negotiations are being made for one of the large Chicago theaters at which the same prices will prevail.

A. M. Eisner has resigned his position with the Northwest Weekly in Minneapolis and returned to Chicago, where he will again engage in the film business.

Don Bell, sun-tanned and wrinkled about the eyes, from his two months' trip to California, is back in Chicago and busily engaged in trying to rush shipments on the machinery which he has ordered. The war over in Europe has so tied up the machinery manufacturers that lathes which Don ordered some three months ago are not promised for delivery until April of next year. Punch presses ordered quite a while ago are promised for delivery next February, all of which is responsible for retarding the increase of manufacturing facilities which the Bell and Howell Company planned some months ago. At the present time Don states his company has orders on file for goods that will run over $100,000, and although his factory is working night and day it will be some time before he can assure reasonably prompt deliveries. Mr. Bell made a contract some three months ago with one of the big film manufacturers whereby his entire output of step printers is sold for the next five years. Patents on various Bell and Howell cine machinery will issue within the next two or three months and Don states that at that time he is going to institue vigorous legal proceedings against those companies which are infringing on the devices.

Carl Ray, the one time film magnate of Muskegon, Mich., arrived in Chicago on September 15, to dispose of the state rights for Illinois, Wisconsin and Indiana on his 5-reel picture, entitled "Vengeance of the Wilds," a thrilling wild animal drama.

Harry Weiss, the brilliant young manager of the Metro Chicago office is de-



Producing Manager R. S. Sturgeon of the California studios of the Vitagraph Company.

veloping into an author, Harry having a splendid article on "The Future of the Feature Film Business" in one of our local publications last week.

Nate Ascher's new theater, the Lakeside, 4730 Sheridan Road, again did capacity business the second week since its opening. Splendid taste has been used in selecting a program for this house with a view to pleasing the patrons and bringing them back again. The premier was a showing of Selig's splendid mystery story, "The House of a Thousand Candles," which was vigorously applauded by the entire house. Essanay's comedy, "A Bunch of Keys" was the attraction last Saturday night and both sides of Sheridan Road for almost two blocks was lined with the automobiles of patrons who came from a distance to see this splendid offering. Vitagraph's "Mortmain" was the attraction on Monday which sent the patrons away with satisfied expressions. The orchestra employed in this theater is not as good an orchestra as can be secured and many are of the opinion that Mr. Ascher, in catering to the aristocratic residents of the Sheridan Park district will find it greatly to his advantage to raise the quality of the musical part of his entertainment. An admission fee of 15c is charged.

W. N. Selig stated last week that his western company is laying out the scene plots for the production of Winston Churchill's famous book, "The Crisis." Readers of the book will doubtless remember the strong situations which are offered and the time and attention which the Selig Company is devoting to the laying out of the necessary essentials for the production of this feature, bespeak in advance, another "Spoilers." The production of the "Garden of Allah" is naturally being postponed until spring, when the desert scenes necessary for its proper filming may be taken more advantageously.

R. R. Nehls, the general manager of the American Film Manufacturing Company, was a visitor to Motography's offices last week with a head full of enthusiasm and plans for the utilization of the tremendous floor space which the erection of the new American office and factory buildings will give him. Mr. Nehls stated that his company is turning out almost a million feet a week at the present time and that a great deal of additional help will be necessary shortly in the laboratory and developing rooms.

George K. Spoor, in a recent chat explained that the action of the London branch of the Essanay Company in virtually making a closed market on the Essanay product, became necessary because of the fact that under the old sale conditions films got away from the jurisdiction of the Essanay Company and not infrequently some of these found their way back to America and re-rented in competition with the regular Essanay releases handled through the General Film Company, so in justice to the General Film Company as well as the Essanay Company this action had to be taken. The popularity of the Essanay pictures in England bespeaks a success for the plan which could not be put into operation without such exclusives as Charlie Chaplin, Broncho Billy, Henry Walthall, etc. Mr. Spoor looks far ahead in the film business and has some big plans for the presentation of feature films which will prove intensely interesting to this field when they are announced. Mr. Spoor, desiring to set at rest the rumors concerning Charlie Chaplin, stated that the services of Mr. Chaplin are contracted for for the next two years and that exhibitors may rely on securing Chaplin releases only by booking Essanay films. All statements to the contrary by rival film companies are misleading to the exhibitor.

On Thursday morning, September 16, a special advance showing of the Equitable release "Trilby," which features Clara Kimball Young and Wilton Lackaye, was held at the La Salle theater on Madison street. The special showing was arranged by the enterprising local manager of the World Film Corporation.

A. W. Thomas, the well known scenario writer, accompanied by Mrs. Thomas, his bride of but a few weeks, arrived in Chicago on Wednesday morning, September 15, for a visit of a few days with local friends. Mr. Thomas is much improved in health following his sojourn in the west and will no doubt be heard from in a big way in the near future.

NOTES FROM ALL OVER

George Ade, the king of the humorous writers of America and popular fable maker, made a flying trip through Universal City recently. Accompanying Mr. Ade was a large delegation of members of the Sigma Chi fraternity of which he is a member and who were returning to their homes after attending the national convention of the order in San Francisco.

Otis Harlan is very popular in England where he starred in Hoyt's "A Stranger In New York." The Hoyt comedies in which Harlan will appear under the Selig Red Seal trade mark should prove unusually popular in the British possessions.

Included in the list of players recently engaged to appear in the support of legitimate stage stars at the Fine Arts Films studio are Robert Anderson, Viola Barry, Fred J. Butler, Gladys Field, Edwin Harley, Clyde E. Hopkins, Al Jennings, Francis MacDonald, Loyola O'Connor and Monroe Salisbury. These recent additions bring the list of players employed to a very high mark.

A. M. Horkheimer, president and general manager of Balboa, has gone East on his annual fall business trip. While he's away, E. D. Horkheimer, secretary and treasurer of the company, is in command at the Balboa studio. One of the brothers is always in New York to look after the company's interests. They alternate between the plant and the East.

Ralph W. Ince has just completed a one-part comedy for the Vitagraph Company, entitled "The Counts." Anita Stewart and Earle Williams will be seen in the principal parts. This will be the first short picture in which these favorite Vitagraph players have appeared in some time.

Helen Ware, the popular emotional actress, will make her debut at the Fine Arts Films studio in a story, "Cross Currents," written specially for her by Mary H. O'Connor.

Mary Anderson, who recently joined the Western Vitagraph Company, at Santa Monica, California, to play leads, is now working on her first picture, "Cal Marvin's Wife," an original story by Lulu Case Russell, being produced under the direction of Ulysses Davis.

Nobu Hara, the Japanese prima donna, recently arrived in Los Angeles, and while there expressed a desire to see the Wonders of Universal City, the fame of which had spread even to the land of the cherry blossoms. Miss Hara visited the picture city in the company of her uncle, Sen J. Katayama, editor of the *Oriental Economist* of Tokio, and was delighted with everything she saw.

Grace Cunard has to go to the hospital again to undergo another operation. She has never fully recovered from an injury she received a year ago, and although she underwent an operation at that time, she did not stay long enough.

Miss Lillian Tucker, who is playing the leading role opposite Edwin August in "Evidence" which will soon be released through the World Film, is of a distinctly English type of beauty, with frank blue eyes and light hair. She is tall and graceful and is wonderfully adapted to the role of the English beauty, "Lady Un Wimbourne," which she plays.

Edna Maison is still appearing in the "Dumb Girl of Portici" film with Madame Pavlowa. This big feature will be completed in about two weeks time, when Edna will have her own company again.

E. H. Calvert, who recently headed a company of Essanay players at Chattanooga, Tenn., tells some glowing tales of possum hunting. He established a new record for "stalking" possum in the mountains and created a great awe in the minds of the native mountaineers.

Word has been received from friends in Australia by Colin Reed, of the Selig Polyscope Company, that the famous multiple reel production of this company, "The Spoilers," is one of the most popular pictures in that country at the present time.

Teddy Sampson, erstwhile featured player of Majestic films, is cast for the Helen Ware picture, to be produced at the Fine Arts Film studio.

Harry Spingler, who recently joined the Universal after a season of nine months with the Fox Film Corporation, during which time he created the leading juvenile roles in many of their most successful screen offerings, will be seen in the very near future on the screen in a feature in which King Baggot will play the star role.

Harry Todd, the famous "Mustang Pete," of Essanay's western comedies, is one of the veterans in the moving picture business. He has been acting in photoplays some eight years, more than half of this time with Essanay.

Earle Williams, of the Vitagraph Company, is the first of the motion picture players to have the story of his life enclosed between the covers of a book. "The Life of Earle Williams" is just off the press and is claimed to be written in an interesting way with chapters on, "Stage Work," "Thrilling Experiences," "Film Work," "Home Life," etc., covering every part of his life from youth to

the present time, and to form a lasting record for the admirers of Mr. Williams.

J. P. McGowan, former Lasky producer, who recently joined the forces at Universal City, has just completed his first Big U release, a three reel subject by Randal Parrish, entitled "The Yellow Star." Marie Walcamp and Frank Newberg appear in the leading roles.

Pauline Bush has been enjoying the experience of watching other artists act for the screen. She accompanied Allan Dwan, Owen Moore and others of the Griffith combination, to Bear Valley. Miss Bush says that she gets as tense watching her brother and sister artists, as she does when she is acting herself.

The following youngsters have arrived at the Selig Jungle-Zoo during the past two months: ten leopards twelve lions, two tigers, one fallow deer, two llamas and an axis deer. Race suicide is an unknown quantity in the Selig Jungle Zoo.

A critical visitor at the Balboa studio recently was Monroe Lathrop, dramatic editor of a leading Los Angeles newspaper.

Contrary to a recent announcement made by the Fine Arts Films studio, De Wolf Hopper will make his film debut in the title role of Cervantes' "Don Quixote." It was at first decided for the comic opera star to revive on the screen the eventful life of Dickens' "Mr. Pickwick," but on more serious consideration "Don Quixote" proved the superior for the basis of an introductory picture.

Alfred Vosbrugh has gone to the American and it is said that he will play opposite Vivian Rich. If this is so, Vosburgh is a fortunate man, as he will be acting with one of the really popular screen actresses. Miss Rich is appearing in a series of heart-interest dramas.

The Vitagraph Benevolent Association, which includes in its membership the complete personnel of the Vitagraph Company at Flatbush, will hold a dance at McLoughlin's Bayside Casino, Sheepshead Bay, on Wednesday night, October 27, in aid of the Hospital and Sick Fund. Every person connected with this famous picture producing company, from the heads down to the office boy, will compete in making this the gala event of the early winter season. A. Victor Smith, the Vitagraph studio manager, will be master of ceremonis.

Ruth Roland has a baseball team all her own. Twelve of the Balboa motion picture star's admirers recently banded themselves together under her name and have been winning all sorts of diamond honors in and about Los Angeles.

Henry Otto, formerly of the American Company, who this week joined the producing staff at Universal City, to start work on the production of a three-reel story by Harry Gates, entitled, "The Measure of Leon Dubray." No cast has been assigned him thus far other than Hobart Henley is to be featured in his productions.

For the starring of Henrietta Crossman at the Universal, Producer Ed. J. Le Saint has a distinguished supporting cast, including clever Stella Razeto and Wyndham. Both have very excellent parts in the photoplay which will probably be known as "The Faddist," and which will be in four or five reels.

The photographic department at the Fine Arts Film studio is under the direct supervision of George W. Bitzner, who has made a name for himself as the photographer of the Griffith sensational film, "The Birth of a Nation."

Pretty Ann Drew came from retirement to act in a comedy-drama with William Duncan and George Stanley, at the Western Vitagraph studios recently. The play was "Love and Law," and Ann with her dimples upheld the love end of the story very nicely.

The Smalleys are this week working on the production of a number of scenes in their big street scene at Universal City which is regarded as the most expensive set ever erected at those studios for use in a single picture.

And now Bobby Connelly, the six-year-old Vitagraph star, famous as the hero of the Sonny Jim series, has been honored by having his profile stamped on souvenir spoons of California. Millions of these spoons have been secured by souvenir hunters who have attended the Panama-Pacific Exposition, and will be taken to homes in every part of the land.

The formation of the Fine Arts Films band is the latest move at the studio of the same name, in California. De Wolf Hopper has been appointed bandmaster, and he has selected Tully Marshall for first cornet, Douglas Fairbanks as second cornet, Thomas Jefferson as first trombone, Orrin Johnson as second trombone, Paul Gilmore as tuba, Wilfred Lucas as bass horn, John Emerson as clarionet and Robert Harron and Charles Clary as drummers.

At the Kerrigan-Victor's Lake Tahoe studios Jacques Jaccard has just completed an unusual three-reel story of Indian life, entitled "Son o' The Stars," in which J. Warren Kerrigan is featured in the title role. Helen Leslie, Buck Connors, Ethel Phillips, Norbert Myles and May Talbot support him in this offering.

There is a bright, brown-eyed girl at the Western Vitagraph, who presides over the secretarial duties and who, although she is not heard from much, is one of Rollin S. Sturgeon's biggest assets — Doris Schroeder, modest, and capable, has rare judgment in the reading of potential photoplays. She has been with the Vitagraph for five years. Miss Doris is a treasure.

Ethel Corcoran, daughter of Captain Corcoran of the Sheepshead Bay, New York, fire company, has been selected as leading lady by the Vitagraph Company, to head a company under the direction of Courtlandt J. Van Deusen.

It is good to learn that Charles Clary has another splendid part in a feature now being produced under the direction of Jack Conway, with David W. Griffith at the helm. Clary is such a consummate actor and such a master of expression, that he gives us something to look forward to with a part which suits him.

Laura Oakley, one of the best known among the actresses of the Universal Film Manufacturing Company, at its Pacific Coast studio, and chief of police of Universal City, has been notified that she has been elected a member of the Aeronautical Club of Nebraska, the headquarters of which are at Lincoln.

Bob Anderson, a member of the Selig Company, and whom many will remember as one of the two pals in the picture "Pals in Blue" has left for Pendleton, Walla Walla, and Idaho Falls to take in the Contest Circle. Bob is one of the best known contest men in the country. His specialty is riding rough broncs bareback. He carries the Selig colors and at his every opportunity has promised to tell folks about Las Vegas.

Edmund Breese, the eminent dramatic actor, who will soon be seen in Popular Plays and Players-Metro feature, "The Song of a Wage Slave," while hurrying to reach the Popular Plays and Players Studio in Fort Lee a few days ago, his automobile was halted by the constable in Rye, N. Y., and arrested for speeding. He was hailed before the Justice of the Peace and fined.

Aaron Hoffmann and William Jerome joined the scenario writing staff under Managing Editor Hampton Del Ruth this week. These two brilliant men added to the group of writers previously engaged and which includes Mary Williams, Frederick Palmer, Vincent Bryan, Clarence G. Badger, Jean Havez, Charles Riesner, Harry Wulze, Jack Byrne, William Campbell and others. When the new concrete buildings are completed in the rebuilding of the Keystone plant, the scenario department will occupy a structure of its own with private offices, library, consulting room, reception room and every convenience.

Tom Terriss, who has been making feature pictures for the film company which bears his name at Yonkers, N. Y., has purchased a large plot of ground in Mount Vernon, N. Y., and will begin the building of a large motion picture manufacturing plant in the near future.

Jack Richardson is the "deadest" man in pictures. He says so himself and the quote is therefore his own. He is a natural "vilyun" and hopes always to be. He says that himself, too. And the reason why he says so is that he may retain his place as the deepest dyed and most continuous villain on the screen. Mr. Richardson will be seen from now on in Mustang brand pictures with Louise Lester, Helene Rossen and William Stowell, on the Mutual program.

Five actors in succession resigned from the new Pallas Picture, "The Gentlemen from Indiana," starring Dustin Farnum, on learning the part each was engaged for called for a thrilling 25-foot dive from the roof of a house down into the heads of a street crowd. Director Lloyd finally secured a young daredevil who makes a specialty of neck-breaking stunts for the big studios.

"I sing a little baritone; I sing a little bass—I also play in pictures," said Andrew Arbuckle, recently, in his dressing room at the Balboa studio, in Long Beach, Cal., when asked for the story of his life.

The new monoplane which has been added to the mechanical equipment of the Keystone Film Company, is creating much discussion as to who will be the first passenger. The aviator in charge of the Keystone hangar, Jose Murea, has invited Mack Sennett, Mabel Normand and a num-

ber of others in his enthusiasm over the flights that he will make at the Keystone plant, and, as it is impossible to carry more than one passenger at a time, he is busy trying to figure how he is going to make good.

Charles Bartlett has been given the direction of the company headed by Winfred Greenwood and Ed. Coxen and will make one and two reel American features.

The marriage of Billy Gilbert and Norma Felicia on May 24, has just come to light. Both are members of the Keystone acting forces. Miss Felicia left for a vacation in San Diego, joining the Spanish dancers troup at the Exposition to combine business with pleasure. Gilbert remained at the Keystone and kept his secret so well that only this week was the happy event announced. Miss Felicia, now Mrs. Gilbert, has returned to Los Angeles and the pair will reside there permanently.

William Campbell, recently promoted from the Keystone scenario department to the position of director, is making a picture in co-operation with Del Henderson, with Fred Mace in the principal comedy role.

Howard Mitchell, former Lubin director, recently engaged by the Thanhouser studios, staged "The Dead Man's Keys," a two reel subject full of action for release in the regular Mutual program, September 21. This is Mitchell's initial effort as a Mutual director.

A trip to the Delaware Water Gap and back all in the same afternoon is something of a feat, even in these days of rapid locomotion, but breaking records is the specialty of Metro folk, and B. A. Rolfe. of Rolfe Photoplays, Inc., Maxwell Karger, his general manager, and Arthur James are no exception to this rule. It happened that Messrs. Rolfe and Karger wanted to



B. A. Rolfe, Maxwell Carter and Arthur James.

confer on some important matters with Mary Miles Minter and Director William F. Nigh, who were just then making the exteriors for "The Stork's Nest," a forthcoming Columbia-Metro production, in the Pocono Mountain district. It was shortly after lunch that the trio (James went along for company) climbed into the car and they were all back on Broadway in time for dinner. In the meantime, they had gone to the hotel at the Gap, where "The Stork's Nest" company were stopping, from there to the location where the cast were at work, and back again to New York, all in the space of one short afternoon. They even had time to have the "still" man snap them as they grouped themselves gracefully in front of the hotel, just before returning to the Manhattan studio.

SOME NEW THEATERS

Arkansas.

The Airdome motion picture theater in McGehee will shortly move to new quarters. The building on Railroad avenue formerly occupied by the Model Grocery company will be thoroughly renovated and remodeled, and occupied by the Airdome.

The New theater in Fort Smith, after undergoing many improvements, has been opened to the public. The house will be operated on Friday and Saturday as a motion picture show, and the remaining days will be for road shows.

Colorado.

The Hoffman Film company, capitalized at $250,000, has purchased twenty-three acres of land between Inspiration Point and Lakeside, where they will erect a studio. Arthur E. Hoffman, a young Denver man, is the president; Henry P. Dickinson, vice-president; Joseph E. Quinn, secretary. E. J. Mullen and H. H. Buckwalter are also interested in the enterprise.

Connecticut.

The Parkville theater at 918 Park street, Hartford, which was damaged by fire some time ago, will not be rebuilt.

California.

The Market Street theater, on South Market street, is undergoing extensive alterations and repairs, and when completed it will be one of the coziest motion picture theaters in San Jose.

State Corporation Commissioner H. L. Carnahan has issued a permit to the K. & D. company of San Francisco, of which Kolb and Dill, the noted German comedians, are the prime movers, to issue 25,495 shares of the company's stock to C. William Kolb and Max C. Dill, and to sell 24,500 shares to Maud Lillian Moulin for $18,000 cash. Kolb and Dill have entered the motion picture business and have contracted to devote two years of their time exclusively to the film company of which they are promoters.

Illinois.

The remodeling of the Vogue theater on Broadway and Lincoln is fast nearing completion and will be known as the Princess, under the management of Snider & Belaski.

Louisiana.

The Dreamland theater, St. Charles street near Commercial place, New Orleans, has reopened following extensive improvements made by Josiah Pearce & Sons.

Michigan.

The Star theater in Houghton, which was recently sold by Robert Nelson to Mr. Poonanen, has been redecorated and reopened by the new management.

The work on building the new Isis theater on Monroe avenue, N. W., Grand Rapids, has been started. The new theater will be managed by George C. Nichols, who owns several local picture shows.

Maryland.

The Lord Calvert Theaters company now has under construction its fourth theater, at the southeast corner of Fulton avenue and Baker street, Baltimore, to be known as the Gertrude McCoy theater, and will be opened about October 2. It will have a capacity of 800 people. The style of architecture is an Italian renaissance with a spacious vestibule 16 feet deep. The exterior will be stucco in a light gray finish. Special attention has been given to the ventilation and fresh air supply. Another very important feature is the steep pitch of the floor, affording all patrons an ample and equal opportunity of viewing the pictures. Frederick Clement Weber is president and manager of the comuany; Paul J. Prodoehl, secretary and treasurer, and T. Howard Embert, attorney.

Missouri.

St. Louis headquarters for the Triangle Film corporation, a New York moving picture company, were obtained recently, when a lease of several years on the second floor of the building nearing completion at 3316 Locust street was obtained. From the St. Louis office films will be distributed by the company throughout the southwest.

New Jersey.

The City Square theater, Washington and Anderson streets, Trenton's newest motion picture house, was opened August 28.

New York.

The Wilfred motion picture theater in Greene has been opened and is managed by Mr. Page.

Comedy Film Service, motion picture films, machines, accessories, $10,000; L. and L. Cohen, A. A. Deutsch, 23 Sturtevant ave., Bronx.

President Motion Picture corporation, Manhattan, motion pictures, etc.; capital $150,000. Incorporators: J. J. Finn, I. Kyle, J. Nicholson, Hotel Gerard, New York City.

The Star theater, at the corner of State and Spruce streets, Schenectady, has been purchased by W. A. Ripley of Cook & Ripley, and an exceptionally fine program of motion pictures will be shown every evening, with the exception of Sunday.

Plimpton Epic Pictures, Inc., Manhattan, motion pictures and theatrical business; capital, $100,000. Incorporators: J. J. Jansen, Jr., A. E. Moore, E. E. Holmes, 37 Wall st., New York City.

Phoenix Film corporation, motion pictures, $10,000; A. Breitbard, M. Meyers, I. Schlank, 135 West Forty-seventh st., New York.

Great Eastern Photo Play corporation, Manhattan, theaters, opera, vaudeville, moving picture houses, $10,000; R. D. Ireland, G. Richard Benda, S. Bergoffen, 1520 Forty-third st., Brooklyn.

North Carolina.

The Special Features Film Producing company has been incorporated by the secretary of the state with an authorized capitalization of $100,000, of which amount the sum of $1,000 is paid in. The stock is subscribed by Robert R. Reynolds, Marcus Erwin and M. S. Erwin, and announcement is made to the effect that the home office of the concern will be maintained at Asheville. The company is authorized to produce and deal in motion pictures, and it is stated that extensive developments along this line are contemplated. The company will maintain offices at No. 17½ Patton avenue and it is authorized to deal in theatrical enterprises of all kinds in addition to the production of motion pictures.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	9-13	The Man Who Never Was Caught	Biograph	1,000
D	9-13	A Mansion of Tragedy	Essanay	3,000
D	9-13	The Social Law	Kleine	2,000
D	9-13	The Man Servant	Kalem	3,000
D	9-13	Advertising Did It	Lubin	1,000
D	9-13	Man's Law	Selig	2,000
T	9-13	Hearst-Selig News Pictorial No. 73, 1915	Selig	1,000
C	9-13	Sunny Jim and the Amusement Company, Ltd.	Vitagraph	1,000

Tuesday.

D	9-14	The Rehearsal	Biograph	2,000
D	9-14	Tish's Spy	Essanay	2,000
C	9-14	Romance a la Carte	Kalem	1,000
C	9-14	Babe's School Days	Lubin	500
C	9-14	Wondering Billy	Lubin	500
C	9-14	Weary Goes A-Wooing	Selig	1,000
D	9-14	West Wind	Vitagraph	3,000

Wednesday.

D	9-15	The Soul of Pierre	Biograph	3,000
C	9-15	The Silent Tongue	Edison	1,000
C	9-15	Dreamy Dud's Cowboy	Essanay	1,000
D	9-15	Under Oath	Kalem	2,000
D	9-15	The Purple Night	Knickerbocker	3,000
D	9-15	Where the Road Divided	Lubin	2,000
C	9-15	Save the Coupons	Vitagraph	1,000

Thursday.

D	9-16	A Lasting Lesson	Biograph	1,000
C	9-16	Moustaches and Bombs	Essanay	1,000
D	9-16	The Red Virgin	Lubin	3,000
C	9-16	Booming Trixie	Mina	1,000
D	9-16	The Jungle Lovers	Selig	3,000
T	9-16	Hearst-Selig News Pictorial No. 74, 1915	Selig	1,000
D	9-16	The Shadow of Fear	Vitagraph	1,000

Friday.

D	9-17	The Girl and Her Trust	Biograph	1,000
D	9-17	Ransom's Folly	Edison	4,000
D	9-17	Broncho Billy and the Card Shark	Essanay	1,000
D	9-17	The Key to Possession	Kalem	2,000
D	9-17	A Heart Awakened	Lubin	1,000
C	9-17	The Professional Diner	Vitagraph	1,000

Saturday.

C	9-18	Heart Trouble	Biograph	1,000
D	9-18	The Call of the City	Edison	1,000
D	9-18	The Scapegoat	Essanay	3,000
D	9-18	A Girl's Grit	Kalem	1,000
C	9-18	The Golden Oysters	Lubin	1,000
C	9-18	Cocksure Jones, Detective	Selig	1,000
D	9-18	His Golden Grain	Vitagraph	2,000
T	9-13	Hearst-Selig News Pictorial, No. 73	Selig	2,000

Monday.

D	9-20	Behind the Mask	Biograph	1,000
D	9-20	The Circular Path	Essanay	3,000
D	9-20	A Woman's Mistake	Kleine	2,000
D	9-20	The Call of the Dance	Kalem	4,000
D	9-20	The Silent Accuser	Lubin	1,000
D	9-20	The Eternal Feminine	Selig	2,000
T	9-20	Hearst-Selig News Pictorial, No. 75, 1915	Selig	1,000
C	9-20	Willie Stayed Single	Vitagraph	1,000

Tuesday.

D	9-21	And By These Deeds	Biograph	2,000
D	9-21	The Call of the Sea	Essanay	2,000
C	9-21	Double-Crossing Marmaduke	Kalem	1,000
C	9-21	The Careless Anarchist	Lubin	225
C	9-21	That Brute	Lubin	275
C	9-21	Monty and the Missionary	Lubin	500
D	9-21	The Range Girl and the Cowboy	Selig	1,000
D	9-21	Dorothy	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Kleine, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Vitagraph, Biograph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	9-22	Cartoons in the Seminary	Edison	1,000
C	9-22	The Fable of "The Through Train"	Essanay	1,000
D	9-22	The Wolf's Prey	Kalem	2,000
D	9-22	A Desert Honeymoon	Lubin	3,000
C	9-22	Getting Rid of Aunt Kate	Vitagraph	1,000

Thursday.

D	9-23	A Kentucky Episode	Biograph	1,000
C	9-23	Snakeville's Hen Medic	Essanay	1,000
D	9-23	The Last Rebel	Lubin	2,000
C	9-23	When Husbands Go to War	Mina	1,000
T	9-23	Hearst-Selig News Pictorial, No. 76, 1915	Selig	1,000
D	9-23	The Blood Seedling	Selig	3,000
D	9-23	The Lesson of the Narrow Street	Vitagraph	1,000

Friday.

D	9-24	An Unseen Enemy	Biograph	1,000
D	9-24	Her Happiness	Edison	3,000
D	9-24	An Unexpected Romance	Essanay	1,000
D	9-24	A Daughter's Sacrifice	Kalem	1,000
D	9-24	The Level	Lubin	1,000
C	9-24	Back to the Primitive	Vitagraph	1,000

Saturday.

D	9-25	The Girl Who Didn't Forget	Biograph	1,000
D	9-25	When Conscience Sleeps	Edison	1,000
D	9-25	Affinities	Essanay	2,000
D	9-25	A Matter of Seconds	Kalem	1,000
C	9-25	Captain Kidd and Ditto	Lubin	1,000
C	9-25	The Auction of Run-Down Ranch	Selig	1,000
D	9-25	From Out of the Big Snows	Vitagraph	3,000

V. L. S. E. Program

7-19	The Blindness of Virtue	Essanay	5,000
7-26	A Texas Steer	Selig	5,000
8-2	The Climbers	Lubin	5,000
8-9	Chalice of Courage	Vitagraph	6,000
8-16	A Bunch of Keys	Essanay	5,000
8-16	The Ring-Tailed Rhinoceros	Lubin	4,000
Aug. 23	Wheels of Justice	Vitagraph	4,000
Aug. 23	House of Thousand Candles	Selig	5,000
Aug. 30	Tillie's Tomato Surprise	Lubin	5,000
Sept. 6	Mortmain	Vitagraph	5,000
Sept. 20	Tillie's Tomato Surprise	Lubin	5,000
Sept. 13	The Man Trail	Essanay	6,000
Sept. 20	The Circular Staircase	Selig	5,000
8-30	The Ring-Tailed Rhinoceros	Lubin	4,000
Sept. 20	Tillie's Tomato Surprise	Lubin	6,000
Sept. 10	The Great Ruby	Lubin	5,000

Mutual Program

Monday.

D	9-13	The Senor's Silver Buckle	American	2,000
C	9-13	Superstitious Sammy	Falstaff	1,000
S	9-13	Seeing America First	Gaumont	1,000
C	9-13	Keeping Up with the Jones'	Gaumont	1,000

Tuesday.

D	9-14	Helen's Babies	Thanhouser	2,000
D	9-14	The Little Guard	Majestic	1,000
C	9-14	Incognito	Beauty	1,000

Wednesday.

D	9-15	Shorty's Ranch	Broncho	3,000
D	9-15	The Dark Horse	Reliance	1,000

Thursday.

D	9-16	The Rajah's Sacrifice	Centaur	2,000
C	9-16	Bessie's Bachelor Boobs	Falstaff	1,000
T	9-16	Mutual Weekly, No. 37	Mutual	1,000

Friday.

D	9-17	The Vivisectionist	Gaumont	2,000
D	9-17	The Little Lady Next Door	American	1,000
C	9-17	The Knockout	Cub	1,000

Saturday.

D	9-18	The Great Question	American	3,000
C	9-18	A Friend in Need	Beauty	1,000

Sunday.

C	9-19	The Pool Sharks	Gaumont	1,000
D	9-19	The Twins of the G. L. Ranch	Thanhouser	1,000

Monday.

D	9-20	The Barren Gain	American	2,000
C	9-20	Simon's Swimming Soul Mate	Falstaff	1,000
C	9-20	The Lilliputian's Courtship	Novelty	1,000

Tuesday.

D	9-21	The Dead Man's Keys	Thanhouser	2,000
S	9-21	See America First	Gaumont	500
C	9-21	Keeping Up with the Jones'	Gaumont	500
C	9-21	Everyheart	Beauty	1,000

Wednesday.

D	9-22	The House with Nobody in It	Rialto	3,000
C	9-22	Never Again!	Kay-Bee	1,000

Thursday.

D	9-23	The Woman, the Lion, and the Man	Centaur	2,000
C	9-23	Con, the Car Conductor	Falstaff	1,000
T	9-23	Mutual Weekly, No. 38	Mutual	1,000

Friday.

C	9-24	Busy Izzie	Gaumont	2,000
D	9-24	It Was Like This	American	1,000
C	9-24	The Treasure Box	Cub	1,000

Saturday.

D	9-25	A Disciple of Neitzsche	Thanhouser	3,000
C	9-25	Cats, Cash and a Cook Book	Beauty	1,000

Sunday.

D	9-26	Merely Players	Reliance	2,000
C	9-26	Kidnaped at the Church	Mutual	1,000
D	9-26	The Miracle	Thanhouser	1,000

Universal Program

Monday.

D	9-13	Business Is Business	Broadway	6,000
C	9-13	Too Many Smiths	Nestor	1,000

Tuesday.

D	9-14	The Queen of Hearts	Gold Seal	3,000
D	9-14	How Early Saved the Farm	Rex	800
E	9-14	From Span to Spalato	Rex	200
	9-14	No release this week	Imp	

Wednesday.

D	9-15	A Shriek in the Night	Victor	2,000
	9-15	No release this week	L-Ko	
T	9-15	Animated Weekly, No. 184	Universal	1,000

Thursday.

D	9-16	Joe Martin Turns Em Loose	Rex	2,000
D	9-16	In the Heart of the Hills	Big U	1,000
	9-16	No release this week	Powers	

Friday.

D	9-17	The Suburban	Imp	4,000
	9-17	No release this week	Victor	
C	9-17	Molly's Malady	Nestor	1,000

Saturday.

D	9-18	The Surrender	Bison	3,000
	9-18	No release this week	Powers	
C	9-18	He Couldn't Fool His Mother-in-Law	Joker	1,000

Sunday.

D	9-19	The Pine's Revenge	Rex	2,000
	9-19	No release this week	Laemmle	
C	9-19	No Flirting Allowed	L-Ko	1,000
D	9-19	The Broken Coin, No. 13	Universal	2,000

Monday.

D	9-20	Under Southern Skies	Broadway	5,000
C	9-20	It Almost Happened	Nestor	1,000

Tuesday.

D	9-21	The Tenor	Gold Seal	3,000
	9-21	No release this week	Rex	
C	9-21	His Home Coming	Imp	1,000

Wednesday.

E	9-22	Not a Lamb Shall Stray	Victor	1,000
C	9-22	Scandal in the Family	L-Ko	2,000
T	9-22	Animated Weekly, No. 185	Universal	1,000

Thursday.

D	9-23	The Cry of the First Born	Laemmle	3,000
	9-23	No release this week	Big U	
C	9-23	The Ham Actors	Powers	800
E	9-23	Life of the Frog	Powers	200

Friday.

D	9-24	When the Call Came	Imp	2,000
	9-24	No release this week	Victor	
C	9-24	When Lizzie Went to Sea	Nestor	1,000

Saturday.

D	9-25	A Message for Help	Bison	2,000
D	9-25	Every Man's Money	Powers	1,000
C	9-25	He Couldn't Support His Wife	Joker	1,000

Sunday.

D	9-26	The Fascination of the Fleur-de-Lis	Rex	3,000
	9-26	No release this week	Laemmle	
C	9-26	Avenged by a Fish	L-Ko	1,000
D	9-26	The Broken Coin, No. 14	Universal	2,000

Miscellaneous Features

York State Folks	Gra-ko		5,000
A Mother's Confession	Ivan		5,000
Sarah Bernhardt at Home	Photoplay Releasing		2,000
Romance of Elaine	Pathe		24,000
The Victory of Virtue	United Photo Plays Co.		5,000

Associated Service.

Release Week of

Sept. 20	A Kentucky Girl	Navajo	2,000
Sept. 20	Devoted Son	Liberty	2,000
Sept. 20	Cattle Queen's Romance	Ramona	2,000
Sept. 20	Accusing Finger	Empire	2,000
Sept. 20	A Watery Romance	Federal	1,000
Sept. 20	Happy Awakening	Alhambra	1,000
Sept. 20	Borrowing Hogan	Santa Barbara	2,000

Kleine-Edison

Released week of

Sept. 1	The Woman Next Door	Kleine	5,000
Sept. 8	Money Master	Kleine	5,000
Sept. 15	The Fixer	Kleine-Edison	1,000

Metro Features.

Released Week of

Aug. 25	When a Woman Loves	Metro	5,000
Sept. 6	The Soul of a Woman	Metro	5,000
Sept. 13	The Silent Voice	Metro	6,000
Sept. 20	The Bigger Man	Metro	5,000
Sept. 27	An Enemy to Society	Metro	5,000

Mutual Masterpieces.

Released Week of

Sept. 2	Infatuation	American	4,000
Sept. 9	The Wolf-Man	Reliance	4,000
Sept. 16	The Man From Oregon	N. Y. M. P.	5,000
Sept. 23	The House of a Thousand Scandals	American	4,000

Paramount Features.

Released Week of

Aug. 30	The Heart of Jennifer	Famous Players	5,000
Sept. 2	The Incorrigible Dukane	Famous Players	4,000
Sept. 6	The Foundling	Famous Players	
Sept. 6	Esmeralda	Famous Players	4,000
Sept. 9	Out of Darkness	Jesse L. Lasky	
Sept. 16	Peer Gynt	Oliver Morosco	
Sept. 13	The Case of Becky	Jesse L. Lasky	
Sept. 20	The White Pearl	Famous Players	5,000

Pathe.

Released Week of

Sept. 6	The Fallen Standard	Balboa	2,000
Sept. 6	A Mix-Up for Mazie	Phunphilms	1,000
Sept. 6	Picturesque Java	Globe	500
Sept. 6	In Dahomey, West Africa	Globe	500
Sept. 6	Pathe News, No. 72	Pathe	1,000
Sept. 6	Pathe News, No. 73	Pathe	1,000
Sept. 6	Neal of the Navy, No. 2	Panama	2,000
Sept. 6	The Galloper	Gold Rooster	5,000
Sept. 6	Monkey Shines	Starlight	1,000
Sept. 12	Maid of the Wild	Balboa	3,000
Sept. 12	Jocko, the Lovesick Monk	Pathe	500
Sept. 12	Intimate Study of Birds, No. 7	Pathe	500
Sept. 12	The Waterways of Bruges, Belgium	Photocolor	500
Sept. 12	Fishing with Cormorants	Globe	500
Sept. 12	Pathe News, No. 74	Pathe	1,000
Sept. 12	Neal of the Navy, No. 3	Panama	2,000
Sept. 12	Via Wireless	Gold Rooster	5,000
Sept. 12	Pathe News, No. 75	Pathe	1,000
Sept. 12	Matrimonial Bliss	Starlight	1,000
Sept. 20	The Toilers of the Sea	Balboa	3,000
Sept. 20	Some Baby	Phunphilms	1,000
Sept. 20	Pathe Daily News, No. 76	Pathe	1,000
Sept. 20	Pathe Daily News, No. 77	Pathe	1,000
Sept. 20	Neal of the Navy, No. 4	Panama	2,000
Sept. 20	Simon, the Jester	Gold Rooster	5,000
Sept. 20	Hot Stuff	Starlight	1,000
Sept. 20	Strange Occupations	Globe	1,000

World Features.

Released Week of

Sept. 13	The Ivory Snuff Box	Brady	5,000
Sept. 6	Letters from Bugs to Gus, No. 9	World Comedy	
Sept. 13	Letters from Bugs to Gus, No. 10	World Comedy	
Sept. 20	Letters from Bugs to Gus, No. 11	World Comedy	
Sept. 20	Trilby	World	5,000
Sept. 27	Salvation Nell	California	
Sept. 27	Letters from Bugs to Gus, No. 12	World Comedy	
Sept. 27	The Flash of an Emerald	Shubert	

Brief Stories of the Week's Film Releases

General Program

Shanghaied—ESSANAY—Featuring Charles Chaplin as assistant cook on a vessel which the captain plans to blow up to get the insurance. The owner's daughter is on board the ship, and is discovered by the captain and mate, who bind and gag her and cast her into the hold. She is



rescued by the cook, and the captain and mate scuttle all the small boats except one, light a bomb and prepare to flee. The cook and the girl steal a march on them, however, and take the small boat and escape. The ship is blown to pieces, but he and the girl are saved.

Lost in the Swim—MINA—SEPTEMBER 9.—Jesse is in love with a handsome young man, but her mother calls upon the proprietor of the hotel and tells him to look up a count for her daughter. Brake Beam Pete, a good-natured hobo, makes his appearance and the crafty proprietor decides to make him earn his board. Disguised as a count, he starts out to win the hand of Jesse. He is on the verge of success when he is "lost in the swim."

Hearst-Selig News Pictorial, No. 73—HEARST-SELIG—SEPTEMBER 13.—Mrs. James Rolph, Jr., wife of San Francisco's mayor, christens steamer *Annette Rolph;* Cardinal Gibbons, with Mgr. Russell, starts out on visit to President Wilson, bearing message from the pope; the steamer *Admiral Watson* sunk at its pier after collision with freighter at Seattle, Wash.; monster parade at Boston; annual horse show at Newport, Rhode Island; Danish and American yachts battle for international cup in race held on waters of San Francisco Bay; survivors of the sinking of the *Arabic* taken to Queenstown, Ireland; lads of the Alameda high school join voluntary military class, Alameda, Calif.; former President Taft attends San Francisco fair on Red Cross day; United States soldiers guard bridge leading into Mexico.

Hearst-Selig News Pictorial No. 74—HEARST-SELIG—SEPTEMBER 16.—Japanese hold special celebration at Panama Pacific exposition, San Francisco, Calif.; Commodore James Pugh sets new record in national motor boat races, Chicago, Ill.; Dr. Dumba, Austrian Ambassador, visits state department, Washington, D. C.; Crown Prince Alexander visits battery of British naval guns on Serbian lines; Crew from New York wins hard fought race in Middle States Regetta, Philadelphia; President Wilson attends baseball game between clerks of Agriculture and Interior departments, Washington, D. C.; Gen. Nafarratte, Mexican leader, offers to help run down Mexican bandits who crossed border; campers along the Potomac river hold unique regatta, Washington; Mrs. Clarence H. Vanderbeck wins woman's national golf championship, Lake Forest, Ill.; Indians taken to the San Diego fair are given their first glimpse of the Pacific Ocean, San Diego; old frigate *Portsmouth* is burned in water of Massachusetts Bay; Vincent Astor, America's wealthiest young man, poses for motion pictures, Marblehead, Mass.

Booming Trixie—MINA—SEPTEMBER 16.—Trixie, a theatrical star, has lost her popularity and her press agent is given notice that he must bring her back into prominence or risk his job. He goes to his cousin, Tom, telling him to kidnap Trixie and elope with her. Tom is in love with another girl and reluctantly consents to the press agent's scheme, and preparations are made to boom Trixie. The girl with whom Tom is in love learns of the plot and decides to intervene, and her plotting ends in Tom's mistaking her for Trixie and finally finding that he has eloped with and married the girl he loves. The press agent has put the reporters on the trail, and as they think the girl is the actress, the newspapers start booming Trixie.

Broncho Billy and the Card Sharp—ESSANAY—SEPTEMBER 17.—Featuring G. M. Anderson. Broncho Billy shoots Faro Dan, a card sharp, and later hides in the wagon of a man he meets on the prairie. He escapes, and years later is made sheriff of an adjoining county. A rancher finds a cattle thief leading away some of his stock and holds him with a rifle while his daughter calls the sheriff. Broncho Billy arrives and learns the thief is the man who years before had befriended him. Broncho arrests the man, then hands in his star as sheriff, and goes back to the old county to give himself up. He meets Faro Dan, whom he had merely wounded, and also learns that he is now honest.

His Golden Grain—(TWO REELS)—VITAGRAPH—SEPTEMBER 18.—Myrtle Gonzalez featured with an all star cast. John Hart returns home to find his ward and secretary planning to secure his money after driving out Elsie, the girl he has taken into



his home and whom he has fall in love with. He overhears a crook blackmailing Julia and the secretary for trying to fasten a robbery on Elsie. Elsie enters at this moment and Hart bursts into the room and he then orders Julia to leave his home forever and asks Elsie to remain as his wife.

Behind the Mask—BIOGRAPH—SEPTEMBER 20.—Featuring Isabel Rea, Edward Cecil, Claire McDowell, Herbert Barrington and Hector V. Sarno. The maid, a crook in disguise, overhears that the Rajah of Ramptura will wear his famous ruby at the masked ball. Ascertaining what costumes the daughter of her mistress and her lover will wear, the maid duplicates them for herself and accomplice. In this costume she makes love to the rajah and steals the ruby. Miss Rathborn's lover happens to be at the trysting place where her accomplice is to be and she gives him the ruby. Later the tangle of mistaken identities is unraveled and the crooks are captured.

The Circular Path—(THREE REELS)—ESSANAY—SEPTEMBER 20.—Featuring Henry Walthall and Warda Howard. Rev. Darwin Kirby, in love with a woman given to the gayeties of life, gives up the pulpit for love of the girl. Not being trained in paths of the world, he goes west for a new start, leaving his wife behind, while she takes up with an old sweetheart. Not making good in the west, the former preacher returns east, where he finds his wife in a cafe with another man, and shoots his rival. Thinking he has killed him, he hides in the slums, where he drops to the lowest depths of degradation. Later, learning that the man he shot is not dead, he calls together all his will power and re-enters the ministry. He then seeks the wife he still loves and she, tired and sick of the consequences of her gay life, consents to begin life anew, and the two start together on the right path.

The Call of the Dance—(FOUR REELS)—KALEM—SEPTEMBER 20.—Featuring Yansci Dolly and a strong cast. Natalie Hall has a passionate love for dancing and finds a warm friend in old Carlo, a musician. The girl is kidnaped and later rescued by Marston, assistant district attorney, who is ignorant of the fact that his Uncle Fiske is head of the vice ring. He gets the girl a position in the office of a friend, but she later gets a position in the chorus of a musical comedy and soon her wonderful dancing makes her famous. Marston finds her in the theater, and Fiske, who is madly in love with the girl, invites her to a dinner he is giving. Carlo, who is employed at the restaurant where the function is held, recognizes in Fiske the man who had blasted his life, and follows Natalie and Fiske and his friends to his apartments, where he shoots Fiske, who has assaulted the girl. Marston, who has also followed them, comes into the room at this time and takes Natalie in his arms.

The Silent Accuser—LUBIN—SEPTEMBER 20.—A strong cast featured. Dr. Mills' daughter, Jane, is in love with his assistant, John Howard. Joe King also does odd jobs about the office. One evening money is taken from the doctor's desk and Howard is found unconscious, and later tells of his being choked in the dark by someone unknown to him. Later pencil marks are found on his collar and it is seen that they are the markings of a pencil held in Howard's hand while he was being choked, and record the up-and-down movements of his hand as he struggled. The doctor calls in the porter and asks him to assist in an experiment. He puts the pencil in the porter's hand and makes him clench his hand in the same manner in which Howard says he was choked. King becomes hysterical and cries out his guilt.

Eternal Feminine—(TWO REELS)—SELIG—SEPTEMBER 20.—John Strong, on the last night of the campaign for the governorship, makes a political speech and is heard by Helen Foster, an enthusiast for the cause of woman's rights. Strong is elected governor of the state and later meets Helen at a reception. He proposes to her and is rejected, and before he leaves her side he tells her that he is a suitor who refuses to be rejected. Helen goes out into the moonlight and her thoughts go back to the Stone Age, and she thinks herself the queen of that period ruling the Clan Feminine. Strongarm comes from a far country. He expostulates with the men who are ruled by the women and later leads them into an uprising. They overpower the women and then Strongarm takes possession of the beautiful Queen Helen and carries her to his cave. Helen awakens with a start and Governor-elect Strong returns to her side, and she then tells him she will marry him.

Willie Stayed Single—VITAGRAPH—SEPTEMBER 20.—Hungry Weary Willie "borrows" a suit of clothes from the clothes line and then makes love to a boarding house mistress, a widow. He knows that all he has to do is to marry her to enjoy three square meals a day. When the slavey cook mixes up two kettles and he gets a mouthful of soft soap instead of soup, he changes his mind. Under the impression that he has hydrophobia, Willie gets some rough treatment and escapes, leaving a heartbroken widow behind.

And By These Deeds—(TWO REELS)—BIOGRAPH—SEPTEMBER 21.—A strong cast featured. Slick Bill Hudgins hears the sound of a child crying and discovers that the widow Callahan's crippled daughter is alone. Bill goes to Tom Blink's saloon, where he keeps his money, to draw money, and arrived there finds another man in charge. Knowing he must make good his promise to the little girl, he enters a Fifth avenue house and kidnaps a baby from a room which the millionaire, Stanley Biggins, had provided for his little daughter. The little girl comes upon the scene and insists upon being taken to see the child. He takes her there and next morning calls at the Biggins' residence, where the millionaire and his wife place detectives on his trail and, following the clue, the police arrest Bill; but little Miss Biggins wouldn't let him go to jail and he is given another chance.

The Call of the Sea—ESSANAY—SEPTEMBER 21.—Mary Morgan, the daughter of a wealthy man, falls in love with a fisherman and weds against her father's wishes. She is disowned by her father and later is taken ill, and only a surgeon in another village can save her life. Her father, hearing she is near death, relents and sends his yacht, the best on the sea, after the surgeon. They are lost in a storm, but finally reach the port after many anxious hours, in time to save the girl's life.

The Brute—LUBIN—SEPTEMBER 21.—Mayme tells her mother that her husband is a brute and mother comes to the house and has a bomb planted beside the steps. James comes home, is delighted to see mother, and then "beats" Mayme for not telling him she was coming. The beating is done by slapping her on the wrist. Mother shoots the cannon after dear daughter and blows her out the back door. Later mother decides to let Mayme fight her own battles.

The Careless Anarchist—LUBIN—SEPTEMBER 21.—Ivan Petroff and Peter Vasillovitch are anarchists, and Ivan is in love with Anita, Peter's daughter. Anita, however, loves Jim, a young American, and Ivan decides he will kill Jim with

his new explosive. Later, through some mixup, the bomb containing the explosive is handed back to Ivan and it explodes, killing him. Jim and Anita are then free to marry.

Double-Crossing Marmaduke—KALEM—SEPTEMBER 21.—Bud Duncan and Ethel Teare featured. Marmaduke wants to get a ring for Violet, but in attempting to take it from Gwendoline he is bumped in the nose by Bud. Horace also falls in love with Violet and he tries to get the rings, and the crooks knock Bud over the head in order to get into the house. Bud recovers and after the thieves have gotten the jewelry case he gives chase to them. The chase leads to the roof of a house, and Bud and Marmaduke fall through the skylight, smash through five floors and land in the basement. Bud takes the jewel case back to Gwendoline and she tells him that the jewels have never left her fingers.

The Range Girl and the Cowboy—SELIG—SEPTEMBER 21.—Tom Mix featured. Tom is given Buck's position as ranch foreman on Sid Jordan's ranch. Buck decides to "get even" and, with other cowboys, starts to rustle Jordan's cattle. Vicky, Sid's daughter, sees Buck change the brand on a young calf and she is later taken a prisoner. Tom, in search of the rustlers, finds Vicky's trail, and after an exciting revolver duel rescues Vicky, who can no longer withstand Tom's offers of marriage.

Dorothy — (TWO REELS)—VITAGRAPH—SEPTEMBER 21.—Featuring Maurice Costello, Leah Baird and Mary Maurice. Dorothy Manners falls in love with Tom Marley, whose father is negotiating with Dorothy's father for an invention for the production of manufactured cotton goods. Just as Manners is about to sign an agreement with Marley he drops dead, and the latter forges the dead man's signature and obtains the signatures of two witnesses. Marley then carries the dead man to a lonely spot, where he is found, but unidentified. Five years later Marley is very rich and has taken his son into partnership. Dorothy finds a letter which starts a train of clues leading directly to Marley. He dies from a stroke of apoplexy, while Tom, after making restitution, marries Dorothy.

Cartoons in a Seminary—EDISON—SEPTEMBER 22.—Laura's companions at Miss Syntax's seminary are shown a copy of the "Grouch Chaser" by Laura's beau and get a great laugh out of "Silas Bunkum's Boarders' Picnic." A huge spider steals the old maid's wig and carries it up into the branches where a bird lays eggs in it. Later the bird gets a whiff of limburger cheese and drops into the open mouth of a dog. While the girls are looking at the book Miss Syntax comes along and Jack runs, leaving the book, which the teacher picks up and looks at the pictures of "Kid Kelly Krusoe," in which Billy reading of Robinson Crusoe and his man Friday, falls asleep and they have some funny adventures.

The Fable of the Through Train—ESSANAY—SEPTEMBER 22.—Anna May Walthall, Anzenette Moore, Willie Belmont and Eugene Acker featured. Two high school heliotropes, Lib and Angie, make a pact to be friends forever and ever. Each keeps her nightie at the other girl's house. Later Angie marries Wilbur, who is a hustler, and Lib marries Otis, who bulled his way into the stronghold of finance. After a lapse of years, Angie visits Lib. Angie calls Wilbur a false alarm, but Lib tells her she has a husband's love and fine children, and says that she is the wife of a successful man who occupies a niche in the wall of fame next door to the sister of Jesse James. Later they chirk up and pay attention to a well preserved bachelor who drops in to get warm. Moral: When wealth walks in the door, the press agent comes in through the window.

The Wolf's Prey—(TWO REELS)—KALEM—SEPTEMBER 22.—Featuring Ollie Kirby and Marin Sais. George Duncan and his wife, Dorothy, are stopping at the Grand Hotel. Duncan is called out of town and his wife excites Langdon's cupidity by the wonderful pearls she wears. The lady writes her husband a letter, addressing the note merely to "Dearest," and Langdon steals the letter from the bellboy and realizes that it will make a powerful blackmailing instrument. He shows the letter to the woman, telling her he will give it to her husband, making him believe she is guilty of a clandestine love affair unless she gives him her jewels. She does this, but later the jewels are restored to Mrs. Duncan, and also the letter, through the aid of Frances Ballou, the house detective.

A Desert Romance—(THREE REELS)—LUBIN—SEPTEMBER 22.—Featuring Romaine Fielding and a strong cast. The young easterner comes to the waste of the desert's rim. He tastes of the bitter fruit of the cactus and the poison gurgles madly through his veins. He meets Chiquita, a Spanish dancer, and this sane youth is turned by this foreign incense into a mad animal bent on lust. His eastern sweetheart comes west and finds the wreck of a man, the shell of the youth she had known and loved. The story is an old one, but a true one to those who have lived and paid the price of the many desert honeymoons which have gone before. J. C. G.

Getting Rid of Aunt Kate—VITAGRAPH—SEPTEMBER 22.—Kate Price featured. Pa Jones and his two daughters, Helen and Susie, and their beaux, Fred and Tom, get along until Aunt Kate arrives. Pa doesn't have a minute's peace, and finally he appeals to Tom and Fred, who suggest getting a husband for Auntie. Old Bill Perkins is selected as the victim and within a week after his introduction to Aunt Kate she leaves the Jones family and becomes the bride of old Bill.

A Kentucky Episode—BIOGRAPH—SEPTEMBER 23. Charles Perley, Jack Mulhall and Augusta Anderson featured. Tom Theron is seen by Jack Benson, sweetheart of the judge's daughter, killing the judge. Benson is warned to leave the country and in the next township he meets the judge's wife and daughter, who upbraid him for cowardice for not telling them of what he knew. The information comes through a note from the Therons warning him to move on. Benson returns to the forbidden ground, tells the sheriff what he knows, and then fights a desperate battle with the Therons until help, summoned by the girl, arrives in the nick of time.

Snakeville's Hen Medic—ESSANAY—SEPTEMBER 23.—Sophie Pain, the lady doctor, hangs out her sign in Snakeville and Mustang Pete goes to call on the hen medic. Bloggie sends him a note that his wife wants him and himself acquires a sudden ailment. Pete tells Bloggie's wife that her husband is making love to the lady doctor, and she rushes to her office. Bloggie escapes and locks his wife, Pete, the hen medic, and Slippery Slim, the office boy, in the office, and then climbs to the roof and covers up the chimney. Pete later extracts a shell from a rifle and places it in the stove. The place is blown up and Bloggie falls into a watering trough.

The Last Rebel—(TWO REELS)—LUBIN—SEPTEMBER 23.—Featuring Ormi Hawley, Earl Metcalfe and Kempton Green. Betty Carew receives



word of her father's and sweetheart's death, and the overseer of the plantation proposes marriage to her. She is clasped in his embrace when a young crippled Yankee comes to her assistance. Betty recognizes in him a man who, early in the war, had saved her home from a band of Yankee foragers. He finds out the trouble and gives Betty his fortune to pay for the plantation, and Howard proposes to her and they are married. Clay, her sweetheart, who had not been killed, sees the ceremony and goes to call on the girl. Later Howard, realizing his wife's love for Clay, takes his place in the battle run and is killed, and Clay and Betty are reunited.

The Lesson of Narrow Street—VITAGRAPH—SEPTEMBER 23.—All-star cast featured. Phil Mayborn, a young artist, is induced to invest his little savings in Wall street. He meets Sheldon, the eccentric ruler of the street, and, mistaking him for a derelict because of his shabby appearance, asks him to pose for his painting, "What Wall Street Does for a Man." Sheldon consents, and takes a liking to the young man, and when Phil's broker, one of Sheldon's agents, absconds with all available funds, Sheldon brings the young man to his private office, where, after impressing upon him that the narrow street ruins men, body and soul, he gives the young man back his money.

An Unseen Enemy—BIOGRAPH (REISSUE)—SEPTEMBER 24.—Featuring Lillian and Dorothy Gish and Richard Harron. The young man places money in the safe at home and the maid-of-all-work telephones her friend, the crook. The young man's sisters return from a walk with the sweetheart of the younger sister and are locked in the room adjoining the parlor where the crook attacks the safe. They manage to telephone their brother, who rushes home just in time, and meanwhile the college boy, longing for the kiss his sweetheart had refused him, and with his help the crooks are captured just as they run out of the house.

Her Happiness (THREE REELS)—EDISON—SEPTEMBER 24.—Featuring Viola Dana and a strong all star cast. Viola Winters, who is the daughter of a banker, falls in love with Harry Palmers, a chauffeur in a small garage. Her father objects to them seeing each other and finally through the aid of Mrs. Curtis, who once had been a sweetheart of Viola's father, they elope to New York and are married. The girl's father vows he will never let her enter his house again. Later, Mrs. Curtis is killed and in her will she leaves everything she has in the world to the young couple. In the meantime Viola's father has been speculating with the bank's funds and is ruined and Viola's mother wires her to come home and they arrive just in time to cover the father's shortage and a reunion is effected.

A Daughter's Sacrifice—KALEM—SEPTEMBER 24.—Featuring Alice Joyce and Tom Moore. Tom Wells, a victim of drink, is unable to pay the rent to Steve, who announces his determination to throw the man into prison unless Alice, Tom's daughter, who is in love with a young farmer, consents to become his wife. Alice sacrifices her happiness and marries Steve, and Wells dies after dispatching a note to Martin beseeching him to look after his unhappy daughter. Martin arrives at Steve's home just as he is attacking his wife. A revolver is accidentally discharged, killing the brutal husband.

The Level—LUBIN—SEPTEMBER 24.—A strong cast featured. Dorothy Brooks rejects the proposal of Philip Craxton, a young settlement worker, because she considers him beneath her station. Dorothy is in love with Alan Dart, a young society man, who is the father of Mary's child, a girl of the streets. Dorothy accepts his proposal and the wedding day comes, but Mary breaks up the wedding at the church. At home Dorothy sees herself garbed in the white robes of virtue casting a deaf ear to the cries of the unfortunate souls below her level. Then comes a vision of what true humanity stands for, and the next day when Alan tells her that he couldn't marry Mary and sink to her level, she tells him that he might have tried to raise her to his level, and Dorothy gives Philip another answer.

Back to the Primitive—VITAGRAPH—SEPTEMBER 24.—Mr. and Mrs. Sidney Drew featured. Frances and Hugh, just married, have opposite tastes. He believes in the simple life and she in the ultra-modern. Frances, however, consents to try out his doctrine, and they go into the deep, primeval forest. She soon tires of this life, but determines to cure her husband of his fad and, claiming he should be consistent, she destroys all their actual



necessities, even the matches. Hugh balks at eating raw meat, and the result is that they are both glad to get back to civilization and comfort.

The Girl Who Didn't Forget—BIOGRAPH—SEPTEMBER 25.—Featuring Helen Bray, Jack Mulhall and Alan Hale. The grocery clerk lends the girl his savings so she can go to the city. Here she is engaged for a stage production and writes the news to her sweetheart. He doesn't receive the letter, however, as he had gone to the city, but doesn't find her. Years pass and she becomes a star under a stage name, while he is the trusted employee of a large firm. He arouses the jealousy of his employer's son, who lavished many gifts on the star, and when shortage in the firm's account is discovered the son says that the cashier spent it on the actress; but the girl says that the boy had stolen the money in order to buy her costly presents.

When Conscience Sleeps—EDISON—SEPTEMBER 25.—Featuring Bessie Learn, Robert Walker and Sally Crute. Robert Selwyn, a wealthy broker, is happy with his wife and young daughter until he meets Grace Bailey, an actress. His wife having no suspicion of the truth attributes his indifferent manner to business worries. He leaves a pearl necklace which he has purchased to present to the woman who holds him in her power, on his desk and goes out. As he leaves the office he sees his wife in the path of an automobile and in springing forward to save her is himself struck and is in a critical condition for several days. In his dream he sees the accident reenacted only it is his wife who is knocked down and brought home dead. He sees the actress taking his wife's place in the home, but she has no interest in married life and a career as a mother. One of his employees brings the necklace to his home and Mrs. Selwyn brings it to her husband just as he awakens and he tells her he bought it to give to her upon their wedding anniversary and mentally resolves that never again will she have cause to even accuse him of neglect.

Affinities—(TWO REELS)—ESSANAY—SEPTEMBER 25.—Richard C. Travers, Betty Scott, E. H. Calvert and Lillian Drew featured. Frank Mitchell invites Alice Thomas, and Jack Thomas invites Mary Mitchell to go on an affinity picnic. They



both go to different islands in the lake a mile apart. Jack swims over to the other island for a boat and gets one loaded with champagne intended for Frank's party. Frank and Alice discover their loss and give chase. Jack takes Mary aboard the boat, and after getting to the mainland they get into Mary's own car, but she doesn't know it. After some mixup, Jack goes to his knees before Alice and Mary begs Frank's forgiveness, and all agree matters are even.

A Matter of Seconds—KALEM—SEPTEMBER 25—(AN EPISODE OF THE "HAZARDS OF HELEN" SERIES).—Helen Holmes featured. Dawson, a new fireman, approaches Helen and, seizing her in his arms, kisses her. Star, the engineer, sees this and compels Dawson to apologize to Helen. Dawson drowns his humiliation in drink and the next day is dismissed. He climbs aboard the freight as it pulls out and knocks the relief fireman unconscious, and then hurls Star from the train. Helen hears of this and, knowing that the train will pass the station, she mounts a horse and gallops down the track. Dashing alongside the train, Helen throws her lariat over a piece of lumber projecting from the side of one of the flat cars, hauls herself aboard the train and brings it to a halt. Dawson has been injured in leaping from the train and dies later.

Captain Kidd and Ditto—LUBIN—SEPTEMBER 25.—Billie Reeves featured as Billie, who decides to become a second Captain Kidd. Griff also has the idea that he is a pirate bold, and he picks a sight-seeing boat and takes possession of it. But Nemesis is aboard, if not on the passenger list, and the only thing that cheers the would-be pirates is the fact that they will not be sent to jail for life, but hanged, and they go quietly with the officers, after inviting everyone to the execution.

The Auction Sale of Run Down Ranch—SELIG—SEPTEMBER 25.—Bill Herrick, owner of "Run Down" ranch, finds the land is worthless and arranges to sell it at auction. Tom Hickey, the foreman, and Vicky, the rancher's daughter, who is Tom's sweetheart, assist. Isaac Goldplate discovers oil on the place and offers $5,000 for the property, but later discovers that he had been duped out of $5,000. Tom gets the check cashed, and Herrick gives Tom and Vicky $1,000 each with which to start housekeeping.

From Out the Big Snows—(THREE REELS)—VITAGRAPH — SEPTEMBER 25. — Featuring James Morrison and Dorothy Kelly. Harris, a young adventurer in the big snows of the Northwest, becomes a friend of Dr. Brandon, who warns him against Marie, a young and beautiful woman of the dance hall. Harris disregards this and Jean, the girl's half-breed lover, finds Marie in Harris arms. He conceives a fiendish plan and, with Harris, goes on a hunting expedition. In the dense forest he overpowers his victim, ties him to a tree, and leaves him to be devoured by the wolves. Brandon, after a long search, finds Har-



ris just in time. After recovering from his experience, Harris kills Jean and is seen safely over the border line by Dr. Brandon.

The Runt -(TWO REELS) SELIG—SEPTEMBER 27.—Wheeler Oakman and Edith Johnson are featured in this two-reel story produced by Colin Campbell. Tom Reynolds, who is defrauding the government, is warned he will be arrested unless he leaves the village and departs. Years later, returning, he is attacked by one of the men who would have brought about his arrest in the long ago, but the "runt," a little ne'er-do-well, who leaps into the path of the bullet, saves his life for the moment, though later on a bullet kills him and the two die in each other's arms. A longer review will be found on another page of this issue.

N. G. C.

The Ploughshare (FOUR REELS)—EDISON—OCTOBER 1.—Gertrude McCoy, Augustus Phillips and Robert Conness featured. Helene Leigh favors Jim Lawrence over her many other suitors. Her father learns that Jim has betrayed Jennie Strong, and he insists upon her becoming the wife of William, Jim's elder brother. Jim shoots and kills Jack Strong when he threatens him for bringing disgrace upon Jennie. An innocent man is accused of the murder. In a moment of remorse Jim confesses his crime to Helene and his brother. The latter deems it his duty to have Jim arrested, but Helene helps him to escape. The governor is tried for aiding the escape of the murderer. To save her husband Helen confesses that she alone is responsible. Jim has fled to South America, where he is killed. When word of his death is received Helene and the governor are acquitted. For a longer review see another page of this issue.

Mutual Program

Helen's Babies—(TWO REELS)—THANHOUSER—SEPTEMBER 14.—Harry Burton receives a letter from his sister, Helen, requesting him to come to her home and care for the two children while she is away. The bachelor does not yearn for exclusive control of his nephews, but when he comes to the postscript and finds that Alice Mayton, with whom he is secretly in love, is stopping at the summer hotel near Helen's home, an eager acceptance of his sister's invitation is forthcoming. After arriving at the place, the children play endless pranks upon him, but finally they atone for their mischief by appearing at the right time and helping their bashful uncle in his proposal to Alice. A little later the grateful uncle asks the little tots what they want, saying that he will see that every wish is gratified. The promises are made good and the marriage between Harry and Alice takes place.

The Twins of GL Ranch—THANHOUSER—SEPTEMBER 19.—The owner of GL ranch has just made a deal in horses, and while he is counting the cash one of his twin granddaughters sees two evil looking men looking in at the window. The grandfather is crippled with rheumatism, but the little girl quickly thinks up a plan to save the money. She picks up her big doll, telling her grandfather that the money will be safe in its dress. She goes into the kitchen, takes the money from her doll and gives the toy to her twin sister, telling her to let no one have it, and escapes out of the rear door, while the outlaws are busily engaged in beating down the sitting room door. The men naturally make for the little girl with the doll, but she leads them a chase, and coming to the edge of a cliff she throws the doll over. One man holds her while the other searches for the valueless toy, which he gets with difficulty. At this time a posse, headed by the other twin, dashes up and captures the angry men who find out that they have been tricked by the twin sisters.

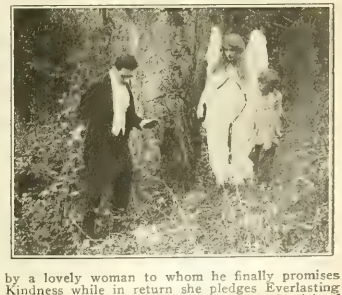
Superstitious Sammy—FALSTAFF—SEPTEMBER 13.—In which Sammy, a votary to superstition of all kinds meets with much ill luck. But things do not take a serious turn until his girl accepts him and there is difficulty in selecting the date of the marriage. Sammy objects to Thursday, remembering the old song, "Thursday always was my Jonah Day," and he shakes with horror when she mentions Friday. The ceremony is set for Saturday, but Sammy does not appear, explaining that a black cat has crossed his path, and that he has had to turn back. The wedding guests are sent away, but they return on Sunday only to face another disappointment. This time Sammy forgets the ring, and everyone knows that you must not go back for anything after



having once left your home, without being prepared for bad luck. So the guests are again sent away in an indignant mood. On Monday, Sammy receives a letter from the young lady, explaining that it is unlucky for a bride to wait too long, so she has annexed the best man.

Simon's Swimming Soul Mate FALSTAFF—SEPTEMBER 20.—The only work Susie's father ever did was to blow smoke through a pipe, therefore he is not friendly to Simon, Susie's lover, because, in his own words, "Someone must do the work around the dear old farm." Susie is tired of working around the farm, however, and she elopes with Simon, leaving father closely attached to his chair by means of a little glue. Finally the elopers reach a village and make for the justice of the peace. But the last named individual is out fishing, and as the couple are in a hurry they swim out to him, and hanging on to the back of the boat, implore him to marry them. The only objection the judge has is that there are no witnesses. But the arrival of the life guards overcomes this. Father arrives in a motor boat a little later, but the thing is done, and the united pair swim off.

Everyheart—BEAUTY—SEPTEMBER 21.—Webster Campbell and Neva Gerber are featured in this beautiful bit of symbolism that depicts "Everyheart" stepping in the Garden of God's Gifts, while on his way from the Realm of Spirit to the Sordid World, to obtain an abundance of Kindness and Protection. He is admonished that "according to life's eternal law every unused gift shall be taken away." Forgetting the warning, Everyhart is about to trade his gifts of Kindness and Protection for Money, Passion and Selfishness which are offered him, but he is saved



by a lovely woman to whom he finally promises Kindness while in return she pledges Everlasting Love. When Everyheart becomes neglectful of

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his kindness to the woman she sinks to the floor and when a physician is summoned Everyheart is told that only Kindness can cure her. After a vain search for his gifts of Kindness, all of which have been taken from him, he himself performs a kindness to an humble lad and finds the lad transformed to a new supply of Gifts of Kindness with which he finally restores the woman to her former place in his affection. N. G. C.

The Dead Man's Keys—(TWO REELS)—THANHOUSER—SEPTEMBER 21.—A young clerk is accused of the murder of his employer, a wealthy financier, and circumstantial evidence is strongly against the man. At the trial his sweetheart and her grandfather, an old locksmith, are present. During the examination of the financier's keys the locksmith asks to see one. He declares that it is identical with the wax model that the chief clerk had brought to him the night before the murder, and that he had made the key for him. He then takes out the lump of wax with the key's impression. The chief clerk blandly denies the incident. However, through his spectacles, the old man sees a thumb print on the wax which is not his own. Taking his customer unawares, he grabs his hand and impresses his thumb upon the wax near the other mark. The marks are identical, and the chief clerk confesses, and his carefully laid plans incriminating the younger clerk are laid bare.

Never Again—KAY-BEE—SEPTEMBER 22.—Mr. and Mrs. Davis live in a lonely part of the Catskills. They are entertaining a young chap named Roy Gill and invite Ellen Watts, a young New York girl, for a visit. Ellen, however, misses the train, and is not met at the country station when she arrives. When Ellen gets to the house and finds the inmates asleep, she tries to effect an entrance through the window, but is scared away after a couple of shots are fired at her. Then she is chased by the dog, who in his zeal pulls the kennel after him. But the beast is stopped short in his mad career by a fence. Then the girl meets with more discomfiture at the station, where she is chased up onto the roof by a bear. In the pouring rain Ellen lifts her hands to Heaven and swears that never again will she leave the City.

The Woman, the Lion and the Man—(TWO REELS)—CENTAUR — SEPTEMBER 23. — Featuring Mlle. Ottawa and Capt. Bonavita. While performing with wild animals, Mrs. Fairfield recognizes Mancey, a gentleman crook, who had been the cause of her father's downfall. Mancey writes a note to Mrs. Fairfield demanding that she meet him and a plan suggests itself to her and she tells him to come to her room late that night. Fairfield overhears his wife's words and when he returns to the arena he meets Nero, the lion, his special pet. Mrs. Fairfield that night brings over her revolver and Mancey is led into the room. As he comes into the room the curtains part and he sees a lion. It is a duel in the dark between man and Nero. Later Mrs. Fairfield and her husband hear the lion's roar and the fall of bodies and as the picture closes husband and wife are in each other's arms.

It Was Like This.—AMERICAN—SEPTEMBER 24.—Henry Otto has made a splendid story of this one reel drama featuring Edward Coxen and Winnifret Greenwood. Richard Adams, anxiously waiting the arrival of a son one evening is amazed to discover, when the doctor returns with the joyful news that, "It's a boy," that the doctor's hat and overcoat have disappeared. When



the doctor begs an explanation, Adams explains it was like this: and the rest of the story is a vision showing what transpired as the new boy arrived in the world. A burglar entered the house, was cornered by Adams, but later managed to overpower Mary the maid and then rifled the house to appropriate the coat and hat of the doctor.

The Treasure Box—CUB—SEPTEMBER 24.—Featuring George Ovey. Jerry, while strolling through the park, finds a large sum of money and receives as a reward a quarter. He enters a restaurant to dine, but his quarter is stolen and when the time comes for him to pay he can't do it. He takes refuge in the back of the cafe, where he overhears two blackmailers discussing their plans. Just then Jerry's pursuers enter the blackmailers room and the machine is thrown under the table under which Jerry is hiding. Because of the ticking of the clock set to explode the machine Jerry believes the box to be filled with watches and other jewelry. Later when the



man for whom the machine was meant finds Jerry he takes him home with him, where Jerry meets his daughter. Jerry has been carrying the bomb with him all the time and at six o'clock it explodes. When the dust clears away Jerry is seen hanging from the chandelier.

Cats, Cash and a Cook Book—BEAUTY—SEPTEMBER 25.—John Steppling, Anne Christy and Bessie Banks are featured in this one-reel production concerning John Brown and his wife, who are residents of a city and fond of high living. Brown's aunt Clarinda responds to an appeal for



a loan of $5,000 with a letter to the effect that she will shortly visit the Brown's, bringing with her a jewel beyond price. Brown, who imagines a priceless gem, is disappointed to learn upon Aunt Clarinda's arrival that she has referred to a cook book containing her favorite recipes. To get rid of her when he finds that all of her money is invested in a home for sickly cats, he induces a friend of his to impersonate a burglar. Aunt Clarinda, after chasing pseudo burglar encounters and captures a real one, thereby winning a reward of $5,000, which she turns over to Brown.

Merely Players—(TWO REELS)—RELIANCE—SEPTEMBER 26.—To fan a flame of interest in his show among the indifferent country folk of the small country town in which they are stranded, manager Wilbur King conceives the idea of staging a sham hold up and attempted abduction of his leading lady, Vasaline Limelight. The editor of the town sheet agrees to write up the scene in sensational style. Irving Mansfield is the central figure in the highway kidnaping episode. Harry Steadfast, the rival lover, happens along and accepts the abduction in earnest. He rushes in and pummels the unsuspecting tragedian almost to death. The editor, realizing that the cat is out of the bag, refuses to print the story, but being pressed for news, he finally decides to print the story as it happened, with Steadfast's blunder as the feature. To further the interests of the company, Miss Limelight makes a sacrifice and marries Steadfast. Her love for him, however, is aroused, when, later, in New York, in the big scene of the play, he nearly chokes the individual who has been paying attentions to her.

Universal Program

It Almost Happened—NESTOR—AUGUST 20.—Mrs. Gordon is intensely jealous of her husband, who has an eye for feminine charms whenever he sees them. Mr. Gordon, on his part, is just as jealous of his wife, and always handles roughly the males who pay attentions to her. Mr. Cutter has a room in the propinquity of the Gordon's room. He receives notice from his wife that she is going to visit him, and is filled with rage. When Mrs. Gordon is shut out of her room because of a spring lock, Mr. Cutter sees her distress and invites her into his room. Then a knock is heard, and Mrs. Cutter enters. The thing is finally explained satisfactorily, and the three start out for a stroll. Gordon, who has become tired of playing by himself on the beach, cannot find his wife, and learning from old maid that she has gone out with Cutter, he exits shooting in every direction. Finally he locates the three and there is shooting and running on every side. After the war has subsided, Gordon and his wife make up, each promising to curb their jealousy. The Cutters follow their example.

Universal Animated Weekly No. 184—UNIVERSAL—SEPTEMBER 15.—Yacht *Josephine* wins trophy at Chicago, Ill.; ex-Governor Slaton of Georgia films comedy, Universal City, Calif.; Robert A. Gardner new golf champion; thrilling auto race at Newark, N. J.; consecrating Bishop at Los Angeles, Calif.; Cardinal Gibbons visits White House as peace emissary of Pope; Wilson hurls first ball at G. A. R. benefit at Washington D. C.; Pike's Peak auto highway opened by Senator; *Arabic* survivors reach Queenstown; Italians leave U. S. to fight for fatherland; scene on alligator farm near Los Angeles; cartoons by Hy. Mayer.

The Tenor—(THREE REELS)—GOLD SEAL—SEPTEMBER 21.—Antonio and Paula Sartori are left orphans by the death of their mother in Italy. Paula is adopted by a rich American woman, and Antonio by the chief of a band of musicians. Years later later Paula, now a famous surgeon, marries Genevieve Palmer, an heiress. Antonio and the chief's daughter, Marianna, have grown up together, and although she loves him passionately, he is only lukewarm. When Antonio and Marianna visit America their singing is the talk of the hour. Genevieve, who has left Paula on account of his using drugs, meets Antonio, and the latter's passions are aroused. Paula arrives and there is a touching meeting between the long separated brothers. Antonio takes Paula to see his sweetheart. At the meeting Paula denounces the woman, telling his brother she is his wife. In a fit of rage Paula falls dead. At last Antonio realizes the kind of a woman Genevieve is, and realizes that Marianna has always held his true love. A touching reconcilition takes place between them.

His Home Coming—IMP—SEPTEMBER 21.—Mr. Move is envious of Mr. Quick's beautiful house next door, and is forever begging his wife to try to rent it. The Quicks show no disposition to move out, however. While Mr. Move is away on business, his wife sees a "To Let" sign on the



Quicks' house and rents it at once. Then she forgets to mail the letter to her husband, telling him of her move. Mr. Newcomer rents Mrs. Move's old house and moving begins all around. Mr. Move finishes his business and comes home on the midnight train. Not wishing to disturb his wife, he takes off his shoes, ascends the stairs in the darkness and starts to undress. Mr. Newcomer arrives, sees a pair of masculine shoes and throws them away. They land at Mrs. Move's feet, and recognizing them, she starts out on a run. In the meantime Move awakens Mrs. Newcomer who screams in terror. Newcomer throws Move out of the house and he lands in his wife's arms. Explanations ensue when Newcomer delivers the letter that Mrs. Move had forgotten to post.

Scandal in the Family—(TWO REELS)—L-KO—SEPTEMBER 22.—Father, with two other old fossils, is sitting on a park bench. A swell dame appears and the other two edge farther out and go over and get acquainted. Just as they are getting along nicely, the lady's escort swings into view. The guilty pair get their faces slapped, and as father is congratulating himself on his abstinence,



the escort notices him and gives him a slap for good measure. He is knocked into a young chap who doesn't like to be bumped into. He tells father so, emphasizing his point with a smack in the jaw. At home daughter insists that he meet her new sweetheart. The latter is none other than the chap who had smacked him. Sweetheart is ordered out, but he returns, disguised as a girl. Father and Hank, the park escort, try to elope with him. This leads to disagreements. A taxi runs away, and Hank is hung up on a trolley wire. There is a marriage, but neither father nor Hank is the bridegroom.

The Cry of the First-Born—(THREE REELS)—LAEMMLE—SEPTEMBER 23.—Cecil Crenwell marries Uana, a Hawaiian girl, and a child is born to them. Receiving a cablegram from England, informing him of his father's approaching death, he departs, promising Uana to return soon. The mother and child are left with Lieutenant Graham of the Government Post. The latter's attentions are repulsed by the girl, and in revenge he writes Crenwell that Uana and the child perished in an



epidemic of fever. Crenwell does not return to the Islands. Years pass and Crenwell has married in England. His second child is born. To complete his revenge Graham informs Uana of her husband's marriage in England, and she kills herself. Crenwell, through a friend, hears the whole story of his Hawaiian wife. With his wife, Lillian, he departs for the Islands, determined to give the first-born his birthright. Naipo, the first-born son, has grown up to hate his father. Seeking revenge, he attempts to kill Lillian's child, but the child is saved providentially, and Naipo falls down a cliff to his death.

When the Call Came—(TWO REELS)—IMP—SEPTEMBER 24.—Charlie, the son of Rev. Sterling, is in love with Rose, the daughter of old Elias. The latter is narrow minded, and not of the same creed as the minister, and as he sees the affair between the young people he consults with the minister. The Rev. Sterling, as alarmed as Elias is of a mesalliance, bundles his son off to college. Several years pass. Elias, through a marriage broker, is forcing his daughter to marry. At the moment she is to sign the contract she hears Charlie's voice in the church next door, where the young minister is giving an inaugural address. Rose flings down the pen and flees from the room, leaving the throng horrified and her father bowed down with shame. Charlie receives a "call" to a distant pastorate—the position to which he has been looking forward to. Rose sees in his pleasure her bitterness. How can he accept if she is to be Mrs. Sterling in a close New England community? So she returns to her stricken father, who has repented of his deeds.

When Lizzie Went to Sea—NESTOR—SEPTEMBER 24.—Eddie the barber, is deeply in love with Lizzie, the fruit vendor, and the only cloud in their sky is Tony. Tony has two villains kidnap Lizzie, but Eddie has heard her screams and starts in pursuit. Eddie finally locates his love and they both board a passing steamer by means of a launch. But the three plotters get on their

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trail, board the steamer, and again get Lizzie into their clutches. Eddie misses her and a long chase ensues, in which Eddie is mistaken for the villain by the sailors, and is about to be roughly dealt with, when the captain and Lizzie arrive in time. The villains meet their just deserts and are put in irons, while Eddie and his sweetheart enjoy life at its best.

A Message for Help—(TWO REELS)—BISON—SEPTEMBER 25.—Lieutenant Richards, in charge of a telegraph engineering corps in the West, amuses himself with the artlessness of Mona, a young Indian maid. She thinks that she has his love and rapidly loses all interest in the young brave, Choco. In an uprising that follows, Mona helps the young engineer to get water to his stranded men who are awaiting reinforcements. After the cavalry arrive and the uprising is over, Choco escapes and determines upon a terrible revenge. With bow and arrows he stealthily awaits a chance to kill Richard, for he knows the lieutenant will not marry the girl. When the time for Richard's departure to the East arrives, Noma has a premonition of disaster, and will not leave him. He finally gets her to sit by a telegraph pole and listen to the "love song" saying that he will return soon. He puts his coat over her shoulders and his hat on her head, leaving her so. Choco steals up, sees what he supposes to be the accursed white face, and a quivering arrow pierces the girl's breast. In the East Richard clasps the "girl he left behind him," while Choco stands grief-stricken by the grave of little Mona in the desert.

He Wouldn't Support His Wife—JOKER—SEPTEMBER 25.—After the honeymoon, Shultz develops a growing laziness, and his wife becomes desperate when she is forced to perform all manner of difficult tasks. A law has been passed declaring that lazy husbands will be forced to work by the state and their wages paid to their wives. Shultz is arrested and put to work on a road gang near his home. When he sees the chief pay his wife the wages due him he grows desperate. That night Shultz escapes from the jail. The chief is taking Mrs. Shultz to a masquerade ball. He spies Shultz in the garden and pays him $50 for his costume, as he cannot get in without one. Just then the jail guards come up, and as they both look alike, the man in the convict's suit is hauled off to jail. Shultz finds his wife, and showing her the $50 he received from the chief, peace follows.

Every Man's Money—POWERS—SEPTEMBER 25.—Grant Darcy is a wealthy young bachelor given to enjoyment. His sister Irma wishes him to marry Laura Drexler, ward of Mr. and Mrs. Morley. Morley is in financial straits and does all he can to try to marry his ward to Grant. Morley gives his chauffeur instructions to see that the pair are left alone during the course of a drive. Laura sprains her ankle and as Grant takes her up in his arms he is overcome with passion. They are married the same day. Morley blusters at Grant for being alone with his niece, thinking that he will force him to marry Laura, but this is changed to chagrin when they notify him they are already married. Grant loses his fortune, but because he believes that she married him for his money he resolves to leave her. But when Laura pleads her innocence and he sees the love she has for him is real, he decides to remain and make a new start.

Avenged by a Fish—L-KO—SEPTEMBER 26.—Father and daughter are at the beach, but being unconcerned, father wanders off to get the salt air. A flirt rescues daughter from a vicious sardine in the surf and makes a hit with her. She agrees to wait on the sand for him while he goes for an umbrella. During his absence, a life-saver annoys her, and when the flirt returns she tells him about it. He declares he will disguise as a bathing girl, lure the life-saver with his beauty, and then give him the beating of his life. Father has a fuss with a lady and she tears his bathing suit from him. He later finds a bathing suit, but it has "Life Saver" on it. Therefore when daughter's admirer sees the gentleman with "Life Saver" on his suit, he concludes this is his prey and attempts to beat him up. But things do not turn out as anyone expects. The flirt and some officers of the law fall into the ocean where a shark is cruising. More people fall off the pier and there is confusion throughout. The life-saver comes out well, however, as he rescues daughter from the surf.

The Fascination of the Fleur de Lis—(THREE REELS)—REX—SEPTEMBER 26.—A peasant woman is fascinated by the fleur de lis, and craves one from the garden of the Duke of Salfoulrug, but is turned away by the gardener, who says that only those of royal blood may wear the fleur de lis. The woman spends hours watching the flower, and when her child is born, there is a fleur de lis birthmark on her shoulder. Fifteen years elapse and Lisette, the child, breaks the heart of her father, and her lover, Antoine, by marrying the Duke. She cares little for him, save that through him she possesses the fleur de lis on her state coach. The Duke and Duchess visit the King. The Duke sees Lisette in the arms of the King, and realizing that all is over, he commits suicide. Lisette is now installed in the palace as the King's mistress. The King is successfully operated upon by Antoine, now a famous surgeon. Antoine repulses Lisette, saying



that the fleur de lis has come between them. When he leaves her she takes up a hot poker and applies it unflinchingly to her birthmark. Another lapse of time and Lisette, the Magdalene, stands over her mother's grave. Antoine, unable to stay away longer, follows her there, and they fall into each other's arms.

Feature Programs

Fox

Two Orphans—(FIVE REELS)—FOX.—Theda Bara featured. The plot centers around the lives of two orphan girls, Henriette and Louise, the latter being blind from birth. They come from the provinces into Paris and Henriette is drugged and taken to the apartments of the Marquis de Presles and Louise later falls into the hands of Mother Frochard and is taken into the slums, where Jacques, the son of Mother Frochard, and Pierre, his brother, a crippled hunchback, live. Henriette goes to the den to free Louise and the Chevalier de Vaudrey rescues Henriette from the Marquis and gathers his aunt and uncle, Count and Countess de Liniere, into the fracas. Louise, the blind girl, turns out to be the daughter of the Countess by her former marriage. Jacques is slain, Louise is restored to her mother, and the Chevalier is reunited to Henriette.

The Fixer—(FIVE REELS)—KLEINE.—Featuring George Bickel and Harry Watson. Christopher Cutting, the Fixer, starts trouble by telling a lie to Isabel Dare so that William Fowler can get away to go to a bachelor dinner. Bill gets into trouble and is sentenced to thirty days in jail, but escapes. The constable pursues him and just after his marriage to Isabel he is forced to return to the jail and the Fixer tells his bride that he had been sent to Mexico by the government. Bill and Cutting to make good have to go to Mexico and the real government agent also goes. When he returns Bill arrives in a gorgeous uniform and the real William Fowler arrives in the town at the same time. Bill is supposed to be dead, and with the dead man, who is supposed to be living, and the living man who is supposed to be dead, the last reel is a lively one. For a longer review see another page of this issue.

Metro

An Enemy to Society—(FIVE REELS)—METRO—SEPTEMBER 27.—Featuring Lois Meredith and



Hamilton Revelle. Steven Adams has been reared as an enemy to society and he believes his mission is to rob the rich and help the poor.

On a return trip to America he meets on board the ship Steven Janissary, head of the great chain of Janissary grocery stores, and his ward, Decima Duress. Adams falls in love with the girl and he tells his pals he is going to live straight. Meanwhile Janissary holds over one Alderman McKenna some falsified indictments, which he keeps in his safe and which Decima asks Adams to get for her. Then it is that Balthazar Van Tromp tells Janissary that his safe is being robbed, and when Adams is being led down the stairs by the police Van Tromp tells Janissary that Adams is his son, whom he (Van Tromp) had kidnapped years before and reared in a life of crime. Adams and his father are reunited and later Steven Adams marries Decima Duress.

Mutual Masterpictures

The Man from Oregon—(FOUR REELS)—NEW YORK M. P. CORP.—A gripping story in which Howard Hickman, Herschel Mayall and Clara Williams are featured. Harriet Lane, a tool of Landers, a railroad lobbyist, gets "Honest Jim" Martin, senator from Oregon, to her apartments and there manages to have her photo taken with the senator in a compromising attitude, the threat being made that the picture will be given the newspapers unless Senator Martin consents to vote for the land grab bill. Next day he makes a stirring speech against it, and the girl by a clever ruse gets the negative out of Landers' safe and smashes it. A longer review will be found on another page of this issue. N. G. C.

Under Southern Skies—(FIVE REELS)—BROADWAY UNIVERSAL—SEPTEMBER 20.—In this story the rival lover leads the girl to believe that her supposedly dead mother was a negress. He tells her that he will never reveal this disgrace if she will marry him. The lover of her choice cannot understand her refusal, but submits to his fate. On the wedding day, however, the schemer's plot is exposed by the sudden appearance of the girl's mother, who had long since absconded with another. The wedding is cut short, and after another attempt to interrupt the course of true love the villain is killed and the lovers united in happy marriage. For a longer review see another page, this issue.

North American

The Rose in the Dust—(CHAPTER 22, "THE DIAMOND FROM THE SKY")—AMERICAN.—The fighting in the circus following the killing of the lion tamer by one of her beasts is continued as this chapter resumes the story and all the principles are seen to escape, the diamond being carried by its finder to a lonely barn, where it is hidden and later is shaken down into the manger below. Arthur Stanley attempts to learn by wire from Richmond, Va., whether Esther is in Los Angeles. When the telegram in reply is seen by Blair he later changes its meaning so that Arthur is still convinced he is mistaken in thinking he saw Esther. Ere the chapter ends he obtains another glimpse of her, however. A longer review will be found on another page of this issue. N. G. C.

Pathe

Pathe News No. 72—PATHE—SEPTEMBER 8.—Express track built above the original elevated railroad, New York City, N. Y.; steps leading to the Capitol are re-laid at Washington, D. C.; Mile cycle championship is won by Frank L. Kramer at Newark, N. J.; cartoon; Pathe American fashions; *S. S. Admiral Watson* partially sunk by steamer at Seattle, Wash.; many notables attend Exposition and Horse Show at Rochester, N. Y.; at "Denishawn" in Los Angeles the shrine of the ultra-dansant cult, society leaders enjoy the blessings of the Grecian physical culture in the Isadora Duncan style.

Pathe News No. 73—PATHE.—Lieut. Com. Ellis perfects self-scoring target; military exercises of troops at San Francisco, Calif.; homecoming day celebration at Waterloo, Ill.; Dr. Dumba, Austro-Hungarian Ambassador, leaving the embassy at Washington; President Wilson opens ball game organized by citizens of the G. A. R.; General Goethals of Panama Canal fame visits Portland, Oregon; William M. Johnson defeats Maurice E. McLoughlin in match for the National Tennis Championship, Forest Hills, L. I.; *Portsmouth* burned at water's edge and sunk off Governor's Island, Boston, Mass.; yacht *Josephine* wins first race against *Valiant* of the Chicago Yacht Club; swimming meet held at Russell Square Playground for girls under sirteen years of age.

Neal of the Navy — (TWO REELS) — CHAPTER FOUR, ENTITLED "THE TATTERED PARCHMENT."—Mrs. Hardin and Annette accept Inez Castro's invitation to visit her at her Newport home. Neal is given a leave of absence and calls to see his mother and Annette. Hernandez is discovered on the grounds of the Castro cottage by Neal, who recognizes him as one of the men who escaped from the revenue officers. Young Hardin follows him to a hut near the shore. Hernandez instructs Inez to take Annette for a sail. Inez pretends to be suddenly taken ill and asks Annette to take her to the hut. In the meantime, sailors are sent to arrest Hernandez. They arrive at the place just as Hernandez has found the charts which Annette carries with her. He escapes with half of the parchment. For a longer review, see another page this issue.

The Toilers of the Sea—(THREE REELS)—PATHE-BALBOA.—Featuring Dorothy Davenport as the fisherman's daughter, who is in love with young Scott. Her father wishes her to marry Captain Dennison, but she refuses. Dennison's sister is



in love with Scott, and together they plan to steal a fishing net and accüse Scott of the theft. The latter proves his innocence and, aided by his sweetheart's mother, elopes with Lotta. They return to the village and are forgiven by Bruce.

Some Baby — (SPLIT REEL) — PATHE-ROLIN.—Lonesome Luke is given money and sent to meet his employer's "baby" niece. The uncle does not like children and he spends the afternoon with "Florrie." After spending all his money, he learns that Florrie wears false teeth and a wig. He is further put out with himself when he sees his "baby" niece, a beautiful young girl in whose company Luke has spent a most enjoyable afternoon. The picture is thoroughly amusing. On the same reel with:

Workers of the French Soudan—PATHE.—Instructing and entertaining pictures of the natives of the French Soudan, who use primitive implements in constructing furniture of bamboo.

Via Wireless — (FIVE REELS) — PATHE GOLD ROOSTER PLAY.—Featuring Gail Kane and Bruce McRae in this adaptation from the play by Winchell Smith and Paul Armstrong. On his return from Turkey to appear before a board which is investigating the failure of his gun which has been accepted by the government, Lieutenant Sommers receives the wireless distress signal from the Durant yacht. He rescues Frances Durant. Frances and Sommers are in love, but a misunderstanding had been caused by Sommers' rival, Pinkney. In America the lieutenant proves that the failure of his invention was deliberately caused by Pinkney. In an attempt to escape in an automobile, the latter is killed. Sommers and Frances marry. For a longer review, see another page this issue.

Universal Special

Business Is Business—(FIVE REELS)—SEPTEMBER 13.—Featuring Nat Goodwin as Isadore Lechat, a man with recently acquired wealth, who lets nothing interfere with business. He attempts to sell his daughter in marriage to a nobleman, but she is already deep in a love affair. His son, the idol of his eye, who frequents Parisian cafes, is killed in an automobile accident. His wife, because of his disowning his daughter, leaves him and finally his mistress comes to his home and is accidentally killed. All these things serve to make the man realize that there are other things in life besides business. For a longer review see another page of this issue. J. C. G.

The Broken Coin—FOURTEENTH EPISODE—WEEK OF SEPTEMBER 20.—At the end of episode thirteen Sachio and his army are surprised by Count Frederick and his troops and the war between Grahaffen and Gretzhoffen is on. As Frederick is about to give up to the enemy Kitty arrives on the field of battle with a newly formed regiment. Roleaux, trying to get to Kitty, is captured and imprisoned in the palace of Grahaffen. Ultimately Kitty and Frederick chase Sachio and his men to the last mentioned palace. In the meantime Roleaux has escaped from the guards, procured the coins, and started off for Gretzhoffen on a fast yacht. Sachio gives chase in a torpedo boat. Nearing the fort of Gretz-

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hoffen, the yacht, mistaken for that of the enemy, is fired upon, but Roleaux is rescued by



Kitty and Frederick in a dirigible just as the boat sinks.

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The Circular Staircase—(Five Reels)—Selig—September 20.—Eugenie Besserer, with a strong cast, featured. At Sunnyside, where Aunt Ray Innes and her nephew and niece come to stay there is much mystery and many grotesque happenings, a shot in the night, two dead bodies lying at the foot of the circular staircase, the disappearance of her nephew and her niece's fiance, Jack Bailey, the injury of her housekeeper, Mrs. Watson and the death of old Tom, the colored servant. Later there is a visit to a lonely graveyard and Aunt Ray battles with a desperate criminal in a secret room before the tangled threads of destiny woven by the Fates were finally unravelled. For a longer review see another page this issue. J. C. G.

Associated Service

Released During the Week of September 20.

Her Devoted Son—Liberty—September 20.—Burns, a rich farmer in Scotland, holds a mortgage on the farm owned by Mrs. Thomas and her son, Paul, who is in love with Burns' daughter, Esther. Paul leaves for America to earn money. Mona Higgins, the postmaster's daughter, who is also in love with the young man, destroys all mail between Paul, his mother and Esther. Paul receives $5,000 reward for rescuing his master's baby from a gypsy kidnaper, and returns home just in time to rescue the old homestead and marry Esther.

Borrowing Hogan—(Two Reels)—Santa Barbara.—Hogan, manager of a small dramatic company, finds himself in the city broke, but he gets shelter in the house of Mrs. McStinger. His blarneying tongue and his evident admiration for her wins her heart, and she takes the shelterless Hogan in. Later the company is again on its feet, but Hogan is found to be in pawn. He is incarcerated in his room by the landlady and made a close prisoner, but later he escapes and joins the company.

The Happy Awakening — Banner. — The city chap falls in love with the beautiful daughter of a rancher, and Rube, a farm hand, is also in love with the girl. Rube dreams that the girl has been decoyed to the city and there forced to don male attire and become assistant to a gang of thieves. He takes a hand himself and succeeds in rescuing the heroine from her surroundings and bringing her back home. Rube later awakens and learns that the girl and the stranger are still bent on a flirtation.

A Watery Romance—Federal.—Mr. Smaltz and Mr. Fish are in love with the same girl, who gives neither encouragement. Smaltz goes out one morning and meets the girl, and Fish later comes upon them and asks her to go for a row. Smaltz bores a hole in his rival's boat and when Mabel and Fish get out in the middle of the lake the hole begins filling the boat with water. Smaltz jumps in another boat and rescues Mabel and Fish, and then kicks Fish back into the water. Both are locked in jail, and Mabel, coming to bail them out, falls in love with the chief and elopes with him.

Accusing Finger—(Two Reels)—Empire.—The girl's favored suitor is locked in the bank vault by one of her other lovers. Later his conscience troubles him and he hastens to the vault, where the finger of the time clock is pointing to the hour of 12. He sees the safe about to be blown up by a cracksman and he overpowers the robber, but the alarm has been turned, and the banker, his daughter, and the police arrive. The vault is opened and the dying clerk lives long enough to point an accusing finger at the trembling fellow clerk. He is convicted of willful murder. He awakens to find that he is standing at the vault door with the crime only a figment in his brain. Later we see a wedding ceremony performed with the tempted man as the best man at his rival's nuptials.

A Cattle Queen's Romance—(Two Reels)—Romona.—Muriel Dallia, a western girl, is left a ranch by her father with the desire that she marry Edward Douglas, an Englishman, who abhors the idea of marrying a rough western girl, but having spent his fortune, he is persuaded to go to America. Muriel falls in love with a strange cowboy and refuses Edward's proposal, and that night the foreman brings to the ranch a large sum of money, and both the Englishman and a half-breed attempt to steal it. The half-breed is bribed by the Englishman to assist in abducting the girl and the money is placed in the cowboy's pocket. The next morning he is discharged, but Muriel is sure he is innocent. She is later carried away by the half-breed, but rescued by Bart and the half-breed confesses. The Englishman is sent to town under guard and it is evident that Bart will soon be the boss of the ranch.

A Shattered Romance—(Two Reels)—Deer.—Lillian Wiggins, a society girl, comes across Jack Bryce, a young artist, and is infatuated with him. She arranged to have her portrait painted, and soon afterward he proposes and is accepted. Soon after their betrothal Lillian is riding along the country road when she sees a little girl fighting with a great eagle, and learns that the eagle has stolen the little girl's brother. Lillian takes the baby and the girl to their home, where she finds the mother sick in bed and also sees a picture of her fiance holding the little girl in his lap. She learns the little girl is his daughter, and so she slips the photo into her bosom and takes Violet home with her. That evening when the artist calls Lillian confronts him with his daughter and, taking her by the hand, he goes home and begs forgiveness from his wife.

SOME NEW THEATERS

The Majestic Photo Play company, Lima, $10,000; F. J. Zanone, Henry Michael, I. M. Zanone, Theodore Michael and Samuel Michael.

LISTEN!

It's Zippy, Snappy and Full of Punch "THE VITAGRAPH BULLETIN"

Send for It!!!

"Willie Stayed Single"
Comedy.....MONDAY, SEPT. 20
Weary Willie has a chance to get three square meals a day without working. All he has to do is to marry the widow boarding house mistress. It looks easy, but see what happened. An all-star cast.

"Dorothy"
Two-Part Drama.....TUESDAY, SEPT. 21
An inventor's daughter uncovers the theft of her father's invention, and finds the guilty man is her lover's father. MAURICE COSTELLO, LEAH BAIRD and VAN DYKE BROOKE are the principals.

"Getting Rid of Aunt Kate"
Comedy.....WEDNESDAY, SEPT. 22
She is husky and strong-minded and upsets a peaceful household. Her nieces and their beaux think up a plan to get rid of her, which works like a charm, besides providing a heap of fun. Presenting KATE PRICE, MARY ANDERSON, HARRY FISHER and FRANK BUNNY.

"The Lesson of the Narrow Street"
Drama.....THURSDAY, SEPT. 23
What gambling in Wall Street does to a man is strongly impressed upon a young artist. He learns his lesson and much happiness results. EDWARD ELKAS, S. RANKIN DREW and MARY MAURICE are the cast.

"Back to the Primitive"
Comedy.....FRIDAY, SEPT. 24
Frances adopts her husband's fad of the Primitive Life to please him. He is pretty radical, but she carries it still further, until he finally balks at eating raw meat, and the inevitable result is they are both glad to get back to civilization.

"From Out of the Big Snows"
Three-Part Drama. Broadway Star Feature. SATURDAY, SEPT. 25
A vigorous story of adventure in the Big Snows of the Northwest. Edwin Harris falls in love with a beautiful dance hall girl, arousing her half-breed lover's jealousy. But for the intervention of a young doctor, the half-breed's fiendish vengeance would have been carried out. JAMES MORRISON, DOROTHY KELLY, GEORGE COOPER and DONALD HALL are the cast.

Six a Week, Including a Three-Part Broadway Star Feature

"THE BUTTERFLY'S LESSON"—Drama.....MONDAY, SEPT. 27
"THROUGH TROUBLED WATERS"—Three-Part Drama. Broadway Star Feature.....TUESDAY, SEPT. 28
"RAGS AND THE GIRL"—Comedy.....WEDNESDAY, SEPT. 29
"THE PLAGUE SPOT"—Drama.....THURSDAY, SEPT. 30
"THE FOX-TROT FINESSE"—Comedy.....FRIDAY, OCT. 1
"THE SULTAN OF ZULON"—Two-Part Comedy.....SATURDAY, OCT. 2

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EXECUTIVE OFFICES
East 15th Street and Locust Avenue, Brooklyn, N. Y.

NEW YORK CHICAGO LONDON PARIS

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



LEAH BAIRD
WITH
VITAGRAPH

Vol. XIV CHICAGO, OCTOBER 2, 1915 No. 14

LUBIN

PRESENTS

THE SCREEN'S MIGHTIEST MIRTHFUL COMEDIENNE

MARIE DRESSLER

IN A NEW "TILLIE" PHOTOPLAY

IN 6 ACTS



TILLIE'S TOMATO SURPRISE

WRITTEN BY
ACTON DAVIES

PRODUCED BY
HOWELL HANSEL

AIDED AND ABETTED BY

TOM McNAUGHTON, Co-STAR IN "THE SPRING MAID" AND "SUZIE" - COLIN CAMPBELL, THE SCOTCH COMEDIAN, SARAH McVICKAR, ELEANOR FAIRBANKS AND JAMES THE FAMOUS LUBIN MONKEY

TWO HOURS OF HOWLS, YELLS, SCREAMS, GUFFAWS, LAUGHS, CHUCKLES AND ROARS

RELEASED SEPTEMBER 27 THROUGH THE V.L.S.E.

BIG FOUR FEATURE PLAY V L S E



Sigmund Lubin

The Triangle "Bullseye"

BY this time you have heard of the bang with which the initial Triangle Plays went over at the Knickerbocker Theatre last Thursday.

Shortly you will hear other similar concussions in the vicinity of Philadelphia, Chicago and Boston.

A year from now you will look back and date the most important development of photoplay presentment from these Triangle Model Theatre openings.

Griffith — Ince — Sennett have sub-consciously been building up the Triangle organization for years. It remained for the Triangle Film Corporation to give them the opportunity to go their limit.

Now it is done. The greatest directors, the greatest stars, the best photographers, have been brought together to produce the best plays!

It is simply a question of values everywhere.

You know now what "TRIANGLE" means, even if you've only *heard* from those who have *seen*. And Triangle Quality is only at the apex of the TRIANGLE—the beginning.

Watch the plan grow in effectiveness, in value, in results!

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK



Mary Miles Minter and her pet bear in a scene from Metro's "The Stork's Nest."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, OCTOBER 2, 1915 No. 14

Organization of Board of Trade Completed

BINDER DISCUSSES ITS AIMS

THE organization of the Motion Picture Board of Trade was completed on Tuesday afternoon, when the Board of Directors met at the offices of the board at 18 East Forty-first street, New York City, and elected the following officers:

J. Stuart Blackton, president; Carl Laemmle, manufacturer's vice president; Nicholas Power, supply men's vice-president; John R. Freuler, exchange's vice-president; F. J. Rembusch, exhibitor's vice-president; W. Stephen Bush, publications' vice-president; W. R. Rothacker, miscellaneous vice-president; E. A. McManus, secretary; Joseph W. Engel, treasurer.

After the organization of the board, the following standing committees were appointed:

Executive committee: Walter W. Irwin, W. A. Johnston, Nicholas Power, P. A. Powers, E. A. McManus and J. W. Binder (ex officio).

Membership committee: Carl Laemmle, J. Stuart Blackton, R. A. Rowland, S. L. Rothapfel, Siegmund Lubin, John R. Freuler, J. W. Binder (ex officio).

Auditing committee: Fred Hawley, L. W. Atwater, Carl H. Pierce.

Finance committee: J. Stuart Blackton, Robert H. Cochrane, Schuyler Colfax, Ferdinand W. Singhi, John R. Freuler, Joseph W. Engel, J. W. Binder (ex officio).

Arbitration committee: Samuel M. Field, Walter W. Irwin, E. A. McManus, Paul Gulick, Will C. Smith, Arthur James, J. W. Binder (ex officio).

Publicity committee: Arthur James, Chester Beecroft, Paul Gulick, Sam Spedon, Carl H. Pierce, Arthur Leslie, W. A. Johnston, W. Stephen Bush, Charles R. Condon, J. W. Binder (ex officio).

Following the regular meeting of the board, the executive committee, which is charged with the duty of conducting the affairs of the board, convened and elected Mr. Irwin chairman of that committee. J. W. Binder was then elected executive secretary of the Board of Trade, and William M. Seabury, of 52 Nassau street, was chosen general counsel. Mr. Binder is the man who has laid out the plan and scope of the board and who was chairman of the organization committee. Mr. Seabury is a prominent attorney, not hitherto identified with any of the film interests. He is a brother of Supreme Court Justice Samuel Seabury.

Mr. Binder reported to the board that nearly ten thousand dollars had already been paid into the treasury as initiation fees and annual dues, and that he was receiving applications for membership by mail and telegraph from all parts of the country.

"It is not the intention of the board to make a promiscuous campaign for members," said Mr. Binder to MOTOGRAPHY's representative. "We propose, however, to devote every minute between now and the first of November to bringing into the organization ever person, firm or corporation from Maine to California who has a legitimate right to claim membership, and who can convince the membership committee and two-thirds of the board of directors that he and his work will contribute to the permanent and substantial upbuilding of the industry as a whole. Men and concerns having these qualifications will be welcome; others will find it difficult to come in. It goes without saying, of course, that the applicant must pay in advance his initiation fee and annual dues in the class of membership to which he belongs. But, understand, he must have more than merely money. The question which the membership committee will keep to the front in its deliberations will largely have to do with the ideas and ideals that animate the work of the man or company applying for membership. Do these tend to elevate and make permanent the motion picture art? Well and good. Is the reverse true? Nothing doing. Is there a doubt? Investigate.

"You can readily see, can you not," Mr. Binder continued, "that the effect of such a policy will be to make membership in the board a thing to be desired, sought for; indeed striven for. And it will bind together those who come in as members in a bond that is closer than any legal or corporate union—the bond of mutual service for the general welfare of the industry.

"And that, of course, is the end and aim of the board. The motion picture industry—today the fifth in the country in point of money invested—has hitherto been entirely unorganized as a trade. Those who make a business of preying upon the body 'corporate' have been quick to note this condition. As a result, the industry has been a mark for all kinds of attacks which have cost it many millions of dollars. It is our purpose as an organization to fight these conditions, whether they exist in the halls of the national or state legislature; in the town council chamber, or in the back room of the ward heeler's club. We will fight them by dragging them out in the open; by bringing them into the fierce light of 'pitiless publicity.' We will fight them while they are being considered as bills. If any of them get by and are made laws, we will fight them in the courts. Hitherto this work has been done sporadically and spasmodically, if at all, by individuals or individual concerns standing alone. We propose to fight as a united industry—

one that has at its command the mightiest media of thought expression in the world, the motion picture screen—and we will use this to create that still mightier force which when once aroused speaks in thunderous tones—*Public Opinion*. The motion picture screen speaks to more than ten million people in this country daily. It speaks a language that convinces.

"But, in addition to this, we shall use the public prints to tell our story. We shall, through the daily press, the trade papers, the weekly and monthly magazines tell the story of the motion picture—the wonderful fairy tale of its growth in a decade; the untold power of the screen as a propaganda medium and the consequent importance of keeping such a medium from the trammels of political, partisan or religious pre-publicity censorship; these and hundreds of stories of like kind and character, written by the greatest writers in the land, will be read by the millions and when the legislative 'uplifter' in Passamaquoddy or Pumpkintown rises to introduce his thinly disguised bill to create a censor board, or to limit the days on which pictures may be shown or to add an inch to the areaway about the theaters, or to specify a new system of ventilation, or to provide for compulsory free admission for all legislators to the theaters of his state or municipality, the aroused public sentiment, educated to know and understand the mainsprings which animate his action, will either 'laugh him to scorn' or tear his bill to tatters.

"Then, there is the broad commercial side of our activity at which I can only hint. In this there will be numerous and varied activities, each having for its object putting the business on a solid, permanent business basis. The securing of fair railroad carrying conditions for films; adjusting and working out the vexed insurance conditions which surround the industry; arranging to supply the members with credit information carefully gathered and kept for their information only; to create a body of men respected by all in the trade to whom members having honest differences may bring them for arbitration before rushing into litigation. These and many other features will be worked out.

"Now, I am going to anticipate the objection you are going to make. You are going to say that all this is very pretty but that it cannot be done in the film industry. You are going to say that the men in this industry hate each other, and distrust each other, that they will not work together. I am going to tell you that you are *wrong*. I had some of the oldest and most successful men in the industry tell me that same tale more than a year ago, when I started out to get broader support for the National Board of Censorship. I proved they were wrong *then*, I am going to prove them *wrong now*. And in saying this I will at once admit that there are men in the industry today who will not play on the level. There always will be. But I *do* say this: that the great majority of the men in the film industry today—in all branches of it—*want* to play on the level; *want* to build a business of which they can be proud; *want* to conduct their business so that it will be clean, high-grade and enduring. And I am only telling you what has been proven in every other business in the land that is today strong and prosperous, stable and profitable, that it will be the same in the film industry—those who play the game according to the age-old principles that at base govern all successful enterprise are the men who will win in the long run. And these men *will* work together for the common good in a trade association such as we will build and it is because this is *true* that this Motion Picture Board of Trade will in a few years be one of the most important factors in the industry. What the American Bankers' Association is to the banking business; what the National Canners Association is to the fruit and canning industry; what the Wholesale and Retail Grocers Associations are to the great business of making and selling foodstuffs; what the American Society of Civil Engineers is to the profession of engineering—that, and more will this organization be to the great art and industry of making, distributing and showing motion pictures. That is my profound conviction.

"But, you may say, 'all this is going to cost a lot of money.' I hate to demolish your arguments; but, really, you are a poor guesser. The annual budget of the Motion Picture Trade Board for the first year aggregates the huge sum of $49,563.00. That's a lot, isn't it? Well, if the state censor bills in the thirteen states in which they were introduced last year had become laws, they would have cost the industry in censor fees alone, more than $288,000. Motion picture men pay every year in insurance premiums more than they should, upwards of $400,000. I am told that there is outstanding on the books of the film exchanges of the country in uncollectable accounts upwards of a million dollars.

"How did this Trade Board come to be organized? Just about a year and a half ago I made an address to an assemblage of motion picture men in Grand Central Palace. What I said then, in the light of what has happened since, is prophetic. I said at that time:

> "All the problems which harass and hinder the motion picture industry today can be solved by a National trade organization made up of representatives from the three great divisions of the industry—the producer, the exchangemen and the exhibitor.

"That was the first public announcement. But sometime about the middle of last February a luncheon was given by my friend McGuire, of the National Board of Censorship, and myself at Rector's to some seventeen of the largest manufacturers of pictures. In response to a plain statement I made to them concerning the necessity of fighting the censorship bills which were pending in ten states, a sum of money was subscribed for that purpose. In order to prevent heart failure on the part of the political and other grafters in the states in question at their not getting any of this 'huge sum,' I will say that the exact amount of the 'fund' was $2,900. With it certain results were accomplished and about the middle of June, it was thought best to call the same men together who had contributed, and tell them what had been done with their money. They met in the projection room of the recently organized V. L. S. E. The same man who presided at the Rector luncheon, Commodore J. Stuart Blackton, presided at the later meeting. After making the report I took occasion to say that in my judgment this work should not be done by the National Board of Censorship, and suggested that it ought to be done by the whole industry through a trade board. This suggestion was heartily and eloquently seconded by Walter W. Irwin, who told what other industries did in the way of organized effort to protect themselves against similar oppression. In the discussion which ensued, every man present agreed that the time was here for action. A volunteer committee was called for to draft a plan and map out a program for the formation of such a trade board. I was asked to do

the work. I did it. The committee met, enlarged the plan and approved it after a series of meetings during August. On the first of September I resigned my position as director of finance and publicity of the National Board of Censorship and since then have devoted all my time to launching the new board. The result is told in the first paragraph of this story and is now history.

"For the future I have no fear. I am convinced that when a set of intelligent, earnest men, animated by a high purpose and working together unitedly for the accomplishment of that purpose, get together in sincere co-operation, the thing they strive for will be realized just as certainly as the sun rises and sets. And if I shall have personally, in the slightest degree, contributed to the sum total of their efforts and if these result, as they must, in a finer, cleaner, more stable, more profitable motion picture business, I shall be amply repaid for my efforts."

KNICKERBOCKER OPENING

Famous Triangle Organization Stages Its First De Luxe Performance in New York—Theater Beautifully Decorated

Several remarkable features marked the opening of the historic Knickerbocker theater, New York, Thursday evening, September 23, with its new policy of Triangle plays. That something new had reached Broadway was evident as soon as the capacity first night audience stormed the lobby and were admitted to an auditorium completely altered and redecorated to meet the requirements of the productions of David W. Griffith, Thomas H. Ince and Mack Sennett, and in keeping with the first star combination offered—Douglas Fairbanks, Raymond Hitchcock and Dustin Farnum.

Red and green, the Triangle colors, prevailed. First to come to notice were the eight ushers and program girls, costumed in a creation of Mme. Georgenne, one of New York's leading modistes, whose parlors at 9 East Forty-seventh street are a rendezvous for fashion. First nighters who were watching their step saw first the black shoes with tan buckles, then white stockings disappearing into lace pantalettes that showed beneath short skirts. There were aprons, all white, with red and green trimmings, over the skirts which were of tan silk. A tight bodice and a headdress with a Triangle effect completed the striking costume. Mme. Georgenne personally fitted the eight girls at the Knickerbocker and also made two models which were sent to the Chestnut Street Opera House, Philadelphia, and the Studebaker theater in Chicago.

The alterations to the theater structure were none the less marked. There was the shadow box, as solid as concrete, throwing its soft shades of gray to the screen over the enlarged orchestra pit where William Furst waved his baton over his symphony band of forty musicians. The balcony had been changed to permit the construction of eleven loges. Over all was the blend of Triangle colors, the red and the green.

All this led up to a proper appreciation of the star combination arranged for the inauguration of the new policy. Dustin Farnum, long a matinee idol, made new admirers in the Ince-directed Alaskan romance, "The Iron Strain." Enid Markey and Louise Glaum lent their beauty and ability to the star, and all their work was enhanced by the excellence of the photography.

The camera effects were particularly successful in all the plays. A scene in a driving rain storm from "The Iron Strain" vied with the desert and sunlight effects which Griffith obtained in the Fairbanks play, "The Lamb," and the comedy results achieved by Hitchcock, Mack Sennett, Fred Mace and Mabel Normand in "My Valet."

The Triangle Film Corporation's advertising campaign for the opening of the Knickerbocker Theater has been the talk of the stage world, in both its legitimate and motion picture spheres. The easy, conversational style of the ads, the big space, 14 point type and plenty of border of white have made them recognized in any location and eagerly read by newspaper subscribers. Already one prominent legitimate



Hale Hamilton. *Frank Keenan.* *Eddie Foy.*

producing firm in New York has copied the Triangle style, which gives opportunity for speculation as to the future of theatrical advertising in the United States. Scare heads and blatant claims may yet give way to the Triangle pioneers in the field of quiet and honest but none the less forceful information regarding coming offerings.

Mack Sennett has rounded out his corner on comedians by making contracts with Joe Jackson, the Winter Garden and vaudeville headliner, and Bert Clarke, who has also been successful in the same fields of endeavor as the tramp cyclist.

The Triangle Film Corporation has been forced to postpone the Griffith production, "The Trail of Blood," because of the illness of Mae Marsh with pleurisy.

METRO SIGNS MARTHA HEDMAN

Lionel Barrymore and Hamilton Revelle Also Engaged for Important Features to be Produced by Rolfe Photo Plays, Inc.

The policy of the Metro Pictures Corporation of sparing neither expense nor effort in offering the public the foremost stars of the stage and screen in vehicles worthy of their highest artistic talents, was given concrete expression this week in the announcement that Metro had closed a contract with Martha Hedman, one of the most popular of the younger stars of the American stage, under the terms of which this charming and accomplished actress will be featured in an elaborate picturization of Booth Tarkington's powerful novel, "The Turmoil," the rights on which were secured by the Metro Pictures Corporation a few weeks ago. Obtaining the motion picture rights on this justly famous book was considered a master-stroke on the part of the directors of Metro's destinies, for "The Turmoil" has been hailed by critics everywhere as the "great American novel." Certainly among the Tarkington literary gems it is the chiefest jewel, and the selection of Miss Hedman to portray the character of the lovely and lovable "Mary Vertrees" is evidence that the screen version of "The Turmoil" will be of a quality comparable to its original.



Martha Hedman.

Next in importance to the part of "Mary Ventrees," in "The Turmoil," is that of "Bibbs Sheridan," a youth of many moods, and therefore with unlimited possibilities for a juvenile lead. George LeGuere, who was featured with Emily Stevens in "Destiny, or The Soul of a Woman," a recent Metro production from the studios of Rolfe Photoplays, Inc., has been selected for this part.

Edwin Carewe, who directed "Destiny, or The Soul of a Woman," will produce "The Turmoil" at the Rolfe Photoplays, Inc., studios, his selection as director of this important production by Metro officials being directly due to the tremendous success he achieved in the first named picture. Work will begin on "The Turmoil" immediately after Mr. Carewe finishes "The Final Judgment," the new name selected for the play in which Ethel Barrymore is starring, which is scheduled for early release in the Metro program.

Another notable addition to the list of Metro stars during the present week is Lionel Barrymore, long one of the most versatile and popular actors of the speaking stage. Early this week B. A. Rolfe, head of the Rolfe Photoplays, Inc., signed Mr. Barrymore for the stellar role in a photo-drama of unusual quality, the title of which will be announced later.

William Nigh, who recently added fresh laurels to his reputation as a director of really big motion pictures, in "Emmy of Stork's Nest," the latest Columbia-Metro feature in which Mary Miles Minter is starred, will direct the Barrymore play.

In addition to Miss Hedman and Mr. Barrymore, Metro has also engaged Hamilton Revelle, the eminent English actor, for a series of pictures to be produced by Rolfe Photoplays, Inc., for release in the Metro program. Mr. Revelle won a notable success in "An Enemy to Society," in which he shared stellar honors with Lois Meredith, and his engagement for other future Metro pictures was a logical sequence. In drawing room and polite heroic roles, Mr. Revelle is conceded to be at the head of his profession.

Gaumont's New Technical Director

Announcement was made recently that Fritz Orlamond had been appointed chief technical director of the Gaumont Company, which, beginning September 8, is to release its entire output exclusively through the Mutual Film Corporation. Mr. Orlamond, during the year that he has been affiliated with the Gaumont Company, has made a pleasing record for himself and has won a host of friends throughout the various branches of the industry. His first work at the studios was in the Comedy Star company, in which he played and directed with a master hand. Following this work he became an important member of the stock company in its heavy dramas. During this work, his masterly understanding of the technique of the studio caused him to be appointed assistant to the director. He has continued in this capacity for some time, until the complete reorganization of the Gaumont forces.

With the addition of several directors and producing companies, it was found necessary to have one man in general charge of the studio, and Mr. Orlamond was appointed.

Minusa Equips Dayton Theater

The Auditorium Amusement Company of Dayton, Ohio, is making some improvements in its equipment, and recently placed an order with the Minusa Cine Products Company, for two Gold Fibre screens, built according to specifications.

Some difficulty was found in obtaining perfect projection results, and the Minusa Cine Products Company had an expert call at the theater and advise just what the trouble was. The company is one of the most responsible firms in that territory, and is said to be heavily interested in Dayton real estate.

Billie Burke's First Day as a Screen Star

APPEARS UNCONSCIOUS OF CAMERA

THIS has been a week of uncommon activity at the Inceville plant of the New York Motion Picture Corporation, where Producer Thomas H. Ince is building film masterpieces for contribution to the Triangle. The arrival of Billie Burke, the commencement of work on a new production, the continued introduction of innovations and further additions to the forces employed, all have combined to make it the most eventful in many months.

Paramount, of course, among the current activities is the Burke production. Owing to the extreme care which Ince is exercising in the preparation of this subject for the screen, progress has not been as rapid as that with other features. Nothwithstanding this, however, interest in the appearance of Miss Burke has been at a fever pitch.

Miss Burke's first day in pictures was one that will long be remembered by all associated with the Ince-Triangle studios. The charming star was given



A Scotch street "set" erected especially for Billie Burke, Thomas H. Ince pointing in the foreground.

her first thrill before she entered the gates of Inceville to make her debut before the lens. She was being driven along the shore road from the Long Wharf at Santa Monica, where she had disembarked from the steam yacht in which she negotiates the distance to Catalina Island each day, when a black cat sprang out from a clump of bushes by the roadside and made itself an obstacle in the path of the machine. The collision brought to an abrupt and unceremonious end all nine lives of the ebony feline, and the catastrophe served only to convince Miss Burke that her venture on the screen is destined to be one of sweeping success.

Within a half hour after Miss Burke had entered her pretentious dressing quarters, she appeared, ready for work. Following a brief rehearsal, Producer Ince gave the order to "shoot" and Billie Burke, the selfsame beauty of the footlight realm, who so steadfastly had declined flattering offers, until Ince approached and pursued her—became a star of the screen.

A strange fact concerning Miss Burke's work, one that was immediately noted and commented upon by Ince—is that she exhibited not the slightest indication of camera-fright. Usually a stage star, making his or her initial appearance in front of the camera, gives way to a petty fear that something will go amiss and be observed, which otherwise would escape detection on the stage. This results in a nervousness which is difficult to satisfactorily overcome. Yet, Miss Burke, with the exception of asking a few questions regarding sidelines and tempo of gesticulation, conducted herself in a manner befitting the most experienced of picture-play actresses. This has pleased Mr. Ince immensely and he is certain now that his high-priced star will be as magnetic on the screen as she is on the stage—if not more so.

The afternoon of Miss Burke's first day in pictures was spent in the canyons that make Inceville such a picturesque location for photoplay-making. Over two miles of pebbly river beds, circuitous trails and brush covered groves, she rode on horseback to a beautiful natural setting which will be used as the background of a number of important exteriors. For two hours she gave play to her talents and upon her return declared that she had enjoyed the experience.

Throughout the rest of the week, some interiors were filmed. These depict the living quarters of a Scotch peasant family, with which Miss Burke, as the American hoyden, comes into happy contact. Work is being rushed on the Scotch village street and with its expected completion in a few days, Ince will commence the filming of scenes in this set.

A most important fact in connection with the Burke production is that Mr. Ince is personally directing it, instead of merely supervising its progress. This is in pursuance of a request made by Miss Burke before she capitulated and shows the great producer concentrating upon one subject for the first time since he filmed "An Alien."

Another new production got under way this week at the Ince-Triangle studios. It is a virile drama of the West and has as its star that forceful and powerful interpreter of western characters, William S. Hart. C. Gardner Sullivan, Ince's prolific and verstaile author, is responsible for the scenario and this in itself, is a guarantee that the story has a tremendous "punch."

Hart, who has gripped audiences all over the world by his remarkable performances in "The Bargain," "On the Night Stage," "The Darkening Trail," and a host of two-reel numbers—all made under the Ince supervision—is a versatile actor, but he, as well at the severest of critics, acknowledges his forte to be that of the "bad-man" portrayal. Hence, in this current production, Sullivan has furnished him with a role that fits his capabilities more perfectly, it is believed, than anything he has ever attempted.

An unusually strong cast has been named to support Hart, the principal members of which are Clara Williams and Jack Standing. Miss Williams is the exquisite leading woman who scored so heavily in support of Hart in "The Bargain." Since that picture, she has not appeared opposite him in any other feature. Therefore her work will be watched with

interest. Standing is the young matinee idol who recently severed his relations with a firm in the East to associate himself with Ince and this is his first appearance in an Ince production. He is playing the "heavy," a job for which he is particularly well qualified.

Wedgwood Nowell, actor, director and musician of note, has been permanently engaged by Producer Ince in the capacity of musical director of all forthcoming Ince-Triangle films. This is in accord with a plan established several months ago by Ince and because of the prominence of the man concerned is considered a most important item of news.

When Ince decided to submit a full musical score with each of his productions, he cast about for a suitable candidate to assume entire charge of the work. Several men of recognized ability were tried, but Ince was not satisfied with the executive ability of any of them until accidentally he heard Nowell playing on a piano. The music impressed the producer. Then he called Nowell into conference and the latter identified himself as a composer and musical director of prominence. Nowell originally joined the Ince forces as an actor and already has appeared in the leading heavy



Another view of the Scotch street erected especially for Billie Burke.

role in support of Bessie Barriscale. But now he is devoting his entire time to the arrangement of music for the Ince-Triangle productions. A staff of seven assistants has been engaged for him and these spend the day in specially built sound-proof rooms, where they can copy without the interruption of outside disturbances.

A modeling department, equipped with all the facilities for making statues, monuments and other such elaborate and expensive adornments, is the latest innovation to be introduced at Inceville, in furtherance of a plan to embellish Ince-Triangle features with everything money can buy and hands can build, for purposes of realism on the screen. The department was formally inaugurated this week with the arrival at the studios of J. J. Donner, a prominent sculptor, who will have complete charge of the work.

Still another innovation of importance is a class in military tactics. This was organized this week, following close on the heels of the announcement that a dancing class had been organized, and all "extra" actors have been instructed to report three times a week to their instructor. The latter is Ex-Lieutenant Courtland Roberts, U. S. A., who, seeking health in Southern California, readily capitulated to an offer from Producer Ince. Roberts' duties will be to drill the Inceville supernumeraries in the art of carrying a gun, saluting, drawing the saber, marching, running, shooting, etc. Ince hopes to have his multitude of extras trained with such precision that when called upon to appear in a war story, they will be able to conduct themselves properly and thus fortify the production against unfavorable comment from experts.

DIRECTOR'S LONG TRIP

Jay Hunt of Horsley Staff Travels From California to New Jersey to "Cut" Feature Subject and Properly Assemble It

Jay Hunt arrived at the plant of the Centaur Film Company in Bayonne, N. J., this week from Los Angeles, a trip made for the express purpose of "cutting" the negative of "The Protest," a three-reel feature with Crane Wilbur as the star, which he directed and which will be released September 29 in the regular service of the Mutual program.

In sending Mr. Hunt from coast to coast, David Horsley, the producer of this feature, indicates the length to which he is extending his efforts to have his productions reach the highest possible standard of merit. "Cutting" a picture is an important item, though in most cases manufacturers fail to realize this fact. The work is often left in the hands of persons not qualified to handle it and in consequence the production in its finally assembled form suffers.

In the negative of "The Protest" it is declared more money was expended than perhaps in any other picture of a similar length. The story, the cast, the settings and other items of production are exceedingly costly. That the full wealth of effect which this expenditure presents might be preserved after the picture was finally completed for distribution, Mr. Horsley sent Mr. Hunt to supervise the cutting, feeling assured that he, as the director, was better able than anybody else, with his intimate knowledge of the production, to obtain the very best results.

"The Protest" is the first of the Horsley three-reel features to go into the Mutual program. As it introduces a new brand, Mr. Horsley was particularly anxious to have it set a very high standard, by which all future releases may be known. The scenario was selected from over a hundred stories submitted. It deals with a vital theme of everyday life—a problem that is perplexing this generation. It is a drama that holds up a mirror to life in every city and town, and is luxuriously and masterfully staged by Mr. Hunt, who has an enviable reputation as a director.

The cast is headed by Crane Wilbur, the popular photoplay star, with Leona Hutton in the leading feminine role. Others are Margaret Gibson, Ella Oswald, Jean Wolf, Mrs. Jay Hunt, P. O. Tabler, Robert Newcombe, Donald O'Brien, John E. Brennan and Joseph von Meter.

Russell Out of Equity

Robert Russell, who until recently was vice president and secretary of the Equity Motion Picture Company, with business offices in the Strand theater building, New York City, and a studio at Van Harbor, N. H., has severed his connection with that corporation. Billy B. Van remains as president, however.

Essanay Studios Unusually Active

COUNTLESS PRODUCTIONS UNDER WAY

GEORGE K. SPOOR, president of the Essanay Film Manufacturing Company, announces that the company has arranged for an usual number of strong releases for the next three months, or the balance of the year 1915.

Essanay will release 181 reels in October, November and December. There will be produced 58 reels in October, 61 in November and 62 in December.

The photoplays will include works by the greatest writers of the period as well as dramatizations of the old masters. Such authors as Edgar Allan Poe, F. Marion Crawford, Henry Oyen, Clinton Dangerfield, George Ade and H. S. Sheldon are among those whose creations will be put into photoplay form.

Among the best of the multiple reel photoplays which will be released are "In the Palace of the King," by F. Marion Crawford, and in which E. J. Ratcliffe, Richard C. Travers and Arleen Hackett star; "The Raven," by Edgar Allan Poe, in which Henry B. Walthall takes the lead; "Tides that Meet," by Clinton Dangerfield, Bryant Washburn leading; "The Family Divided," taken from H. S. Sheldon's play, "The House Divided," featuring Edna Mayo and Bryant Washburn; "The Village Homestead," by Joseph Byron Totten and featuring Darwin Karr; "The Old Sin," by H. Tipton Steck, presenting John Lorenz and June Keith and "The Great Deceit," written by Edward T. Lowe, Jr., and featuring Warda Howard and John Lorenz.

There also will be forthcoming George Ade Fables in Slang, the Dreamy Dud cartoons and scenic pictures, the western dramas by G. M. Anderson, the western comedies as well as Essanay-Chaplin photocomedies.

A new series of cartoons also will be introduced under the title of Essanay's Canimated Nooz Pictorial. This series, drawn by Wallace A. Carlson, author of the Dreamy Dud pictures, will be a burlesque on current topics of the day. They will be five hundred feet in length and coupled with five hundred feet of scenic.

Essanay is planning for a great spurt in putting out its releases and completing them far ahead for the convenience of exhibitors. Owing to the great demand for Essanay plays its directors have been working day and night the past few weeks to keep up to the call for pictures of the Indian Head brand.

There are a score of directors now at work, six more having been added to the company roll. Because of the magnitude of many of its productions, particularly "In the Palace of the King," for which both Chicago studios were utilized as well as a large out-door temporary palace, eight assistants working all the time to aid Director Fred E. Wright, other directors were kept busy taking out-of-door scenes and then working during the night on the indoor settings.

The new Essanay studio, which will be 350 feet long and 175 feet wide, with a floor space of 61,250 square feet, is being pushed as rapidly as possible in order to give plenty of room for the production of plays. This is claimed to be the largest indoor studio, lighted by artificial lamps, ever built, and it will accommodate a dozen directors working at the same time.

BOSTON TO SEE "CARMEN"

At Geraldine Farrar's Request, Paramount Will Show Lasky Masterpiece in Magnificent Symphony Hall for First Time

For the first time in its history Boston's magnificent Symphony Hall, dedicated to the cause of music and home of the famous Boston Symphony Orchestra, will be converted temporarily into a motion picture theater when on October 1 for a limited engagement the Paramount picture, Geraldine Farrar in "Carmen," produced by the Jesse L. Lasky Feature Play Company, will be shown there at popular prices to the accompaniment of an orchestra of sixty pieces.

The selection of Boston as the first city in the United States in which Miss Farrar will make her debut as a star of the screen is at Miss Farrar's personal request, because Boston is her native city and because the exhibition in Symphony Hall, probably the largest auditorium devoted exclusively to music of the better sort, lends a spirit of serious artistic endeavor to Miss Farrar's photodramatic enterprise. The prima donna, who will attend the premiere, made the special plea in the cause of Boston to Samuel Goldfish, executive head of the Lasky Company, who so arranged the exhibition with Morris Gest and C. A. Ellis, of Boston.

Aside from the dramatic portion of Miss Farrar's "Carmen" special stress is being laid on the musical accompaniment, in the arrangement of which the Lasky musical department had the benefit of Miss Farrar's personal suggestions and wonderful musical knowledge. Motion picture theaters throughout the country will have the opportunity to use the same orchestration that will be given in Symphony Hall, Boston, arranged for orchestras of fewer pieces, whatever the particular requirements of the theaters demand.

Blanche Sweet Visits New York

Miss Blanche Sweet, the internationally famous photoplay favorite, who heads the regular stock company of the Jesse L. Lasky Feature Play Company, Inc., has been spending the past week in New York City. This is her first visit to the metropolis within a year and the first time that she has had even a day away from her duties at the great studio out on the Pacific coast. Miss Sweet celebrated her visit to New York by appearing on Thursday night, September 16, on the stage of the Strand theater, where so many of the wonderful photoplays in which she appears have been shown since she came under the management of the Lasky Feature Play Company.

It happened that the current attraction at the Strand was the Lasky-Belasco production of "The Case of Becky" in which Miss Sweet herself appears as the mysterious girl with a dual personality. The fact that Miss Sweet happened to be in town when

one of the most successful photodramatic renditions was being shown on the screen of that playhouse made her appearance especially timely and appropriate.

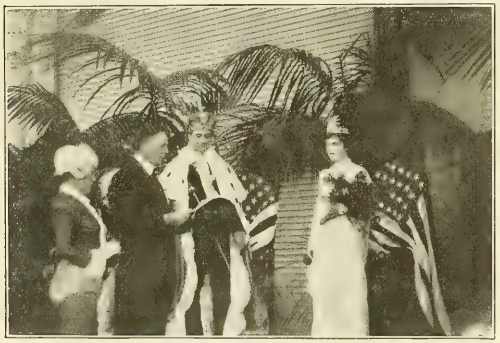
Miss Sweet was introduced to the audience at the Strand by B. F. Rolfe, who made some very flattering remarks concerning the extraordinary achievements of this young artist and the manner in which she has progressed under the Lasky direction and especially under the supervision of Cecil B. De Mille.

Miss Sweet was immediately recognized and the audience applauded her presence with a most contagious enthusiasm. Miss Sweet thanked the audience and expressed her pleasure in feeling that her work in Los Angeles brings her so close to the hearts of the Broadway public.

Miss Sweet will return to Los Angeles next week and more Blanche Sweet productions will then immediately be put under way by Mr. De Mille. The next production in which she appears will be the "Secret Sin" which is now announced definitely for release on the twenty-first of October.

Honored Like Real Monarchs

One of the greatest honors ever bestowed upon motion picture players fell to Francis X. Bushman and Beverly Bayne of the Quality Pictures Corporation, Hollywood, when they were adjudged winners of



Francis X. Bushman and Beverly Bayne are crowned king and queen at the San Diego Exposition.

a six weeks' popularity contest in the daily papers of San Diego and Los Angeles and were crowned King and Queen of the Southlands Exposition and of the motion picture industry.

At two o'clock in the afternoon the visitors met at the beautiful Spreckles theater, where they were welcomed by the manager, J. M. Dodge, who was chairman of the citizens' reception committee. The players were brought to the exposition grounds in automobiles which had been donated by the citizens who were members of the committee, and at the western gate of the exposition a parade was formed headed by the Thirteenth Artillery band, which was stationed at the fair. Next came a beautifully decorated car containing the king and queen elect and their pages and attendants. The rank and file of the motion picture world followed in other automobiles in a parade through the grounds.

The progress of the royal couch to the Spreckles Organ pavilion where the coronation ceremony took place was one continuous ovation. At the platform the king and queen elect were met by President G. A Davidson, Vice President Burnham, H. F. McGarvie and others most deeply interested in the event, where President Davidson publicly proclaimed Mr. Bushman as King Francis X. and Miss Bayne as Queen Beverly. He presented them with large golden keys to the exposition grounds and to the city—he bade them reign happily and supremely over the royal throng assembled and one of the greatest industries of the world—motion pictures. Both King Francis X. and Queen Beverly made brief speeches of acceptance, while a dozen camera men clicked off their acitons for the benefit of photo play fans all over the world.

The remainder of the afternoon festivities were of an informal nature, but at nine o'clock in the evening a big open air motion picture banquet was held upon the splendidly illuminated Plaza de Panama.

When the king and queen arrived and took their places on the platform under the canopy of the Sacramento building which encloses one side of the Plaza de Panama, President Davidson again officiated in a ceremony, this time presenting to King Francis and Queen Beverly handsome souvenir loving cups which were appropriately engraved in commemoration of the occasion. Again the royal pair voiced their thanks to the exposition management and the assembled throng. They then led the grand march and later adjourned to the Cafe Cristobal, where a dinner was given in their honor. Among those present from the various companies stationed in this section, were motion picture players, the executive officers, scenario writers, news service operators, representatives of the press. A partial list of the guests is as follows:

Fred J. Balshofer, president of the Quality Pictures Corporation; Helen Dunbar, Lester Cuneo, William Clifford, Mrs. VonName, Leigh Smith, Mr. and Mrs. William Alder, E. D. Horkheimer, Mr. and Mrs. Stechhan, Ruth Lackaye, Joseph Brotherton, Charles Didley, Henry Stanley, Mr. and Mrs. I. J. Edwards, Jackie Saunders, L. J. Cody, Edwin J. Brady, Lucy Blake, Lillian Lorraine, William Conklin, William Cortleigh, Jr., and wife, Harry Harvey, Bertram Bracken, Madelin Pardee, Mr. and Mrs. H. F. McGarvie, Mr. and Mrs. James F. Kerr, George L. McFarlane, Mr. and Mrs. Harry Williams, Mr. and Mrs. Vincent Bryan, Mr. and Mrs. Jean Swartz, L. A. DeWein, J. W. McGuire, Mr. and Mrs. Charles Abrams, H. P. Caulfield, William Randolph Hearst, Mr. and Mrs. Don Meaney.

Dustin Farnum, Pallas Star, at Work

Contradicting all reports effecting the activities of Dustin Farnum in the East, it is announced at the New York offices of Pallas Pictures, the new Paramount producing company, that the popular star is now busily engaged at the studios of this company in Los Angeles.

Mr. Farnum has begun work on his first Pallas Pictures subject, "The Gentleman From Indiana," adapted to the screen from Booth Tarkington's well known romantic novel of the same name, and is supported by an exceptional cast, including Winifred Kingston, Herbert Standing, Signor Juan de la Cruz, Howard Davies, Charles Marriott, Page Peters, Joe Ray and Elsie Cort. The production is under the direction of Frank Lloyd, the Pallas Pictures star director, and will present one of the most elaborate subjects yet presented as a regular program release. A spectacular feature will be the building of a complete

replica of the Whitecaps settlement at the crossroads and then its complete destruction by fire before the camera. In this scene over five hundred people appear. The camera work is in the able hands of Fred Dobson and several new ideas in this field are being worked out in this production.

On completing "The Gentleman From Indiana," Dustin Farnum will proceed on his second subject for the Pallas Pictures, which it is expected will be the well known "Davy Crockett." His third production will probably be "The Call of the Cumberland," a heart gripping story by Charles Neville Buck.

Justin D. Barnes

During the four years that he has been with the Thanhouser forces, Justin D. Barnes has played over four hundred character parts, running all the way from a day laborer to a billionaire. But Justin is the most versatile player in the business, and, naturally, any part assigned to him is handled with exceptional ease.



Justin D. Barnes

Prior to joining the Thanhouser studios, Barnes was with the Edison people for a considerable time, playing character roles. It has been said, and Barnes has admitted it, that since becoming a screen performer he has played in upward of 800 productions. A notable record, to be sure.

One of Barnes' earliest, and what many critics claim to be one of his best characterizations, was that of Abdool in "The Adventures of a Diplomatic Free Lance," a stirring drama of the adventures of a diplomatic spy. Later he played the lead in "The Great Train Robbery," one of the first big photoplay productions screened at the Thanhouser studios.

Barnes is the owner of "Tom," admittedly one of the finest harness horses in Westchester county, and is generally recognized as one of the best judges of horse flesh in the East. Frequently he has been consulted by horsemen during big deals, and his judgment of an animal has never been wrong.

House Burned for Films

The Eastern Film Corporation of Providence, Rhode Island, in keeping with its public statement recently that no expense would be spared in securing realistic effects for its productions, made good its word last week by employing a large force of men to build a house which was immediately burned to the ground. The scenes for which these spectacular fire effects were secured are a part of the film version of "Cap'n Eri," the famous sea story by Joseph C. Lincoln, now being produced at the Eastern Film Corporation studios under the master direction of George Lessey.

Considerable time, money and labor were consumed in preparation for this unusual event and an ideal location was finally selected at Conimicut, Rhode Island, situated at the edge of Narragansett Bay. After securing



Just before the house was fired

permission of the town authorities and making arrangements with the millionaire fire-fighters of the famous summer resort of Lakewood, George Hoffman, master of properties of the Eastern Film Corporation, at once placed a large force of men at work and in two days they had erected a large frame house on the beach at a cost of five hundred dollars. A day was then awaited on which the lack of wind would obviate the danger of firing the neighboring summer cottages of wealthy residents and three hundred extra people were engaged to take part in the scene.

Under the personal direction of Mr. Lessey, a battery of four cameras was trained on the house and after several preliminary scenes had been made, gasoline and oil was poured over the entire structure and with the blaze at its height, George Bunny, brother of the late John, William Mandeville and Herbet Bostwick, the three principal characters in "Cap'n Eri," entered the building and enacted their parts. The fiercely burning flames quickly attracted summer visitors for miles around and their number was augmented by numerous skippers of craft on the water who thought an actual fire was taking place, until a crowd of five thousand gazed with startled eyes as the cameras clicked foot after foot of the spectacular scene. During the taking of the picture, Herbet Bostwick was injured by a burning ember from the falling roof and a property man was badly burned. The photoplay production of "Cap'n Eri" in five reels will shortly be released to photoplay patrons, featuring George Bunny in the title role.

KELLERMANN PICTURE BEGUN

Tremendous Organization Now in Jamaica, Starts Work on Unique Photoplay Feature Under Direction of Herbert Brenon

Advices from Jamaica, British West Indies, received by William Fox, inform him that work has been begun on the million-dollar Annette Kellermann picture, directed by Herbert Brenon, which it is claimed will be one of the most spectacular, elaborate and expensive photoplay productions ever made. While the bulk of the picture will be taken in Jamaica, scenes will also be made in Yucatan, the land of mystery, and on the famous Robinson Crusoe Island.

An entire troup of Arabs with their camels and Arabian steeds have been imported from Soudan for this production. An under-water city has been built, and at Montego Bay, Jamaica, an oriental town of luxurious magnificence, covering twenty acres of land, has been erected. Miss Kellermann is directed by Herbert Brenon and a staff of assistants, and with the company are corps of electricians, mechanics, scene painters, an accounting and business department, medical staff and various other functionaries.

While Miss Kellermann will be the central figure of the picture, William E. Shay will figure prominently in her support, and besides numerous Broadway principals, Miss Kellermann will be surrounded by a bevy of beautiful diving and swimming girls, picked by a committee of noted artists from candidates throughout the country. Altogether more than 2,500 people will participate in this picture, including thousands of natives of the tropics, who have been drilled for weeks in preparation for their parts in the action.

Edward Earle, Edison Star

Perhaps it is because Edward Earle has been but about two years in motion pictures, and therefore uninfluenced by the players of prominence longer in that histrionic world, that his screen presentations are notable for a distinct personality treatment, so to speak—that his own ideas, pronouncedly different from the old school, have in that short space of time found a prominent niche in a world now almost vastly peopled.



Edward Earle

He characterizes what might be termed the intellectual type of actor, not one in which strangely gifted powers of emotion rage to find an outlet in expression, but one whose emotional powers are acutely directed and energized by a keenly perceptive mentality. When on the screen, he moves but little, sometimes it would appear that his facial expression changes not at all. But watch him closely—study him—and it will be noticed that, though he appears ever at his ease, when he moves that one move is tellingly placed and counts with dramatic emphasis. Was it not Henry Irving who said that he studied and studied to reduce his gestures and movements and that he often found his most effective scene had been where he had been able to find the one tell-all gesture? Mr. Earle seems to seek, by few subtle touches, to reveal to us how that person being delineated differs from all others—by a remarkable simplicity to make clear, beyond the possibility of misunderstanding, what action-actuating motives prompt the course he dramatically pursues.

Edward Earle is a booklover, yes, and a student. After all the foregoing one might suggest that such a statement is not news, any more than sunlight and brightness go together. But let it not be thought that, like so many students, he is not "human." Perhaps his work in "Ransom's Folly" lets in with a cheerful, likable light more than any other recent play of his, the lighter side of him—the boyish, run-loving, prankish side that the public takes to so quickly. The Earle of that picture is more the Earle of studio life, except that a picture, of course, cannot reveal any of his quickness of repartee, the gently incisive wit of a nimble mind.

Thanhouser's Big Offerings

In a recent statement, Edwin Thanhouser, president of the Thanhouser Film Corporation, announced plans for many big Thanhouser productions to be released in the Mutual. "We will produce for the new Mutual program a three-reel Than-O-Play every three weeks and I plan to have each of these productions represent the very utmost in motion picture work. I have engaged the Baroness DeWitt, a member of the Swedish royalty, for a special production to be released soon. This play I believe will indicate my aim to furnish exhibitors with the highest standard of motion pictures regardless of cost.

"I have in preparation at the present time a series of feature productions that I believe will prove of vital interest to exhibitors. They include subjects of great educational importance which have been woven out of real human experiences. Many novelties will appear in these forthcoming releases which I believe will be found exceptionally interesting.

"Thanhouser photoplays are consistently good," said Mr. Thanhouser. "We aim to inject into each production, whether it be a single reel or a multiple reel play, the same feature quality. You will find in the Falstaff comedies, for example, comedians of Broadway fame. Many other producing companies are using characters such as these only for multiple reel productions. It is our idea to furnish a consistently good quality of films in all Thanhouser productions regardless of length.

"Exhibitors may look forward to many big Thanhouser releases in the Mutual's new program, and I am sure that they will agree that the consistent high quality of Thanhouser productions will prove a big box office attraction."

Farnum Succeeds Mels

Edgar Mels, manager of the publicity department of Lubin's, has resigned and will be succeeded by Joseph Farnum.

Mr. Mels came to Lubin's from the Philadelphia *Evening Ledger*, where, in addition to his other editorial duties, he ran what has generally been considered the most successful photoplay department of any daily paper in the country. In six months Mr. Mels increased the photoplay advertising in the *Evening Ledger* from $3 to $1,400.

Resigning from Lubin's, he leaves on the best of terms. He has not yet decided on his future activities.

Douglas Bronston of the Pathe scenario department is a versatile genius. He wrote a song for "Neal of the Navy," the big serial success, that was so good Pathe has had it published by Berlin Watterson & Snyder.

Films with a Smile—The Mutual Idea

BY SAMUEL S. HUTCHINSON*

"SCREEN Literature," the literature of the motion picture, has come into being. The birth of a new literature has been an almost unconscious development. The motion picture came to us as a novelty of invention and has remained to develop into an art. I can think of nothing save the printing press which is so much a part of the life of the people. This intimacy of the motion picture with the people has held the film to a true picture of life. Schools and fads of painting and the art of the printed word, because of the limitations of their patronage, have been able to succeed despite their wanderings into strange, unwholesome realms. Not so with the motion picture. It is one of the people, for the people and answerable to the people. The present day film as a picture of life must stand for those qualities which we find the most admirable in men and women—strength, beauty, purity, cleanliness and a sense of the right. The photoplay which depends for its appeal on distasteful topics, like the "dope" habit, excessive drinking, deathbed scenes, tortures, murders long drawn out, suicides, the morbid and the suggestive, has no place in this new "screen literature." The successful photoplay, the kind of a photoplay that will liven, must present human documents. It must deal with reality presented in the pictorial language of reality. The weird, the bizarre, and fantastic must be handled very gingerly.

Just how the public accepts and rejects in its choice between the natural and wholesome on one side and the unnatural and unwholesome on the other is well demonstrated before us in literature. Alexander Dumas' adventure novels, startling but realistic in that they dealt with real people, have today a greater following according to records of the public libraries than the perhaps more technically perfect but less human stories of Balzac. The readers of the intensely human works of O. Henry outnumber the readers of Hawthorne and Poe by a ratio of thousands. "The Fall of the House of Usher" a masterpiece in horror and shudders, is known to a few. But millions have read, laughed and cried over "The Unfinished Story"—the story of a shop girl, a picture of Kitchener and a very despicable man. "The Unfinished Story" deals with life and makes you know that it is life, but "The Fall of the House of Usher," is an affair of the terrorland of bad dreams.

When I chose this subject of "Films With a Smile," I had no intention of discussing comedy films. The smile in films that I have in mind is the occasional bright light of humor that flashes in the drama of real life. Without this, I think that the photoplay is untrue and a failure as a part of the art of the motion picture.

Perhaps we can illustrate it best by an example from life. We are in a court room. A big murder trial is in progress. The principal witness has been on the stand for hours. The examination has filled the atmosphere with tenseness. There has been a terrible nerve racking recital of evidence. The jury, the lawyers, the spectators have been keyed to the highest pitch. It is a scene of the most desperate earnestness. The prosecutor in re-cross examination has paused in the middle of the question to gain the weight of impressive deliberation. You can hear the fall of the well known pin. Then a juryman in the front row grows red in the face, gropes swiftly in his pocket, snatches out a handkerchief and buries his face—just in time to half throttle a sneeze. A titter starts in the back of the room and in a moment the courtroom is upset with a storm of laughter. It was all over nothing, but it had to break from the tenseness of it all. As the laugh subsides the court raps for order and the trial proceeds. But meantime the air has been cleared by this trivial incident. The crowd was due for a laugh and took it at the earliest opportunity.

That perhaps conveys my conception of the very human demand for humor in the drama. The film drama that fails of this quality of humor fails both as a picture of life and as an entertainment for the people at whose taste the picture is aimed.

It is this spicing of even the most serious drama with touches of humor that is our constant aim in the making of the American Film Company's productions. There are flashes of humor in "The Quest" and the "Lonesome Heart," despite all their serious intent. There are humorous situations in "The Secretary of Frivolous Affairs." The smiles must be introduced with fineness. Otherwise efforts at relief of the picture with humor will fail. It must not be obvious. It must be natural, a part of the story, not something dragged into it.

The photoplay to which one can take his family, knowing that it contains nothing offensive, or too deep for the young mind to fathom, nothing touched by a daring deviltry to incite a wrongful curiosity, or to plant a harmful thought, is the kind that the public wants. The way is clear to the maker of motion pictures and to the exhibitor who builds his daily program with the hope of permanency in the business. This changing of the public taste has been felt. Producers are seeking plays that meet these advanced ideas of rightful entertainment, and, to that end are working conscious that "screen literature" is growing a bigger, more vital thing every day.

Sight is the most swiftly responsive and most powerfully active of our senses. The eye burns its lesson deeply into the mind. There is no illiteracy in vision. Education is required to read and understand the language of the screen. But seeing is a way toward education, not only concerning physical things but opening as well a channel to introspection and a better measure of oneself. That is why both the classes and the masses, constituting the motion picture public, have raised their standard of taste, with the resultant of improved pictures by the big producers who are responsive to the public purse.

Cleanliness—there is no other word—should be the basis and final test for pictures entitled to a place in the public library of screen literature. Plays that are entirely wholesome and enjoyable, and in which the tear and sigh are blended into a smile and laugh,

*President American Film Manufacturing Company.

represent the best thought of the day. If a moral attaches let it be driven home convincingly, but shorn of sting or sordid shading.

Motion picture plays should know neither creed, color, age nor sex, and should never paint to the eye of any of these an offending thing.

And sometimes smile.

PARAMOUNT GIRL GRITTY

Anita King, Crossing Continent in Auto, Unescorted, Fights Mad Coyote and Is Rescued by Prospectors

Having worked for eleven hours to free her car from the mud, successfully fought off a mad coyote and been rescued by two prospectors who heard her rifle shots, Anita King, the "Paramount Girl," after breaking the record between Los Angeles and San Francisco on the first lap of her coast-to-coast trip, alone, by automobile, has safely crossed the Great Salt Desert, in which two men recently lost their lives, and arrived at Salt Lake City in safety.

News of the destruction of the Famous Players Film Company's studio in New York had just reached



Anita King, the Paramount girl.

Salt Lake, and she wired to Adolph Zukor her expressions of sympathy and regret.

Her departure from San Francisco was a great success, it being Paramount day at the Fair. Driving onto the stage of the Imperial theater in her coast-to-coast car and costume, she was greeted enthusiastically by a packed house, gathered to wish her godspeed. Mayor Rolfe's message to John Purroy Mitchel was handed to her. Amid the laughter and cheers of the multitude she set out on the second and most dangerous lap of her journey. She arrived at Salt Lake City exhausted after a terrible trip. Following a complete rest she gave the following description of her journey over the wastes:

"After leaving San Francisco," she said, "I stopped at Sacramento, and the second day passed over the Sierra mountains, stopping at Truckee. The third day I arrived at Reno, where I was wonderfully received by the mayor and a large party. I took many pictures at Reno with the camera which is my only companion on my transcontinental trip. The mayor presented me with a key to Reno. I appeared at the Grand theater. The house was packed and everybody was very enthusiastic. Leaving Reno on what is known as the Lovelock road, which is impassable in wet weather, ten miles from Lincoln Highway I got stuck in the mud. There had been a big cloudburst, but I did not know it, and I worked from 9 o'clock in the morning until eight that night shoveling mud. I got the car out, drove fifty feet and was stuck again. It was impossible for me to go on and I had no food with me, as I had expected to make Fallon in four hours. I was exhausted, so I got blankets out to lie down. About midnight a mad coyote attacked me, and after a terrible struggle I finally killed him and knew nothing more until I was picked up by prospectors who heards the shots of my gun. This was 3:30 a. m., so I must have fought with the coyote for three hours. The prospectors took me eighteen miles to a station house and gave me food. When I finally recovered I went back and got my car and followed the prospectors to Lovelocks. Then I continued my journey.

"The roads were terrible, so hot and dusty that it took nine hours to drive 89½ miles to Winnemucca. I ate supper at Winnemucca on Sunday night, took a supply of food and gasoline and left at 7:30 for Montello, driving all day and night. I arrived at Montello Tuesday morning at 10 o'clock, not having seen or met anyone since leaving Winnemucca."

Miss King was met by a large party which toured out from Salt Lake to greet her and escorted her to the American theater, where she appeared. The house was filled to the doors and everyone was enthusiastic. Miss King is stopping at every theater along the route which shows Paramount pictures, telling motion picture fans how they are made and of the many stars, such as Mary Pickford, Geraldine Farrar, Marguerite Clark, Blanche Sweet and Dustin Farnum, whom she has met at the studios of the Famous Players Film Company, the Lasky Feature Play Company and the Oliver Morosco Photoplay Company.

Hutchinson Adopts Novel Plan

What is probably the most novel plan ever conceived for the production of comedy films has been inaugurated at the Santa Barbara studios of the American Film Manufacturing Company, according to a statement made by Samuel S. Hutchinson, president.

The idea instituted involves the use of three directors for two producing companies, rotating the direction of each of the two companies among the three directors. It is said that the novel comedy situations thus developed have resulted in remarkably better farce films than have been produced under the old scheme.

Mr. Hutchinson says: "I have always believed that novel situations in comedies were vitally essential to good comic productions. In order to produce really unique situations you must have great diversity—great versatility. Formerly I followed the plan used by other film manufacturers of using only one director to a company. The Beauty comedies gained considerable recognition under that scheme of affairs, but I was not entirely satisfied. When we recently increased the production of Beauty comedies to two a week instead of one a week, I conceived the idea that it would probably result in much better work to have three directors for the two companies, rotating the productions among the three directors. This means

that a company producing Beauty comedies this week would be directed by one director; the following week the same company would be directed by another director, and the third week the same company would be directed by a third director. You will observe that this gives the directors sufficient leisure to create comedy situations. It gives them ample time to read and reread the scenario and to seek locations and to create situations. This consequently must result in a higher quality production, and I am looking forward to a new high standard of production in Beauty comedies."

Humphrey a Real Comedian

In the role of Marmaduke Smythe in "The Diamond from the Sky," Orral Humphrey has given to the screen one of its most unique comedy characters. Marmaduke Smythe is an old fashioned English barrister type fearful of everything "un-English" and who bases all matters for comparison on the customs of his native country. Needless to say his opinion of the "wild and wooly West" is not very high, yet he must endure its discomforts in his search for the legal heir to the Stanley titles and the diamond from the sky. Mr. Humphrey's characterization is different from any English type on the screen calculated to be funny. It is a character which if played too broadly would be very bad burlesque, unfunny and devoid of any note of naturalness. It would develop into a character obviously put into the cast as a laugh getter, and as often happens under such construction, get none. As Mr. Humphrey portrays Marmaduke Smythe, the situations which are so screamingly funny are matters of serious moment to the principal. He does not enjoy the fun one bit and that is the success of the characterization, for in his work there is no hint that Mr. Humphrey is playing for laughs.



Orral Humphrey

"Comedy is not a funny business," said Mr. Humphrey recently in discussing his work, "rather, it is a serious business. An actor to get laughs must act away from them."

Fox Forces Busy at Jamaica

Since the arrival of Director Herbert Brenon and his company at the Island of Jamaica, British West Indies, to make the William Fox feature starring Annette Kellermann, the tropical island has gone completely mad over motion pictures. The steamer *Carillo*, which carried the first of the three companies, docked at Kingston, Jamaica, on August 29. The voyage down, according to advices received by William Fox this week, was filled with incidents and adventure. From the very start of the steamer from New York, there were exciting incidents, but athletic contests were soon organized, and everybody was busy writing letters. Several hundred feet of film were also made.

The Kingston papers devoted columns of space to the arrival of the company, and the Myrtlebank Hotel, where Director Brenon and his staff assistants are stopping, was besieged by various officials. Mr. Brenon's first act was to establish an office and engage stenographers to assist those that he took down with him. On the day after their arrival, Dr. Lockett, the health inspector of Kingston, made a physical examination of each member of the company, and reported them all in splendid health. He recommended, however, three grain capsules of quinine for everybody every morning.

Prominent Jamaicans are giving Mr. Brenon every assistance in their power. An abandoned motion picture theater on King street is being fitted up as a studio, and the under-water city, oriental palaces and streets have been finished, and work began two days after the companies landed in Jamaica.

Prop Skeleton Surprised Native

On a recent trip to the Mojave desert in filming "The Woman's Share," Rollin Sturgeon and his Vitagraph company had a lot of fun out of "the silent partner," as they named the prop skeleton which accompanied them. The assistant director got it out to the location selected, with quite an effort, and hence decided to leave it out all night in order to have it just right for the scene that was to be taken in the early morning. Three hours after they had left the location and returned to their camp, a wild-eyed native rushed in and announced that he had found some grewsome remains. There was excitement for a few moments—until Mr. Sturgeon in his quiet way ascertained the location of the "find"—when it was discovered that "the silent partner" was the cause of all the trouble—and all had a laugh on the native son.



The discovery of the "silent partner."

Lubin of Philadelphia announces the engagement of House Peters, the famous photoplay star, to act in its feature films. He will be remembered best for his splendid work in "Salomy Jane." He begins his work with Lubin at once.

Scenes in Big Addition to Selig Studios



Part of the finishing room and identification department in the new addition



One end of the negative department, where room is provided for miles of films



Exterior view of the Selig Chicago plant. The new addition cannot be seen in this picture



Part of the drying room, which gives but a faint idea of the total space devoted to drying



Hundreds and hundreds of experienced girl operators are employed in the factory



A section of the perforating department showing a small battery of the expensive perforating machines

Big New Addition to Selig Studios

IS ALREADY OCCUPIED

A NEW addition to the Selig Polyscope Company's great plant in Chicago has just been completed, for the purpose of housing the laboratories and technical departments. This addition makes the Selig studios in Chicago among the largest and most modernly equipped in the world.

The new addition, builded of steel, brick and stone. is three stories high and new machinery installed in this addition aggregates in cost many thousands of dollars. The new addition includes the negative department, assembling department, developing department, printing department, perforating department, drying rooms, machine shop and film inspection department. There is also a job printing office in the new addition.

The film editorial department with modernly equipped projecting rooms is also located in the new addition, as are the editorial rooms of the Hearst-Selig News Pictorial.

Were it possible for all the friends of the Selig Company to make a tour of inspection of the new departments they would gain a new conception of the manifold details essential to the work of preparing and releasing the Selig pictureplay program. Laboratory experts are continually engaged in the dark rooms, the drying rooms, the developing rooms, etc., and the power which runs the delicate machinery is furnished by dynamos. The interior of the new building is finished in concrete in order to guard against fire.

The great vaults which contain new films, negatives, and other equipment are also found in the new addition to the Selig plant. The new building was but recently occupied and is now in active operation.

BUYS BIG ANIMAL PICTURE

President Aaron M. Gollos of Photoplays Releasing Company Purchases States Rights on "Vengeance of the Wilds," Thrilling Jungle Film

"Vengeance of the Wilds," a five-reel animal picture in which a caravan is attacked by wild animals and where scenes showing a hunter besieged by enraged lions, which finally break into the hunter's cabin, pull one forward on his seat, while in and through the entire five reels is woven a charming story of sturdy manhood and the protection of a young girl from the machinations of a villainous animal trader, who at the end of the film story is killed by his own captive leopards, makes a picture which will have a tremendous vogue among exhibitors.

It has been purchased for Illinois, Indiana and Wisconsin territory by A. M. Gollos, president of the Photoplay Releasing Company.

Several of the biggest owners of chain theaters, at a private showing the other day, started a small riot among themselves to ascertain who would get the picture first, which speaks for the drawing power of the film itself.

Mr. Gollos stated on Tuesday that six reels of film, entitled "The House of Bondage," are missing from his vaults, while he understands from other sources that this film is being booked throughout Ohio and Indiana He therefore requests that exhibitors in this territory who are being offered this film by any one other than the Photoplay Releasing Company to immediately communicate with his company at the Mallers building, Chicago.

Mr. Gollos also wishes notice given that Fred Linick, formerly salesman for the Photoplay Releasing Company, is no longer connected with it in any capacity and that Mr. Linick is in no way authorized to offer films for sale or booking as the agent or representative of the Photoplay Releasing Company.

V. L. S. E. Opens New Theaters

The V. L. S. E. features are establishing quite a record as the choice of exhibitors for opening new theaters. This is a distinction which is all the more notable by reason of the fact that in almost every instance, the theaters booking V. L. S. E. releases for their initial bow to the public, are among the larger and higher priced houses.

For instance, in Cincinnati, the Music Hall, said to be the largest photoplay theater in the West, featured for its opening, Meredith Nicholson's "House of a Thousand Candles," which the Selig Company is releasing. This feature was extensively advertised in seven column strips in the Cincinnati newspapers, as was the succeeding program, which had as its principal picture, another V. L. S. E. film, "The Wheels of Justice," produced by the Vitagraph Company. The Music Hall has a seating capacity of 5,000. It has for years been used principally for musical entertainments, the great semi-annual May Music Festival of Cincinnati, famous the country over, being the big event held there. An orchestra of thirty pieces, under the direction of Walter Esberger, and supplemented by the great Music Hall organ, played by Alfred Schehl, a distinguished soloist at that instrument, furnishes an unusual musical program.

Another new theater which recently opened with the V. L. S. E. program, is the Wells house in Norfolk. It showed the first week, Vitagraph's "The Sins of the Mothers"; Lubin's "The Sporting Duchess"; Vitagraph's "The Island of Regeneration"; and the second week Essanay's "The Blindness of Virtue," and "The White Sister," produced by the same company.

Baseball Feature Ready

"Right Off the Bat," the five-reel comedy drama in which Mike Donlin, is featured by the Arrow Film Corporation, of 71 West Twenty-third street, New York, is now completed and will be released within the next fortnight. It remains only for President W. E. Shallenberger to choose which one of several sources of distribution open to him shall be the medium of presenting "Right Off the Bat" to the American public.

It goes almost without saying that a photoplay which presents Mike Donlin, for sixteen years the heaviest-hitting member of the New York Giants and one of the most popular players who ever swung a

bat, would contain several references to the great National pastime. There is baseball in "Right Off the Bat"—real, red-blooded baseball played by two of the fastest teams in the country—but it is baseball that can be understood by all.

For probably the first time since the all-seeing camera has filmed passing events, baseball has been



Mike Donlin and Claire Mersereau in "Right Off the Bat."

put on the screen in such a way that any woman, even though she be ignorant of the fine points of the game, can understand the plays. Besides this, there is a real, decidedly refreshing love story that runs through the picture.

The prologue, which covers the childhood of Donlin, is played by the most delightful children, all of them famous on the stage and the screen. There are several real thrills, a number of hearty laughs, some few little cries and a whole lot of happy chuckles in the five reels of "Right Off the Bat."

The Duluth "Photoplay News"

Thomas Furniss, president of the Brunswick Amusement Company of Duluth, this week enters the publication field with volume 1, number 1 of the *Duluth Photoplay News*, a fortnightly newspaper, four pages in size, and devoted to the coming attractions at the Rex and Lyric theaters of Duluth, which are owned and operated by the Brunswick Amusement Company.

Mr. Furniss is certainly to be congratulated upon his offering in the way of a house organ, for it is a surprisingly newsy little sheet that is devoted to the doings of Mr. Furniss' two theaters. The news matter is well arranged, well illustrated and well printed.

In his editorial column Mr. Furniss throws open his house to all comers and in his inaugural address to the patrons themselves says in part as follows:

"The house is yours."

That is what you say to a guest who visits your home. That is how you feel. While he is under your roof you wish him to feel at home, to be at home.

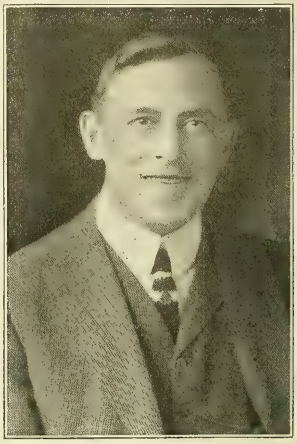
That is exactly how we feel toward those who are our guests at the Rex and the Lyric. You come as our guest. While you are there, the house is yours.

That is the attitude of every entertainment manager toward his patrons. It is peculiarly the case in the moving picture branch of entertainment. The people who visit the moving picture theater select the features. The management *submits* them. The manager picks out that the patrons of the theater will like the best he can. But you *choose* them. If they please you, the theater becomes more and more your favorite place of amusement. It is because you are assured of finding something to please you whenever you visit the Rex or the Lyric, that you have adopted it as your theater.

During the hour or two you spend with us as a visitor the house is yours. As long as you think of it as your theater, the house is yours.

Bannon Resigns from Edison

After two years as publicity manager and special representative at the Edison studio, Frank Bannon tendered his resignation taking effect September 18. Prior to his entrance into the motion picture field, Mr. Bannon held a responsible civil service position in the Department of Finance, where he gained the sobriquet of "Smiling Frank" through his genial disposition and happy faculty of making friends and keeping them. But he responded to the call of the films and, accordingly, resigned from his post in the city service to become proprietor of a motion picture theater in the heart of New York City. After three years' success as an exhibitor, Mr. Bannon was anxious to probe the manufacturing end of the business and, therefore, made connections with the Edison Company as assistant to Manager Plimpton. Mr. Bannon has made the acquaintance of numerous exhibitors throughout the United States and is known as the "Edison Booster" wherever he visits. Due to his untiring energy Edison nights have been established in many prominent theaters and, through his efforts, arrangement was made whereby the Edison Company could show its current releases to exhibitors on one night each week at the Claremont theater in New York. Bannon is an athlete of no mean ability, having won many trophies for his skill as an oarsman on the Harlem River and as handball champion of the Y. M. C. A.



Frank Bannon.

Minusa Screen Goes to Alaska

When the inhabitants of Juneau, Alaska, gaze upon pictures shown upon a Minusa Gold Fibre screen, they will be treated to a genuine surprise, for the Johnson Seating Company, of Seattle, Washington, recently wired the factory of this important screen company, to make a shipment to Alaska by steamer leaving Seattle on September 17. The Minusa Cine Products Company is doing a very fine foreign business at the present time, and its screens are sold in every section of the globe.

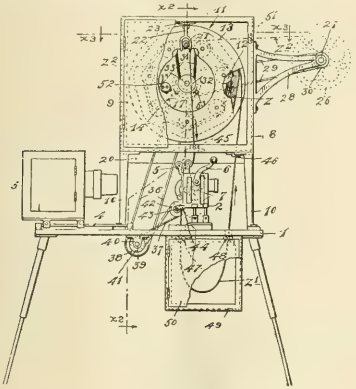
The Laemmle Film Service, representing the Universal Film Manufacturing Company in Minneapolis, announces its removal to larger quarters at 717 and 719 Hennepin avenue, Minneapolis, Minn.

Recent Patents in Motography

REVIEWED BY DAVID S. HULFISH

PATENT No. 1,137,192. Reel for Projectors. Issued to F. D. Sears and A. O. Sodergren, Minneapolis, Minn.

This patent shows a new mechanical arrangement



1,137,192.

of film handling to the end (much desired) of repeated projection without rewinding the film; that is, a machine in which, after the film is projected once, the reel is found in proper condition for a repeated projection without rewinding.

The reel designed by Messrs. Sears and Sodergren has a large revolving plate, which may revolve upon a central spindle, the spindle being horizontal and the plate vertical. This plate carries a circle of small rollers (seven rollers shown in the diagram accompanying the patent), and with its rollers it forms a rather large reel which might be used in the ordinary manner. With the large reel-plate loosely revolving upon its spindle, and with the small rollers locked against turning upon their separate spindles upon the plate, the large plate is turned to wind the film from its shipping reel to the improved reel, the film then forming a large open coil upon the seven (or more) small rollers.

When this has been accomplished, the large reel-plate is locked fast, and the small rollers are unlocked that they may turn upon their spindles. The inner end of the film is threaded through the motion head and carried back to the feed reel and there made fast to the tail of the film.

During projection, the film is drawn continuously from the inside of the reel and is fed continuously upon the outside of the reel, and at the end of projection the film is found in the same condition as at the start.

Features of novelty are found in the method of driving the movable parts of the film reel. The drive belt drives a pulley upon the center shaft of the large reel-plate, and from this center shaft a belt runs the separate rollers of the circle of rollers carried upon the large reel-plate. When the rollers are locked upon the plate and the plate is loose upon its bearings, the drive belt turns the whole reel mechanism, to wind the film from the shipping reel; but when the rollers are loose upon the large reel-plate and the large plate itself is locked against movement, then the drive belt turns the separate rollers to move the film upon the large plate, and to feed it positively out at the middle of the reel and to the motion head.

1,137,958. Portable Projector. Issued to Charles Dupuis, Charenton, France.

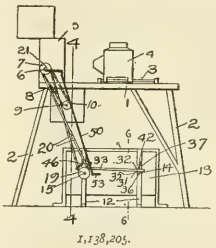
The parts are very compactly arranged, and the entire device may be carried as hand baggage.

In a box-like casing are mounted the feed mechanism and objective lens. The feed and take-up reels are on the top of the box with the lamp between them, the film passing through a horizontal film gate just under the lamp. The first direction of light thus is downward, from the small incandescent lamp, through condensers, through the film windows in the middle of the top of the box, past the horizontal shutters to an inclined mirror, there being reflected horizontally to the screen.

A small electric generator inside the box-like body of the projector furnishes current for the lamp and itself is driven from the crank.

1,138,205. Rewinding Device. Issued to Charles V. Foote, Nephi, Utah.

The rewinder is driven from the projection machine, so that, while any film is being projected, a previously projected film may be rewound at a leisurely



1,138,205.

rate, since the rate of rewinding need not exceed the rate of projection.

A brake arrangement in the rewinder is arranged for control by the belt so that as the rewinder drives harder and tightens the belt, the brake upon the reel in the rewinder is loosened. Thus a uniform tension is provided upon the film being rewound.

1,138,360. Method of Presenting the Illusion of Scenes in Colors. Issued to Thomas A. Edison, assignor to New Jersey Patent Co., West Orange, N. J.

In the words of the patent:

The method of presenting the illusion of animated scenes in color, consisting in producing a negative by photographing at spaced intervals upon a sensitized film a plurality of series of images of a moving scene, preparing a positive film therefrom and blocking out solidly on the positive thus obtained all the portions of each image other than those representing the portion of the scene photographed of a certain color, different in each view of a series, and recurring periodically in the various series, making a sub-negative from such blocked out positive, preparing a positive film from the sub-negative, and projecting the series of images through said

last named positive film in a moving picture projecting apparatus, each image being projected through a color medium appropriate thereto at such a rate that all the differently colored images of each series blend in the vision of the beholder to form the complete scenes in their natural colors, substantially as described.

A little explanation would go a long way toward assisting mortal comprehension.

In the illustration the image being projected is divided into three parts for three colors; say, for purposes of this explanation, green grass, red house, blue sky. The white portions of the film are clear and the

Fig. 2

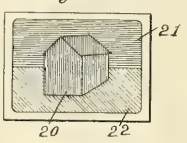
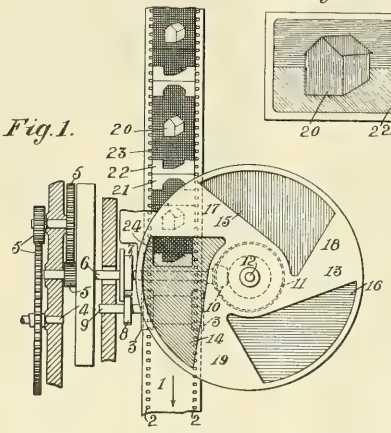


Fig. 1.



1,138,360.

shaded portions are solid black. The shutter is a color shutter having green at 14, red at 15 and blue at 16. From one visible cross line on the film to the next, there are twelve sprocket holes each side, indicating three steps of the intermittent sprocket wheel. The two intermediate cross lines in the shaded portions of the film may be discovered or imagined.

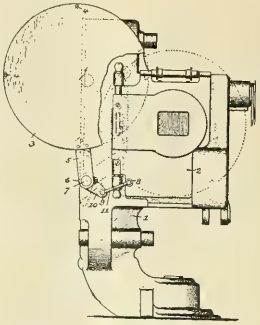
As the figure is drawn, the grass is being projected through the green of the color shutter, the house and sky being blacked out. After a step of the film, the house will be projected through the red of the shutter, the grass and sky being blacked out in that part of the film. Then, after another step of the film, the sky will be projected through the blue of the color shutter, the grass and the house being blacked out in that part of the film. Repeat, and "persistence of vision," that mysterious phenomenon which first made the movie possible (though we might get along without it now, since we have such things as the Vanoscope, etc.), will give to the observer the illusion of all colors as if projected simultaneously.

1,139,245. Safety Door for Projecting Booths. Issued to Arthur Werner and R. S. Denniss, San Francisco, Calif.

The projecting booth has a door held open by strain upon a fusible wire, and a circuit is arranged for fusing the wire by electric current. Safety devices associated with the film being projected then are arranged to give current to the door-fuses in case the film should catch fire.

1,138,364. Automatic Shutter. Issued to John D. Engelbreit, assignor to Enterprise Optical Mfg. Co., Chicago, Ill.

The safety shutter is positioned at a considerable distance from the film gate, and near the condensers. A connection is provided between the shutter and the film gate such that while the film gate is open the

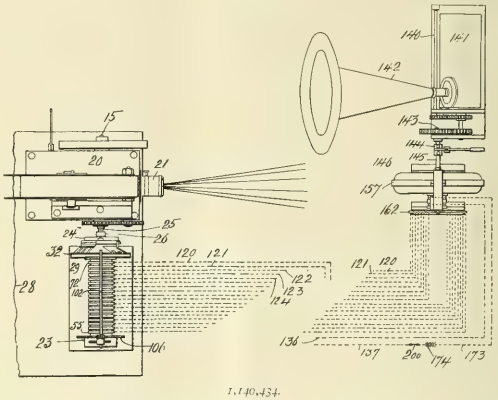


1,138,364.

shutter automatically takes a position to interrupt the light.

1,140,434. Synchronizing Apparatus. Issued to C. S. Andres, Philadelphia, Pa.

In the drawings of the patent, the projecting machine has associated with it an electric commutator drum, and the phonograph is driven by an electric



1,140,434.

motor of specific design. The commutator of the picture machine sends to the motor of the talking machine current impulses which positively control the rotation of the motor. The two devices are shown connected by some sixteen or more electric wires, over which the control is effected.

1,139,679; 1,139,680; 1,139,681; 1,139,682 and 1,139,683. Restorative for Blemished Motion Picture Films. Issued to Frederick W. Hochstetter, assignor to Paul M. Pierson, Scarboro-on-the-Hudson, N. Y.

The restorative is to be rubbed upon the film to fill the scratches. The compounds are: (1) Petrolatum, spirits of camphor, sulphuric ether and glycerin. (2) A fatty base, camphor, alcohol, sulphuric ether and glycerin. (3) Oil, camphor, sulphuric ether, glycerin. (4) A fatty base and alcohol. (5) A fatty base and sulphuric ether. The proper portions are described in the patents.

Famous Players Productions Resumed

RELEASE SCHEDULE CHANGED

THE marvelous recuperative powers and remarkably efficient organization of the Famous Players company could not be better demonstrated than by the phenomenal rapidity with which actual production of films was resumed after the disastrous fire which completely devastated the company's New York studio on Saturday, September 11. As a result of the tremendous efforts expended while the ruins were still smoking, new executive offices were opened at 507 Fifth avenue, on Monday morning, September 13, production was under way at the company's Yonker's studio on the same day, Mary Pickford, Marguerite Clark, Hazel Dawn, Pauline Frederick and John Barrymore were assembled and at once prepared to appear in a series of new productions to be substituted for those injured or destroyed in the fire, and the printing of the first film on the newly arranged release schedule was begun at another laboratory.

Although the studios, offices and their co-related departments such as dressing rooms, property rooms, and projecting rooms, were entirely demolished, it has been definitely established that the laboratories of the Famous Players, contrary to the first reports of the fire published in the daily newspapers, was not blown out by an explosion. In fact, the laboratory was the only division of the entire building which remained intact after the fire, which totally refutes the assumption held by Fire Commissioner Adamson that film factories within the confines of the city are a menace to New York.

As the laboratory comprises the entire manufacturing end of the studio structure and is the portion of the plant which contained the chemicals that are believed by the fire authorities to be so dangerous to the community in the event of fire, the astonishing success of this part of the building in withstanding the attack of the devastating flames is at once a direct and incontrovertible contradiction of the theory that film factories are of necessity dangerous to the community, and a conclusive illustration of the great efforts exerted by the Famous Players to maintain an absolutely fireproof factory. That this portion of the building was subjected to the severest possible test by the flames is shown by the fact that the laboratory was situated on the third floor of the building, and that the flames, which completely enveloped it, swept past it in their upward flight and ate their way through the roof itself, leaving only this floor immune from their destructive force.

The Famous Players is already in a position to assure the trade that no plan which had been formulated or contemplated before the outbreak of the fire will be in any way modified or impaired, and that the only change of schedule will be that arising from the necessary delay in printing and assembling the scattered negatives rescued from the fire or the re-taking of such subjects as have been partially or wholly destroyed. This includes the postponing of release of Marie Doro in "The White Pearl," scheduled for September 20, which will now be issued on October 11, the indefinite postponement of Charles Cherry in "The Mummy and the Humming Bird," and the re-arrangement of the next two months' program. The original release date of "The White Pearl" will be filled by the Jesse L. Lasky Feature Play Company's production of Lou Tellegen in "The Explorer."

The first Famous Players release on the revised Paramount schedule will be John Mason in "The Fatal Card," which will appear on September 20, to be followed by Marguerite Clark in "The Prince and the Pauper," October 4; Mary Pickford in "A Girl of Yesterday," October 7; Marie Doro in "The White Pearl," October 11; Hazel Dawn in "The Masqueraders," October 28; Marguerite Clark in "Still Waters," November 4; Mary Pickford in "Madame Butterfly," November 8; Pauline Frederick in "Zaza," November 11, and John Barrymore in "The Red Widow," November 15.

Fortunately, many negatives of future releases were stored in safety vaults not on the premises destroyed. It is feared, however, that two or three exceptionally elaborate features planned for release in the early spring have been totally ruined.

The immediate result of the fire has been the rushing to a speedy conclusion of the plans in preparation, prior to the fire, for the erection of the studios and laboratories on the newly acquired tract of land at Two Hundred Twenty-fifth street, west of Broadway, overlooking the Harlem and Hudson Rivers, the recent purchase of which created a sensation in motion picture and real estate circles, as this is the largest plot of ground ever secured by a motion picture concern within New York City for construction purposes. These plans, which call for the erection of the largest and most comprehensively equipped motion picture studios in the country, are now in the hands of the contractors who have been given instructions to rush the completion of the work with all speed at their command.

It is an interesting commentary on the completeness of the plans for the new studios and laboratories that Edwin S. Porter, under whose personal supervision they were drawn, declares that not one change in specifications will be necessitated by the fire.

"Every contingency which could possibly arise in a fire in the studios which we are now building has been anticipated and provided for. Last week's fire has not disclosed the necessity for any safeguard that had not before been anticipated and planned. The lessons of the fire prove conclusively that the fire prevention measures which we had already contemplated are more than adequate to cope with any situation which could conceivably confront us," said Mr. Porter with reference to the possible changes which the experience might have suggested to him.

Adolph Zukor, president of the Famous Players, stated that the work of the organization would go on uninterruptedly.

"It is with the most heartfelt appreciation," added Mr. Zukor, "that I acknowledge in behalf of the Famous Players, the innumerable telegrams from exhibitors, exchangemen and manufacturers offering sympathy, and in many cases, the complete studio facilities and organizations of the senders. The

Famous Players can never express in words the gratitude and pleasure which these sincere tributes from the members of the trade have afforded them in this hour of great trial, but it is particularly gratifying that the organized resources of the company made the acceptance of these offers unnecessary."

Lubin Secures New Comedy Star

Lubin of Philadelphia announces the engagement of David L. Don as a comedy star. Mr. Don has an enviable record as a light opera comedian, having played roles in "The Girl from Paris" with Louis Mann; "Adonis" with Henry Dixie; "The Belle of New York;" "The Merry Whirl;" "The Belle of Bohemia;" and other famous Broadway productions.



David L. Don.

Mr. Don began his public career as an acrobat with a circus at the mature age of nine. Then he deserted the sawdust and became an interior decorator and scene painter, and eventually a professional ball player, but all these activities held no charm for the future actor, and in the course of time he became a minstrel with the original Barlow, Wilson, Primrose and West Company on their first tour of the country.

After some years on the legitimate stage, during which he made himself popular as a comedian, Mr. Don heard the call of motion pictures and answered it. Now he is being featured in Lubin comedies, being filmed by Edward McKim, the director, who just joined the Lubin forces.

Photoplayers' Night on "Mandalay"

Wednesday evening, September 8, was photoplayers' night in the closing week carnival held on the Hudson River steamer *Mandalay,* and the fans who crowded the vessel optically feasted to their hearts' content on their favorites of the screen. Among those who accepted invitations to the affair were: Dorothy Kelly, Hughie Mack, Flora Finch, Lillian Walker, Wally Van, Teft Johnson, Kate Price, Arline Pretty, Helen Woodruff, Ned Finley, Mae Halpin, Charles Richman, Audrey Berry, Zena Keefe, Vic Smith, Garry McGarry, Donald McBride and Alice Lake of the Vitagraph Company; John Hines, Alice Brady and Vivian Martin of the World Film Corporation; and King Baggot, Rosemary Theby, Harry Myers, William Garwood, Violet Mersereau, Harry Benham, Leah Baird, Dorothy Phillips, Ben Wilson, Allen Holubar, and Brinsley Shaw of the Universal Company.

First prizes in the popularity contest were taken by Dorothy Kelly and Hughie Mack, the former of whom received a silver vanity case and the latter a silver cigarette case as remembrances of their triumph, while Mae Halpin and Ned Finley were rewarded with a silver mesh bag and silver cigarette case, respectively, for winning second prize. Dorothy Kelly and M. J. Ayers ran the gauntlet of elimination in the dancing contest successively, and received a beautiful loving cup as a material mark of commendation. The last three couples on the floor, including the winners, were remembered with silver mesh bags and cigarette cases. Baby Alexander was also awarded a prize for exhibition dancing. Photoplay night proved to be one of the most enjoyable and successful nights of the *Mandalay's* carnival week, much of the credit for which is due to T. E. Sniffen, general passenger agent of the steamship line.

Moss' Baseball Comedy

Ring Lardner, like most writers who have received their training on the daily newspapers, does most of his work with his hat on his head. In the accompanying picture he is seen hard at work with Hans Moss, the director, on one of his famous baseball busher's letters.

It was Hans Moss who conceived the idea of filming Mr. Lardner's clever baseball humor, so that the moving picture fans, as well as the readers of the sporting page might enjoy his unique stuff. Early this spring about the time the newspapers began to mention baseball again, Mr. Moss began to wonder why a little more attention to the national pastime would not be profitable



Hans Moss and Ring Lardner

to the motion picture producers, and after serious consideration of the subject decided that Ring W. Lardner ("you know me, Al") was the one best bet as the most logical author for a series of stories with the real true baseball atmosphere.

Money talks with most of us, and Ring Lardner is no exception—so another popular author of the day was drawn into the moving picture field. Arrangements were then made with the Chicago National League Baseball Club to use the grounds during the season and Mr. Moss succeeded in persuading many of the National League stars to do their little parts in the pictures whenever called on, thus giving not only a series of good comedies to the motion picture fans, but an intimate view of the popular stars of the diamond as well.

The idea is good—the author is good—the way Mr. Moss is handling the proposition seems good, so the public may expect something a little out of the ordinary in the way of motion picture comedies from this series.

Directing Feature Productions

BY HERBERT BRENON*

MY father is Edward St. John-Brenon, an English journalist of no mean fame. My mother is Francis Brenon, also a journalist, who has done a considerable amount of writing both in this country and abroad. I was born in Dublin, Ireland, January 3, 1880, received my education at St. Paul's school, London, and King's college, London, and came to America at the age of sixteen and through the influence of George R. White, the famous super - captain of New York City, received my first position, a job requiring me to do the shouting in a production then running at the Academy of Music, called "Sporting Life." One day the director was trying to get a young fellow to shout "Programs—programs of the races." He could not get anyone who could shout loud enough so he said, "among you couple of hundred men, is there one of you who could say 'programs' loud enough for me to hear it?" So before anybody could beat me to it, I yelled out "programs" with a pair of lusty lungs. I was, thereupon, increased to seventy-five cents a performance and began my career as an actor. I was doubling on the job. Stenography and typewriting at four dollars for vaudeville agency, and playing eight performances at the Academy of Music as a program boy. It was rather difficult to combine both positions for the Wednesday matinee. Every Wednesday I wrote a different excuse to the vaudeville agent in order to get those seventy-five cents. About the fifth Wednesday my excuses ran out and the old time funeral was called into service. Sitting in the box at that Wednesday matinee performance, I saw my vaudeville agent listening to my "program—programs of the races, sir," and something in his look told me I had better not return any more.



Herbert Brenon.

The late Augustine Daly needed ten men as cadets in his production of "Cyrano de Bergerac." About fifty of us were sent up there and I had the good fortune to be selected as one. Through the influence of Kyrle Bellow, a great friend of my father's, I was promoted to the position of call boy. I feel that I owe to that great producer, Augustine Daly, a great measure of my executive ability.

I was given a small part in the run of the "Great Ruby," and my salary was ten dollars a week. I then became assistant stage manager with Walker Whiteside. My association with him, a great artist, is one I shall never forget. We played nothing but one night stands, but withal, it was one of the happiest years of my life.

I then drifted into stock companies in Kansas City, Minneapolis, St. Louis and Chicago. In Chicago I became a director of stock companies and I consider this training absolutely the best to properly fit a man as a producer of motion pictures. The stock director is compelled to do in four or five rehearsals that which the Broadway producer has taken months. It clears his perception. He is forced to apply himself steadily to his work and producing, as he does, fifty-two plays a year almost, his imaginative qualities must be exercised and enlarged. He also learns, to a great degree, the sense of responsibility, but it is in nowise as great a responsibility as that which rests upon the producer of motion pictures, for the reason that at the most, a stock production costs a couple of thousand dollars and runs but a week, and then passes on, while the motion picture lives at least a year and sometimes five or more years. I firmly believe that any successful stock director would, when properly trained, make a successful motion picture director.

With my stock training, I, with my wife, Miss Helen Downing, took a vaudeville sketch of Will M. Cressy's entitled, "One Christmas Eve." We were quite successful. My mother, Mrs. Frances Brenon, then wrote a sketch for me, called "The Intruders," which my wife and I played for three years and we accumulated sufficient money to take a lease on a picture house in Johnstown, Pa. I ran this successfully, making a profit of sometimes from three to four hundred dollars a week, until a new house was built a little further down the street and my profits were cut in two. The following year came a third house —my profits were cut in three and soon dwindled down to almost nothing. I felt the call of the stage again and had watched so many pictures from the public viewpoint, that I made up my mind that I could do a great deal better than most producers of that day were then doing.

I came up to New York and interviewed A. W. Smith, of the Vitagraph, and Carl Laemmle, of the Universal. Both made me propositions, but I decided to accept the position of scenario editor with the Imp company, under the management of Julius Stern. I was at the head of this department and was then given my first opportunity by Mr. Laemmle to make a picture. This was entitled, "All For Her." A few months later I made the first three-reel picture the Imp company ever turned out, entitled, "Leah, the Forsaken." I was sent to Europe with a company headed by King Baggot and produced the first four-reeler ever turned out by the Universal, entitled, "Ivanhoe." One of my biggest successes at the Universal was entitled, "Absinthe." After this production Mr. Baggot returned to America and William E. Shay took his place. Mr. Shay has been my leading man ever since in every production.

On my return to this country Mr. Laemmle informed me that he had an opportunity to make a picture with Annette Kellermann. I immediately saw the

*Producer with Fox Film Corporation.

tremendous value in her name and went down to Bermuda and produced "Neptune's Daughter." This was the first American production to run on Broadway at advanced prices. It ran for eighteen weeks



Herbert Brenon directing a scene in "The Clemenceau Case."

in New York and twenty-seven weeks in Chicago, and it cost about forty thousand dollars to make. This is, of course, my greatest success. I then invested some of my own money in the production of "The Heart of Maryland," with Mrs. Leslie Carter as the star. This production is earning handsome dividends for me every day.

On my return from California, where I made this picture, I was introduced to William Fox. It took me but a few minutes to make up my mind that I was talking to the future leader of the motion picture industry. He made me an attractive offer which I accepted. This was last January. Mr. Fox then had four directors. At the present moment he is employing nine. He was issuing about two releases a month and recently began his one-a-week policy.

You ask me why my productions seem to be successful. Really, I could not tell you. I never know how successful a production will be until the public passes judgment. For instance, "The Clemenceau Case," is considered one of my greatest pictures. Mr. Fox said I had a great picture when he saw it assembled for the first time. I cannot tell you, even now, where its greatness lies, if it be great. So with my two recent productions, not yet released, "The Two Orphans," and "The Soul of Broadway," with Valeska Surratt.

It is said that genius consists of an infinite capacity for taking pains. I am far from a genius, but I do take pains. It matters not whether the scene is to run five feet or two hundred and fifty feet. I try to be just as careful in the matter of detail with every single foot of negative I expose. I try to avoid repetition and to appeal we must "hold the mirror up to nature." In fact, I endeavor to follow all the precepts laid down in Hamlet's advice to the players, "the eyes are the window of the soul," and it is my belief that to be a successful screen artist, one must have soul and expressive eyes. Dramatic training is most useful but not necessary. Miss Nance O'Neil, whom I consider the greatest living tragedienne, is a perfect master of gesture. Her gestures are controlled by her soul and not by her brain. To my mind there are two types of successful actors and actresses on the dramatic stage: The mechanical actor or actress and the tempermental actor or actress. The former acts from the brain, the latter from the soul. I always give the preference to the tempermental actor or actress. Whatever success I have met with, I owe, I feel sure, to a bond of sympathy which usually exists between myself, my staff and my players.

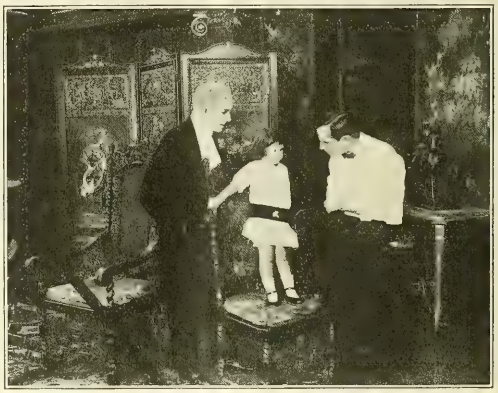
It may interest you to know my method of working. Never in my career as a producer have I used the so-called scenario. I write a synopsis of my story, thoroughly absorb it and then usually begin with the great moment. From that big scene, I radiate towards the tributary scenes. I let my imagination absolutely run wild with every particular sequence.

The manufacturer who insists his producer follow a manuscript or scenario, should pay the author the larger salary of the two, because it is his brain that conceives the story and the producer merely carries out his ideas. In cases of this sort, there is but little opportunity for the producer's imagination to assert itself.

Every producer has different ideas of construction, therefore, only a writer who thoroughly knows that producer's methods could possibly construct a scenario for him. Perhaps my training in the scenario department makes me assert myself so definitely on this point.

There was a time when I used to think that to make a picture successfully, one must have that quality which is called a "punch" or to be more explicit, one or many great dramatic moments. Of course, this is so today, but unless it has for its accompaniment those little touches of nature which make the whole world akin, we have not made an extraordinary picture.

The day of hairbreadth escape pictures is over, I think. We producers are absolutely dependent upon authors. Without literary genius to give us ideas we cannot march forward. It is my firm belief that we have every advantage over the speaking stage, for what we lose in word expression we gain in nature's beauties. The love of nature is strong in all of us. Every little child loves the sea shore, the green fields, the rivers and the mountains. You cannot give us



Herbert Brenon directing little Jane Lee and William E. Shay.

these things on the stage, and I maintain that there is not a successful drama ever written, that, if properly constructed, will not lend itself to the screen. Where the stage can give you hundreds of men or animals,

we can give you thousands. We can please the eye, we can touch the heart, we can make you laugh, we can thrill you, we can teach you, we can advise you, we can inspire you. Is there anything the stage can do that we cannot do? Don't forget we have our sub-titles to express beautiful thoughts or wise saws.

The producer of the motion picture can be and should be, through his art, educator, preacher, painter, actor, sculptor, jester and at times can bring to play the magnetism of the power of the orator.

One other thing. My idea of a great leader is one who never orders his men to do what he himself would not willingly do. In every case where I have asked an artist to do an extraordinary thing, I did it myself first, then, if I cannot do it, I won't ask the artist to do it. I learned this lesson a year or so ago when I was rather hard on an actor because he could not ride a horse exactly as I wished him to. He complained about its fiery temper, and to prove to him he was wrong, I got on the horse myself. He was right. I was in the hospital for two weeks.

CHAPLIN DENIES RUMORS

Famous Essanay Comedian Thoroughly Satisfied With Present Surroundings and Has No Thought of Joining Other Companies

Charles Chaplin, Essanay comedian, whose latest comedy, "Shanghaied," has just been completed, denounces the reports that he is planning to leave Essanay as "vain imaginings." It is stated both on the authority of George K. Spoor, president of Essanay and Mr. Chaplin himself, that he will continue with Essanay indefinitely.

"There have been many ridiculous rumors circulated about my leaving Essanay which was news to me," said Mr. Chaplin. "One story I read said I was going into vaudeville on Broadway; another that I was going with other film companies.

"There is no truth in any of them. I am engaged under a long term contract with the Essanay company and as far as I am concerned I intend to remain with it, and to produce no pictures for any other concern nor go on the stage.

"Not only am I under contract, but my associations with the Essanay company has been the most cordial and pleasant. Mr. Spoor and myself are in perfect harmony in regard to the work so why should I leave, even if I had no contract?

"I don't know where these rumors start unless they come from rival concerns. There is just as much truth in them as the reports circulated that I was dead, insane, crippled and otherwise incapacitated. I would like to settle once and for all the fact that I am producing the Essanay-Chaplin brand of pictures and no others, and will continue to do so."

To Lead Fashion Show

Miss Alice Brady, the popular and talented star of the footlights, who has also won a screen reputation in the Knickerbocker Star Feature, "The Cup of Chance," has been chosen as the star of the coming fashion show. Because of her rare beauty and grace, Miss Brady has been chosen for the leading part in the International Fashion Extravaganza which will be held at Carnegie Hall, New York, on October 7, 8 and 9.

Edwin J. Brady Married

Long Beach's moving picture studio should be renamed the Matrimonial Feature Film Company, in view of the frequency with which its members have committed matrimony recently. The latest match to be made is that of Edwin J. Brady and Lillian West, who slipped away recently to Santa Ana unbeknown to their coworkers and joined hands for life. The fact did not leak out until recently, however, at the Balboa plant.



Lillian West.

According to Miss West, she had no idea of jumping into the double harness Saturday morning. True, Mr. Brady had been importuning her every Sunday when they went for long rides in his car to wed. Each time, she acquiesced and set the date for the following Monday, knowing it would be impossible because both would be very busy playing their parts before the camera.

It so happened that neither one had to work Saturday afternoon. Mr. Brady suggested that they hasten away to the Orange County seat for the big event. Miss West, believing that it would be safe to go because the courthouse offices would be closed, consented. On the way over, they fell in with a leading townsman. When the would-be groom confided the purpose of the trip, the new made friend agreed to get the clerk to issue the license.



Edwin Brady.

That was more than Miss West had bargained for. But she couldn't get out of it. In Santa Ana, the chief of police and fire chief joined the party, at the instance of the politician, and all together formed a lively wedding party. Following a dinner at the leading hotel, the newlyweds returned to Long Beach. Both agreed to keep the matter quiet; but Mr. Brady was so happy that he had to divulge the secret after a few days.

Only a month ago, William Courtleigh, Jr., practically abducted Ethel Fleming of the Balboa forces and

rushed her into matrimony. Miss Fleming and Miss West had been "pals" for six years, rooming together most of the time. The fact that she was deserted caused the now Mrs. Brady to give matrimony the first serious thought. Both are prominent members of the "Neal of the Navy" company.

Balboa Prominent at Fair

Moving picture day at the San Diego exposition recently seemed more like Balboa day, because of the large turnout from the Long Beach studio. It just happened that the date selected by the fair management came at a time when Balboa's "Neal of the Navy" company was working in San Diego, using some of the warships in the harbor. To help the exposition people entertain their guests, the Horkheimer brothers arranged to do a part of their work on the fair-grounds. The United States marines encamped there were utilized in this connection. Lillian Lorraine, William Courtleigh, Jr., Lucy Blake, Charles Dudley and a number of other well known players participated, under the direction of Harry Harvey. Joseph Brotherton was the cinematographer. Much interest was manifested in the "Neal" exhibit because it brings the navy department to the favorable attention of the people. They poured out in large numbers. In honor of the assembled motion picture players, the Exposition management served an elaborate banquet in the evening at the Critobal cafe, on the fair grounds. This was presided over by H. F. McGravie, of the exploitation department, and F. L. Macfarlane, his assistant.



The Balboa Stars

Around the tables were many screen celebrities. Balboa was exceptionally well represented. Among those present were E. D. Horkheimer, Bertram Bracken, Jackie Saunders, Madeline Pardee, Lewis J. Cody, Dorothy Dalton, Harry Harvey, Joe Brotherton, Lucy Blake, Douglas Bronston, H. O. Stechhan, Ruth Lackaye, William Courtleigh, Jr., Ethel Fleming, and Cullen Landis.

Massive Tropical Scene Constructed

Technical Director Charles Chapman of the Vitagraph Company has just completed one of the largest and most beautiful tropical scenes ever staged by the Vitagraph company. This scene, which represents a cave with three compartments and a rocky approach, looks like a transplanted section from one of the South Sea Islands. It was built for the picturization of Cyrus Townsend Brady's "The Island of Surprise," on which Director Paul Scardon is now at work, assisted by Eleanor Woodruff, Julia Gordon, Zena Keefe, William Courtenay, Charles Kent and Anders Randolf.

Mr. Chapman and a corps of thirty workmen, including carpenters and expert workers in hurlap and plaster of paris modeling, were engaged for four weeks on the construction of this mammoth set which is



Technical Director Charles Chapman of the Vitagraph Company and one of his tropical settings.

forty feet high, one hundred feet wide and three hundred feet long. The burlap and plaster of paris was used in the construction of the sides and entrance of the cave and to reproduce huge rocks that weigh several tons apiece. Tropical plants, clinging vines, grass, shrubbery and trees that mask the opening of the cave and lend atmosphere to the scene were brought from nearby woods and florists. Special boats were hired that made many trips after sea plants, while automobile trucks were continually running to and from the beach transporting seaweed, sand and other material necessary to give the scene the realism demanded. In the construction of the rocky approach to the cave, huge boulders had to be built to rest on a super-structure strong enough to stage a battle between the three island castaways in the Brady story and a band of two hundred cannibals that were intent on their capture. In the construction of these boulders alone, a hundred and seventy-five barrels of plaster of paris were used.

Mr. Chapman estimates the entire scene weighs in the neighborhood of twenty-seven tons and besides being the largest of its kind ever staged, represents his conception of the kind of scenes will be required as backgrounds for all feature pictures in the near future.

Calvert Still with Essanay

E. H. Calvert, who has been with the Essanay Film Manufacturing Company four years, and who is under contract for a long term to direct pictures for the Chicago concern, denies that he is to go to another firm.

"There is absolutely no truth in the story circulated from Los Angeles that I had been engaged by a coast company," said Mr. Calvert. "At no time have I contemplated leaving Essanay."

"I consider George K. Spoor the greatest photoplay manufacturer in the country and I have thoroughly enjoyed my association with him and have been highly satisfied with my relations with the company.

"For these reasons I have never had a thought of making any change from the Indian Head banner. I am now under a long-term contract and fully expect to remain with Essanay until it expires and hope to continue with the company indefinitely."

Ohio Board Still Fighting "Hypocrites"

CENSORS EXTREMELY ANGRY

THE fight with the present Board of Censors in Ohio wages hotter and hotter as the days go by and the misrepresentations of the board and the fallacy of its judgment, especially on the "Hypocrites" film, is brought more and more to light.

The feeling was not lessened by the mid-week incidents of the campaign which centered in and around Cleveland. Carl H. Pierce, special representative of Bosworth, Inc., left Columbus Saturday night; spent the better part of two days in conference with James Steele and W. C. Bachmeyer in Pittsburgh, and then made straight for Cleveland.

On arrival there he gave a dinner to the leading newspaper men and exhibitors of Cleveland, during the course of which one exhibitor and then another offered him their theaters to run the film in defiance of the censors and put the case of "Hypocrites" in Ohio to a test.

At this the newspapers immediately printed the story that "Hypocrites" would be run in defiance of the censors. In fact, it looked for some time as if this would be the case, but some of those most interested reasoned against this, arguing that even if no judges could be found in Cleveland to convict the "criminals" yet "Hypocrites" would be no further along in Columbus where, it was said, the board would be able, by haling the offenders before some country judge, to obtain a verdict—not on the right of "Hypocrites" to pass, but purely on the legal point of whether an offense had been committed against the law as it now reads.

Meanwhile, Emery N. Downs, manager of the Knickerbocker theater, offered his playhouse for a private performance for Wednesday evening, and about two hundred attended. There were present the wife of the mayor of Cleveland and numerous of her friends. Several of the exhibitors were also present.

Mr. Downs gave an introductory address complaining of the work of the present censor board, stating how it misinterprets the pictures; its loose method of judging the pictures; and the generally unsatisfactory condition prevailing in that department. He said that he would like to have the people of Cleveland know of these conditions and now, he said, he proposed to show them a film that had been turned down in its entirety, which he believed to be a work of art; a film that in his judgment cleanses the mind and makes of each one that beholds it a better man or woman.

"Hypocrites" was then put on the screen. The photoplay was beautifully played by Spirlany, the talented leader of Mr. Down's orchestra, who played the exquisite "Angel Call" from the opera, "Louise," just before each entrance upon the film of Truth.

After the showing the newspaper men and the management circulated among those present, getting their views. The Cleveland *Leader* had this to say: "It's chaste, harmless, proper and beautiful." The censors had called it harmful and indecent. The Cleveland *Plain Dealer* characterized the film, quoting Mrs. M. A. Fanning, one of the leading society women of Cleveland—an intimate friend of Mrs. Mayor Baker: "It is an exquisitely pure and beautiful play—a triumph of photographic art." Numerous were the bursts of applause for the picture and at the end it was given a genuine ovation.

About two hundred ballots were cast "Unanimous —in favor of the picture," in answer to the question as to whether "Hypocrites" is harmless and an entirely fit photoplay to show.

During the excitement concerning the proposed showing in defiance of the censors, the board issued an order for the arrest of Manager Downs, Mr. Pierce and anyone else that might be connected with the showing—if they attempted a public performance. They apparently had not at that time dared to prevent a private showing. But when Mr. Pierce reached Columbus after this the indignation of Maud Murphy Miller had reached beyond bounds. She is said to have gone to the Chamber of Commerce, to have seen some of the members, to have called upon the attorney general (even as she threatened Mr. Maddox that she would do) and the attorney of the state of Ohio ordered even the private showing of "Hypocrites" cancelled on the ground that it was an indecent show and would be considered a public nuisance under the same statute that provided for the prohibition of lewd and obscene exhibitions, this in spite of the fact that he had never seen the picture.

Thus attacked, the management of the Majestic theater acting under the advice of Henry Gumble, an attorney, refused to allow the picture to go on. Mr. Maddox, the Majestic manager, called up the newspapers and informed them of the cancellation and the Evening *Dispatch*, on which Mrs. Miller serves as a reporter, explained to a gullible public that this closed the incident.

The Ohio *State Journal*, on the other hand, came out the following morning; told the details of the situation; explained that the manufacturers would appeal the case to the right parties when the attorney general decided which one was right. Attorney General Turner believes that the appeal is to the Industrial Commission. Attorney General Hogan, his predecessor believes that there is *no* appeal to the Industrial Commission—and there you are. What is that old saying, "When doctors disagree?"

Nor did the matter rest there. Friends of "Hypocrites" began to spring up all over the city. The wife of one of the leading bankers of the city had seen the picture in Los Angeles and to use her words: "I think it is the most beautiful of any picture I ever saw." The friend of one of the Ohio exhibitors had seen it in Buffalo. He said: "'Hypocrites' was wonderfully received in Buffalo. It is a wonderful lesson of God's truth."

Meanwhile opportunity offered Mr. Pierce to show the film to three of Columbus' most prominent ministers. They were unanimous in its praise. One of them said: "It is a work of art. I have been in favor of this Censor Board—but now I am against it. How it can pass the rotten stuff that I have seen, and then reject this work of art is more than I can comprehend unless the members are so depraved in their tastes as not to have the ability to comprehend art when they see it."

Just where this fight is going to end it would seem

hard to predict, but it seems fair to assume that "Hypocrites" will affect the end of Maud Murray Miller and of some of the other members of the present board unless they find some way of escape by reconsidering the picture and permitting it to pass in Ohio.

Bessie Barriscale, Triangle Star

Bessie Barriscale, who has signed up with the New York Motion Picture Corporation for a long term at a very large salary, was born in New York but is rapidly transferring her allegiance to the West where she has worked for some time now.



Bessie Barriscale.

She started her stage career at the age of five at the instigation of her father who was an English actor who came over to America with the first "Lights O'London" company. Her very first part was with James A. Hearne in "Shore Acres," and she then stayed with this fine actor to play every kind of child parts from little Eva to Fauntleroy.

She later played "Lovey Mary" in New York for a season and went with the company to London playing the part for some ten months there.

At San Francisco and Los Angeles she became associated with two parts which she says have been her favorites, Juanita in "Rose of the Rancho," and the "girl" in "Bird of Paradise," the play which Richard Walton Tully wrote for her. She was to have gone East in it but the Morosco management would not release her from her engagement in Los Angeles. Her last big success was in "We Are Seven," by Eleanor Gates, in which she played in New York and after a summer season in San Francisco she was persuaded to join the Lasky company to present the "Rose of the Rancho," and at the end of the photoplay she received the offer from Mr. Ince which she could not well refuse.

Her performance in "The Cup of Life," with the New York Motion Picture Corporation company was a revelation and the critics rose at her all over the country. It was a superb creation and her work in "The Last Act," "The Painted Lady," and other pictures only serve to show what a supreme little artist she is.

The Strand theater, Hartford, Conn., said to be the finest theater in New England, celebrated its first anniversary the week of September 6 by running the five-reel Selig Red Seal play, "The House of a Thousand Candles." After considering several subjects for the celebration week the management of the Strand decided upon the Selig film because of the beauty of its production. Harry Mestayer is the featured star in the picture.

Gaumont's Gifted Girl Players

Florenz Tempest and Marion Sunshine were born about twenty years ago in Louisville, Kentucky. They attended a Catholic school in Louisville, conducted by Father Raffles, whose custom it was to have the children give recitations on Friday afternoons. On a certain Friday, when they were a little over five years old, they were to appear on the platform to give a scene from "Uncle Tom's Cabin." Sunshine forgot her lines, and the abuse which Tempest heaped upon her caused Father Raffles to name them Tempest and Sunshine, which name has stuck to them ever since. When they were six years of age, they were starred in the production of "Two Little Waifs," and the producer of this production, Lincoln J. Carter, offered a $5,000 prize for any two children that could equal them in dramatic work. During this engagement, Robert Mantell was so taken with their work that he engaged them for the two little princes in his production of "Richard the Third." From then on, their success was assured and they are a bigger drawing card today than at any time during their famous career. They have both appeared in the Ziegfeld Follies and at the Winter Garden, New York, and last year Sunshine played the lead opposite Raymond



Tempest and Sunshine

Hitchcock in "The Beauty Shop," while Tempest was a headliner on the vaudeville stage in an act called "One of the Boys." They have both been engaged by Charles Dillingham to appear during the coming season at the New York Hippodrome.

Their first release under the Gaumont banner will be in the Rialto Star Feature entitled "Sunshine and Tempest," to be released on the regular Mutual program Wednesday, October 6.

Minusa Screen for Casino

The Casino Amusement Company, of Davenport, through its Mr. Greenbaum, has placed an order with the Minusa Cine Products Company, for another Minusa screen. This one goes in the new Garden theater. Manager Greenbaum is a "stickler" for obtaining perfect pictures, and has placed orders with the Minusa Cine Products Company for Minusa Gold Fibre screens to be delivered to various theaters. The Garden theater will open within a few days, and is said to be the show house of Davenport.

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The Test by Fire

NO great loss without some small gain. The burning of the Famous Players studio building September 11, terribly destructive as it was to a film manufacturing property of great value and importance, nevertheless leaves at least two testimonials to efficiency which otherwise might have proven themselves only after years of effort.

The world always wants a demonstration. To locate the "show me" spirit in Missouri is to give only local credit to a national characteristic. Some things are easily demonstrated. It is a simple matter to prove that your films are good, merely by showing them. It doesn't take very long to show good service and efficient organization. But a fireproof structure can be demonstrated only by the test by fire.

The Famous Players film laboratory, on the third floor of the big studio building, was made fireproof. It was the part of the plant that would be most carefully inspected and most criticised. It was where the calamity howler would predict the starting of a fire. Yet, as a matter of fact, contrary to reports published in the daily newspapers, the film laboratory was the only part of the entire building that remained intact.

Paradoxical though it may seem, the Famous Players fire was positive proof that a properly constructed film laboratory is absolutely safe. The company's laboratory—one of those "menaces" of yellow newspaper talk—resisted successfully as hot a fire as will ever test a building. Those editorial statements of New York papers, that the great film plants are a constantly threatening danger to the city are ridiculous. The greatest care ever put into a structure has been given to the construction and fireproofing of the film buildings. The survival of the laboratory in this particular fire proved it, not only in the Famous Players case, but in every other responsible film concern in the country. The Famous Players fire in itself was no different from a fire in a piano factory or a clothing mill.

The newspaper attacks on the safety of film plants little concern the company which had the fire; for that company is now building its own new laboratories and studios outside the city. But the subject is an important one to the other companies who, never having had fires, have not demonstrated their fireproof quality. And nobody wants an object lesson of that kind. One is enough—in two senses. The demonstration has been made—successfully.

The other moral drawn from the catastrophe that inspired this editorial is the value of organization and solid establishment. There never was better evidence of the virility of supreme organization in this industry. The Famous Players production goes right on, with only such minor changes as the inconveniences of the moment necessitate. So far as exhibitors of Famous Players films are concerned, they need not have been informed that there was a fire. They are practically unaffected by it. We mention this not so much in praise of the company as because it demonstrates the value of business efficiency. The exhibitor is dependent upon the manufacturer for the stability of his program, the satisfaction of his patrons, the very life of his business. The manufacturer who is prepared to face any emergency with at least outward equanimity, and whose exhibitors can depend upon the program being carried out

whatever happens, is building for the future of the whole industry, and incidentally for his own prosperity and fame.

The Censor's Bone Play

CENSOR boards are noted for what a Chicago politician calls "bone plays." This is not at all remarkable when we consider that censors are generally chosen for small political reasons, and not for their fitness for the work. But when they go as far in ignorant but arrogant zeal as did the Kansas board recently, it is time for their political superiors, who have intelligence at least, to take a hand.

Exhibitors in Kansas City, Kansas, objected to the state censorship law, and said so on their screens by means of a film tailpiece. The state board, with all the assurance of a European military censor, cut off the tailpiece and refused to be criticised.

Now the censors may censor the films, but the law gives them no jurisdiction over slides. So the exhibitors simply put the same protest on glass, and are showing the following legend on the screen:

This theater pays its share of an unjust two dollars per reel tax to the state of Kansas, because our august legislature thought you didn't know any better than to pay us your money to see something that would injure you.

Next thing you know they will be appointing an inspector to charge you two dollars each morning for an inspection of your person to see that you are properly clothed and that you have no concealed weapons.

The powers of a censor board are rather vague and indefinite as to their limitations, and the courts seem reluctant to define the exact boundaries. But this seems to be a clear case of overstepping the mark. The people make the laws, and no man may be denied the right to criticise any statute or regulation. There is no such thing here as *lese majesty*; and the act of the censors themselves in destroying adverse comment lays them open to a graver charge than any they could bring against the film interests.

This appears to be an excellent opportunity for the picture men to score against their enemies. In fact, we wish a few more censor boards would make the particular kind of "bone plays" that are bound to lead to their own destruction.

Roskam's Film Hospital

Edward M. Roskam, formerly of the Life Photo Film Corporation and more recently with the Eclipse Film Laboratories, is now interested in and head operating surgeon at Roskam's Film Hospital at 220 West Forty-second street, New York City.

Here a feature production that is suffering from bad construction, poor continuity, improper titling, dragginess and poor photography, is examined, titled, reconstructed and edited over and over again until it leaves the hospital a much improved picture.

There is an art to Roskam's cutting that is due to his ingeunity, originality and his knowledge of the proper length of each scene in a feature production.

Pictures lacking suspense, heart interest and thrills, after going through Eddie's agile fingers, come out of the hospital filled with these necessary qualities and are therefore better pictures and bigger money getters for the producer. Roskam is always on the job and his advice is worth having.

Just a Moment Please

During the long period when we labored far into the night preparing the copy for that epoch-making serial, "The Seven Suffering Sisters," we were beset by a fear that the publication of that gem of literature in this column would either drive its readers to the point of insanity or lead one of them to attempt the impossible by submitting a sequel to the famous story.

—

And now it has happened.

—

An unfortunate youth, who is handicapped in life by the initials C. J. C., has offered us the following complete novel in words of one syllable and dared us to publish it.

—

Since we seldom if ever take a dare, here goes to print the darn thing, only we warn you in advance that unless you are troubled with insomnia or have a severe attack of cholera morbus you had better skip the next two paragraphs.

—

It took a "Chalice of Courage" for "Mortmain" to resist "The College Widow" on "The Island of Regeneration" until "Crooky Scruggs," astride his "Ringtailed Rhinoceros," removed them to "The House of a Thousand Candles" in "Graustark," where "The Slim Princess" was entertaining "The Sporting Duchess" and some of "The Climbers." "Crooky," "The Black Sheep," visited by "The Sins of the Mothers," and having stolen "The Carpet from Bagdad" and "A Great Ruby" from "The Palace of the King," loosed "The Wheels of Justice" through "The District Attorney," and started on "The Man Trail" over "The Great Divide," through "The Dust of Egypt." Thus "The Ne'er Do Well," disguised as "The White Sister," saying "The Rosary," stumbled upon "Tillie's Tomato Surprise" and was locked up by "A Bunch of Keys," "The Juggernaut" of fate giving him "A Texas Steer" as a cell mate.

—

Speaking of film titles, Ben Schulberg is authority for the statement that Director Hugh Ford, on the morning after the Famous Players fire, fled in panic upon discovering in the street near the studio a bunch of film titles among which he noted "The Lost Paradise" and "The Morning After." We venture to predict that he'd have blown out his brains had he also found that Bosworth title "It's No Laughing Matter."

—

However, it's a pleasure to note that for once "Prince and Pauper" were on an equal basis, since both were found undamaged in the studio vault.

—

OUR BURG.

J. R. Freuler, pres. of the Mutual Film Corp., was a bus. visitor to Our Village this wk.

Tefft Johnson and his Missus of the Vitagraph co. who has been vacationing at the Dells in Wis. was entertained by the w. k. John Rock of Our Village the latter part of last wk. On one day Johnnie took em out to look over the Selig studio where they was warmly welcomed by Tom Heffron and Otie Harlan.

"Hen" Walthall of the Essanay Fillim co. of this village was the guest of honor at the last meeting of the Reel Fellers Club on Wed. last.

Ye Ed was invited to witness the advance showing of the new fillim "Trilby" put out by the Equitable co. at the La Salle theater last Thurs. and after giving it the o. o. is compelled to admit that its a regular pitcher in every respect.

A. W. Thomas the w. k. photoplaywrite what was a visitor in Our Burg last wk. with his Missus departed on the 9:55 rattler over the Nickel Plate on Sat. last for his home in Cleveland, O.

The pop. Bill Wright invited Ye Ed to accompany him on Fri. last for a visit to the gigantic new Selig studio and upon arriving there was delighted to catch Tom Heffron and Otie Harlan, as well as Gracie Darmond, hard to work. Tom proved he has more patience than a Dr. and Otie must have swett off moren a couple of pounds just in the short time we was there but the picture they was working on is going to be some pippin.

—

The w. k. Chris Whelen is a mighty busy chap these days. Keep your eye on Chris. He has something up his sleeve besides his arm.

—

Probably the meanest man in all the world has been discovered in the person of Wallace MacDonald of the American studios at Santa Barbara, who sends us a photograph of the San Francisco exposition, 4½ by 1 inch in size, on the back of which he writes, "See the Fair at my expense."

—

If we hadn't been able to actually see the great show we'd think he was trying to rub it in, but since we have had that privilege we shall prize his photo as a souvenir and say, "Thank you, Mac."

—

Can anybody suggest a way for us to get even with him?

—

Jake Wilk has threatened to submit another frontispiece.

—

Come on, Jake, shoot.

N. G. C.

Some Current Releases Reviewed

"Playing Dead"

Reviewed by Thomas C. Kennedy

RICHARD HARDING DAVIS' fascinating story, which deals with the eternal triangle, picturized, in five parts, proves a worthy vehicle for the first appearance of Mr. and Mrs. Sidney Drew on the V. L. S. E. program. "Playing Dead" provides these popular players with parts differing from those in which they have previously been seen, for while there are some excellent humorous moments, this story calls mostly for serious dramatic work. Mrs. Drew made the adaption and the direction, which is all that could be desired, is by Sidney Drew.

It is the man who makes the great sacrifice in this story, and as men can do things of this kind without such outward signs of distress this side of the domestic enigma makes a sympathetic story without the tense emotionalism and frequently overdone sentiment which is so necessary in cases where the woman is the wronged party. The character of Jimmy Blagwin is finely drawn. So well depicted in fact that the story is convincing much on this account alone.

Mr. Drew is capital as Jimmie Blagwin, millionaire club and sportsman who loves his wife so devotedly, so slavishly that he willingly gives up everything and plays dead that she may be free, without the notoriety of divorce, to marry the man she foolishly imagines to be better suited to her. Mr. Drew heightens the value of the dramatic situations by



A humorous moment in "Playing Dead."

discreetly inserting here and there a bit of humor. His mere suggestion of a wink to the butler, which means that Preston is to prepare a cocktail first and offer it when ready for consumption, is indeed funny, and there are many other little touches of comedy throughout the picture.

Mrs. Drew plays Jeanne with her usual keen appreciation of the value of naturalness. Proctor Maddox, the polished, glib expounder of a new feminism, which at bottom is nothing more than a sauve method of attracting to him women whom he admires, is portrayed with effectiveness and fine artistry by Donald Hall. The supporting cast also includes Harry English as Carlton Adams, and Isador Marcil who does a commendable bit of character acting as Preston.

In its staging "Playing Dead" is well up to the high standard of excellence which marks the Vitagraph Blue Ribbon features. The locations are well chosen and the interior sets are beautiful and in rare good taste. Sub-titles are generously used, but as there are few, if any superfluous leads and the action is at all times clear as a result, this can hardly be called a fault.

Jimmie Blagwin is the first one to notice the change that has come over his wife since she has met Proctor Maddox. Her head becomes turned by the latter's advanced ideas, all theory, on various sociological problems—one of the problems being that married women do not enjoy the freedom which is rightly theirs. Jeanne is finally won over by Maddox and admits to her husband that she and he are no longer suited to each other. She further tells him that she intends to join Maddox in his great work—correcting all the world's existing errors.

As Jeanne's happiness is Jimmie's one desire he decides to give her the freedom she wishes. After long consider-



A scene from "Playing Dead."

ation he hits upon a plan. He decides that Jimmie Blagwin must die, and that he will go on living under another name. His forethought and careful preparation make his plan a success, for Jimmie Blagwin is believed to be no more. Jeanne is bowed with grief. She is no longer interested in Proctor Maddox. Balgwin's return, as a burglar, to secure his missing will, is his only blunder, but it proves a happy one; for he is reunited to his beloved Jeanne, who now realizes that she loves him and no one else.

"The Terror of Twin Mountains"

Reviewed by John C. Garrett

HELENE ROSSON, the seventeen-year-old leading lady of the American Company, takes the leading feminine role in "The Terror of Twin Mountain," the two-reel American production to be released on September 27. Miss Rosson does some exceptionally good work and is thoroughly capable of portraying deep-felt emotion. She is supported by E. Forrest Taylor, who does admirable work as her husband, and Roy Stewart, who has been well cast as Ivan, the "Terror." The story is a rather unusual one and directed by



The coach is held up.

William Bertram, who selected most suitable surroundings for the settings of the play and the beautiful scenery is splendidly photographed.

As the picture opens we see John and his wife, Frances,

in their little home, just finishing dinner. We then are shown a store which bursts into flames and is soon a mass of charred debris. John, who is the owner of the store, has realized a loss of $5,000 through the fire and after some time in which he tries to gather together enough money to start a new store, he decides to go to the gold field and recuperate his money. He leaves his wife and starts out in search of a fortune.

Out in the gold field Ivan, "The Terror of Twin Mountain," who makes his home in a cave, murders a miner and steals his gold and later the sheriff places a reward for his capture, dead or alive. As Ivan is sitting on a rock in the wilderness he takes out a leather case and extracts therefrom a picture and his memory goes back to the time when he was in love with Frances, who is now John's wife. He sees a mental picture of the last day he had seen Frances when, after grabbing her in his arms and trying to stifle her cries, he is knocked down by John, who comes upon the scene at that moment. Ivan then goes back to the cave and accidentally drops the beloved case which he does not miss.

Arrived in the mining town and after getting ready his pack mule and supplies John starts to find a claim. He makes a mysterious find, a leather case in which is the picture of his wife, taken years before. Time goes on but John is not successful in his search for gold and returns to town where



The fight in "Terror's Cave."

he receives a letter from his wife stating that she is about to join him and she will arrive by the coach that day.

Ivan holds up the coach, divests the passengers of their money and valuables and, recognizing Frances, he takes her by force to his cave in the mountains. The coach arrives in the town and the driver tells how a pretty girl had been taken by the bandit.

John starts out at once in search of his wife and articles she has dropped on her way to the cave serve him as a guide. He reaches the cave and hears her wild screams for help. He enters and a terrific fight ensues in which Ivan is killed and John and Frances are re-united.

"Judge Not, or the Woman of Mona Diggings"

Reviewed by John C. Garrett

HARRY CAREY once more takes the leading role in a Universal Broadway feature "Judge Not or the Woman of Mona Diggings" is the title of this six-reel Broadway feature to be released on September 27. The story of highly melodramatic character, is from the pen of Peter B. Kyne. The production of the picture was given into the hands of Robert Leonard, who obtains some splendid results. The gambling joint scenes laid in the western town and those taken in the gay Eastern city are convincingly projected.

Carey is splendid in his portrayal of Miles Rand, the son



A scene from "Judge Not or the Woman of Mona Diggings."

of Judge Rand, which part is taken by Marc Robbins. Julia Dean as Molly Hanlon, the woman of Mona Diggings, does some excellent dramatic work and Harry Carter, as Lee Kirk, is also well cast.

After the death of her father Molly Rand faces poverty and loneliness in Mona Diggings. Lee Kirk, a gambler, purchases a generous basket of supplies and sends them to Molly's shack and put a note therein proposing marriage. The girl finally decides to accept, knowing she will at least secure a provider and protector against the future. Kirk makes arrangements for a false marriage and as the wife of Lee Kirk, Molly continues to live on in the only environment she has ever known and finally becomes case keeper at his faro table in the gambling house.

In the East, Miles Rand comes home from college and his father, Judge Rand, discovers his son is a heavy drinker and finally, after words, Miles leaves for the West and arrives at Mona Diggings, where he meets Molly and falls in love with her. Molly urges him to return East and make a man of himself.

Miles returns home and is finally elected district attorney, while back in Mona Diggings Molly learns that her marriage to Kirk was false. One night Kirk's joint catches fire and Molly, after taking the money from the safe, makes her escape, believing that Kirk has perished in the fire with the



A scene from "Judge Not or the Woman of Mona Diggings."

rest. After arriving in the East the girl calls to see Miles Rand at his office and after a time he decides to introduce her into society. The judge meets Molly at a lawn fete which had been planned by Molly and Miles and when Miles

tells his father that Molly is his promised wife he is astounded and plans to break the match.

Kirk, who was not killed, but who escaped from the gambling house, comes East and seeing in the newspaper of the reception given by Molly, he goes to see her. The girl is amazed and terror stricken and finally gives him money in an attempt to buy his silence. After the man has left she decides to give Miles up for fear of ruining his future and arranges an appointment with another suitor and when Miles arrives she is apparently carousing with another man. The same night Kirk gains entrance to the house via a window. The girl denounces him for the evil he has wrought and in a drunken attempt tries to make love to her. A struggle follows and Molly shoots her tormentor. Molly is committed to prison and the time for the trial arrives.

Miles, the attorney for the defense, makes a strong appeal for acquittal on the grounds that Kirk was attempting burglary when he entered the window. Later the jury leave and return with a verdict of "Not Guilty." Molly rushes in to Judge Rand and tells him of her intention of telling the whole truth and Miles overhears the story. He steps in and pleads with his father and the old man begs forgiveness from both the son and the girl and a complete reconcilation follows.

"Peer Gynt"

Reviewed by George W. Graves

A RECORD-BREAKING audience was on hand to witness the special showing of Oliver Morosco's "Peer Gynt" on September 16, at the Broadway theater. The overture and



A pretty scene from "Peer Gynt."

special music written to the film by George W. Baynon is an unusual piece of orchestration, reflecting much credit upon the composer and harmonizing excellently with the atmosphere of the story. It includes familiar passages from Edvard Grieg's "Peer Gynt Suite." The music, by all means, supplements the value of the presentation.

Cyril Maude, the English actor who played in the New York success, "Grumpy," for two years, gives an irresistible rendition of his character as Peer Gynt. The picture affords ample opportunities for Cyril Maude to demonstrate his versatility, for it proceeds with from ten to fifteen-year jumps, and at each transition he is seen in a new light, until ultimately he depicts the hobbling old man of the final scenes. The theme is intensely picturesque and attractively worked up.

There are frequent flights into the realm of the legendary and mythical, in which many grotesque imaginary creatures, half man and half animal, are seen in their mountain haunts. The peculiar phenomena of the fairy-tale and the legend will always be better described in the photoplay, because of the weird effects obtained through trick photography.

Banished from his Norwegian home for "bride theft," the care-free and rollicking Peer Gynt leaves his true love, Solveig, behind, and starts out on a long career of adventure. During his travels he gets into many precarious situations, but always survives adversity. In different parts of the globe Peer meets beauties of all hues, but his pleasure is transitory, and always comes to a sudden end.

Finally, in a feeble, decrepit state, the old man returns to his native hamlet to die, and is restored to the arms of Solveig, who has steadfastly watched and prayed for his return. When the Button Moulder, personifying the Saver of Souls, comes to cast Peer back into the pot to be remould-



A tense moment from "Peer Gynt"

ed, because his wasted life has proved him without design, it is Solveig's devoted love which absolves him.

In the cast are Myrtle Stedman, as Solveig, and Fanny Stockbridge as Ase, Peer's mother. The five different types of girls with whom Peer becomes involved in his extensive travels are Mary Reubens, Winifred Bryson, Mary Ruby, Evelyn Duncan and Kitty Stevens.

"A Sultana of the Desert"

Reviewed by Neil G. Caward

KATHLYN WILLIAMS and Thomas Santschi, together with the lions and other wild beasts of the Selig Jungle Zoo, are seen under splendid conditions in "A Sultana of the Desert," a two-reel feature scheduled for release on Monday, October 20.

The story of "A Sultana of the Desert," it may here be mentioned, is from the pen of Miss Williams herself, and gives the versatile actress unusual opportunities for emotional acting, as well as a chance to appear with the wild beasts in a story somewhat similar to those in which so many of her successes were achieved.

Thomas Santschi has chosen his locations with wondrous skill and the desert scenes are absolutely convincing in every particular. One does not have the feeling that if the camera had been shifted a foot or two, instead of desert



A scene from "The Sultana of the Desert."

he would have seen graveled paths and beautiful homes and surroundings, but quite the contrary, is impressed by the fact that nothing but heat and sand exist for miles in any direction from the point where the camera is stationed.

As the story begins, Jean, the beautiful daughter of Martine, the French explorer, who loves Christof, is discovered by her father with the young man of her choice, and the two are forcibly separated, the father determining to place his daughter in a convent rather than permit her affair with Christoph to go farther.

Jean writes a message to her beloved, telling him that she is to be taken to the convent, and urging that he attempt to rescue her, but when Jean's maid slips Christoph the note, a servant of Martine's catches Christoph before the latter has had a chance to read the message and then imprisons him in a dungeon beneath Martine's home.

Jean and her father cross the desert with a caravan of camels and Jean is left at the convent, from which she succeeds in escaping, and later makes her way into the desert, where she encounters a lion, but makes friends with the beast until she is finally able to dwell in the same cave in which the lion has its home.

Jean's father, upon learning of her disappearance from the convent, engages Balsamo, a Bedouin pirate, to find Jean and return her home, but when Balsamo succeeds in finding Jean's hiding place in the desert he is attacked and killed by the lion.

Christof, meanwhile, is rescued by his sister from the underground dungeon, and learning from Jean's maid how her mistress has been sent to the convent, sets out on his camel to find and rescue her. Just as the two lovers meet and renew their love vows, Martine appears and the lovers are attracted by the sound of his rifle as he shoots the lion that Jean had tamed.

The girl is broken hearted over the death of the king of beasts, for she had really grown to love him who once had spared her life and who later had killed the pirate who would have kidnapped her. Reluctantly Jean's father consents to the marriage of Christof and his daughter. As the picture ends the three are paying their last respects to the dying king of the jungle.

"The House of a Thousand Scandals"

Reviewed by Neil G. Caward

A PICTURE of a most unusual kind is "The House of a Thousand Scandals," which will be the American Mutual Master-Picture for this week. The film is so far from the beaten track that there is no comparing it with any of the other Mutual Master-Pictures and photographically is one of the prettiest screen offerings the Mutual program has yet announced.

The laying of many of the scenes in a beautiful Californian estate which abounds in Grecian statuary, sequestered pools with marble rims, and behind all a background of surpassing grandeur, enables the director to place his principles, all of whom are dressed in Grecian garb, as famous bits of satuary or paintings that are known the world over.

The Grecian dances which are given at frequent intervals



The mob attacks the cult leaders.

during the third and fourth reels might, with some players, and under the direction of some producers, be considered a bit risque, but so splendidly has Director Thomas Ricketts handled these scenes, and so beautiful is the photography, that they are gems of art rather than sensational or scandalous goings-on, though it must be admitted the villagers who live in the vicinity of this "House of a Thousand Scandals" consider them shocking in the extreme, since the score or



The Grecian dancers on the lawn.

more of scantily garbed maids display not a little of their figures during the course of the dance.

Harold Lockwood is cast as John Wright, a multi-millionaire with a strong prehension for a new cult that has sprung up in the city and in which he is sincerely interested for a time and the Grecian dances and games that form such a great part of the production are all staged at John Wright's summer home which, to his neighbors, is known as the "House of a Thousand Scandals." May Allison makes both a pretty winsome Martha Hobbs, the humble heroine of the story, who eventually wins the heart of the millionaire, and Josephine Ditt is convincing, though hardly beautiful, as Greta Carr, the chief exponent of the new cult. To Miss Margaret Hawkesworth is due the credit for the training of the hundreds of supers used in the dance numbers.

John Wright, who has recently come into a tremendous inheritance, while riding through the woods one day is able to rescue a pretty country maiden, who is suddenly attacked by her rural lover, and later Wright learns the girl's name is Martha Hobbs and that she is the daughter of a surly, crusty, heartless man, who forces both his daughter and wife to live a life of drudgery.

When the mother collapses under the strain, Martha comes to the city and there John, who has founded the Wright Industrial Home, finds her and gives her refuge in his new institution.

Sometime later Wright attends a lecture on the life of the ancient Greeks by Greta Carr, who is an exponent of the ancient Grecian mode of living. John is overcome by her enthusiasm and offers her his palatial summer home as a spot in which she may try out her community idea of living.

When Greta and her followers take up their home in the Wright country estate the neighbors are much shocked, after it becomes known that the followers of the Greek cult go about bare-footed and scantily garbed, at all hours of the day and night, and the fame of the cult becomes so great that the villagers indgnantly decide to destroy the Wright homestead, the mob being led by Ralph, the rejected suitor of Martha and the man from whom she was rescued by John Wright.

Though both John and Greta endeavor to explain to the villagers the purpose behind the Greek cult, all their pleas are ignored and the beautiful Wright homestead is totally destroyed by dynamite in a sensational scene that must have cost the American company hundreds of dollars.

The explosion quells the mob spirit and the mob becomes exceedingly grave when it learns that the charred body of Ralph has been found in the ruins of the home, having been destroyed by his own plan to dynamite the house.

The villagers, after the riot has subsided, learn to look with tolerance upon the cult members and eventually from the ruins of the Wright home there arises a place even more beautiful than the structure the villagers destroyed. The happy life of the cult is resumed and John and Martha soon find their long friendship growing into a deep, pure love.

"Simon, the Jester"

Reviewed by Thomas C. Kennedy

THE film version of William J. Locke's "Simon The Jester," produced by Edward Jose and the third Gold Rooster play released by Pathe, contains throughout its five reels much entertaining action and many developments which



A scene from "Simon, the Jester."

are far from commonplace. The production is excellent and photographically the film is of high quality. These features contribute considerably to the appeal of the offering, which shows fine judgment in regard to settings and other technical details.

The story is a delightful blending of practically all the elements which combine to make a really human theme. It is a romantic drama treated in a light vein, and has several bright moments intermingled with those of a serious nature. It is a romance of a well-to-do Englishman, a member of Parliament, who takes it upon himself to "cure" his young secretary of his infatuation for a hippodrome performer, a cat trainer, and in his pains-taking efforts to do so, he himself comes to love her and in the final scene gains her consent to become his wife.

There is no moral drawn and one is brought to no conclusion as to the reason for the central character's sudden change of attitude toward the actress. She seems to grow no more charming as the story progresses. But it does not lack plausibility, and the action is at all times interesting



A pretty scene from "Simon, the Jester"

and enjoyable, it will be especially interesting to those who are familiar with the novel.

The vindictive dwarf who first endears himself to Lola by killing her worthless husband, Captain Vouvenarde, only later to permanently blind her with an acid, is indeed an interesting figure, and he gives to the picture a touch of the unusual. This part is played to remarkable effect by Jerold Hervener, perhaps better known as Little Jerry, who has appeared on both the concert and speaking stages throughout this country.

Edwin Arden is featured in the title role. As the English gentleman who is told by his physician that he has but nine months to live, provided he quits smoking and drinking, and only six months if he does not. Mr. Arden is pleasingly energetic and expressive. Irene Warfield as Lola, Alma Tell as Eleanor Faversham, and Crawford Kent as the young secretary, play their parts with ability.

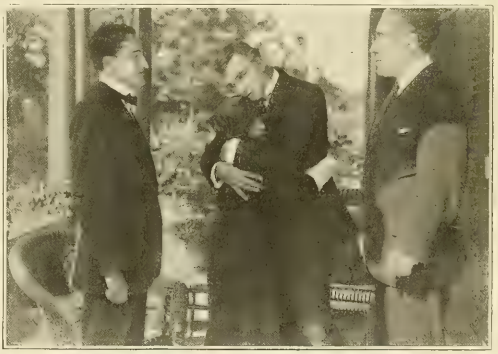
The story differs but little from the book on which it is based, and concerns Simon de Geck who, upon learing that he has only a few months to live, decides to make the most of the life before him. He spends his money lavishly. So great is the change which has come over him that his fiancee, Eleanore, and his friends believe he is losing his mind. His secretary's infatuation for Lola, an actress, promises to ruin the young man's career.

Simon, in an endeavor to put a stop to this, brings Eleanor, whom he does not wish to marry and cause to be a widow in a short time, and Blake together, with the result that they decide that they are in love with each other. To have Lola out of the way he takes her to Paris. There he has a serious attack from his ailment. A young surgeon performs an operation and cures Simon. He is now entirely changed and has a deep affection for the actress, and at the close of the story he asks her to marry him.

"An Unwilling Thief"

Reviewed by Thomas C. Kennedy

A MILLIONAIRE'S daughter, kidnaped in childhood, and whose abductors determine to use her as an accomplice in their various schemes, instead of demanding a ransom of



A scene from "An Unwilling Thief."

the father, and her restoration to her long suffering parent years later, makes up the plot of "An Unwilling Thief," the three-part Edison subject for release October 8. The story, written by Mary Imlay Taylor, was produced by Langdon West.

The sympathetic interpretations rendered by Herbert Prior, as Harrison, and Leoni Flugrath, as the daughter at the age of sixteen, are noteworthy features of this picture. The other characters are also well enacted by Lawrence White, James J. Gerson, Marjorie Ellison, and Marie Sasse, who have important parts. To the players must be given due credit for their efforts to make "An Unwilling Thief" an entertaining picture, for the story gives them few opportunities in the way of dramatic situations.

In the opening scenes the wealthy Mr. Harrison's home is shown. His little girl, Bab, falls and cuts her wrist on a piece of broken glass. The family physician is called and he finds that the injury is not serious, but assures the child's parents that Bab will bear a scar all her life. Shortly after this "Black" Ferber and his wife, Meg, plan to kidnap the child and obtain a heavy ransom for her release. They abduct the little girl but are so closely pursued by the police that they determine to keep Bab and teach her to steal for them.

The shock proves too great for Mrs. Harrison and she

dies from an attack of heart failure. To fill as much as possible the void left by his missing daughter and dead wife, Harrison adopts George Barber, his nephew. George does not appreciate all his uncle has done for him and when



A scene from "An Unwilling Thief."

he is sent to college he becomes entangled in scrapes of all kinds. The millionaire's young friend, David Clay, a lawyer, does all in his power to make the boy realize the error of his ways, but to no avail.

Finally, Harrison becomes disgusted with his ward's behavior and, giving him a considerable sum he sends the ungrateful young man from his home. Twelve years have passed since Bab has been kidnaped. Meg Ferber dies, leaving the girl in the keeping of her two men associates. The girl resolves to put an end to her unhappy life with these rough characters and uses her first opportunity to run away from them.

She secures employment in an apartment house where Clay lives. Her persecutors learn her whereabouts and frighten her into consenting to rob the lawyer. Clay enters the room just as she is going through his papers. The child breaks down and gives the lawyer an account of her past. From some incidents she recites and the scar on her wrist he recognizes her as Harrison's daughter. Further evidence proves Clay's conclusion is correct, and she is restored to her father. Her persecutors are arrested. The lawyer receives Harrison's consent to make Bab his wife.

"The Bigger Man"

Reviewed by Thomas C. Kennedy

THE struggle between capital and labor is given comprehensive portrayal in the B. A. Rolfe offering on the Metro program, "The Bigger Man." The story, which is based on "The Bridge," by Rupert Hughes, conveys well its moral—that the worker, the actual builder, does not receive his proper share of the harvest, and furthermore, that both fail to realize how necessary one is to the other. The theme is a big one and its many opportunities for dramatic effect have been grasped and used to good result by John W. Noble, who produced the picture.

In the end, employer and employed are reconciled, and this is brought about by the champion of labor, a rare type; for he is absolutely sincere and deals with the situation intelligently, which is a combination not often found in contemporary leaders on either the side of capital or labor. Henry Kolker plays this part skillfully. In his scenes with the ironworkers in whom the seed of unrest and dissatisfaction has been sown by an agitator, Mr. Kolker does splendidly.

The story is convincing, and this is in a great part due to its sincerity. From the time Stoddard consents to give up the girl he loves in return for her father's promise to meet the demands of the men there is a great deal of sentiment brought into play. The men, with downcast eyes, thank their leader and tell him that they are not satisfied that he should make such a sacrifice for them. The financier's daughter sends money to a wife in Europe, that she may come to this country and be near her husband, a laborer, and arranges a surprise meeting between the two, and this meeting is witnessed by the capitalist, whose heart is softened by the sight.

There are incidents which might easily impress one as being less reasonable than they are tender, and as such is not the case in this story, it gives evidence of the sincerity of the author, the producer and the players. Renee Kelly deserves high praise for her artistic interpretation of Janet Van Nest. Miss Kelly gives charm to the part and renders it with feeling. Orlando Daly, Elsie Balfour, J. H. Goldworthy, Edwin Boring, Richard Lee and Mayme Kelso complete the cast. "The Bigger Man" has been given every advantage in the way of exceptional settings and photography.

"The Diamond from the Sky"

Reviewed by John C. Garrett

"THE DOUBLE CROSS" is the title of the twenty-third chapter of the popular North American serial, "The Diamond from the Sky." This chapter shows the change in the attitude of Luke Lovell, the gypsy, to Esther. Lovell sees Esther with Quabba and asks the organ grinder to let him see the girl. Later he begs her forgiveness for his actions in the past and swears a return to his old time gypsy allegiance.

"The Diamond from the Sky," which when last seen was lying in a manger, is again found by the stableman, and he is about to leave the stable with it when he is overtaken by the sheriff, who takes the jewel from the man and it is then put up for auction to pay the debts of the Santley circus. In this chapter the last glimpses we get of the gem it is dangling from the auctioneer's hand and two pair of gloved hands are reaching for the gem. The question is now "Who Got the 'Diamond from the Sky'?"

Luke Lovell steals a ride on the rear of the tallyho carrying John Powell and his friends, but when he is discovered he is forced from his perch and as he is sitting on the side of the road when he sees Esther and Quabba.

The four inmates of John Powell's mansion, who are gradually wrecking him, have succeeded in convincing Arthur, known as John Powell, that it was not reality but his imagination that he saw Esther on the road side. Although Arthur feels sure it was Esther in the flesh and blood that he saw, he is finally convinced that it was but imagination.

Vivian leaves the Powell estate and meets Homer Graydon, an elderly millionaire, who is paying marked attention to her. He shows her an account in the paper which tells of the auction sale of the famous Stanley heirloom that day, and Vivian tells him that if he cares for her at all he will get her the gem, no matter what price he has to pay for it, and he promises he will get it for her.

Luke Lovell goes to the Powell estate and there meets Blair Stanley, who tells him to come back in an hour and he will help him out. Blair then calls the police, telling



John Powell declares that he is Arthur Stanley.

them to be at the Powell estate in an hour to arrest a blackmailer who is bothering John Powell, and when Luke enters the mansion he is met by Blair Stanley, but soon is attacked by the police and led out. Marmaduke Smythe, the English

lawyer, calls at the Powell mansion and here Arthur, who is flushed and excited with wine, declares himself not John Powell, but Arthur Stanley, the heir to the Stanley earldom, and announces that he will buy the "Diamond from the Sky" at the circus auction.



Luke Lovell swears allegiance to Esther.

At the police station a Wells Fargo money band is found in the possession of Luke. John Powell or Arthur Stanley comes to lay a complaint against the man and is confronted with the Wells Fargo money-band. He sees Luke being led off to his cell and then leaves. The gypsy sends for Esther and tells her that he had received $500 with this band wrapped around it some time before from Arthur Stanley, and that he had gotten his enormous fortune by starting with stolen money.

At the circus grounds a big auction is held. People from all over the countryside attend, wealth and poverty are both represented. At last the famous "Diamond from the Sky" is put up, and Arthur Stanley and Homer Graydon are pitted against each other in eager determination to own the diamond. At last the crowd presses toward the auctioneer's stand and we last see two pairs of gloved hands reaching for the glittering gem.

"Voices From the Past"

Reviewed by Neil G. Caward

IN "Voices From the Past," scheduled for release on September 30, the Lubin Film Company will offer a melodrama of wide appeal. The picture features Lillie Leslie, William Cohill and Joseph Smiley, Miss Leslie being called upon to play a dual role, that of herself and her mother, for in the greater part of the photoplay vision scenes are used to depict events that happened long before. In these Miss Leslie appears as her own mother.

Photographically the picture lives up to the Lubin trade mark of "clear as a bell" and particular credit is due the director for the convincing rain storm scene in the third reel.

In this portion of the story, from a scene laid in a small town railroad station, one can see a terrific downpour of rain through the window and the lightning flashes against the dark background outside, all so splendidly handled that one is almost convinced he is beholding a real storm and not a mere stage effect.

As the story runs, John Pemberton, who has given his ward Elsie a thorough education, is in love with the girl and therefore somewhat shocked when he learns that she contemplates marriage with one George Trent, a man much older than herself.

Upon visiting Elsie in the city and finding her at a gay dinner party with Trent, Pemberton takes the girl hime and next day leaves with her an envelope containing a message telling his reasons for opposing her marriage to Trent.

As Elsie reads the letter, vision scenes are used to depict the events described in the message and one sees Elsie's mother wooed by Pemberton and a man named Craig. The girl is forced by her father to wed Craig because of his great wealth and shortly afterwards Trent enters the story and urges Mrs. Craig to divorce herself from her husband and marry him, since she is already infatuated by his advances, made to her when she was engaged to Craig.

One night in a drunken frenzy Craig attempts to caress his wife and she strikes him down in self defense. Trent witnesses the tragedy through an open window.

The coroner's inquest renders a verdict of suicide and so Mrs. Craig is free to marry Pemberton, who began his wooing almost immediately following the funeral of her husband. Some months after Pemberton and Craig's widow are married, Trent calls upon Mrs. Pemberton and explains that unless she immediately elopes with him, he will reveal the truth about Craig's death, and then for the first time he explains that he saw the incident through the window.

Pemberton, who had gone to the station to depart for the city that night, finds himself unable to get a train, due to a terriffic storm that arises, and therefore returns home.

As he enters the house Trent hides behind some curtains, but Pemberton becomes quickly aware of his presence through a hat, still dripping with rain, which Trent has left behind.

Accusing his wife of being false to him, Pemberton turns upon her and a stormy scene follows, at the end of which Trent appears from behind the curtain and accuses Mrs. Pemberton of being a murderess.

Shocked by the accusation and overcome by the doubt of her faithfulness on the part of Pemberton, Mrs. Pemberton drops dead and the scene fades back to the Pemberton library and Elsie reading the message sent by her guardian.

Realizing how Trent wronged her mother, the girl is quick to see her guardian's justification for opposing her marriage and thoroughly repentent she seeks her guardian and as the picture closes he is revealing to her the love he has so carefully restrained through all the years.

"An Enemy to Society"

Reviewed by Thomas C. Kennedy

IN THE five-part visualization of George Bronson Howard's "An Enemy to Society" Metro presents an attraction which should be more than well received, for in story, interpretation and staging the picture is consistently good. Produced by Edgar Jones from the scenario by George D. Proctor, this film contains spirited action and a number of tense moments nicely blended with a pretty romance. The subtitles are worthy of particular mention, since they are used to such good effect.

Hamilton Revelle is finely cast as Stephen Adams, a young man of engaging personality who from childhood has been taught to rob the rich and use the greater portion of his hauls to aid the deserving poor. Mr. Revelle realizes to the fullest extent the opportunities his part gives to him. Lois Meredith is a charming Decima Duress, and Henry Bergman renders an excellent character performance as Van Tromp, who for years has dreamed and planned revenge upon Jannisary. The latter part is commendably played by H. Cooper Cliff.

Numerous details of general action and settings are



Edith is impressed with Stoddard's consideration for the laboring people.

responsible for the fascinating atmosphere of the crook play which pervades the picture, and for this charming quality due credit must be accorded the director. Another important factor is that the action, which is continuous and

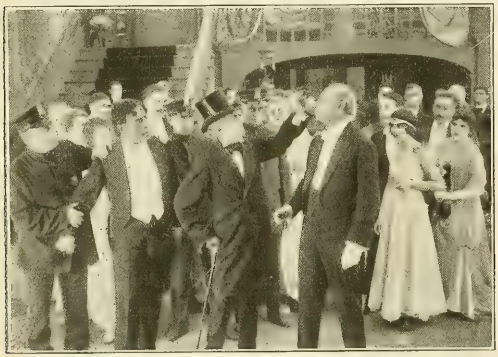
interest-compelling, is at all times in close relation to the plot itself, making the story smooth and steady in its development to the exciting climax.

The cast also includes William C. Cowper, L. M. Horne, F. G. Bell, Richard Carlyle, John O'Hara and Master Thomas B. Carnahan, Jr.

In the opening scene Steve robs a wealthy man during a reception he is giving to his gay friends. Adams is a modern Robin Hood and his many donations to charity make him feel justified in taking from the undeserving rich a share of the wealth which they squander. His conscience has always been clear, and he first realizes that he is in fact "an enemy to society" when he becomes quite interested in Ducima Duress, whom he meets while on a sea voyage. The girl performs many charities, and she is delighted when Adams promises her a large donation for a model tenement she proposes to build.

This sum he takes from her rich guardian, Janissary, at a game of cards. To the great disappointment of the men who brought him up to be a thief, Steve announces that he has "turned his last trick." But later Ducima Duress expresses the wish that she was in possession of some papers which Janissary holds over the head of a certain officeholder and uses to force the alderman to secure some property for his company which is necessary to the carrying out of her plans for the tenement, and this decides Steve to obtain these papers from her guardian's safe.

He returns to Wulf Axtell and Van Tromp and asks them for the plans to Janissary's house and tells them that he will make this his last job. On the night of a reception



Van Tromp's dream of revenge is realized.

at the Janissary home, Steve succeeds in opening the safe. He is just about to make off with the affidavits when Van Tromp enters the house and informs Janissary that he is being robbed. Steve is caught and Van Tromp proves to Janissary that the thief is his son, whom Van Tromp had kidnapped in childhood. This is Van Tromp's revenge for a wrong done him by Janissary. The father at first shuns his son, but later Ducima Duress effects a reconciliation and marries Steve.

"The Circular Path"

Reviewed by Neil G. Caward

THE wonderful emotional ability of Henry B. Walthall, Essanay's star, is put to a supreme test in "The Circular Path," a three-act drama from the pen of H. S. Sheldon, which was released on Monday, September 20, for in this photoplay Mr. Walthall runs the full gamut of emotions, and exhibitors the country over who know he is famous for this particular sort of acting will, therefore, hail the picture as an unusual offering.

As the Reverend Darwin Kirby, pastor of a small city church, Mr. Walthall has a character a bit unusual in which to make his first appearance, as the drama begins to unfold, but soon we learn that he is so enamored of Evelyn Ross, the heroine of the story, and the stenographer of Henry Lorrimer, a flirtatious business man, that he is willing to resign the pastorate of his church that he may devote all of his time to the girl he has grown so fond of.

Eventually he is able to outdistance all rivals and to win the heart and hand of Evelyn, but soon another change unfitted him for work in the business world and that he is for her former suitor, and Walthall then is seen as a down-takes place, for he finds that his life as a churchman has unable to support his wife. Learning that she cannot have the luxuries to which she is entitled, the girl forsakes him



The flirtatious employer entertains his stenographer.

and-out, one of the dregs that infest the slum districts of every large city, and he fairly lives his difficult role.

As the drama ends another transformation takes place, and, upon recovering from a serious injury in the hospital, we find that the down-and-outer has once more determined to set his feet on the upward path and devote his life once more to aiding his fellow men. In this he is aided by Evelyn, who has become a nurse in the very hospital to which he was taken when injured by an automobile, and as the picture closes the Reverend Kirby, once more a servant of the Lord, is about to open a mission in the slum districts, while Evelyn has promised to join him in his uplift work as soon as possible.

The difficult role of Evelyn is in the hands of Warda Howard and she gets everything possible out of the part, though in one scene, that in which she returns to the bedside of her dying mother, after ordering her employer never to call upon her again, she is a bit inclined to rant and wave her arms.

Edmund F. Cobb is Henry Lorrimer, and as the flirtatious business man is splendid. In fact, it is the best work that this reviewer has seen him do since he joined the Essanay forces.



The Rev. Kirby calls on Evelyn.

Photographically, "The Circular Path" is all that can be desired, and Director Calvert has put over the story in a fashion that makes it easily understood and thoroughly convincing in every particular.

"Man Afraid of His Wardrobe"

Reviewed by John C. Garrett

OCTOBER 2 the American Film Manufacturing Company will release the first Mustang brand picture on the Mutual program. They have chosen for their initial release a production scenarioized from "Man Afraid of His Wardrobe," a clever story of motion pictures written by Charles E. Van Loan, one of the foremost humor writers of the day.



A. Lester Hale announces that he will break his contract.

The picture depicts the troubles of a producer of a motion picture company and a star from the East who is under contract. The star proves an utter failure and soon the producer is wildly seeking a means of breaking the contract.

This production fairly breathes forth stirring humor. The direction of the production was put into the hands of William Bertram and he has obtained splendid results in both photography and action. Art Acord plays the part of Buck Parvin, a western man who excites laughter by his droll actions. E. Forrest Taylor takes the part of A. Lester Hale, the popular matinee idol from the East, and these capable actors are supported by Anna Little as Miss Myrtle Manners, the leading lady of the motion picture concern, and Lawrence Peyton, the producer of the company.

James Montague, producer of the Titan Motion Picture Company, receives word that A. Lester Hale, under contract for ten pictures to be taken in the West, is to arrive at the studio soon. A week later A. Lester Hale, accompanied by his valet and a dozen large trunks, arrives and refuses to accept any other dressing room than the star's, which is being occupied by Miss Manners.



Buck Parvin prepares the wax bullets.

Some time later work commences on the first picture, and Hale proves an utter failure. He will not ride through the brush for fear of scratching the saddle, refuses to ride through the water for fear of getting wet, and three or four times utterly spoils a number of feet of film by crossing in front of the camera during a scene. After the first picture is completed and sent to the head office a report arrives, a curt telegram to the effect that A. Lester Hale is a scream on the screen and that it is up to Montague to fix his contract.

The producer, with the aid of Buck Parvin, an extra man, arranges a little entertainment for Hale, and that night Parvin is mysteriously occupied by some revolver shells, a wax candle and a package of tacks. The next morning a new picture is started and Hale is told that he must ride into the water and save Miss Manners, who is captured by Indians and is a prisoner on the opposite bank. The star at first refuses, but later he starts to ride across, and his valet prepares with dry underclothes and a towel for his ride from the river. When the horse gets to the point where he has to swim, Hale becomes frightened and falls off the horse into the water. Buck Parvin takes a careful aim and shoots, and with a wild scream A. Lester Hale lets go of the horse and disappears under the water.

He is rescued by Parvin and revived, only to be told that the scene was a failure and that it must be taken over again. He refuses and announces that he will break his contract. Parvin, who has always longed for the beaver hat belonging to Hale, swims the river to rescue it and hides it under his shirt. Montague, who has been mystified over the shot fired by Buck, discovers it is a wax wad with a tack attached and is sticking to Hale's anatomy. The last we see of Hale he is on the observation platform of an outgoing train and Buck Parvin waves him farewell with the beaver hat in his hand.

"The Little Mademoiselle"

Reviewed by Thomas C. Kennedy

PROVIDED with unlimited opportunities for the display of her talent and skill in conveying the simple emotions of a young girl, Vivian Martin gives to her part in "The Little Mademoiselle," a Shubert feature for release through World Film Corporation, an engaging naturalness and quiet charm. Miss Martin gains and holds the sympathy of the spectator all through her eventful experience as Lili Breval, the little French girl who, shortly after her arrival in America, becomes separated from her guardian and, as she is without money and a knowledge of the English tongue, she is, indeed, in a predicament.



Jim refuses the reward offered.

But in the end all turns out well for Lili, as she metes a young man conversant in her language and a gentleman in every sense of the word. Much good, wholesome comedy and a considerable amount of melodrama make up the story of "The Little Mademoiselle," which was written by Mark Swan. Though the story soon becomes nothing more than a series of incidents in Lili's young life, it contains much that is entertaining, and this is mostly because Vivian Martin is in the foreground the greater part of its five reels.

Director Oscar Eagle has obtained splendid results with what good points the story presents, and by keeping the players always active he has increased the value of both the humorous and dramatic moments which arise from a plot which embodies little that is novel. The scenes taking place

at the automobile race have an atomsphere of excitement and are effectively contrasted with the reposeful air which surrounds the scene in which Lili and Jim are thankful for what meager conveniences the only shelter they can procure, a deserted farm house, affords them.



Etienne and Gabriel come to tell Breval of their message.

Arthur Ashley as Jim Pemberton, Lila Chester as Gabriel D'Ornay, Mario Majeroni as Henry Breval and E. M. Kimble as Jim's father are prominent in the supporting cast. The photography throughout is of good quality and it does justice to the well-chosen locations and artistic interiors.

Briefly, the story tells of Lili Breval, who comes to America to visit her uncle, an automobile manufacturer. Henry Breval decides that his son Etienne must marry the little mademoiselle. But Lili does not care for Etienne, and he is deeply in love with another girl. During a railroad journey the girl becomes separated from her uncle. In her more or less aimless wanderings she meets Jim Pemberton, a young man whose wealthy father disinherits him because Jim would rather work on automobiles than pursue his studies at college.

Jim loses his job as mechanic at a garage and he and Lili walk off through the country, bound for nowhere in particular. They reach the automobile race track, where, by chance, Jim is allowed to drive Breval's car. He wins the race and meets Lili's uncle, who is finally persuaded to consent to the marriage of his niece and her protector through many trials and tribulations.

The Peters Expedition

Undoubtedly one of the most interesting and comprehensive motion picture trips ever arranged is that to be known as the Peters Photographic Expedition which will start from New York on November 1, 1915, and during the following four or five years will visit Hawaii, Samoa, Australia, New Zealand, Tasmania, New Hebrides, British North Borneo, Sarawak, the Philippines, Japan, Corea, China, Indo China, Cambosia, Straits Settlements, Siam, Sumatra, Java, Burma, Assam, India, Native States, Afghanstan, Persia, Palestine, Syria, Egypt, Tunisia, Algeria, Greece, Balkan States, Europe proper, Scandinavian Peninsula, Russia, England, Scotland and Ireland.

The expedition will be headed by T. K. Peters and wife of New York, T. C. Bartlam, secretary and assistant to Mr. Peters, several actors and actresses, two scientists, two camera men with their assistants, and the tour of the various countries will be made as far as possible by motor car, some four or five big automobiles having been especially equipped for such an expedition.

The expedition will carry letters of introduction to high government officials in practically all of the countries to be visited, and it is expected two score or more big pictures will be made enroute, the pictures each running from four to eight reels in length. Besides this several hundred thousand feet of authentic educational films will be taken, the plan being for this film to form the nucleus of the largest film library of this sort in the world. It is also planned to take some twenty thousand feet of big game pictures while in Borneo, Assam and China.

Donald Brian in Lasky Release

Donald Brian, one of the most popular young stars of the American stage, will make his debut as a photo-drama player in the Paramount picture, on September 27, "The Voice in the Fog," produced by the Jesse L. Lasky Feature Play Company, and adapted for the screen from the novel of the same name by Harold MacGrath.

Mr. Brian for four years has had the unusual distinction of being the leading masculine musical comedy star of the country. He stepped into fame overnight, as it were, when he originated the role of Prince Danilo, in "The Merry Widow," and for the past few seasons he has been the star in "The Siren," "The Marriage Market," and "The Girl from Utah."

"The Voice in the Fog" is by the author of "The



Donald Bryan in a scene from "The Voice in the Fog."

Goose Girl" and "The Puppet Crown," both picturizations of which, by the Lasky Feature Play Company, have met with universal success wherever shown. Harold MacGrath is an imaginative writer of fiction whose work never fails to meet the popular demand.

Exhibitors' Mass Meeting

On Friday, October 1, a mass meeting of all the exhibitors in Chicago has been called by the International Motion Picture Association of Illinois to be held at the Association headquarters, room 210 Masonic Temple, at one o'clock in the afternoon.

The special meeting is called for the purpose of thoroughly discussing five new ordinances soon to be introduced in the city council, all of which will prove more or less detrimental to the motion picture industry. Only bona fide exhibitors will be admitted, but every one owning or managing a house in the city of Chicago should make it a point to be present, as unless the exhibitors get together in self-protection, legislation that may result in many of the houses being wiped out, will be apt to pass the Chicago city council.

SELIG SERIES NEARLY READY

Side Splitting Comedies of Rural Life to Be Called "Chronicles of Bloom Center" Will Shortly Be Released

On Thursday, October 14, the first of a series of twelve two-reel pictureplays "The Chronicles of Bloom Center," will be released by the Selig Polyscope Company. The first release will be a Selig Diamond Special in three reels entitled "Landing the Hose Reel." Following the first release in three reels, "The Chronicles of Bloom Center" will be released as two-reel comedies every other Monday in regular service. The second in the "Chronicles of Bloom Center" will be released Monday, October 25.

"The Chronicles of Bloom Center" promise to achieve another record to compare very favorably with that other great serial put forth by the Selig Company, namely, "The Adventures of Kathlyn." A special company of character artists were engaged to play the rural types, and Mr. Selig caused a rube village to be erected in Los Angeles which was named "Bloom Center."

The new Selig series is something entirely different from the ordinary series films, for while the characters and the same environment are utilized in all twelve comedies, yet every story is complete in itself and has a well-defined plot. By this method there is a connecting link in the "Bloom Center" series and interest is sustained, but at the same time every release does not necessarily have to be seen in order to keep in touch with the entire series.

"The Chronicles of Bloom Center," according to the Selig Company, is going to set a new record in screen comedy. There is no vulgarity, but at the same time true American rural life is presented in a comical way. Critics who have been permitted to view several of the forthcoming "Bloom Center" stories assert that "everybody will be doing it" just as everybody did it following that other money-making Selig serial "The Adventures of Kathlyn."

ESSANAY TRAVELER HOME

V. R. Day Returns from South America After Having Traveled More Than 22,000 Miles and Spent But Two Nights in Sleeper

V. R. Day is back at his desk in the Essanay offices in Chicago after a tour of South America begun on April 20 last, when he sailed from New Orleans with his wife, and which only ended on September 15 when he reached Chicago, having landed in New York on September 11. During their travels Mr. and Mrs. Day covered more than 22,000 miles and spent but two nights aboard a sleeping car, one en route from Chicago to New Orleans, and the other coming from New York back to Chicago, and all the balance of their expedition was made by water.

From New Orleans the Chicagoans sailed to Havana and after sight seeing on the island of Cuba, traveled across to Colon and Panama, making the voyage through the canal and stopping long enough to thoroughly inspect the workings of the great waterway. Mr. Day was present, on his return trip, when the big slide occurred that now blocks the canal and prohibits the use of the locks, though he has scarcely put on enough weight to be suspected of having caused the slide himself by his presence. He explains that the so called "slide" is not in one sense a slide at all, but rather an oozing up from beneath of the soil so as to block the passage of big boats. In one place Mr. Day alleges an island many feet in diameter has formed in the very center of the canal, the whole formation having arisen almost over night from unplumbed depths between the canal banks.

From Panama the Days journeyed down the West Coast, stopping at Guyaquil, Equador; Paita, Callao, Lima, Antofagasta, Chile, Valparaiso and Santiago. Here they had planned on crossing the mountains and coming back up the East Coast, but despite the fact that the month was July, a tremendous snowfall in the mountain passes made it impossible for travelers to cross through them and as they had just missed a south bound boat they had to wait a full seven weeks before they could catch the next steamer and go on to La Concepcion, though they spent the time in sight seeing and so visited places that would otherwise have been impossible for them to behold.

After crossing through the straits they stopped at Punta Arenas, the southernmost city in the world, and noted in passing that the inevitable motion pictures have reached even that spot, there being two theaters there. Crossing to Port Stanley in the Falkland Islands, they saw in the harbor the British cruiser *Glasgow* which defeated the German cruiser *Dresden* in a naval battle and saw some of the trophies of the engagement.

Proceeding up the Eastern Coast they stopped at Buenos Aires, Argentina; Montevideo, Uruguay; Santos, Rio de Janeiro, and Bahia, Brazil, Bahia, Pernambuco, Barbados and from thence sailed for New York. Mr. Day looks well after his lengthy trip and though he combined business with pleasure on his travels, declares that he had the time of his life.

Opens New Branch Office

Constantly expanding business of the Big Four has necessitated a change in the Denver headquarters of this organization, from a sub to a branch office, and the establishment of a new sub-office, in Salt Lake City. Denver, heretofore, has been a division office of the Kansas City branch, of which E. R. Pearson is manager.

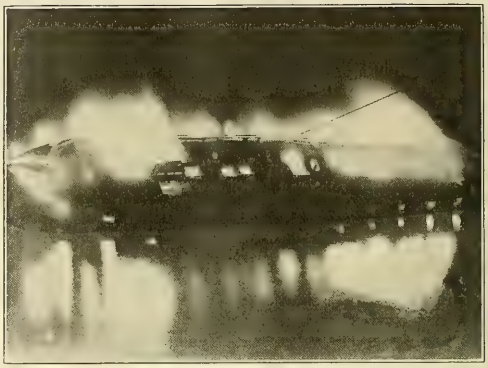
Frank R. Harris who has had charge of the Denver sub-office has been promoted to branch manager of the new division,—a step which is in line with the general policy of the V. L. S. E., to promote men from the ranks, rather than going outside to obtain executives for important positions. The new branch office will be located at the present address of the sub-office, 1031 Seventeenth street, until November 1, when it will occupy large space in the Wight building, 1433-37 Champa street. Extensive alterations are being made in this building to accommodate the V. L. S. E., a large vault is being installed, and a spacious and handsome projection room fitted up. The Denver office will cover New Mexico, Colorado, Wyoming, Utah, and sections of Montana, Idaho, Nevada, South Dakota and Nebraska. The Salt Lake City sub-office will serve the latter sections, and also Utah.

"Sweet Alyssum," written by Charles Major, author of "When Knighthood Was in Flower," etc., will be released on November 15 as a Selig Red Seal Play through V. L. S. E., Inc.

News of the Week as Shown in Films



English and French commissioners seek loan for allies. Copyright, 1915, Hearst-Selig News Pictorial.



Famous warship Portsmouth set on fire to get iron from the hull. Copyright, 1915, Hearst-Selig News Pictorial.



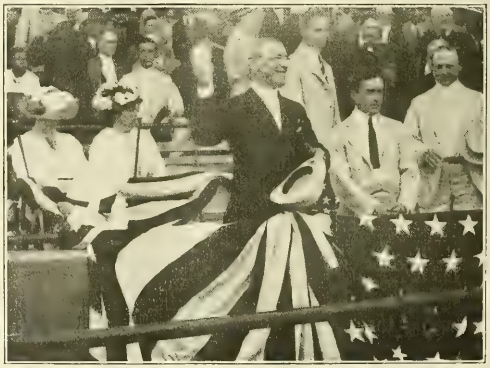
Sant' Anna leaving New York for Italy. Copyright, 1915, Universal Animated Weekly.



Dr. Dumba, Austria-Hungary Ambassador, leaving the embassy. Copyright, 1915, Pathe News.



Envoys from the allies arrive in New York to negotiate big loan. Copyright, 1915 Pathe News.



President Wilson throws the first ball, at opening of baseball park. Copyright, 191-, Universal Animated Weekly.

Brevities of the Business

WEST COAST NEWS

By Captain Jack Poland

Never before in the history of motion picture productions in California have the manufacturers and their entire staffs been as busy as they are now creating films for the amusement loving public of the world. At every studio carpenters are busily engaged raising new "sets," new structures and scenes are being built and everyone except the comedy producers are talking about pictures of the unusual class. Big things are promised by all companies, and the new pictures to be made during the rest of the year 1915 promise to attract greater interest and attention to the production fields than ever before.

The Fine Arts Films studios, formerly the Reliance-Majestic and Griffith headquarters, at East Hollywood, have taken over a great plot of ground upon which they have erected huge towering sets for their new creations to be made under **David W. Griffith's** personal supervision, aided by a brilliant staff of directors, featuring such stars of the films as **DeWolf Hopper, Mae Marsh, John Emerson, Lillian Gish, Douglas Fairbanks, Tully Marshall, Rozsika Dolly, Courtenay Foote, Kathryn Kaelred, Henry Woodruff, Owen Moore, Julia Dean** and others in the supporting cast, for Triangle program features.

The New York Motion Picture Corporation, **Thomas H. Ince,** director-general, has in production for the Triangle program some of the most extraordinary pictures of the season, thrilling dramas with the most unexpected of picturesque scenery, costumes and surroundings, starring such celebrities as **Billie Burke, Dustin Farnum, Orrin Johnson, Willard Mack, H. B. Warner, Frank Keenan, Bessie Barriscale, Mary Boland** and others.

Mack Sennett and his Keystone organization also have their hats in the ring in the production of the highest class of high-priced comedies for the Triangle program, featuring such wonderful laugh makers as **Eddie Foy** and the little **Foylets, Joe Weber** and **Lew Fields, Raymond Hitchcock, Mabel Normand,** and even **Mack Sennett** himself.

President **Fred Balshofer** of the Quality studios, featuring **Francis X. Bushman** and his leading lady, **Beverly Bayne,** in specialties for the Metro program, is again home and busy. His star and starress have gained added fame during the past few weeks by being elected king and queen of the Motion Picture Day celebration at the Panama-California Exposition, San Diego, and their prestige has gone up several hundred degrees. Yet in the course of events it is a pleasure to mention that Mr. Bushman and Miss Bayne, while being elated over their popularity, have not changed a bit. They are both the royal man and woman they were before their crownship and admission unto royalty at the San Diego exposition.

Under the **Horkheimer's** direction, the great series, "Neal of the Navy," continues to develop and expand, featuring **Lillian Lorraine.** There is a strong western demand for this series, which are said to be among the most notable, instructive and educational yet produced by a film company. It is through the production of real high class pictures that the Balboa organization continues to grow stronger.

The great Selig Zoo studios and animal exhibition in Los Angeles continues to grow in prestige and popularity every week. It is the natural choice for large picnics, society gatherings of various nationalities and big events, because of its extensive acreage and vast variety of features, all of which are utilized for the pleasure of patrons of the zoo, who are featured in sensational animal pictures for the Selig releases. It is a novelty that is experienced and participated in by hundreds of notables visiting California.

The magnificent $1,000,000 Universal City studios in the edge of the great and picturesque San Fernando Valley have been visited during the past week by many notables. Ex-President **William Howard Taft,** Major-General **Goethals** of Panama Canal building fame, **William Randolph Hearst,** the noted publisher; **Judge Gary,** the steel magnate, and others have made the sight-seeing trip that is adding much to the prestige of Los Angeles as a film production metropolis, and have been glad of their visit to this interesting city, where nearly thirty directors and some one thousand stars and players are busy before the expert cameraman creating pictures for the Universal program. Director-General **Henry McRae** and Manager of Publicity **M. G. Jonas** never overlook an opportunity to entertain notables, and incidentally they are on most occasions pictured in some special scene, all of which adds to the prestige of Universal pictures.

Wallace MacDonald, assistant director with the American Film Company, Santa Barbara, is sending out to his friends a natty miniature picture of the Panama-Pacific International Exposition, with these few remarks, "See the Fair at My Expense, 12 cents." It's a neat and catchy idea and original with this Flying A specialist.

MIDDLE WEST NEWS

By William Noble

Oklahoma

McClure Motion Picture Company, Tulsa, Okla., capital stock $250,000. Incorporators, **H. A. Mackie, R. L. Noon, E. Y. Worley** and **M. H. Farnham,** all of Tulsa, Okla.

The acquisition of the "Gold Rooster Plays," Pathe feature films, and the introduction of orchestra music was announced by the management of the Strand theater at Oklahoma City Tuesday. The new line of pictures will be exhibited in addition to the Metro plays now shown periodically.

Veno Pistocco has purchased the Star-Electric theater at Savanna, Okla., from the Savanna Amusement Company, and after renovating and repairing, will open the fall season October 1. Mr. Pistocco also announces that he will reopen the Star theater at North McAlester on October 1, having put the Star theater in a first-class condition, in addition to having installed new opera chairs. Both the Star theater at North McAlester and the Star-Electric at Savanna will show Pathe plays exclusively.

Sans Souci Park Dome, also Sans Souci Park and concessions at McAlester, Okla., closed for the season Sunday night, September 12. The theater and park will reopen again next spring with many added attractions and will show the latest pictures on dates not filled by regular theatrical attractions.

Richard Gill, park manager and manager of the theater, more than made good and will again manage Sans Souci next season.

The Star Airdome at McAlester, Okla., closed for the season Saturday night, September 11. The Dome will reopen in the spring with A. Bert Estes as manager and will show moving pictures on dates not filled by stock, musical comedy and vaudeville companies.

Big **George Plummer** of Oklahoma City, Okla., representing the General

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
American Film Manufacturing Co....	80	95
Biograph Company.....	45	57
Colonial Motion Picture Corp	1½	4⅝
General Film Corp., pfd....	42	48
Majestic Film Mfg. Co.....	140	175
Mutual Film Corp., pfd.....	50	54
Mutual Film Corp., com.....	50	53
North American Film Corp., pfd.....	65	...
North American Film Corp., com....	63	77
New York Motion Picture Corp.....	68	72
Thanhouser Film Corp.....	1⅞	2⅜
Triangle Film Corp.....	8½	8¾
Universal Film Mfg. Co.....	150	...
World Film Corp.....	3¼	3⅝

American Film Manufacturing Company.—It is reported to be earning between 20% and 25% and now paying dividends at the rate of 10%. Its output, of close to 500,000 feet per week or 26,000,000 feet per annum, makes this company the second largest manufacturing concern in the industry. A considerable portion of its output goes to France, Switzerland, Spain, Italy and Great Britain. In addition to its big factories in Chicago and Santa Barbara, its ownership in an English plant makes a very attractive showing in substantial assets.

Triange Film Corporation.—Will open up its first theater—the Knickerbocker, in New York City—on September 23. It is reported the business secured six weeks before release date is enough to cover the total overhead expenses. There were 50,400 shares sold on the New York Curb between Monday, September 11, and Saturday, September 18. A par is $5.00 and stock has sold above 8, the present market level represents a premium of 60%.

North American Film Corporation.—Bookings are now in excess of $850,000 and show an increase of between $15,000 and $18,000 per week.

Film Company; **L. P. Arnold,** president of the Mid-Western Film Company; **E. P. Eslick,** sales manager, and Mrs. **Marie C. Paul,** advertising manager, were recent visitors in McAlester. The Mid-Western people are putting on a contest and endeavoring to find the most popular and beautiful girls in Oklahoma to star in the new production which the Mid-Western Film is preparing to produce.

Oregon

In a decision upholding the constitutionality of the Sunday closing law at Salem, Septemebr 13, the Supreme Court of Oregon held it was unlawful to keep open on Sunday any business institutions save moving picture shows and theaters, drug stores, physicians' offices, livery stables, meat markets, bakeries, or undertaking establishments. The court held moving picture shows and theaters necessary, as affording needful mental diversion conducive to rest and relaxation. The law was attacked as class legislation and as a violation of the fourteenth amendment to the constitution of the United States.

Missouri

The highest priced moving picture actors in the world are the officers and directors of the Mississippi Valley Trust Company of St. Louis, Mo. In a recent production entitled "The Making of John Hayes," which picture is to be exhibited at the state fair and the principal cities of Missouri and probably will be exhibited all over the United States, should the picture take with the moving picture world as well as expected, there appeared as voluntary moving picture actors before the cinema personages no less impressive than the following: **John I. Beggs,** president of the St. Louis Car Company; **Henry W. Peters,** vice-president of the International Show Company; **Henry Semple Ames,** vice-president of the Mississippi Valley Trust Company; **Dr. Robert O'Reilly,** capitalist; **Robert H. Stockton,** president of the Majestic Manufacturing Company, and **S. B. Hoffman,** vice-president of the Merchants-Laclede National Bank. All of these men are very wealthy, some are rated as millionaires, and the wealth of the actors in the cast would not miss the billion mark by but a few cents. True to their character duties as financiers, they drew salaries for their historic services. The entire board of directors acted their parts like old timers in the motion picture acting business and the picture will undoubtedly prove to be the success of the year.

Many of the scenes center about a bank and its various departments, even down to the safe deposit valuts. St. Louisans to the number of 196, consisting of bank officers, directors and employes, their families and volunteers, took part. The role of "Betty Lane," the heroine, was taken by **Adrienne Kroell,** a former St. Louis girl and prize winner in a beauty contest in 1907. The leading male part was played by **Ernest Ingalls** of Chicago, Ill.

Miss Ida Damon of St. Louis, Mo., who found positions as stenographer closed to her after she won a prize of $10,000 in a motion picture company's contest last spring, has announced that she has joined in a vote-getting race for one of the five automobiles which will be awarded to a woman by a life insurance company in a business-getting enterprise. Miss Damon said that she felt hurt when told that the positions as stenographer were open only to young women in need of money, but was glad to welcome the opportunity to take up other work, which she considered as interesting as taking dictation.

Texas

Sunday picture show cases that were filed in the county court at Dallas, Tex., in June, prior to the trial of the test case before Judge **W. L. Crawford, Jr.,** were dismissed September 14, when they were reached on the docket of the court. At the time of the instructed verdict of "not guilty" in the test cases, County Attorney **M. T. Lively** announced that the other cases pending in various courts would be dismissed. Unless the cases are taken up on an appeal, or a new suit instituted and sustained by the Criminal Court of Appeals, there will be no further prosecutions in Dallas, Tex., for moving picture theaters showing moving pictures on Sunday.

MIDDLE WEST NEWS

By George Barker

Nebraska

The new Hanson P. K. theater has been opened at Omaha by **Mogie Bernstein,** who was formerly juvenile officer for the county of Douglas, Neb. Mr. Bernstein's house is located at Castlar and Twenty-ninth streets. Universal pictures are being shown.

The opening of the Strand theater, Douglas and Eighteenth streets, Omaha, gives that neighborhood a veritable gay white way, since some 500 Mazda lights, blaze forth on the theater's front, and one might almost imagine himself on Broadway itself, so brilliant are the illuminants. The Strand opened on Saturday night, September 18.

President **W. C. Denny** of the Omaha operators' local 343 is delighted with the new ordinance just passed permitting the Omaha board of motion picture examiners to pass anyone who had served one year as an apprentice, provided they have been citizens of Omaha for the same length of time. Many are said to be anxiously waiting to take the examination, and **E. B. Randje** was the first apprentice to pass the examination and be admitted to the local.

The Clifton Hill theater of Omaha is now under new management, the house having just been purchased by **E. H. Wilson** and **W. M. De Camp,** and a program supplied by World Film Corporation is being used.

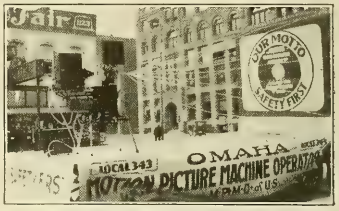
Many of the Omaha houses are increasing their prices from 5 to 10 cents and finding business as good as ever. Manager **Walsh** of the Lyric theater, 113 Vinton, was the first to raise prices, and shortly after the Benson, Afton, Hill, New Hamilton, Omaha and Benson theaters followed the example.

The new Bohemia theater opened at Thirteenth and William streets, Omaha, on October 2.

The Hipp theater, Omaha, had a new generator set installed last week and a union operator is now in charge of the projection room.

The Union Pacific and Northwestern railways have organized a safety first campaign with motion pictures and each week is issuing an animated newspaper called "The Sporting Extra." The prints of this subject are being made by the western filmers at the George Barker laboratory, 3513 Seward street, and the first run of the topical was shown at the Empress theater last week. The reel contained, besides the Elks clam bake and state militia encampment, several hundred feet of safety first propaganda.

The operators of Omaha caused quite a furore by their display in a recent Labor Day parade held in that city. The



accompanying illustration shows the clever float arranged by the Omaha operators.

Owing to the strong demand for Wm. Fox features in the Omaha territory, the branch office of the Wm. Fox Feature Film Corporation in the Board of Trade building is soon to become a regular exchange instead of a branch office. They will then move into larger quarters, that provision may be made to store the numerous features in stock. The new exchange will be managed by **Joseph Levy.**

CHICAGO GOSSIP

President Maxcy of the Bartola Musical Instrument Company came down from Oshkosh, Wis., on the 21st and is spending a few days in Chicago with his sales manager, **Charles C. Pyle.** Mr. Pyle has just closed the order for a new Bartola instrument to be installed in the "Band Box," a new theater which is being erected on Madison street at the present time.

F. O. Nielsen states that his picture "Just Out of College" opens at the Ziegfield Theater, September 25, for an indefinite run.

Tefft Johnson and his wife have been spending their vacation at The Dells at Kilbourn, Wis. Mrs. Johnson was born in that section of the country and has had a great deal of enjoyment in going over again the scenes of her childhood. On their return to Chicago last week Mr. and Mrs. Johnson were the guests of the Selig Polyscope Company at the studio, where they watched the putting on of several scenes with a great deal of interest. **W. Lord Wright** of the Selig Company was the guide of the party.

Samuel Dinsmore, president of the Nuflux Sign Company, was in the office Friday to announce that he has completed an installation of his announcement boards with cut out changeable letters at the Lakeside Theater, Ascher's beautiful new Sheridan Road theater, and that he has also closed a contract to make a similar installation at the new Kalo Theater, which is not yet completed. Mr. Dinsmore placed a subscription for Motography. (McQuade please note.)

Aaron M. Gollos of the Photoplay Re-

leasing Company purchased **Carl Ray's** 5-reel picture entitled, "Vengeance of the Wild," last week. Mr. Ray left on Sunday for Muskegon, where he will surprise his former fellow-villagers with a roll that would choke a horse.

Fred Linick is no longer salesman for the Photoplay Releasing Company. The company is very anxious to learn his whereabouts and would appreciate having the information from any one who is able to give it in order that they may dispose of the accumulation of mail which is addressed to him in care of their office.

E. H. Brient, president of the Peerless Film Exchange, who has been making his home in Des Moines, has been spending most of his time in the Chicago office for the past few weeks, where he has trebled the bookings of the office. Mr. Brient is negotiating for a splendid film which will be released in the very near future. An announcement will be made in MOTOGRAPHY.

Ralph D. Small, who probably handles more motion picture stocks than any other broker in Chicago, was entered in the golf tournament at the Indian Hill golf club Friday and Saturday of last week.

Joseph Sullivan, secretary to **H. E. Aitkin** of the Triangle Film Company, is spending a few days in Chicago.

The world's greatest fishing expedition, comprising three members of a well known advertising agency and your humble scribe returned Sunday last with a basket full of fish caught in the placid waters of Lake Como. The most striking incident of the expedition was the efforts of two of the party to break the double scull record, using the anchor as a handicap. It is understood that three-quarters of the lake was covered in record time for this kind of rowing.

President John R. Freuler, Mutual Film Corporation, and **President Samuel S. Hutchinson** of the American Film Manufacturing Company, Inc., have been in Chicago the past week. Mr. Freuler is looking exceptionally well notwithstanding that he has been working very hard in arranging all of the details in the big new Mutual program. Mr. Hutchinson will leave for Santa Barbara within a day or so, where he is keeping in close touch with every detail of the production of the big continued screen novel, "The Diamond from the Sky."

V. R. Day is back again at his desk in the Essanay offices after a splendid trip up and down both sides of the South American continent.

A press showing of the big 6-reel production by the Essanay company entitled, "The Palace of the King," was held on Wednesday morning, September 22, at the Essanay studio.

Old "Bill" Sweeney was a caller at the MOTOGRAPHY offices last week. Mr. Sweeney was one of the committee which secured the second floor of the building in which the Movie Inn is located as club rooms for the Reel Fellows Club of Chicago.

Roie C. Seary is enthusiastic over the way in which he is obtaining bookings on Triangle service. With the opening of the Studebaker Theater in the very near future, where advance showings of future releases can be made, Mr. Seary believes that a great many more exhibitors will want Triangle service which will make the Chicago office busier than ever.

A. W. McArthur, Jr., advertising manager of the *Moving Picture World,* is spending a week or two in Chicago relieving the Chicago man while he is on his vacation.

George L. Cox left for St. Louis Wednesday the 22nd to attend the premier showing of his latest 2-reel production, "The Making of John Hays," which opens at one of the big St. Louis houses for a week's run. A great many of the prominent St. Louis financiers took part in several scenes in this picture and Mr. Cox's presence was requested by them as they are tendering him a banquet at the City Club after the performance.

NOTES FROM ALL OVER

Hayward Mack, who left New York a short time ago, has just finished another good part in the three-reel picture, "The Pinnacle," produced by Richard Stanton at Universal City. Mr. Stanton, himself, played the lead and Mr. Mack the heavy. The picture is brought to a thrilling finish with a big fight between the two men.

Bessie V. Bannon, secretary to Horace G. Plimpton during his seven years' reign as manager of the Edison Bronx studio, has resigned from the Edison Company. Miss Bannon is exceedingly clever in handling scenarios, casting, cutting, assembling and supervising studio production.

Marie Walcamp and Max Asher, two of the best-known members of the western forces of the Universal Film Manufacturing Company, are recovering from a siege of pneumonia.

Kalem is hard at work on the "Ventures of Marguerite," the new series in which the daintly little star, Marguerite Courtot, is to be featured. It is said that the first episode will be released October 22.

The Selig Company has ordered a number of beautiful pennants which can well be utilized for pillow tops, etc. Each pennant also contains the picture of a Selig star. These pennants are the very latest novelty, and if your newspaper is interested in a novel campaign in which pennants are utilized, address Selig Polyscope Company, publicity department, Chicago, Ill.

Edith Storey, Evart Overton, Ned Finley and Jay Dwiggins have just returned from Oyster Bay, where they have been taking scenes in "On the Trail," a Vitagraph feature being produced under the direction of George D. Baker.

Charles Bartlett, or plain "Charlie," as he is better known, has been given the direction of the company headed by Winifred Greenwood and Ed Coxen and will make one and two-reel American features.

Joe King, former leading man with the Gold Seal Company at Universal City, who has been away for several weeks, has returned to the studios, where he is to play opposite Cleo Madison in the production of two-reel subjects.

Bigelow Cooper slowly returned to the Edison studio this week, very much battered up from an automobile trip to Pennsylvania, but with his perennial good nature unscathed.

Miss Jeanette Horton, who makes her motion picture debut in "The Guilt," a three-act "Broadway Favorites" feature, experienced a narrow escape when a pistol used in this production was accidentally discharged.

Helen Rosson, the clever little ingenue with the American company, is very happy with altered conditions. Dick Rosson and Queenie, her brother and sister, are also with the company and there is an aunt who is not only a good cook but who loves to cook.

William N. ("Bill") Bailey, recently a member of the Imp-Universal stock company and who played important roles with Essanay for several years, has just joined the Rolfe Photoplays, Inc., forces, and will henceforth devote his talents to Metro pictures. Mr. Bailey is now assistant director to John W. Noble, who has staged many notable screen productions and who recently finished the direction of "The Bridge, or The Bigger Man," by Rupert Hughes, an early release on the Metro program.

Richard Stanton, who this week started to work at the Universal City studios, is busy with his first production, a three-reel drama by F. McGrew Willis, entitled "The Pinnacle."

Baby Stewart, of the Thanhouser-Mutual studios, who, despite her three years, is fast coming to the fore as one of the screen's prominent juveniles, recently served as hostess to a number of her youthful friends who reside in and about New Rochelle. And a right smart little hostess she made, too.

Sidney B. Lust of the United Film Service, 903 E street, Washington, D. C., has secured the exhibition rights on the K. & R. Film Company's six-reel feature, "Silver Threads Among the Gold," for District of Columbia, Delaware and Maryland.

Frank Borzage is the most recent of film stars to change employment. Frank, who is one of the "grandest" villains in screen work, is now affiliated with the Mutual, having been engaged to play opposite Neva Gerber in one of the American "beauty" companies.

Glen White, who was formerly with the Imp company of the Universal, left for Universal City, where he will appear hereafter in West Coast productions.

Alfred Vosburgh has been signed by the American Film Company, Inc., and will probably play opposite Miss Vivian Rich in a series of heart-interest dramas.

Producing Manager Rollin S. Sturgeon of the western Vitagraph forces is selecting his cast for one of the biggest Vitagraph features attempted by the company, at Santa Monica, Cal., a picturization of Cyrus Townsend Brady's "Sir Henry Morgan, Buccaneer."

Richard Harding Davis' popular story, "Ransom's Folly," affords Edison a chance to place the three stars—Edward Earle, Mabel Trunnelle and Marc MacDermott—in one feature for the first time in a long while.

Miss Adele Farrington, one of the shining lights of the Pacific coast stu-

dios of the Universal Film Manufacturing Company, has been loaned to the American company at Santa Barbara, Cal., to play the leading part in one of the pictures produced by that organization. This picture is entitled "This Is the Life," written by Charles Van Loan, well-known contributor to the *Saturday Evening Post*. It is a comedy, and was written by Van Loan some six or eight months ago, with a view to having Miss Farrington enact the leading role.

Before fully three thousand rooting fans, the baseball teams from the Edison and Vitagraph studios grappled for championship honors Saturday on the Vitagraph baseball grounds, Brooklyn. It was a momentous game for the Edison aggregation, as the only previous



Edison baseball team.

game out of twenty had been lost to the Vitagraph ball players. Darkness handed a glorious victory to the Edison team in the eighth inning by a score of 11 to 7.

A three-reel production to be released on the Mutual program is being directed for the Gaumont Company by "Silent Bill" Haddock at the Long Island studios. The well-known vaudeville team of Tempest and Sunshine is being featured in this production, which is to be entitled "The Heritage of Hate."

In the cast of the "Butterfly on the Wheel," which Maurice Tourneur has just started to produce for the World Film Corporation, the title role, created in the stage version by Madge Titheradge, will be played by Vivian Martin and the part of the husband by Holbrook Blinn. M. Tourneur is the director who wrote and staged the film version of "Trilby," now playing for a run at the Forty-fourth Street theater.

King Baggot has at last found a good director. He is Harry McRae Webster, late of Essanay and points west.

"The Rosary," the seven-reel Selig Red Seal play released through V. L. S. E., is proving so popular that the Selig Polyscope Company has been forced to make many extra prints of the production.

William D. Taylor, director of the $20,000 prize photoplay "The Diamond from the Sky," recently handled 536 supernumeraries through fifty-two scenes of picture making in one day.

Josephine Earle, an actress of considerable stage experience who recently entered the field of motion pictures, has been appointed a member of the Vitagraph stock company.

Now that his health has been thoroughly restored, J. Warren Kerrigan is soon to return to the Universal City studios. Following his recovery from a recent operation, Kerrigan removed his company to the Lake Tahoe branch of the Universal's Pacific coast studios, where a number of Kerrigan features were produced.

Much of the success of Ashley Miller as director-in-chief of the Arnold Daly "Ashton Kirk, Investigator" series is that he is a practical photographer of long years' experience and understands all the tricks of the camera. Many a director has complained that his excellent cameraman was spoiled through his ambition to be a director, but Mr. Miller suffers none of this trouble, as he knows as much, if not more, about the camera than any operator he gets.

Donald Brian, musical comedy star and one of the most popular players in America, is seen in some of the latest dances in the Paramount photoplay production of the Jesse L. Lasky Feature Play Company entitled "The Voice in the Fog," from the novel of the same name by Harold MacGrath.

With Grace Cunard in the hospital, the work on "The Broken Coin" serial is progressing rather slowly for the time being, it being necessary to construct sets in which the company can take scenes not requiring the presence of the leading lady.

"Neal of the Navy," the patriotic photoplay which Balboa has been filming this summer, might never have been finished, for the automobile in which the principals were returning to Long Beach from San Diego on a recent night trip came within a very few inches of going over a high precipice, down into the Pacific ocean a hundred feet below. Those in the car were Lillian Lorraine, William Courtleigh, Jr., Ruth Lackaye, Ethel Fleming, Douglas Bronston and three attendants.

After a distinguished career in the spoken drama, extending from 1888, Otis Harlan has announced his permanent retirement from the stage. Hereafter Mr. Harlan expects to devote his talents exclusively to motion picture work. He will shortly make his initial bow to motion picture fans in the Selig Red Seal play, "A Black Sheep."

Maurice Tourneur, the eminent French director of motion pictures, has accepted a scenario for the filmatization of "A Parisian Romance," with George Beban of "Sign of the Rose" fame as the star, and will begin work on its production at once. He is author and producer of the screen version of "Trilby," now playing at the Forty-fourth Street theater.

William H. Humphrey, one of the Vitagraph Company directors, returned recently from a two weeks' vacation spent at Nantucket, Mass., boating, bathing and fishing. Before Mr. Humphrey had time to "spring" any of his accumulated stock of fish stories on his unsuspecting fellow Vitagraphers, he was given a manuscript of "The Flower of the Hills," with instructions to hasten his production for an early release.

Tom Terriss has disproved the old Biblical saw, "A prophet is not without honor save in his own country." Terriss evidently is not without honor, even in his own country, England, for he received a cablegram yesterday from London, saying that $4,000 of bookings had been taken for his first American feature, "The Pursuing Shadow," and asking him to hurry prints of "Flame of Passion,' "The Pearl of the Antilles" and "A Woman of the World," together with those of whatever other pictures he might be engaged on.

Of course that plucky girl, Helen Holmes, went to work too soon after her sickness and has had to go to bed again and worry the doctor by asking to "get up tomorrow."

Governor Hiram Johnson was the speaker of the day at a Labor Day picnic held on the spacious grounds of the Selig Jungle-Zoo in Los Angeles Monday, September 6.

Accompanied by those members of her tribe who are at present in the United States, Columbia, the Esquimo girl who was born at the Chicago Exposition in 1913, this week visited Universal City. The party, en route to the San Francisco Exposition under the care of Capt. J. C. Smith, were met in Los Angeles and invited to the picture city by Rex de Rosselli, who has known them for years.

Marjorie Ellison, whose work in leading and heavy roles has gained her a widespread following in Edison films, leaves that company after an engagement covering more than two years. She will leave New York the latter part of this month, going direct to Los Angeles, where she will join one of the larger producing companies.

Sidney Drew, brother of "John," uncle of "Ethel" and husband of "Mrs.," entertained all of these family adjuncts, together with other notables, Friday morning last at a private showing of his latest photoplay, "Playing Dead." The exhibition was given in the projection rooms of the V-L-S-E, Inc., by which organization the feature is to be distributed.

Hobart Bosworth and his company of feature players have left the Universal City studios for the Bear Valley country, where they are to remain for several weeks staging exterior scenes in the production of a five-reel story of Indian life entitled "Natawangan," in which Hobart Bosworth is to appear in the title role.

They call William D. Taylor the director-in-chief of the "Diamond from the Sky" serial now. This is due to the fact that in the many big scenes he has about four assistants to handle the crowds and follow his dictates.

For the fourth time in six months, Syd Chaplin was painfully if not seriously injured at the Keystone studios last week. In making a water scene in the artificial lake he fell from a height of about seventy feet and struck the water horizontally, receiving bruises and shock that left him unconscious for twenty minutes and prevented him from working for five days. He is now fully recovered, however, and back at work.

Among those who have visited Universal City in the last week, there were Mrs. Carter Harrison, wife of the six times mayor of Chicago, with Mrs. William A. Edwards of Los Angeles, a sister of former President Taft. The following day Ko Hitachi and Tajima Yama, champion Japanese wrestlers, visited Universal City and were filmed in a match in a fifteen-foot ring before the camera.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	9-20	Behind the Mask	Biograph	1,000
D	9-20	The Circular Path	Essanay	3,000
D	9-20	A Woman's Mistake	Kleine	2,000
D	9-20	The Call of the Dance	Kalem	4,000
D	9-20	The Silent Accuser	Lubin	1,000
D	9-20	The Eternal Feminine	Selig	2,000
T	9-20	Hearst-Selig News Pictorial, No. 75, 1915	Selig	1,000
C	9-20	Willie Stayed Single	Vitagraph	1,000

Tuesday.

D	9-21	And By These Deeds	Biograph	2,000
D	9-21	The Call of the Sea	Essanay	2,000
C	9-21	Double-Crossing Marmaduke	Kalem	1,000
C	9-21	The Careless Anarchist	Lubin	225
C	9-21	That Brute	Lubin	275
C	9-21	Monty and the Missionary	Lubin	500
D	9-21	The Range Girl and the Cowboy	Selig	1,000
D	9-21	Dorothy	Vitagraph	2,000

Wednesday.

C	9-22	Cartoons in the Seminary	Edison	1,000
C	9-22	The Fable of "The Through Tram"	Essanay	1,000
D	9-22	The Wolf's Prey	Kalem	2,000
D	9-22	A Desert Honeymoon	Lubin	3,000
C	9-22	Getting Rid of Aunt Kate	Vitagraph	1,000

Thursday.

D	9-23	A Kentucky Episode	Biograph	1,000
C	9-23	Snakeville's Hen Medic	Essanay	1,000
D	9-23	The Last Rebel	Lubin	2,000
C	9-23	When Husbands Go to War	Mina	1,000
T	9-23	Hearst-Selig News Pictorial, No. 76, 1915	Selig	1,000
D	9-23	The Blood Seedling	Selig	3,000
D	9-23	The Lesson of the Narrow Street	Vitagraph	1,000

Friday.

D	9-24	An Unseen Enemy	Biograph	1,000
D	9-24	Her Happiness	Edison	3,000
D	9-24	An Unexpected Romance	Essanay	1,000
D	9-24	A Daughter's Sacrifice	Kalem	1,000
D	9-24	The Level	Lubin	1,000
C	9-24	Back to the Primitive	Vitagraph	1,000

Saturday.

D	9-25	The Girl Who Didn't Forget	Biograph	1,000
D	9-25	When Conscience Sleeps	Edison	1,000
D	9-25	Affinities	Essanay	2,000
D	9-25	A Matter of Seconds	Kalem	1,000
C	9-25	Captain Kidd and Ditto	Lubin	1,000
C	9-25	The Auction of Run-Down Ranch	Selig	1,000
D	9-25	From Out of the Big Snows	Vitagraph	3,000

Monday.

D	9-27	The Seymour House Party	Biograph	1,000
D	9-27	Darling Dandy	Essanay	3,000
D	9-27	The Mysterious Visitor	Kleine	2,000
D	9-27	The Guilt	Kalem	3,000
D	9-27	Tony and Marie	Lubin	1,000
D	9-27	The Runt	Selig	2,000
T	9-27	Hearst-Selig News Pictorial No. 77, 1915	Selig	1,000
D	9-27	The Butterfly's Lesson	Vitagraph	1,000

Tuesday.

D	9-28	His Wife's Story	Biograph	2,000
D	9-28	The Convict's Threat	Essanay	2,000
C	9-28	Foiled	Kalem	1,000
C	9-28	In Zuzuland	Lubin	400
C	9-28	The Wayville Slumber Part	Lubin	600
C	9-28	Her Slight Mistake	Selig	1,000
D	9-28	Through Troubled Waters	Vitagraph	3,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Kleine, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Vitagraph, Biograph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

D	9-29	The Country Parson	Biograph	3,000
C	9-29	The Parson's Horse Race	Edison	1,000
C	9-29	At the Old Swimming Hole	Essanay	1,000
D	9-29	The Man on Watch	Kalem	2,000
D	9-29	The Dragon's Claw	Knickerbocker	3,000
D	9-29	The Last Rose	Lubin	2,000
D	9-29	Rags and the Girl	Vitagraph	1,000

Thursday.

C	9-30	Winning the Widow	Biograph	1,000
C	9-30	Off for a Boat Ride	Essanay	1,000
D	9-30	Voices from the Past	Lubin	3,000
C	9-30	Why the Boarders Left	Mina	1,000
D	9-30	The Agony of Fear	Selig	3,000
T	9-30	The Hearst-Selig News Pictorial No. 78, 1915	Selig	1,000
D	9-30	The Plague Spot	Vitagraph	1,000

Friday.

D	10-1	Brutality	Biograph	1,000
D	10-1	The Ploughshare	Edison	4,000
D	10-1	Broncho Billy Misled	Essanay	1,000
D	10-1	The Curious Case of Meredith Stanhope	Kalem	2,000
D	10-1	When the Wires Crossed	Lubin	1,000
C	10-1	The Fox Trot Finesse	Vitagraph	1,000

Saturday.

D	10-2	Her Renunciation	Biograph	1,000
D	10-2	The Butler	Edison	1,000
D	10-2	The Family Divided	Essanay	3,000
D	10-2	The Runaway Box Car	Kalem	2,000
C	10-2	The Cello Champion	Selig	1,000
C	10-2	A Queen for an Hour	Vitagraph	2,000

V. L. S. E. Program

8-9	Chalice of Courage	Vitagraph	6,000
8-16	A Bunch of Keys	Essanay	5,000
8-16	The Ring-Tailed Rhinoceros	Lubin	4,000
Aug. 23	Wheels of Justice	Vitagraph	4,000
Aug. 23	House of Thousand Candles	Selig	5,000
Aug. 30	Tillie's Tomato Surprise	Lubin	5,000
8-30	The Ring-Tailed Rhinoceros	Lubin	4,000
Sept. 6	Mortmain	Vitagraph	5,000
Sept. 13	The Man Trail	Essanay	6,000
Sept. 20	Tillie's Tomato Surprise	Lubin	5,000
Sept. 20	The Circular Staircase	Selig	5,000
Sept. 20	Tillie's Tomato Surprise	Lubin	6,000
Sept. 27	The Great Ruby	Lubin	5,000
Oct. 4	Dust of Egypt	Vitagraph	5,000

Mutual Program

Monday.

D	9-20	The Barren Gain	American	2,000
C	9-20	Simon's Swimming Soul Mate	Falstaff	1,000
C	9-20	The Lilliputian's Courtship	Novelty	1,000

Tuesday.

D	9-21	The Dead Man's Keys	Thanhouser	2,000
S	9-21	See America First	Gaumont	500
C	9-21	Keeping Up with the Jones'	Gaumont	500
C	9-21	Everyheart	Beauty	1,000

Wednesday.

D	9-22	The House with Nobody in It	Rialto	3,000
C	9-22	Never Again!	Kay-Bee	1,000

Thursday.

D	9-23	The Woman, the Lion, and the Man	Centaur	2,000
C	9-23	Con, the Car Conductor	Falstaff	1,000
T	9-23	Mutual Weekly, No. 38	Mutual	1,000

Friday.

C	9-24	Busy Izzie	Gaumont	2,000
D	9-24	It Was Like This	American	1,000
C	9-24	The Treasure Box	Cub	1,000

Saturday.

D	9-25	A Disciple of Neitzsche	Thanhouser	3,000
C	9-25	Cats, Cash and a Cook Book	Beauty	1,000

Sunday.

D	9-26	Merely Players	Reliance	2,000
C	9-26	Kidnaped at the Church	Mutual	1,000
D	9-26	The Miracle	Thanhouser	1,000

Monday.

D	9-27	The Terror of Twin Mountains	American	2,000
C	9-27	Gustave Gebhard's Gutter Band	Falstaff	1,000
C	9-27	The Amateur Camera Man	Novelty	1,000

Tuesday.

D	9-28	The Road to Fame	Thanhouser	2,000
S	9-28	See America First	Gaumont	500
C	9-28	Keeping Up with the Jones'	Gaumont	500
C	9-28	Love, Mumps and Bumps	Beauty	1,000

Wednesday.

D	9-30	The Protest	Centaur	3,000
C	9-30	Love's Strategy	Mutual	1,000

Thursday.

D	10-1	Stanley's Search for the Hidden City	Centaur	2,000
C	10-1	A Perplexing Pickle Puzzle	Centaur	1,000
T	10-1	Mutual Weekly No. 39	Mutual	1,000

Friday.

D	10-2	A Fool's Heart	Eclair	2,000
D	10-2	Hearts in Shadow	American	1,000
C	10-2	The Oriental Spasm	Cub	1,000

Saturday.

D	10-2	Man Afraid of His Wardrobe	Mustang	3,000
C	10-2	Mixed Males	Beauty	1,000

Sunday.

D	10-3	As in the Days of Old	Reliance	2,000
C	10-3	His Lordship's Dilemma	Gaumont	1,000
D	10-3	The Mystery of Eagle's Cliff	Thanhouser	1,000

Universal Program

Monday.

D	9-20	Under Southern Skies	Broadway	5,000
C	9-20	It Almost Happened	Nestor	1,000

Tuesday.

D	9-21	The Tenor	Gold Seal	3,000
	9-21	No release this week	Rex	
C	9-21	His Home Coming	Imp	1,000

Wednesday.

E	9-22	Not a Lamb Shall Stray	Victor	1,000
C	9-22	Scandal in the Family	L-Ko	2,000
T	9-22	Animated Weekly, No. 185	Universal	1,000

Thursday.

D	9-23	The Cry of the First Born	Laemmle	3,000
	9-23	No release this week	Big U	
C	9-23	The Ham Actors	Powers	800
E	9-23	Life of the Frog	Powers	200

Friday.

D	9-24	When the Call Came	Imp	2,000
	9-24	No release this week	Victor	
C	9-24	When Lizzie Went to Sea	Nestor	1,000

Saturday.

D	9-25	A Message for Help	Bison	2,000
D	9-25	Every Man's Money	Powers	1,000
C	9-25	He Couldn't Support His Wife	Joker	1,000

Sunday.

D	9-26	The Fascination of the Fleur-de-Lis	Rex	3,000
	9-26	No release this week	Laemmle	
C	9-26	Avenged by a Fish	L-Ko	1,000
D	9-26	The Broken Coin, No. 14	Universal	2,000

Monday.

D	9-27	Judge Not, or the Woman of Mona Diggings	Broadway	6,000
C	9-27	Snatched from the Altar	Nestor	1,000

Tuesday.

D	9-28	Her Prey	Gold Seal	2,000
	9-28	No release this week	Rex	
C	9-28	Billy's College Job	Imp	1,000

Wednesday.

C	9-29	An All Around Mistake	Imp	2,000
C	9-29	Married on Credit	L Ko	1,000
T	9-29	Animated Weekly No. 186	Universal	1,000

Thursday.

	9-30	No release this week	Laemmle	
D	9-30	The Sheriff of Red Rock Gulch	Big U	2,000
C	9-30	The Orr Mystery	Powers	1,000

Friday.

D	10-1	The Wolf of Debt	Imp	4,000
	10-1	No release this week	Victor	
	10-1	No release this week	Nestor	

Saturday.

D	10-2	The Ghost Wagon	Bison	3,000
	10-2	No release this week	Powers	
C	10-2	An Innocent Villain	Joker	1,000

Sunday.

D	10-2	Her Three Mothers	Laemmle	3,000
	10-2	No release this week	Rex	
C	10-2	A Mortgage on His Daughter	L Ko	1,000
D	10-2	The Broken Coin No. 15	Universal	2,000

Miscellaneous Features

York State Folks	Gra-ko	5,000
A Mother's Confession	Ivan	5,000
Sarah Bernhardt at Home	Photoplay Releasing	2,000
Romance of Elaine	Pathe	24,000
The Victory of Virtue	United Photo Plays Co.	5,000

Associated Service.

Release Week of

Sept. 27	Brother's Redemption	Santa Barbara	2,000
Sept. 27	Dusty's Finish	Banner	1,000
Sept. 27	The Woman He Married	Ramona	2,000
Sept. 27	Pete's Adventure	Alhambra	1,000
Sept. 27	Woman's Past	Federal	2,000
Sept. 27	What's the Name, Please	Empire	1,000
Sept. 27	The Bent Gun	Deer	2,000
Sept. 27	Rose's Victor	Liberty	1,000

Kleine-Edison

Released week of

Sept. 8	Money Master	Kleine	5,000
Sept. 15	The Fixer	Kleine-Edison	1,000
Oct. 6	Vanity Fair	Edison	7,000

Metro Features.

Released Week of

Sept. 13	The Silent Voice	Metro	6,000
Sept. 20	The Bigger Man	Metro	5,000
Sept. 27	An Enemy to Society	Metro	5,000
Oct. 4	Song of the Wage Slave	Metro	5,000

Mutual Masterpieces.

Released Week of

Sept. 2	Infatuation	American	4,000
Sept. 9	The Wolf-Man	Reliance	4,000
Sept. 16	The Man From Oregon	N. Y. M. P.	5,000
Sept. 23	The House of a Thousand Scandals	American	4,000
Sept. 30	The Price of Her Silence	Thanhouser	4,000

Paramount Features.

Released Week of

Sept. 6	The Foundling	Famous Players	5,000
Sept. 6	Esmeralda	Famous Players	4,000
Sept. 9	Out of Darkness	Jesse L. Lasky	5,000
Sept. 16	Peer Gynt	Oliver Morosco	5,000
Sept. 13	The Case of Becky	Jesse L. Lasky	5,000
Sept. 20	The White Pearl	Famous Players	5,000
Sept. 23	'Twas Ever Thus	Bosworth	
Sept. 27	The Explorer	Jesse L. Lasky	
Sept. 30	The Fatal Card	Famous Players	5,000

Pathe.

Released Week of

Sept. 12	Maid of the Wild	Balboa	3,000
Sept. 12	Jocko, the Lovesick Monk	Pathe	500
Sept. 12	Intimate Study of Birds, No. 7	Pathe	500
Sept. 12	The Waterways of Bruges, Belgium	Photocolor	500
Sept. 12	Fishing with Cormorants	Globe	500
Sept. 12	Pathe News, No. 74	Pathe	1,000
Sept. 12	Neal of the Navy, No. 3	Panama	2,000
Sept. 12	Via Wireless	Gold Rooster	5,000
Sept. 12	Pathe News, No. 75	Pathe	1,000
Sept. 12	Matrimonial Bliss	Starlight	1,000
Sept. 20	The Toilers of the Sea	Balboa	3,000
Sept. 20	Some Baby	Phunphilms	1,000
Sept. 20	Pathe Daily News, No. 76	Pathe	1,000
Sept. 20	Pathe Daily News, No. 77	Pathe	1,000
Sept. 20	Neal of the Navy, No. 4	Panama	2,000
Sept. 20	Simon, the Jester	Gold Rooster	5,000
Sept. 20	Hot Stuff	Starlight	1,000
Sept. 20	Strange Occupations	Globe	1,000
Sept. 27	The Lost Secret	Balboa	2,000
Sept. 27	Exploring Ephraim's Exploit	Pathe	500
Sept. 27	An Intimate Study of Birds No. 8	Pathe	500
Sept. 27	Pathe News No. 78	Pathe	1,000
Sept. 27	Pathe News No. 79	Pathe	1,000
Sept. 27	Neal of the Navy No. 5	Panama	2,000
Sept. 27	The Spender	Gold Rooster	5,000
Sept. 27	Considerable Milk	Starlight	1,000

World Features.

Released Week of

Sept. 13	Letters from Bugs to Gus, No. 10	World Comedy	
Sept. 20	Letters from Bugs to Gus, No. 11	World Comedy	
Sept. 20	Trilby	World	5,000
Sept. 27	Salvation Nell	California	
Sept. 27	Letters from Bugs to Gus, No. 12	World Comedy	
Sept. 27	Little Mademoiselle	Shubert	
Sept. 27	The Lure of a Woman	Armstrong	
Oct. 3	The Flash of an Emerald	Shubert	

Brief Stories of the Week's Film Releases

General Program

Her Renunciation—BIOGRAPH—SEPTEMBER 2.—Featuring Claire McDowell, Isabel Rea, Laura LaVarnie and Hector V. Sarno. Overwork at her art had undermined Miriam Dranton's health and she seeks fresh air in a fishing village with an old couple, whose granddaughter, Lucy Joyce, is a cripple. The old folks consent to pose for Miriam, thinking to earn money for Lucy's operation. Miriam's sweetheart, Spencer, comes to visit her, and is entranced by Lucy's beauty, and Miriam, seeing them together, realizes that her happiness is shattered. Back in her studio she completes her painting and wins the grand prize with it. Revisiting Lucy, whose operation has turned out to be a success, she saves the girl from drowning at the cost of her own life—the sublime sacrifice of love.

Hearst-Selig News Pictorial No. 75—HEARST-SELIG—SEPTEMBER 16.—State's birthday is celebrated at San Diego and Panama-Pacific Expositions; large dynamite blast lifts 82,000 cubic yards of rock at Fort Springs, Va.; Greek pageant held at Portland, Me.; New York schools open; Labor Day at San Francisco; billion-dollar war loan is sought by bankers representing allies, who meet American financiers in New York; steamer *Nevada* launched at Manitowac, Wis.; army aviators, Lieut. Morrow, and Mechanician, Khuen-Kyrk, meet with accident at Brownsville, Tex.; cruiser *Columbia*, flagship of submarines, leaves navy yard at Philadelphia; *U. S. S. Minnesota* tries out new four-blade propellers.

The Circular Path—(THREE REELS)—ESSANAY—SEPTEMBER 20.—Henry B. Walthall and Warda Howard featured in an emotional drama that shows how Reverend Kirby left the pastorate of his humble church for the love of a girl who was being courted by a flirtatious business man. After Kirby had won the heart and hand of the girl, but failed to make a success as a business man, she left him for her former suitor, while he became a drunkard. Eventually, however, he reforms, and the two, once more united, begin a new life. For a more complete review of this picture see another page of this issue. N. G. C.

Hearst-Selig News Pictorial, No. 76—HEARST-SELIG—SEPTEMBER 23.—Boston Red Sox defeat White Sox on Governor's Day at Boston, Mass.; non-capsizable and collision-proof craft demonstrated by Captain Samuel Golden at Weehawken, N. J.; New Jersey councils of B. P. O. Elks celebrate annual reunion; first spade of earth in subway project turned in Philadelphia; state fair held at Syracuse, N. Y.; only double-deck jack knife bascule bridge ever built constructed in Chicago; Selig Zoo at Los Angeles inspected by happy throng; New York police recruits reviewed by Mayor Mitchell; Harvard football squad, Cambridge, Mass.; military events on the border, Harlington, Texas.

An Unexpected Romance—ESSANAY—SEPTEMBER 24.—Featuring G. M. Anderson and Marguerite Clayton. The old settler's daughter goes to the real estate agent to ask for more time in which to pay the mortgage on their property. The agent forces his attentions on her and finally wires the owner of the land that the settler refuses to pay and prepares to evict the pair. Meanwhile the owner goes to the country for his health and arrives just in time to prevent the eviction, and when the settler's daughter thanks him it is a case of love at first sight.

In Zululand—LUBIN—SEPTEMBER 28.—In Zululand lives Queen Cocoa, who loves Zebo, a good-for-nothing nigger. Cocoa's daughters hit upon a scheme to spoil the match and disguise as ghosts and one night when Zebo comes to call on their mother they meet him. Then they go to their mother still in the disguise and tell her that all attentions between her and Zebo must cease. The next day the queen orders Zebo to be beheaded.

The Seymour House Party—BIOGRAPH—SEPTEMBER 27.—Featuring Augusta Anderson and Charles Perley. Stanton objects to his wife playing cards for money. Their host, Seymour, has given his wife a costly necklace, which is stolen by the maid, and the jewel case put among Mrs. Stanton's belongings. Her husband finds the case and also a note asking his wife to pay gambling debts and he becomes convinced that his wife stole the necklace. Mrs. Stanton overhears the maid arrange with her confederate to sell the necklace and she goes to the rendezvous where she is captured and locked in a room. She later escapes, however, and the necklace is returned to its owner.

Darling Dandy—(THREE REELS)—ESSANAY—SEPTEMBER 27. Featuring Ruth Stonehouse and John Lorenz and John Thorn. Darling Dandy, an orphan, with practically no education, is a lovable character and the young minister of the village falls in love with her. However, the



girl falls in love with a young engineer, who comes to the village and he proves to be a scoundrel and leaves the girl heartbroken. The engineer who has wronged a girl in the city takes her child and leaves it on the minister's doorstep and Darling takes it to her home. The city girl forces the engineer to go with her for her child, but when she sees it she refuses to take it back and Darling Dandy, learning what a scoundrel the man she loved is, turns to the minister.

The Guilt—(THREE REELS)—KALEM—SEPTEMBER 27.—Featuring Jeanette Horton and Harland Moore with a strong cast. Eleanor Gordon witnesses a quarrel between her father and Roland, who asks him for her hand. Later the girl and her father engage in a quarrel and a pistol in Gordon's hand is accidentally discharged and the man falls dead. As a result of the murder Roland, who had been seen quarreling with Eleanor's father, is accused of the murder, and Eleanor lets him be pronounced guilty. Gates, a district attorney, tells the girl he knows she is guilty, and Thompson, a trusty, overhears the conversation and steps into the room and declares himself to be the slayer. He tells of how he was Gordon's partner and because the man had defrauded him he had shot him from the outside of the house; his pistol had been muffled by a Maxim silencer and Roland is freed and restored to the girl for whom he was willing to die.

The Butterfly's Lesson—VITAGRAPH—SEPTEMBER 27.—Featuring Carolyn Birch and Leo Delaney. Leila, a social butterfly, plays loose with her admirers, Arnolod Brayton and Count Malais. Arnold, alone in a sail boat, is knocked overboard



by a boom and swims to a deserted island and arrives just in time to save Leila from the count, who has abducted her. They leave the island and the count is stranded. As Arnold takes her in his arms Leila tells him she had had her lesson and will never flirt again.

Tony and Marie—LUBIN—SEPTEMBER 27.—Tony comes to America leaving his wife in Italy. He receives a letter from his wife, telling of the birth of a baby. One night Rosso, who lives with Tony, attempts to rob a sleeping organ grinder, who is awakened by the chattering of his monkey. Tony awakens and interferes and gets the money and a knife from Rosso, who escapes, but the organ grinder is stabbed and dying he tells the police Tony did it and he is jailed. Marie arrives in America and finds Tony after a long search. She nurses a sick man in the next room who turns out to be Rosso and he, before dying, confesses his guilt and Tony is freed.

His Wife's Story (TWO REELS)—BIOGRAPH—SEPTEMBER 28.—Featuring Vera Sisson, G. Raymond Nye and a strong cast. William Courtnay, a rising young lawyer, sees Louise Blair, a cabaret singer, in a restaurant, and urges her to give up the unworthy occupation. Outside of the door of the restaurant the girl is confronted by a man and she gives him money. A few days later she secures employment in a book store. Fenmore, the man to whom the girl had given money, finds the card which Courtnay had given the girl and applies to Courtnay for a clerkship. Later Louise meets Courtnay again and becomes his private secretary and comes face to face with Fenmore. Courtnay urges Louise to marry him and she consents, and Fenmore is discharged from the office and vows vengeance. He goes to Courtnay's home and there Louise tells of how she had eloped with Henry Bryson, chairman of a campaign committee, years before, and how Fenmore was his secretary and found out that he already had a wife and child. Fenmore is killed by Bryson, who later pays the penalty of his crime, and Courtnay and his wife are happy together.

A Convict's Threat—(TWO REELS)—ESSANAY—SEPTEMBER 28.—Featuring G. M. Anderson and Marguerite Clayton. The convict's cell mate, after being freed, calls on the former's wife and threatens to tell who her husband is unless she gives him money. The convict saves the warden's little daughter from drowning and is pardoned. One night the released cell mate attempts to kiss the convict's wife and just then the pardoned convict arrives and after nearly choking his former cell mate to death there is a reunion between husband and wife.

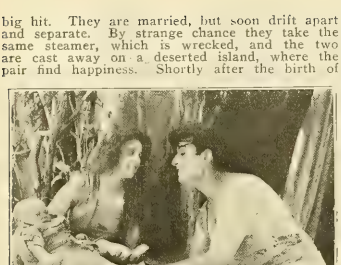
Foiled—KALEM—SEPTEMBER 28.—Ethel Teare and Bud Duncan featured. Aloysius isn't very big, but he is strong. Reckless Reginald summons two cut-throats and they try to kidnap Ally's sweetheart, Gwendolyn, but Aloysius lays the three men low and Reginald then summons Rubdub Ab Rummy, a genii, who hypnotizes Gwendolyn and makes her come to the villain. However, she escapes and the day of her marriage to Aloysius Rubdub again casts a spell over her and compels her to leave the house and she is kidnaped and placed in a barn. Later Rubdub gets in a quarrel with Reginald and changes him into a skeleton. Ally rescues Gwendolyn and when they see Rubdub they break all speed laws in getting away.

The Wayville Slumber Party—LUBIN—SEPTEMBER 28.—Comedy cast featured. Mack and Frances, the daughter of the local chief of police, leave for the justice's to be married. Later the chief's wife gets a letter telling her that the man her daughter is in love with is an A. P. A. When she tells her husband this he starts for the justice's office and there the crowd proceeds to beat up the newly wed husband, but in the midst of the riot a telegram is handed in, which tells mother that her son-in-law is not an A. P. A., but those letters are his initials.

Her Slight Mistake SELIG. SEPTEMBER 28.—Featuring Tom Mix. Bill, a cow-puncher, answers an ad in a matrimonial journal. When he sees the girl's picture, however, he decides to rig up as a wild man and he goes into the hills in this condition. In the meantime a naturalist professor who has been collecting bugs in the hills is seen by Muriel, the old maid, who gives chase, and after overtaking the professor, starts for town with him. After telling him that she has $50,000 in her grip he falls upon her and they embrace and they are married by the justice of the peace, when Bill and his cowboy friends come upon the scene. He is told that the old maid is already married and Bill does a joy dance until he discovers that Muriel had $50,000 in her grip.

Through Troubled Water—(THREE REELS)—VITAGRAPH—SEPTEMBER 28.—Featuring Alfred Vosburg, Anne Schaefer and Myrtle Gonzalez. Viola Lorraine, an actress, is loved by Gordon White, who writes a play in which she makes a

big hit. They are married, but soon drift apart and separate. By strange chance they take the same steamer, which is wrecked, and the two are cast away on a deserted island, where the pair find happiness. Shortly after the birth of



their child they are taken off the island and back to civilization. Viola, although she receives offers of theatrical engagements, decides in favor of home life and her husband.

The Country Parson—(Three Reels)—Biograph—September 29.—Featuring Louise Vale and Franklin Ritchie. Veronique Sauviat meets Jean Tascheron and falls in love with him. Her father has amassed a great fortune and proposes to give Veronique a fabulous dowry if she will marry Graslin, the richest man in the province. She is forced into the loveless marriage and Jean leaves home and meets Sauviat, who has been impoverished by the payment of Veronique's huge dowry. One day he accompanies the old man home and there encounters his lost Veronique and the old love affair is rekindled. Later Jean is arrested for stealing the old miser's money and is sentenced to be executed. On the day of the execution Veronique's baby is born. Graslin starts to embrace her, but she waves him away with a shriek—for Jean is even now dying on the guillotine.

The Parson's Horse Race—Edison—September 29.—Raymond McKee as the tramp who gives a tale of woe to the parson and receives in return a job as coachman. While the preacher and his family are in the church on Sunday the tramp, who was a jockey once upon a time, invites the other drivers to race him. The constable hears of the race and determines to arrest the men if they race on the following Sunday. The next week the new coachman cannot resist the temptation to "brush" with the other horses and he gives the parson and his family an exciting ride. It proves quite attractive to the parson and he congratulates his coachman for winning.

Dreamy Dud at the Swimming Hole—Essanay—September 29.—Cartoon by Wallace A. Carlson. Dreamy Dud goes swimming in the river and after diving to the bottom sees a beautiful mermaid, to whom he makes love, and she is so delighted that she kisses him. Dreamy is transported to the seventh heaven when he wakes up and finds it was too good to be true.

The Man on the Watch—(Two Reels)—Kalem—September 29.—Featuring a strong cast. Pete, a member of Randall's gang, secures a position as waiter in the Grand Hotel and after wounding the manager he hides the pistol in a soup tureen. He learns that a silver service is to be presented to the U. S. battleship and is on exhibition at the hotel and plans to secure it. The Randall crew succeed in taking part of the service, and Hilton, the house detective, sees them trying to take the rest of the service. He is captured and kidnapped and taken to their den. Randall's wife comes upon the scene and the gang take her away with them in an auto. Hilton tries to loosen his bonds and upsets a lamp. He manages to escape, but the (——) is destroyed. Later the fleeing auto arouses the suspicion of the police, who take up pursuit and capture the crooks.

The Dragon's Claw—Knickerbocker—September 29.—A little girl and her father, who are settlers in a small western town, become friendly with the neighboring Indian tribe and the father is presented with a piece of metal representing a dragon's claw. Some time later he is held up by a band of bandits and is killed, and one of the bandits takes the dragon's claw. Years pass and the little girl grows into a beautiful young lady, and in the east marries a prominent figure in the business world and they are most happy. Her husband becomes interested in a mine in the west which is christened "The Dragon's Claw" because of an Indian charm he owns. While out in the western desert he shows the dragon's claw to his wife, and she has understood that the one her father had to be the only one of its kind, and is sure that this man is the one who had killed her father. Taking everything with her, she leaves her husband alone on the desert to die, but she is held up by a band of robbers, and while holding them at bay her husband arrives and saves her, but he himself is killed. She leaves the dead body of the man who killed her father and goes on her way, and later discovers that dragon's claws are common in that section of the country, and, realizing her tragic mistake, she goes back to the dead body of her husband and falls lifeless over it.

The Last Rose—(Two Reels) Lubin—September 29.—Featuring Lottie Briscoe and Arthur Johnson. Carlotta Valandi, a beautiful Italian opera singer, is the idol of her friends and is loved by Angelo, also a singer. John Converse, a minister, hears her sing "The Last Rose of Summer" and falls in love with her and they become married. Later she is jealous over the attentions paid to an old friend, Marion, and decides to run away from her friend. That same morning she receives a note from Angelo asking her to come to him when she is tired of her husband, which note she flings to the floor. The note is found by the husband's sister and when Carlotta returns she is told that John has started proceedings for a divorce. Carlotta returns to the stage and later her husband reads that she intends to return to Italy forever. She goes back to the rectory for a last visit and here her attention is arrested by the strains of "The Last



Rose of Summer," which piece she had had a record made for the Victrola. The girl knows that her husband has not forgotten, and taking courage, enters the house, and all bitterness and past unhappiness are forgotten.

Rags and the Girl—Vitagraph—September 29.—Featuring Maurice Costello and Adele De Garde. Tom Raine, a wealthy broker, is forced to change clothes with a tramp in the woods and dressed in this attire reaches a hut just in time to save June from a beating at the hands of her step-parents. Tom falls deeply in love with the girl, and the pair are seen talking by the others and the father goes after Tom with a club. A fight ensues and but for the timely arrival of Tom's family, who from their auto had seen the affair, a tragedy might have occurred. Tom explains matters and June returns home with them and later marries Tom.

Winning the Widow—Biograph—September 30.—Featuring Gretchen Hartman and Alan Hale. The bachelor at the summer boarding house is quieting a child he overhears crying in the next room when the mother, a dashing young widow, comes into the room. He falls in love with her, but she refuses him. At last he determines to kidnap the child and hold it as hostage until she names the day. The child is kidnaped and the bachelor takes it to a furnished cottage and each day looks for an ad in the paper to see if the widow advertises for the child. The next day the widow, accompanied by the shoe clerk who had kidnaped the baby for the bachelor, comes to the house and introduces the shoe clerk as her husband and thanks the bachelor for taking care of the baby while they were on their honeymoon.

Off for a Boat Ride—Essanay—September 30.—A strong cast featured. The family are out for a boat ride when father sees a pretty girl fishing and goes to help her. The family miss father and the daughter's fiance finds him and then mother takes a hand. They finally start for home. Jack falls in the water and comes up in a den of thieves, and he is forced to burglarize the family's house that night. An unpropriously funny chase with father, mother and daughter in night clothes takes place, and later, through the efforts of Jack, the burglars are captured and peace reigns once more.

Voices from the Past—(Three Reels)—Lubin—September 30.—A strong cast featured. John Pemberton, who has given his ward, Elsie, a thorough education, is in love with her, and is startled to learn that she contemplates marriage with one George Trent. He gives the girl an envelope containing the reasons why she must not wed Trent, and as Elsie reads she sees her mother, Alice, wooed by both John and a man named Craig. She is forced by her father to wed Craig because of his wealth. Trent then enters the story and urges Alice to divorce herself from Craig. Craig is later killed by Alice in self-defense and Trent witnesses the tragedy from the window. Some time later Trent goes to Alice and tells her he knows that she killed Craig and he will not keep it quiet unless she promises to marry him, and the shock proves too much for her constitution and she drops dead. Elsie, repentant, seeks John, and he puts the ring on her finger he had intended to put on Alice's finger years before.

Why the Boarders Left—Mina—September 30.—If you put up at a hotel where the bus driver dropped the grips on your head and while registering he stuck you in the ribs with a pin, escorted you unto your room with a kick—wouldn't it exasperate you? If he started flirting with your wife and aroused the feelings of another boarder, who chased him through the halls with a gun, what would you do? And besides being a bus driver and proprietor and hotel clerk, he also tried to cook, what kind of eats do you think you would get? This is the plot of this Mina comedy.

The Agony of Fear—(Three Reels)—Selig—September 30.—Robert Arthur, scion of an English family, is an outcast in America and repeatedly disabuses Henry, his valet. His cousin, Maitland, knowing that if Robert should die he would get the estate, sends a confidential man to America to watch Robert. Robert has met and wronged Louise and receives a cablegram that his father has died and he is the sole heir. Later Louise creeps into the automobile belonging to Robert and when he returns in a drunken frenzy he throws her out and to her death. Donald, a new valet, is engaged, and thereafter Robert receives mysterious messages which follow him to all parts of the country. In the far west Arthur becomes engaged to a beautiful girl and their wedding night is set and he receives a message which reads: "On the stroke of ten on your wedding night you shall pay." The minute hand is one minute of ten and the face of the clock disappears and the face of Louise appears. Robert falls lifeless to the floor and Detective Bowles disovers that it was Donald who had been working on Robert's superstitions, as Louise was his sister.

The Plague Spot—Vitagraph—September 30.—A strong cast featured. Eben Greggs, a miser, has a friend in Dr. John Farley, who discovers a case for the deadly bubonic plague. The old miser's only child is kidnapped by a crook and the doctor pretends to secure the ransom and while they are at the safe he drops his fountain pen point under the crook's hand and then tells the crook that he is inoculated with the deadly germs. When the crook is safely handcuffed he is told that the germs have been rendered harmless by Dr. Farley's plague cure.

Brutality—Biograph re-issue—October 1.—Featuring Mae Marsh, Walter Miller and Lionel Barrymore. The girl has been married only a few months when her husband's brutal nature assumes full sway. She attempts to leave him, but he forces her to dissemble. The next day they attend a theater and witness a great actor's impersonation of the brutal Bill Sykes in Dickens' "Oliver Twist." The tragedy makes a lasting impression upon the husband's mind, and aghast at the thought that he may some day kill the woman he loves he promises to curb his temper and succeeds in his attempt.

When the Wires Crossed—Lubin—October 1.—Featuring L. C. Shumway and Adda Gleason, with a strong cast. Lydia Kemp, wife of Oliver Kemp, candidate for mayor, overhears a phone conversation where woman's voice says she will meet the man at Sherman Park road. As she is going out of the telephone booth she sees a woman step out next to her and recognizes in her the woman whose picture she had found on the floor of her husband's library. Meanwhile, the original of the photograph goes to the door of Kemp's summer home and asks if she can use the telephone and, when once inside, pretends illness. Mrs. Kemp arrives and sees the girl, Cyril, alone with her husband. She then sees a reporter and McEwen, boss of "Little Hell," going to the door and realizes the whole thing is a frame-up. She then goes into the house, fixes a tray with a decanter and three wine glasses and enters the living room just as McEwen is accusing Kemp and Cyril. McEwen realizes that his plot has failed and he and Cyril leave in a rage, and Lydia realizes her jealousy was unfounded.

The Fox Trot Finesse—Vitagraph—October 1.—Mr. and Mrs. Sidney Drew featured. Crosby, a typical retired business man, pretends lameness in one leg when he has to dance with a bunch of elderly ladies. The plan works until he forgets which leg is lame and his wife determines to lay a little trap for him. She hides behind the door

and when the husband, thinking his wife has gone out, gets up on both feet, the secret is out. To punish him and get him to accompany her to a dance that evening she invites dreaded mother-in-law to come for a week's visit and then Crosby promptly capitulates.

The Butler—Edison—October 2.—A pleasing comedy drama finely enacted by William Wadsworth, Richard Tucker and Gladys Leslie. The story is of a young spendthrift who receives his allowance from an uncle he has never seen. He is surprised to receive a letter from this uncle



asking him to give the bearer, a butler, employment, as the uncle is now on his way to Japan. Sometime later young Graham is unable to meet his gambling debts and he raises a check sent him by his uncle. The butler sees him doing this and prevents him from cashing it. He then explains that he is the uncle and that he promised Graham's mother to look out for her son and he is making good his promise.

The Family Divided—(Three Reels)—Essanay—October 2.—Featuring Edna Mayo and Bryant Washburn. Henry F. Galzier and his wife are much in love with each other, but one day she sees her mother with a strange woman, and later sees the husband giving the woman money to help out a destitute child, and suspecting that her husband has been untrue obtains a divorce. Her daughter is awarded to her and the son to the father. Twelve years after the separation Glazier sends his son away and asks his wife to meet the youth in the office of a friend, "Bob" Moulton, a young attorney in love with Myra. By chance the parents also meet here and a reconciliation is affected when matters are explained.

The Cello Champion — Lubin — October 2.—Featuring Billie Reeves as Bill, a gentleman of too much leisure, who is found on the front steps of Mrs. Pyfrom's home and induced to impersonate Dovey, the cello champion, who has eloped with Mrs. Pyfrom's daughter, and with a phonograph and a soap bow Bill does very well until some of the young men substitute a rag-time quartette for his next selection, and as a consequence the concert winds up in a riot and Bill is thrown out on the sidewalk and hit on the head with a flower pot.

Mutiny in the Jungle—Selig—October 2. Colonel Harte, commander of a fortress in India, loses the plans of the fortress, and suspicion points to Captain Powner, who is engaged to the colonel's daughter, and Powner is condemned to be shot at sunrise. Ralph, the colonel's son, is conscience stricken and confesses his guilt on paper and then takes his life. Powner, who has been freed by Ralph, is captured, and once more condemned to die, but he saves the son of Din Zodra from a tiger and in a fight with the tiger's mate is saved from death by stumbling upon the corpse of Ralph and finding the dead man's pistol.

A Queen for an Hour—(Two Reels)—Vitagraph—October 2.—Edith Storey, Hughie Mack, Evart Overton and a strong cast featured. Jane, the daughter of a laundress, has in Anita, daughter of a wealthy man, in love with Ralph, a double. Anita asks Jane how she would like to be courted by a real count. In other words, to change places with her so she can elope with Ralph. That night Jane is substituted for Anita. The count proposes and is promptly accepted by Jane. Anita and Ralph are married and appear upon the scene just as Jane is on her way out. The count and Anita's father rave like mad men, but unfortunately Tom, Jane's once-scorned beau, arrives on the scene and carries her off while dad makes the best of things by giving the newlyweds his blessing.

An Unwilling Thief—(Three Reels)—Edison—October 8.—Cast includes Herbert Prior and Leoni Thigrath. Meg Ferner and her two associates kidnap Bab, the little daughter of Mr. Harrison, a millionaire. Twelve years later the girl decides to escape from her life of crime—her abductors force her to steal for them. She secures employment in an apartment house. Her persecutors search for the girl and finally find her. They frighten her into consenting to rob one of the apartments. While attempting to steal something in one of the rooms she is surprised by the entrance of the man who lives there. He turns out to be a friend of Harrison's and by a scar on her wrist he recognizes her as the millionaire's daughter. She is restored to her father. In the final scene Clay obtains Harrison's permission to marry Bab. For a longer review see another page this issue.

A Sultana of the Desert—(Two Reels)—Selig—October 20.—Kathlyn Williams is featured in a story written by himself which gives her opportunity for emotional acting, together with a chance to appear with the beasts of the Selig jingle zoo. Thomas Santschi has the leading role opposite her. For a more complete review of this picture see another page of this issue. N. G. C.

Mutual Program

The House with Nobody in It -(Three Reels.)—Featuring Ivy Troutman. Donald Bryce, a young artist, is engaged to Muriel Allen, and Leonard Brandon, when Muriel refuses to marry him, tells her that her mother was a victim of hereditary insanity. The girl breaks off her engagement with Bryce and gradually falls the victim to the morphine habit. She goes to the city and, warned by a vision of the terrible consequences of the drug taking, she cures herself of the habit. Meanwhile, Brandon has been exploring the old Allen home. Mysterious noises and unaccountable lights in the windows have led the neighbors to believe that the house is haunted. Brandon is making a search when Muriel returns unexpectedly, and Bryce, who has taken refuge on the porch from the rain, hears the noise of a struggle and breaks into the house. Brandon is later killed by a bolt of lightning, which loosens the bricks in the fireplace, which reveals a treasure box containing money and documents that Muriel was only the adopted daughter of the Allens. The fear of insanity removed, Muriel consents to marry Bryce.

Bessie's Bachelor Boobs—Falstaff—September 16.—The time draws arduously upon four bachelors who are staying at a bug-infested summer house, the only women guests of which are antiques. Under different circumstances, they all meet a beautiful girl on an adjoining farm, and as her



father hangs out a "help wanted" sign, all four apply and readily agree to work for their board. She explains to each, after much urging, that the cruel man who holds the mortgage on the house is going to foreclose. Each of the infatuated ones gives her money. At night, when the men return to the house weary after the day's exertion,



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they find the place closed. Here is the note they find: "Dear Farm Hands—Pop and I have left the farm to go back on the road. We star in 'Uncle Tom's Cabin,' and, thanks to your generosity, this year we can play the big time. Bessie Blinn." They all look at each other and then faint.

Con, the Car Conductor—(Falstaff—September 23.—Con, the most popular man working for the Hicksville Traction company, is fired because he has refused to charge the carfare of the foppish son of one of the stockholders. But his ousting turns out to be only for the ostentatious assuage-



ment of the griefs of the father and his monocled son. Con soon returns to his position in disguise, and gets the stockholder's son into trouble with an old maid. But he just as quickly gets him out of the difficulty, and the son, realizing that the conductor has saved his good name, insists that a reward from the street car company be bestowed upon his benefactor. This is how Con gets his long-anticipated raise.

Love, Mumps and Bumps—(Beauty—September 25.—Neva Gerber and Webster Campbell featured. To avoid Percy's persistence, Emma hastens off to the cabin of an old friend in the mountains, but is followed by the young man. He develops symptoms of a mysterious nature and two mountaineers who see him trying to get into the cabin and see the condition of his face, immediately quarantine the entire household. Frank Travers hastens to their assistance and he is also obliged



to remain in quarantine. In the absence of the town physician, the veterinary is called in and diagnoses Percy's trouble as "lumpy jaw." The days go by and an attraction springs up between Frank and Edna. The town physician returns and pronounces the malady only mumps and measles. The quarantine is removed, but Frank and Edna decide to make the cottage their summer home.

A Disciple of Neitzsche—(Three Reels)—September 25.—With Florence La Badie as the factory girl. The professor is a believer in the doctrines of Neitzsche, the German philosopher, who thinks that only the strong and capable are worth while and that it is a vain task to try to lift up the weak. The daughter is interested in settlement work, but her father will have nothing to do with it. The rich girl befriends a factory girl who is having a hard struggle, and the latter resolves to live straight for the sake of the girl who believes in her. A gangster, through a made-to-order bit of heroism, wins the confidence of the scholar's daughter and finally she consents to marry him, in spite of his past record and her father's objections. Here the factory girl whom the professor had spurned intercedes and saves his daughter from the wily gangster by contriving to have her hear from his own lips that he is



already married, and all he wants is some money. The working girl's sweetheart bursts in, finds her with the gangster, fights with him, and then denounces the girl. But the professor and his daughter, who have been listening in the next room, explain matters and the lover asks forgiveness. Realizing how much he owes the poor girl, the scholar renounces the doctrines of Neitzsche.

The Miracle—(Thanhouser—September 26. – Every day old Annie, a cripple, misunderstood by her shyness and reclusive habits, goes to the little roadside shrine, where she steadfastly prays that she may be healed of her condition. In reality she is big-hearted and loving, but the children are taught to be afraid of her, calling her "the old witch." One day while at the shrine, Annie sees that her one true friend, a little girl, has caught her foot in the frog of a railroad track. In desperation, she prays for strength to save her little friend. The miracle happens, and the poor woman just has time to run over to the place and snatch the child out before a train comes rushing on. Later, Annie is taken into the home of the child's mother, and the woman's cup of happiness is full when the children of the village gather around her and ask her to be their grandma.

The Terror of Twin Mountain—(Two Reels)—American—September 27.—John leaves his wife, Frances, and goes into the mountains to search for gold. In a cave in the mountains dwells Ivan, "The Terror of Twin Mountain," who has a reward of $5,000 on his head. Ivan had loved Frances some years ago and after John had won her he had left the town. The stage coach on which Frances comes to join her husband is held up by Ivan and he takes the girl by force to his cave, where they are found by John. Ivan is killed, and Frances and John are reunited. For a longer review see another page of this issue.

J. C. G.

Gustave Gebhardt's Gutter Band—(Falstaff—September 27.—Gustave Gebhardt, the leader of a little three-piece gutter band, is in love with Apple Annie, who owns a prosperous fruit business. Gustave has a rival in the person of the bass horn player, and jealousy leads the two into a fierce aquatic battle, in which the bass horn player is worsted. He is discharged. Next morning the leader is treated to a surprise. The horn player is a Norwegian, the cornetist a Swede, while the man who handles the trombone comes from Denmark. They unite in conspiracy, inform Gustave "We are neutral," and refuse to play longer with "a belligerent." "Apple Annie" remembers that it is impossible to play upon a wind instrument while watching another person suck a lemon. Wherever the "neutral" band goes it meets children sucking on lemons, and pantomime music is all they can play. In the end, the dissension is adjusted and the rebels humbly return to their leader.

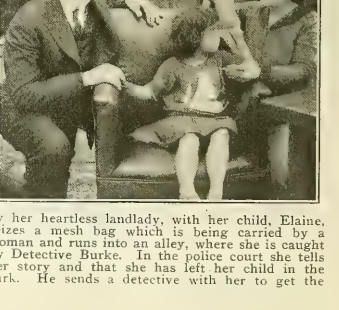
The Protest—(Three Reels)—Horsley—September 29.—Featuring Crane Wilbur. Molly Fischer is a typical East Side slum woman who has a desire to improve herself. Because of this she is made the butt of all persecutions and jeers of the neighborhood until Skinny Walsh appears and pretends to defend her. He asks the girl to live with him, promising that it will be unnecessary for her to continue her struggle, but she leaves home, taking Maggie, her crippled sister, with her. She obtains a position as stenographer and here Skinny continues his persecutions until she loses her position. The next day she goes into a department store to beg for a position and here steals a pocketbook. It is the purse of



Blanche Armstrong, the fiancee of Roger, son of the owner of the store. Molly is seen taking the purse and the owner of the store makes a proposition to her to exchange herself for her freedom, and she accepts his proposition. Skinny, recognizing the man, follows them to a cafe and there telephones Hackett's wife. Roger learns of this and goes to the cafe, and is seen by Skinny, who tells Jerry Flinn, a political boss, that the district attorney is in a cafe with a woman. He is telling his mother that he is the one who brought Molly to the cafe, when he looks up and sees Walsh and two newspaper reporters at the door with a flashlight camera. A few days later Molly calls on Blanche and tells her the truth of the evening's drama and then tells Roger to brace up. That night Mollie works out a plan to secure documents which Roger wants, and the next day calls on Flinn, who, thinking he could work on her, asks her to go to his bachelor apartments. In the meantime Roger goes to Molly's home and there her crippled sister tells him of her sister's connection with Flinn. Inside the apartments, Molly finds she cannot surrender herself to any man, and she grabs the documents and tries to escape. Just at this moment Roger bursts into the room. Later Roger wins his case, Flinn is sent up, and Blanche makes an effort to regain Roger, only to be put aside in favor of Molly, who is taken in by Mrs. Hackett.

Stanley's Search for the Hidden City—(Two Reels)—Centaur—September 30.—Captain John Bonavita and the Bostock animals featured. Dr. Archibald Mannering, with his little daughter, is wrecked in the West African coast and taken to the Hidden City. Years later Nina is now the white mascot of the tribe and to the island comes H. M. Stanley and two young reporters, Jack Wilson and Tom Dixon. Tom falls in love with Nina and the queen of the city is jealous of the girl because the king makes love to her. She arranges for the boys to get away in a canoe and the queen is killed in the mix-up. The rest escape and reach the coast, where they are picked up by an English liner, and Stanley occupies the Hidden City after a stirring fight.

Hearts in Shadow—American—October 1.—Featuring Vivian Rich and Jack Richardson. Nan Baird, after being cast out upon the streets



by her heartless landlady, with her child, Elaine, seizes a mesh bag which is being carried by a woman and runs into an alley, where she is caught by Detective Burke. In the police court she tells her story and that she has left her child in the park. He sends a detective with her to get the

child to confirm her story, but the child, in the meantime, has wandered away. Burke laughs at the woman, telling her it was a good story, and she is taken back to prison and there put in a cell. When Burke returns home that night he is greeted by his wife and a little girl, whom his wife found in the park. He is convinced that the child is Nan's, and the three hasten to the police court, and Nan is discharged and given money and employment.

An Oriental Spasm—(Cub—October 1.—George Ovey featured. Jerry, seeing a peddler carrying a tray of phony jewelry, takes one of the jewels which appeals to him, not knowing that its possession forebodes trouble. Suddenly two Hindoos appear before him and tell him that the jewel he has had been stolen from an idol in their temple.



He is taken to India with them and he is taken before the Royal Kazabo. He tries to escape from the room, but rushes into another occupied by the members of the Kazabo's harem and his favorite wife. To the latter Jerry is at once attracted. He spends too much time with her, however, and the Kazabo starts on Jerry's trail and captures him. He escapes, however, and in a rowboat starts back for the good old U. S. A.

The Fool's Heart—(Two Reels)—Eclair—October 1.—Keough, a gambler, is driven to borrow $5,000 from his partner, Van Atta, and signs an I. O. U. for the money. The next day he learns of more reverses and kills Gibson, a rich ranch owner, who is traveling along the road with his latest "haul." During this time Keough is supposed to have been occupying his partner's house while the latter was on a trip. Van Atta returns earlier than expected and finds Tait, a thief, plundering his house. In the struggle that takes place Van Atta is killed. Later the murder takes the I. O. U. from Van Atta's pocket and deposits it in that of his partner. When Tait is about to leave the house, Keough sends him to Gibson's house, thus hoping to avert suspicion from himself. Later the sheriff arrives and asks Keough if there has been anyone else in the house. He says not, but the officers decide to investigate. When Keough looks down upon the upturned face of his partner, the shock and his own sense of guilt overcomes him and he falls dead over the body.

Mixed Males—(Beauty—October 2.—Frank Borsage, John Sheehan, Beatrice Van and Nelle Belle Widen. Si Jenkins and Hezekiah are in love, Si with the daughter and Hezekiah with the daughter's widowed mother. Each pair plans to elope without the knowledge of the other. Owing to the dark night, Si steals the widow and Hezekiah the daughter. After the wedding has been performed the secret comes out, much to the chagrin, then ultimate pleasure of all concerned.

Man Afraid of His Wardrobe—(Three Reels)—Mustang—October 2.—A. Lester Hale, a motion picture actor under contract, arrives in the west and there makes a failure in picture acting. At last the producer schemes to force the actor to break his contract and with the aid of Buck Parvin, an extra man, succeeds. Parvin also succeeds in securing the beaver hat which A. Lester Hale wore. For a longer review see another page of this issue. J. C. G.

Universal Program

Universal Animated Weekly, No. 185—Universal—September 22.—The *Marowijine* with eighty-eight passengers is lost in a hurricane in the Gulf of Mexico; safety device safeguard shown at Portsmouth, Ohio; Mayor Rolfe leads parade on sixty-fifth anniversary of California's admission to the union, San Francisco, Calif.; society girls dance for charity at Long Beach, N. J.; owner fondles 467-pound python with 260 teeth; Coney Island, N. Y., closed with Mardi Gras; Eskimo born at Chicago World's Fair at Ocean Park, Calif.; Newport, Ark., under water from recent river rising; motordrome opened at Sheepshead Bay, N. Y.; allies come to New York to meet American bankers and arrange for gigantic loan; King Christian of Denmark reviews Second Dragoon Regiment; Count Von Bernstorff on a visit to Secretary of State Lansing, Washington, D. C.; cartoons by Hy Mayer.

Her Prey—(Two Reels)—Gold Seal—September 28.—George and Tom are partners and pearl divers. George leaves for a lucrative position in the city and falls prey to Leonora Carewe, an adventuress. Tom finds a black pearl valued at $10,000. Leonora influences George to visit his former partner and endeavor to gain possession of the pearl. Leonora accompanies him, but falling in love with Tom, she quits the game and tries to win him. In revenge George tries to



throw her over a cliff, but Leonora has armed herself, and in the struggle, kills him. The evidence points to Tom as the murderer, but Leonora, deeply in love, saves him by confession. She is released, however, when she pleads that she killed George in self-defense. Seeing her love for Tom is hopeless, she sadly leaves, and as the story ends, Tom and his sister embrace, glad to be rid of the adventuress.

Snatched from the Altar—Nestor—September 27.—The day before Eddie's wedding, the boys give him a party. The decanter is tipped a little too often, and as Eddie is the guest of honor, he is the first to succumb to the libations. There is an old maid in Eddie's boarding house, whose romantic propensities have been aroused by the festive matrimonial air. Eddie's pal gets a great idea for a joke. Calling to their aid a movie actor near by, they dress him up as a minister, and, getting Eddie into the old maid's room, insist that, as he is found in her room, he must marry her. In his soused condition, Eddie says "he should worry," and the fake marriage is pulled off. When Eddie awakens sober the next morning, and learns of his dilemma he is in misery. His absence causes anxiety, and some of the boys look him up and drag Eddie and the old maid to the church. After much anguish on the part of Eddie and his sweetheart, they are let on to the fake marriage, and all ends well.

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Billy's College Job—Imp—September 28.—Edith's father has no use for Billy, a mere "actor fellow," and to avoid his attentions, Edith is packed off to a seminary. She arrives just as the principal is leaving on a vacation. As the principal's substitute is to be Lydia, Billy's sister, Billy manages to get the job of principal himself. Lord Helpus is father's choice for Edith. All is well at the seminary until Lord Helpus arrives in New York, where dad announces he is going to introduce his Lordship to Edith. Edith and Billy are married in secret and Lydia gets the job in the nick of time. Father's storm of abuse when he sees Billy is suddenly checked when a wedding ring is thrust under his nose—and all they say when they see the battered and bewildered aristocrat, is, "Lord Help Us."

All Around Mistake—(Two Reels)—Imp—September 29.—King Baggot as John Goody. Mrs. Goody is called from the city by the illness of her mother. John promises her he will remain in nights, but the temptation is too great, and he visits the cabaret with one of his bachelor friends. They both leave the place, stewed, and have a fight with an Italian peanut man on the way home. As her mother has speedily recovered, Mrs. Goody returns the next morning. John reads in the paper of a terrible crime, and seeing the marks of his combat with the Italian, he believes he is the murderer. The wife, seeing the strange man in the bedroom, calls in the cop, who arrests the whole lot of them. John has given his wife a note confessing his guilt. During the hearing at the station, the note is found by the sergeant, who immediately gives John the third degree. John confesses to everything he thinks he has done and shows the sergeant the newspaper. The paper happens to be a year old. Everybody has a good laugh and husband and wife are reconciled.

Married on Credit—L-Ko—September 29.—As the minister wants cash down for performing the ceremony, Billie leaves the bride waiting and goes in search of some mazuma. During his absence, a poor but nervy individual steps in and tries to



grab the bride. But he hasn't the fee either, and is forced to go out just as the bride's father is coming in. As Billie is returning with the purse, he is deprived of same by the outgoing individual. Billie retrieves the purse, but when he gets back to try again, father is there, and further matrimonial procedure is out of the question. After several anomalous developments in which father, Billie, the fresh individual, and some cops figure, the day's worries come to a close.

The Sheriff of Red Oak Gulch—(Two Reels)—Big U—September 30.—Bill Borden and "Two-Gun" Smith love the same girl, but she finally



marries Smith. Smith is caught cheating in a poker game, and, to escape his pursuers, he deserts his wife and child. His wife dies, and Bill Borden raises the baby. Twenty years elapse, and Jack and his supposed father discover a rich gold claim. There is a gold rush, and among those who come is "Two-Gun" Smith, under the alias of "Chalky." Bill does not recognize "Chalky" on account of his changed appearance. Jack is in love with an Eastern girl, and they plan to marry when he sells his mine. In a card game with "Chalky," Jack loses everything, even his claims. Bill Borden tries to force the gambler to give up Jack's claims and a fight follows. "Chalky" is mortally wounded, and at last, being recognized by Borden, he tells him that Jack is his son. "Chalky" restores the claim and then dies. Borden resolves that the secret of Jack's father shall never be revealed.

The Ore Mystery—Powers—September 30.—(Lady Baffles and Detective Duck Series.)—Some valuable ore is left in charge of Nellie, the pretty dispatcher of the B. V. & D. R. R. company. Lady Baffles and her allies are after the ore, but Nellie puts the authorities wise. The sheriff is not successful in catching the culprits. Neither is Duck, for that matter, but the latter manages to defeat the purposes of the thieves, who, far out on the seas, open the box, not to find the precious ore, but a pair of oars, with a sarcastic note from Duck. Through one of his marvelous disguises, Duck has managed to get the ore into his own hands, and the skeptical sheriff is forced to acknowledge the greatness of Duck.

The Ghost Wagon—(Three Reels)—Bison—October 2.—When Bara and her father were crossing the country in a "prairie schooner" they had been attacked by a band of Yaquis, and everyone in the party had been killed with the exception of the baby, Bara, and old Fleming. Years later, there is a superstition about the "Ghost Wagon," whose appearing is supposed to be the sign of death. Bara, now a full grown girl, lives with Old Fleming. Two worthless



characters, Tom and Jeff, are angling for the old man's silver mine, and in a quarrel, Old Fleming is killed. Tom and Jeff, in league with Pete, an enemy of Bara's, make a proposition to a mining investment company, and the president's son, David, returns with them on an inspection trip. When Bara learns of David's mission, she repulses him without giving him a chance to explain. Pete incites the drunken Yaquis to raid the settlement, and Dave, realizing the danger, saves Bara in spite of her protests. When Pete raises his gun to kill Bara and David, whom he has cornered, the "Ghost Wagon" comes flying by and Pete is killed by the spirit of Old Fleming. The posse captures and kills the Yaquis, and Dave and Bara, in each other's arms, turn and see the "Ghost Wagon" speeding across the mountain trail.

An Innocent Villain—Joker—October 2.—Jinks, although quite innocent, is taken for the gentleman partner of a crook and hustled off to the coop. He phones his wife and tells her he is to be on a thirty-day business trip. Wifey, lonesome, rents the house to a band of college girls and visits her mother. When the real crook is arrested and thrown into the same cell with Jinks, the latter chokes a confession out of him, and is set free. When Jinks arrives at his home he finds himself in the midst of a "pajama" party. Meanwhile, wifey's mother has decided to visit the young couple, and, arriving, finds Jinks in the above circumstances. Wifey arrives a little later, however, and the matter being straightened out, the girls invite the others to be their guests at a "reconciliation party."

Her Three Mothers—(Three Reels)—Laemmle—October 3. Carolyn's mother passes away, and her father marries again within a year. There is immediate friction between Carolyn and her mother-in-law, who puts the burdens of the household upon the girl's shoulders, and so hoodwinks Dexter, that he thinks she is right. Inwardly raging, Carolyn does her work in silence. But things grow worse as the girl is not even allowed to partake of the most innocent pleasures in life. However, Carolyn has made a friend of



Amy Lee, and finally, in desperation, she breaks away and goes to the Lee's city home, where she is cordially received. She is introduced to a Miss Crompton, a neighbor of the Lees. The long denied heart of the spinster opens to her, and she offers the girl a home, which is eagerly accepted. In the years that pass, the two have become very dear to each other. Another joy has come into her life, in the shape of a young man who is paying Carolyn lover's attentions. Money is left to Carolyn, and her father and step-mother try to get her to return, but she is profoundly happy with her "third mother" and realizes she cannot live again with her mother-in-law. The picture fades as Carolyn and Miss Crompton embrace.

A Mortgage on His Daughter—L-Ko—October 3.—Hank holds a mortgage against father for ten glasses of beer, which Hank says he will cancel provided father gives him his daughter in marriage. Father agrees, but has forgotten another mortgage of twelve glasses which another gentleman has on him, and when Hank comes to claim his bride the other gentleman is marrying her. There is such a commotion at the wedding that no one gets married. As the bride feels very indifferent towards Hank, he resolves to kill himself, but through a mistake father drinks more of the poison than Hank. Both Hank and father then try to absorb all the milk on a milk wagon as an emetic. The milkman objects, nurses and doctors think their victims are going to get away, and some cops try to stop everyone else. Anyway, there is no wedding, and the two prospective grooms lose their mortgages.

Feature Programs

Fox

The Song of Hate—(Five Reels)—Fox.—Betty Nansen featured, and a strong cast. Scarpia, an influential Italian official, is in love with Flora Tosco, a singer, who loves Saranoff. Scarpia orders his soldiers to torture Saranoff, hoping to force him to confess the hiding place of a spy. Tosca, driven mad by the cries of her lover, reveals the hiding place of the spy and Saranoff is ordered to be shot. Tosca pleads with Scarpia and finally he agrees to spare his life, and orders his soldiers to put blank cartridges in their rifles and gives Tosca passports out of the country. Tosca stabs Scarpia and later finds that Saranoff has been killed. It is later found that one of the soldiers was to blame for Saranoff's death.

Metro

The Bigger Man—(Five Reels)—Rolfe.—Featuring Henry Kolker and Renee Kelly. John Stoddard is hired by Courtlandt Van Nest to supervise the construction of a gigantic iron bridge. He falls in love with Janet, who is engaged to Kenneth Stuyvesant, a captain in the militia. Van Nest, when he learns that the men are threatening to strike, tells Stoddard that he will agree to an increase in wages if he will have nothing to do with his daughter, and Stoddard consents. Later, Janet Van Nest leaves home and her father goes to Stoddard's house, where he meets Edith, Stoddard's sister, and through her influence he experiences a change of heart and becomes reconciled to the idea of Janet marrying John Stoddard. For a longer review see another page of this issue.

North American

The Diamond From the Sky—(CHAPTER TWENTY-THREE)—"THE DOUBLE CROSS"—AMERICAN.—"The Diamond From the Sky" is found by the sheriff and sold at auction to pay the debts of the Santley circus. The last we see of it a mass of humanity blots the auctioneer from view as he knocks the gem down to the winning bidder. Luke Lovell, after being jailed, sends word for Esther to come and see him. When she arrives he begs her forgiveness and swears a return to his old-time gypsy allegiance. Marmaduke Smythe calls at the Powell mansion and, flushed and excited with wine, Arthur stands up and declares himself to be the heir to the Stanley earldom, and also declares that he will buy the diamond at the auction. For a longer review see another page of this issue. J. C. G.

The House of a Thousand Scandals—(FOUR REELS)—AMERICAN.—A decidedly out-of-the-ordinary Mutual Master-Picture based on the experiment of Greta Carr, an exponent of Greek culture, and John Wright, a millionaire, who offers Miss Carr his summer home as a place in which she can demonstrate her community idea of living. A love story between John and Martha Hobbs, a poor girl who runs away from home and later becomes a member of the Greek colony, adds interest to the picture, while Grecian dances and poses of superb beauty make the picture one never to be forgotten. A longer review will be found on another page of this issue. N. G. C.

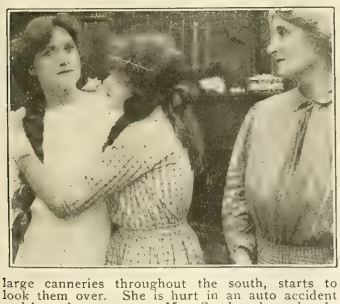
Paramount

The Case of Becky—(FIVE REELS)—LASKY.—Featuring Blanche Sweet and Carlyle Blackwell. One of the subjects of Balzamo is a young girl, Dorothy, who is a great favorite with audiences at his exhibitions. He tells the woman who had been his regular performer that he doesn't want her any more and this woman hints to Dorothy what this means, and the girl has a fit of temper in which she reveals her other, lower self. As that other self, Becky, she flounces out of the



theater and later takes a job as waitress. She loses this and then she is given the position of a companion to Miss Emerson, sister of a prominent specialist in nervous troubles. One day she reveals her Becky nature, and Dr. Emerson and his assistant, Dr. Arnold, decide to study her as a case of dual personality and, if possible, cure her. Dr. Arnold cures the girl by his hypnotic power, for he has fallen in love with her, and when later Balzamo comes after her there is a conflict of wills and the young specialist wins. Balzamo then confesses that Becky is Dr. Emerson's daughter and the two young lovers are left together with the blessing of her father.

Out of Darkness—(FIVE REELS)—LASKY.—Featuring Charlotte Walker. Helen Scott, owner of



large canneries throughout the south, starts to look them over. She is hurt in an auto accident and loses her memory. Mrs. Sands, whose daughter works in the canneries, befriends the girl and later Helen gets a position in the cannery, and learns that the workers threaten to strike unless they get larger wages. When the strike is ordered Helen and Jeanne are the only two who remain faithful to the manager, and in the meantime the strikers, trying to rob the company, set fire to the building, and Helen and Brooks, the manager, are injured, and on recovering Helen's memory is restored and she remembers that she is Helen Scott, and when Brooks asks her to marry him, declares her identity, and they agree to work together in improving conditions of the canneries.

Peer Gynt—(FIVE REELS)—MOROSCO.—A fanciful and adventuresome story having to do with the wanderings of a pleasure-loving youth who is banished from his native village. In his lifelong absence from the land of his birth he meets five different specimens of feminine beauty, with all of whom he is disappointed. Having had triumphs in most everything but love, he finally returns, an old man, to his native hamlet to die. Here he is lovingly welcomed by Solveig, his first and last sweetheart, who has prayed for his return throughout the years. Through her constant love Peer is rescued from being cast back into the melting pot to be remoulded, and happiness crowns the outcome. For a longer review see another page of this issue.

Pathe

Pathe News, No. 74—PATHE—SEPTEMBER 14.—The opening of public schools in New York City; the *Sant' Anna*, which caught fire from some unknown reason, leaves New York with 17,000 Italian reservists on board; envoys from the allies arrive to negotiate a loan of $500,000,000; many prominent society people patronize military tournament held at Piping Rock, L. I.; hydroplanes compete for Wrigley trophy at Chicago, Ill.; Pathe's Paris fashions; Mrs. Vanderbeck defeats English player, Mrs. Gavin, for national championship title, Lake Forest, Ill.; scienists the world over visit the LaBrea tar beds at Los Angeles, Calif.

Pathe News, No. 75—PATHE—SEPTEMBER 18.—Count Van Bernstorff arrives at the State Department to interview Secretary of State Lansing on the *Arabic* note; 32,000 bales of hay catch fire in Pleasanton, Calif.; prominent stage favorites urge the young men of England to avenge the fate of the victims of the Zeppelin raid in London, England; venison barbecue held at Riddie, Ore.; pageant held in memory of John More, who settled in the Catskills in 1772 at Roxbury, N. Y.; incredible speed attained in 300-mile race at Chicago Speedway; cartoons; burial of the men of the submarine *E-13*, who were killed by a German destroyer in Danish waters; annual maneuvers of the cavalry held at San Francisco, Calif.

Simon, the Jester—(FIVE REELS)—PATHE GOLD ROOSTER PLAY.—Adapted from the book by William J. Locke and produced by Edward Jose. Edward Arden is featured and the cast includes Irene Warfield, Alma Tell and Crawford Kent. Simon de Geck is told by his physician that he has but nine months to live, and he continually puts off his marriage to Eleanor in fairness to her. Endeavoring to stop his secretary's attentions to an actress, Simon takes her to Paris. There he is operated upon by a young surgeon and is cured. He decides to marry Lola, who has remained by his side all during his recovery from the operation. For a longer review see another page of this issue.

Considerable Milk — PATHE-STARLIGHT.—Heinie and Louie agree to marry two sisters—one homely and one pretty. Both are to wear veils so they will not know their fate until after they have been pronounced man and wife. Louie proves to be the lucky one. The reward for their valor is an established business—a dairy store. Louie falls for the charms of the girl who takes care of the milk store. His wife sees him kiss the girl. In retaliation she invites Heinie to her house. There Louie and Heinie's wife find him. Heinie's wife upbraids him, and in his agitation he drinks poison by mistake. The doctor tells him that the cure is milk. Taking no chances, Heinie literally bathes in the fluid.

Hot Stuff — PATHE — STARLIGHT — Heinie and Louie favor the fair young lady by having a bill changed at the hotel desk. She repays them by giving them another bill. This they take to the bank, where it is discovered to be counterfeit.

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They just escape arrest. For revenge, they follow the lady to the counterfeiters' den. There they receive rather rough treatment, but they are good runners and get away with their lives.

Pawns of the War God — (Three Reels) — Pathe-Balboa.—Girard, a chemist, is sent to a secluded island to perfect an explosive. He is followed there by a spy, who wins the confidence of the inventor's daughter. Girard gives the formula to Gladys and the spy attempts to take it from her, but is unsuccessful. He finds a bullet which is charged with the new explosive and hurriedly places it in his mouth. The chemist tries to take it away from him and in the struggle the cartridge explodes, killing both. Gladys destroys the formula.

Intimate Study of Birds—(Split Reel)—Pathe. —The owl family are the subject of this installment, which pictures bird life entertainingly and instructively. On the same reel with:

The Police Dog to the Rescue—Pathe.—Animated cartoon.

Exploring Ephrim's Exploit—Pathe—An animated cartoon from the Bray studios.

Universal Special

The Broken Coin—(Fifteenth Episode)—Universal Special—Week of September 27.—Count Frederick and Kitty, together with King Michael and his frightened guests, take refuge in the dungeon of the palace. Count Sachio and his men have been charging on the outside. A detachment of men are about to break into the dungeon when Frederick discovers an old water wheel, and turning it on, he and Kitty contemplate the speedy death of their enemies as the water begins to rise. This forces the king to propose a treaty of peace to Frederick, which is finally accepted, and the water is shut off. As Sachio is about the leave the dungeon he finds a charred piece of script which pertains to the former abduction of a king. He keeps this, but drops the script and Kitty finds it. Kitty hides, but is soon discovered, and at the end of the episode Sachio and his little band of soldiers are capturing Kitty Grey, their worst enemy, who has the document on her person.

Judge Not; or, The Woman of Mone Diggings—(Six Reels)—Universal—September 27.—The story of Molly Hamlin, who is tricked into a false marriage by Lee Kirk, a gambler. She later meets Miles Rand, son of Judge Rand, who comes to the western town and who dissipates terribly. She finally urges him to return east and make a man of himself. Some time later the girl, thinking that Kirk has been burned to death in a fire, goes east and there again meets Miles Rand. However, Kirk has not been killed and he follows her to the east and annoys her continually. Finally, in desperation, she kills him, but in the end she is happy in the love of Miles Rand. For a longer review see another page of this issue.

V-L-S-E, Inc.

Playing Dead—(Five Reels)—V. L. S. E.—Mr. and Mrs. Sidney Drew featured in this picturization of the novel by Richard Harding Davis. In order to free his wife, whose happiness is his happiness, and make it possible for her to marry the man she believes better suited to her, Jimmie Blagwin successfully plays dead. He lives under another name. Jeanne is bowed with grief and she is no longer interested by Proctor Maddox. To secure his will, which leaves everything to his wife and which he learns cannot be found, Jimmie enters his own house as a burglar. He is discovered there and reunited to his beloved Jeanne. For a longer review see another page of this issue.

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The Woman He Married—(Two Reels)—Romona.—The farmer's daughter runs away from home and is abandoned by the man who takes her to the big city. Later she meets with a young rancher and marries him and she finds in her husband's partner the man who abandoned her. Back on the old farm a younger sister of the girl is subjected to a similar temptation, but is stopped when her father tells the girl of her sister's experience. The story ends with the restoring of her former humble lover to favor.

The Bent Gun—(Deer)—Dick, after being sent from home, goes West, and obtains employment on the I. X. L. ranch. He falls in with Black Pete, and while on a drunken spree he shoots his former employer, who spies Dick riding away and thinks he is the one who shot him. Black Pete is shot and captured, but Dick makes his escape. He is later taken to the ranch, but in the meantime Black Pete has confessed. Dick's father is notified and he takes his prodigal son back and all is forgiven.

A Brother's Redemption—(Two Reels)—Santa Barbara.—A little girl and her baby brother escape from their brutal, drunken father to the roof of a freight car. They arrive in the great city and the little mother takes up the burden of life for herself and brother. In the years that follow the boy begins to follow in his father's footsteps and the girl even becomes a thief to save him from the result of his folly. The boy's regeneration comes about and the girl marries the man of her choice.

The Waiter Who Waited—(Two Reels)—Federal.—Oscar Piffle, a waiter in a beanery, loses his job and goes into the park and there in the paper sees that the Swelldorf Hotel wants a first-class waiter. Here he saves Gertie, the village belle, from being robbed, and introduces himself as a pure food expert. Gertie invites him to call and he does. However, Porpus, a customer with whom he had a fight when he worked at the beanery, meets him there and tells Gertrude all about him. Later the whole hotel is in a riot by the shooting and finally Porpus is subdued. Gertie is thunderstruck and faints in the arms of Mr. Fish, a waiter.

SOME NEW THEATERS

Alabama.

The handsomest photoplay theater in the South, the Strand theater, Birmingham's newest amusement house, opened its doors to the public September 16. It has a seating capacity of nine hundred and is the last word in photoplay theater construction, representing an investment of nearly $50,000. T. S. Abernethy is manager.

Delaware

Raver Film Corporation, N. Y. Capital, $300,000. To manufacture, sell and deal in and with films, cameras, etc. Incorporators, H. H. Waller, O. S. Burr.

Vitascope Film Company. Trade and deal in cameras, photographic instruments, etc. Capital $500,000.

Idaho

Inland Investment Company, Pocatello; to conduct theater and picture show business; capital stock $40,000. Alec Murray, Art Amundson and E. J. Reinfeldt, incorporators.

Illinois

Mr. Taylor, manager of the Majestic Theater in La Salle, will shortly install a $4,000 pipe organ.

Alice Theater Company, Chicago; capital, $2,500; incorporators, E. S. Hartman, C. E. Morrill, Barre Blumenthal.

H. Milo Rea opened a moving picture show at Rieder's opera house, in Troy.

September 6, the Apollo Hall in Princeton was leased for five years by Charles J. Allardt of South Bend, Indiana. The Apollo was formerly owned by Tom Henderson. Harry Easton of South Bend will be resident manager.

A new ventilating system is being installed in the Star Theater in De Kalb.

I. N. Martin has assumed the management of the Colonial Theater in Galesberg.

The Majestic Theater in Rock Island has been reopened after extensive improvements.

Iowa

The Lost Nation opera house has been opened. The theater has been redecorated and remodeled and the patrons of Lost Nation now have a very pretty and cozy theater.

The Royal Theater in Charles City will be managed by D. C. McCellan of Minneapolis.

Kentucky.

The Olivette Theater company, Louisville, with a capital stock of $1,000, divided into shares of $25 each, filed incorporation articles. The company will operate a motion picture show. The debt limit is $5,000. The incorporators are: Moses Lang and David H. Stiebel, eighteen shares each and Louis Speevack, four shares.

Maine

The Portsmouth, N. H., Photo Play Company, Kittery, $100,000—Horace Mitchell, H. A. Paul, M. G. Mitchell, Kittery, Me. Producing and exhibiting motion pictures and photo plays.

Massachusetts

The Morning Star Film Company, Fall River, $100,000; J. Alfred Fredette, Joseph A. Rivet.

Kriterion Company of Boston, theaters, $1,000; Bernard M. Corbett, Thomas H. Mullen, Frederic G. Bauer.

It is stated that East Lynn will have a motion picture theater.

United Amusement Company, Boston; Ernest F. Pierce, Herbert W. Pattee, Oliver J. Mellett; $25,000.

Michigan

The Bijou Theater in Flint has been renamed the Garden. Many improvements have been made and it will be managed by Harold Weiss.

Marc Peck, manager of the Rowena Theater of Fenton, has purchased the Gem Theater at Holly from James B. Starken. Mr. Peck has taken possession of the theater and will remodel and redecorate it and make it an up-to-date place of amusement.

Manager George Smith of Lapeer has had his theater, the Majestic, redecorated and it now presents a very pleasing aspect.

Seating capacity for 1,100 persons is to be provided in the Majestic Theater, a photoplay house, which is being erected on Biddle avenue, opposite the city hall, in Wyandotte, for the Harris & Warren Amusement Company. The building, now under roof, is designed by Christian W. Brandt, architect, of Detroit, and is of brick, stone, steel and terra cotta construction. It will contain space for two stores, one on each side of the main entrance and lobby. Cost of the building is estimated at $60,000. It is to be ready for opening by November 1.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



EMILY STEVENS
WITH
ROLFE-METRO

Vol. XIV CHICAGO, OCTOBER 9, 1915 No. 15

LUBIN

PRESENTS

THE SCREEN'S MIGHTIEST MIRTHFUL COMEDIENNE

MARIE DRESSLER

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IN 6 ACTS



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What the Newspapers Say

We've already told you that Triangle Plays are a hugh triumph. That's our statement.

Now read what the critics in the greatest newspapers in New York say of them:

"Here Triangle Triumphed."—*New York Herald.*

"The best programme ever seen on the screen hereabouts." —*New York Sun.*

"Triangle Films real sensation. 'The Lamb' outdoes the 'Birth of a Nation' in its thrills." —*New York Tribune.*

"Superb photography and excellent music marked the premier at the Knickerbocker." —*New York World.*

"Elaborately arranged and splendidly mounted 'The Iron Strain' brought out the most generous applause." —*New York Telegram.*

"The three pictures illustrate the highest point yet attained in the art of motion pictures, taken and directed by three of the greatest men in the picture industry." —*New York Sun.*

"It is films like 'The Lamb' which will best enable motion picture producers to compete with drama at the same scale of prices." —*New York Evening Post.*

The same plays that appeared in New York may be seen in Chicago when the Studebaker Theatre opens on October 2nd, and in Philadelphia when the Chestnut Street Opera House opens on October 5th.

TRIANGLE FILM CORPORATION
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Pauline Frederick in a scene from Famous Players' "Zaza."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, OCTOBER 9, 1915 No. 15

Triangle Opens at Knickerbocker

BY CHARLES R. CONDON

THE opening of the Knickerbocker Theater on Thursday evening, September 23, as a motion picture house with a fifty-cent to two dollar scale of prices, meant more than the mere enlistment of another legitimate theater in the motion picture exhibiting ranks. It marked the first actually aggressive step of the Triangle Film Corporation.

Since its formation Triangle has been actively engaged in producing pictures and selling stock. The former consisted chiefly in continuing the activities of the Reliance, Majestic and New York Motion Picture Companies, and in securing famous stars to take part in them. The sale of the stock was accomplished without a great deal of trouble, the stock quickly attracting attention and bids, and rising above par shortly after being placed on the market.

But with the opening of the Knickerbocker the third and most important part of its operations—the box-office test—began. In this field, aggressiveness and good pictures alone spell success. It was an overcritical gathering that viewed Triangle's first three offerings opening night, and to say that the pictures got laughs where the directors had planned them and held the undivided interest of all in the dramatic parts is commending them highly.

These things they did, and, in the doing, convinced many of the skeptical that regular legitimate theater prices, or two-dollar shows as they are commonly called, are not the impossible condition predicted. Just how they will stand the keen competition of other amusements or how long they will last, time alone can tell. Triangle, however, is not built entirely upon the two-dollar-theater plan. Hundreds of exhibitors throughout the country can afford to pay the proposed rental of these pictures. The prestige and advertising value of their first having been exhibited in the country's best houses is unlimited.

Leaders of the artistic and literary worlds vied with old showmen and men of finance in praising the pictures at the opening. Among those noticed in the loges were Otto H. Kahn, Metropolitan Opera House director and member of the firm of Kuhn, Loeb & Company; President Walter Frew of the Corn Exchange Bank; President W. B. Joyce of the National Surety Company; former Secretary of the Treasury Frank A. Vanderlip; Charles Hayden of Hayden, Stone & Company; A. B. Leech of A. B. Leech & Co.; Conte Gianni Bettini, Marquis Serra, Ignace Paderewski, Daniel Frohman, Mr. and Mrs. George Randolph Chester, Mr. and Mrs. William Randolph Hearst, George Barr McCutcheon, Mr. and Mrs. Raymond Hitchcock, George Beban, Howard Chandler Christy, James Montgomery Flagg, Pennhyrn Stanlaws, Irvin S. Cobb, Rupert Hughes, Harry E. and Roy Aitken, Ad. and Charles Kessel, Mr. and Mrs. William Collier, John Emerson, Edward Abeles, and many others.

The huge applause and contagious enthusiasm occasioned by the Griffith picture, "The Lamb," leaves no doubt as to which of the three topped the triangle of popularity. It was about an even break between the other two subjects, "The Iron Strain," from the Ince studio, and "My Valet," produced by Mack Sennett.

Preceded by western drama and flanked by farce comedy, "The Lamb," proved a happy and fitting medium. Its general strain is light comedy with both the effete East and adventurous West for its background, but towards the end of the picture, drama, as impressive and thrilling as the early scenes are ludicrous, is introduced, giving the play a strong ending. W. Christy Cabanne directed the production under D. W. Griffith's supervision. It has many of the subtle touches of comedy and pathos which have come to be recognized as the finger-marks of Griffith.

It is true that "The Lamb" contains very little of a sympathetic nature; still, at times, situations unite to arouse in one a feeling of pity for Douglas Fairbanks' character, "The Lamb," a young man who was robbed of the benefits of sturdy boyhood and self-reliant youth by wealth and who, at the age at which most young men enter seriously the task of life, is foppish, irresponsible, uninteresting and physically, a weakling, for all of which his indulgent and worshipping mother is to be thanked.

Had "The Lamb" not inherited certain manly traits from his ancestors and been courted by romance and adventure, he would have remained the drawing room plutocrat and correct nonentity that the story introduces on its opening. Douglas Fairbanks interprets the painful walk and frowning physical efforts of Gerald's type to perfection and without the complexion of acting. His likable personality and character-lined face satisfactorily explain Gerald's transformation when confronted with danger. Seena Owen lends grace and beauty to the role of Mary, "The Lamb's" fiancee, besides enacting the part very well. The others in the cast are: Lillian Langdon, Monroe Salisbury, Kate Toncray, Alfred Paget, William Lowery, and Eagle Eye.

The Thomas H. Ince production, "The Iron

Strain," is one of those exceptional western dramas for which Inceville has become famous. Ince is justly termed "the man who brought the West to the screen," for, under his supervision, the forever-gone days of



A scene from "The Iron Strain."

the West and Northwest, with their wild romance, frontier towns, lawless mining camps and hard-riding cowboys are as vivid and fascinating upon the screen as they were in real life.

With Dustin Farnum for its star and Enid Markey for its leading lady, "The Iron Strain" tells an original story of a big, handsome son of sedate Boston who, while roughing it in the Northwest, meets a social butterfly seeking recuperation, falls in love with her, and is rewarded with the title "Barbarian" and the treatment which goes with it. Aroused, he kidnaps the girl and wins her love after she has unwillingly become his wife.

Scenically, the production is an artistic triumph. Several times during its exhibition the picture's wonderful outdoor views excited audible admiration among the spectators. This, as well as the many striking situations in the drama, its graphic enactment and refreshing humor, and the air of finish which pervades it, reflects credit upon the ability and judgment which go with Ince's supervision. Besides Dustin Farnum and Enid Markey, the cast contains such talent as Charles K. French, Louise Glaum and Truly Shattuck.

Raymond Hitchcock prefaced the showing of "My Valet," in which he is featured, with one of his inimitable speeches. He spoke briefly of the practicability of $2 pictures, emphasizing the skill and reputation of the men producing them and the stability of the company releasing them, and concluding with a grinning hope that the people—and the management—would like his picture. On the screen Hitchcock is fully as funny as he is on the speaking stage. His droll expressions get over, and his work succeeds in keeping up with the high speed set by past Keystone productions.

Also prominent in "My Valet" are Mack Sennett, "the master mind of comedy," who also acted as director, and Mabel Normand. With this trio leading the cast, it is hardly necessary to say that the action is typically Keystone. The opening scene is one of the funniest in the picture. Hitchcock and Sennett, his valet, are seen seated in a stateroom in a train whose course lies along a snake-like trail through hills and mountains. Papers and dust fly through the open window, smacking the occupants in the face with the force of a torpedo. Sennett, seated beside the window, receives orders to mix an eggnog. So conscientiously does he carry out his orders that he forgets about the suction through the window and attempts to pour the drink with professional flourish, giving his unsuspecting employer a shower bath.

The plot is not diffused, as is generally the case, with slap-stick comedy, but is intelligible, consistent and highly amusing. Fred Mace plays an important part in the picture as an excitable French count who is resolved to defend his claim upon his sweetheart against all comers. The action throughout is snappy, devoid of objectionable horse-play, and filled with laughable plays upon ordinary incidents which only a Mack Sennett could make comical.

The Knickerbocker theater, renovated and repaired throughout, and in some places refurnished, presents a beautiful environment for pictures. The musical accompaniment, too, has received considerable attention. A symphony orchestra of forty musicians plays an especially arranged program which, it is understood, will be universally used by all who show Triangle pictures, the size of the orchestra depending, of course, upon the size and needs of the various houses. Courteous and prompt service by uniquely dressed girl ushers is one of the commendable features of the Knickerbocker. The in-



A scene from "My Valet."

terior decorations and effects were designed by the Cheltenham Advertising Agency.

Complete synopses of "The Iron Strain," "The Lamb" and "My Valet" will be found on page 769.

CHAPLIN DUPER "PINCHED"

George Levi Arrested in New York City Charged with Manufacturing Bogus Prints of Chaplin Comedy Films

That a gang of moving picture pirates has made close to a half million dollars within the last few months by selling counterfeit duplicates of Charlie Chaplin films was revealed on September 28 by the arrest of Abraham George Levi, a moving picture broker of 145 West Forty-fifth street, New York City, who was arraigned before United States Commissioner Clarence S. Houghton, on a charge of violating the criminal section of the infringement law.

Levi, according to Assistant United States Attorney Harold A. Content, operated as the Chaplin Film company. In three months, it is said, he has sold outright at least $50,000 worth of the counterfeit films,

chiefly in the west. His arrest is only the second of its kind in this district under the copyright law.

"The profits made by these persons, I am given to understand, are enormous," said Mr. Content. "That can be readily understood from the fact that it costs the pirates about 3½ cents a foot to duplicate the reels, whereas it costs the legitimate companies several thousand dollars a film because of the big salary and royalties paid to Chaplin."

Levi is specifically charged with infringing the copyright on "The Champion," a film owned by the Essanay Film Manufacturing company, with which Chaplin now has a contract which is said to bring him over $1,000 a week.

It also will be charged that the defendant infringed the copyrights on "His Musical Career," "His Prehistoric Past," "A Gentleman of Nerve," "Dough and Dynamite," "His Trysting Places," and "Getting Acquainted." These copyrights are all owned by the Keystone Film company.

The federal authorities charge that the method used by Levi to get hold of the original of the films was to call the Mutual Renting Company or any other film exchange that handled the Chaplin reels and ask that one of the latest films be sent to a certain moving picture theater on a one-day rental basis. As soon as the messenger disappeared, it is said, Levi would rush off with the film to a photographic printing establishment, where he would have what is known to the trade as a "dupe" negative made from the positive film.

Roselle Signs with Gaumont

William Roselle was born in New York City in 1877. He studied civil engineering and started in to make a name for himself in that profession. The engineering business, however, was full of ups and downs, principally downs, he thought, as he was engaged in surveying a line for a proposed railroad through a rocky, mountainous country, and experienced many painful tumbles. One day "Hairline Billy," as he had been nicknamed by the other boys in the camp because of his accuracy with the transit, was having some trouble with his rodman. A party of tourists happened along, and among them was a prominent actor. They stopped to see what the row was about, and watched the proceedings with great interest. Billy was waving his arms and his language was full of personality. The actor was visibly impressed. Finally he walked over to Billy and tapped him on the shoulder. "Young man, you should be an actor." That was not all, but it started Billy thinking, with the result that the following year found him playing a small part in Shakespearean repertoire with Ada Rehan and Otis Skinner. He stayed with them for two years and attributes a large part of his success to the valuable training received at the hands of these two masters of stagecraft. The last time Mr. Roselle appeared before a New York audience was in "She's in Again," which had a successful run at the Gaiety theater last spring. He has the distinction of having played in every performance of "Brown of Harvard," 845 in all. When Henry Woodruff left the cast, Mr. Roselle played the lead. Among other productions in which he has been featured are: "The Cost," "The Lottery Man," "The Fortune Hunter," "Brother Masons," "Our Wives," etc. For several seasons Mr. Roselle was leading man for Lulu Glaser and Sam Bernard. His first appearance under the Gaumont banner will be in the three-reel Rialto Star Feature release for October 20, "The Card Players."

May Allison of the American Company

May Allison is an almost ideal picture type, slim, graceful, well dressed and with blue eyes and fair hair. As the picture people put it, "She has a good screen presence." Miss Allison is appearing with Harold Lockwood at the American Studios and they make a charming couple, young and good looking and what is more, both are brilliant artists.



May Allison.

She was born on a Georgia plantation and is proud of her family tree. Her first big part on the stage was as Vanity in "Everywoman" under the banner of Henry W. Savage; she later played Beauty in the same production.

Possessed of a beautiful and well trained lyric soprano, Miss Allison entered the realms of musical comedy and for a long time alternated with Ina Claire in the title role of the "Quaker Girl." This was followed by leads with De Wolf Hopper in "Iole" and in "Miss Caprice." Her last performance before receiving an invitation to act in films was at the Maxime Elliott Theater in "Apartment 12 K," in which she was featured.

May Allison made her first acquaintance with the silent drama at the Famous Players studios in "David Harum" and she had, as now, Harold Lockwood opposite to her. Then followed a short engagement with the Lasky concern when she received a tempting offer from the American company which she accepted.

THIRD INCE CONTRIBUTION

Julia Dean, Famous Emotional Star, Will Be Featured in "Matrimony," a Powerful Drama of Domestic Dissension

For his third contribution to the new Triangle program of $2 picture plays, Thomas H. Ince, director-general of the New York Motion Picture Corporation, has decided to present Julia Dean, the distinguished emotional star, in an absorbing and all-powerful drama of domestic dissension, entitled "Matrimony."

This vivid play is from the versatile pen of C. Gardner Sullivan, the gifted young author, who has turned out so many remarkable stories for Ince, and it is expected to set a new mark in the presentation of problems on the screen. It is essentially a drama of the home; a story of the pitiful weakness of a man, of the soul-battle fought by a woman and of the ultimate triumph of innate goodness, purity and happiness.

While it does not constitute Miss Dean's initial appearance on the screen, nevertheless it affords her, it is believed, greater and more acceptable openings for a display of her emotional qualities than did her previous appearance.

The settings employed in the production of "Matrimony" are of the kind seen only in many of those big society stories which have gained greater laurels for Ince. Furniture of the most expensive character adorns virtually every set, while bric-a-brac and paintings—the latter done in oils by Inceville's special staff of artists—lend additional finesse.

A distinctive feature of the production will, perhaps, prove the magnificent array of gowns worn by Miss Dean in her interpretation of the stellar role.

Another strong point in connection with "Matrimony" is the cast of favorites that appears in support of Miss Dean. The male lead, that of Weston Rossmore, is played by no less a photoplay celebrity than Howard Hickman, the erstwhile coast stock star, who has scored heavily in a number of Ince dramas. The part of Thelma Iverson, "the other woman," is portrayed with consummate skill by Louise Glaum, who has been frequently alluded to as the "most wonderful siren on the screen." Thelma Salter, the talented child actress, does creditable work as Viola, the little daughter, while Elizabeth Burbridge, than whom there are, it is declared, few better ingenues, handles the part of the little sister in a manner befitting her rank in the film world.

Will Release Through Associated

Lloyd Hammond, of the Atlas Motion Picture Company of Detroit, Mich., after two weeks of careful investigation of the New York market, arrived at the conclusion that the best proposition of the field was offered by the Associated Film Sales Corporation, and has closed a contract with that corporation by which he will furnish one comedy a week. The Atlas Motion Picture Company is incorporated under the laws of Michigan, with studios situated on Gratiot avenue between Rohms and Crane streets, Detroit, with down town offices in the Legitt building. A stock company of exceptional ability is maintained, featuring Roy Walling, stock star for the past five years, who has proven to be a find.

The Atlas Motion Picture Company claims to have supplied some of the largest and best programs with films, and its output has been disposed of entirely in this way.

The Atlas employs two directors, George Earle and Glen Lyons. Its executive staff consists of Charles Ross, president and general manager, Percy R. Upton, secretary and treasurer, Frank Schaffer, vice-president and laboratory superintendent. Detroit offers many natural and wonderful commercial advantages for making beautiful pictures, but during the latter part of November, the Atlas Motion Picture Company will take up winter quarters in Los Angeles.



Film notables. Left to right: Bennie Zeidman, Griffith Fine Arts Films; Don Meaney, Quality Picture Corporation; Douglas Fairbanks, Triangle Film Corporation; Mabel Condon; Ernest Shipman, publicity promoter; Mrs. Don Meaney; Nell Shipman, Universal Film Company, and William Christy Cabanne, Fine Arts Films. Snapped at Fine Arts studios.

Otis Harlan's Film Debut

Otis Harlan, known the country over as "the king of American comedians," will make his initial bow in motion pictures on October 18, when he appears in the leading role in "A Black Sheep," a five-reel Selig Red Seal play released through V. L. S. E. Picture theater patrons are to be treated to a new style of comedy when they see Mr. Harlan in action. He has coupled his knowledge of "what the public wants" with the possibilities of the camera, as he has learned them in the Selig studios, and the result is a delightful brand of comedy which is distinctly of the Harlan variety. He has carefully avoided all that has become trite in the screen farce and has also evaded the stiffness which marks all straight stage comedy brought before the motion picture camera. Mr. Harlan's fun-making antics may be described as being a happy medium between the farce of the screen and the straight comedy of the stage. It is thoroughly enjoyable to all and offensive to none.



Otis Harlan.

Mr. Harlan's recent decision that he has given up the stage is of no little importance, since he has trod the boards since 1887. He has appeared in most of the Hoyt farces on the stage and has created the original roles in many of them. In addition to these plays he has appeared in company with such stars as Thomas Seabrook, Edna May, Annette Kellermann and Anna Held. He is also a manager and producer of note, having charge of the Bijou circuit for three years and having staged the original production of "Baby Mine." Some of the most notable stage productions in which he appeared and those which old time theater goers are most likely to remember are: "The Isle of Champaign," "Tobasco," "Broadway to Tokio," "The Girl From Up There," "The Vanderbilt Cup," "A Parisian Model" and "A Model Maid." The Hoyt plays in which he appeared were "A Black Sheep," the play which has been filmed by Selig, "A Hole in the Ground," "A Brass Monkey," "A Texas Steer," which has also been filmed by Selig, and several of the other famous Hoyt comedies.

Why I Went Into Motion Pictures

BY GERALDINE FARRAR

IT is the sounding board of the piano that gives roundness and substance to the tone; it is the resistance of the carbon that gives greater brilliance to the arc, and it is the artistic sympathies of our hearers that inspire us all to redouble our efforts to interest, instruct, or entertain. The orator is more eloquent in proportion to the numbers of his sympahetic hearers; the actor more brilliant as his audience sways to his art. All this is by way of introduction to what follows. Frequently, since last spring, when I determined that the time had arrived for me to enter a new field of artistic endeavor, I have been asked the question: "Why?" My friends have said: "Already you have reached great popularity through the operatic and concert stages. Why motion pictures?" While it is true that to most of these inquiries I have answered, "Why not?" in half jest, I am glad now to tell more fully precisely the reasons why I declined a summer of rest and ease for a summer of mighty hard work.



Geraldine Farrar.

For what was said in the first paragraph is quite true. The artist—the person who had dedicated himself to an artistic cause—if he be sincere in his response to the call from "within" cannot stand still. There is but one road in art and that is "straight forward." There is no detour, no turning back. And in exact proportion to the inspiration which the artist obtains from a responsive and sympathetic audience, precisely so is the effect of lassitude and wasted opportunity. Work is for workmen, as the comedian once said. And friends are for artists.

When Morris Gest first interested me in motion pictures as a field of work exceptionally suited to those gifts with which I have been endowed as an actress, I was more surprised than amused. I had been at various times to see motion picture entertainments, but usually in the theaters in Europe. It never had even occurred to me to act for the screen.

The more I thought of the suggestion the more it interested me and before long I knew—I felt, as it were,—that motion pictures really offered a field in which I could not only work with great sincerity and happiness, but also through which I would be answering that inner command constantly in the artist's mind, "Broaden yourself, extend your scope, make new friends."

After attending scores of motion picture entertainments in New York and other American cities, I saw and understood to what wonderful ends this great medium of dramatic expression was pointed. The Paramount theaters interested me most because of the truly high principles that seemed to prompt the producers and exhibitors.

After a discussion with Samuel Goldfish, head of the Lasky Feature Play Company, I found myself within a few weeks thereafter on the way to Hollywood, Cal., where the Lasky studios are situated. Right here I wish to say in all my experience never were those around me so eager to please, so kind in their attentions.

When I first sang for the talking machine I believed for a moment that I would be unable to overcome the feeling that it was a mechanical contrivance. I was not sure that the best artistic impulses would respond. My experience, however, was that once I started to sing all sense of the mechanical thing in front of me disappeared. I saw in my mind's eye a great throng of people to whom I was singing.

And that was my experience before the motion picture camera. I lost sight of the photographer and his steady turning. I saw only a mighty gathering of



Sketch of Geraldine Farrar, made from life by LeRoy Baldridge of Photoplay Magazine staff.

men, women and children—thousands and thousands—who were watching my every movement. It was thrilling and I knew that my sincerity was meeting with response and that my picture would please.

Never in the world's history of amusements has there been any audience so great, so wonderful, as the motion picture audience. Sight is the medium of the photoplay and the simple emotions of pantomime are



The famous fight scene in "Carmen."

universal to human nature the world over. The South American nature, the Chinese, the most highly cultured of Europe and the Asiatic all understand the emotions of comedy, of tragedy, of happiness, joy, sorrow, jealousy and anger.

So, where thousands have seen and heard me in grand opera and concert, where hundreds of thousands have heard only my voice through the talking machine, millions now will be my audience in motion pictures. And they will see Geraldine Farrar in her happiest mood, I assure you—well, wait and see "Carmen" and tell me that you agree with me.

World Film and Equitable Jointly Celebrate

The first birthday of the World Film Corporation and the birth of the Equitable Motion Pictures Corporation was celebrated on Monday, September 20, at the Hotel Astor, New York, by a luncheon at which Lewis J. Selznick, vice-president and general manager of World Film and vice-president and advisory director of Equitable, and Felix F. Feist, who, with Arthur S. Spiegel, guides the destinies of Equitable, were hosts to the members of the trade press.

The speeches were few, short, and full of life. Milton C. Work, representing the Shuberts, acted as toastmaster. His request for a few remarks from the man who in himself is World Film, Lewis J. Selznick, was backed by the applause of everyone present. Mr. Selznick rose, began by stating that he was only going to speak for a few moments, and kept his word. But what he did say was to the point, and clearly outlined World Film's policies, progress and plans for the future. The latter consists in making good film, and selling it in the face of competition.

Following Mr. Selznick, William A. Brady, Joseph L. Rhinock, Felix F. Feist, and Harry L. Reichenbach spoke briefly upon the movements of the film industry as related to the growth of World Film and the birth of Equitable. William A. Brady, in his speech, paid a glowing and generous tribute to the productive and creative ability of David W. Griffith, producer of "The Birth of a Nation."

Those present were: Lewis J. Selznick, Felix F. Feist, William A. Brady, Britton N. Busch, Henry F. MacNamara, Milton C. Work, Joseph L. Rhinock, Jacob Wilk, N. Winik, Henry J. Brock, Lynde Denig, John W. Semler, Tracy Lewis, Peter Milne, Charles R. Condon, J. Dailey, C. O. Kracht, Stuart N. Lake, P. B. Newman, A. S. Aronson, Harry Ennis, Harry C. Drum, Milton E. Hoffman, M. Selznick, George W. Lederer, Harry L. Reichenbach, G. W. Newgass, and M. F. Newman.

FAIRBANKS TO REMAIN

Star of First Griffith Triangle Production Signs Long-Term Contract and Departs for New York Studio.

Douglas Fairbanks, the first of the legitimate stage stars engaged by Mr. Griffith to be starred in Fine Arts Films Triangle plays, has signed a long-term contract with Mr. Griffith, during which time he will be featured in a series of comedy dramas. As most everyone knows, Douglas Fairbanks is the recent star of "He Comes Up Smiling," "The New Henrietta," and "Hawthorne of the U. S. A.," and unlike the majority of legitimate stage stars, proved an immediate success in his first picture, "The Lamb." This marks a great victory for the Fine Arts Films studio, which is endeavoring to sign up all the most prominent of speaking stage stars.

Mr. Fairbanks has just completed his second picture, "Double Trouble," and will depart for the New York Fine Arts Films studio to do his third picture, the temporary title of which is "His Picture in the Papers." This play is to be produced by John Emerson, the well-known Frohman star and producer. Mr. Emerson leaves for New York this week, in company with Mr. Fairbanks and other members of the supporting cast.

Fairbanks will remain in the New York studio for three or four pictures and then return to California. Intermittently he will spend half the time in New York and the balance of the time at the Fine Arts Films' Hollywood studio. At the present time there are a number of very prominent speaking-stage stars at the Hollywood studio. Included in the list are De Wolf Hopper, Helen Ware, Orrin Johnson, Jane Grey, Tully Marshall, Rozsika Dolly, Frank Campeau, Paul Gilmore, Sarah Truax and Thomas Jefferson, besides the Griffith stars, Mae Marsh, Lillian Gish, Dorothy Gish and Robert Harron.

The order in which the Fine Arts Films will be released on the Triangle program is "The Lamb," starring Douglas Fairbanks, for the first; followed by "The Martyrs of the Alamo," presenting an all-star cast; "Old Heidelberg," featuring Dorothy Gish, assisted by Wallace Reid; "The Sable Lorcha," featuring Tully Marshall and Thomas Jefferson; "The Lily and the Rose," starring Lillian Gish, featuring Rozsika Dolly and Wilfred Lucas, and "Jordan Is a Hard Road," starring Dorothy Gish and featuring Frank Campeau.

Robert Edeson, Kathryn Osterman, Katharine Kaelred, Brandon Tynan, Molly McIntyre, Margarita Fischer, Hilda Spong, Lenore Ulrich, William Courtleigh, Robert T. Haines, Muriel Ostriche and George Soule Spencer are numbered among the Equitable stars.

Your Show and the Continued Photoplay

BY D. J. SULLIVAN*

EVERY exhibitor can take a lesson from the history of the magazine publishing business and the development of the continued story. Look the field over and you will discover that the majority of the successful magazines make the continued story an important part of every issue.

The reason is simple and obvious. The continued story awakens interest and carries it right along. It is "sold" to the reader when he gets the first installment and he buys the rest of the installments automatically. He doesn't have to be re-sold on every chapter.

Now, another comparison—in the grocer's business. Any successful grocer will tell you that his business depends on certain staple articles, the things that keep his customers coming back time after time. He cashes in on the repeating value of his line of established goods.

Now, how would you as an exhibitor like to have just as steady and reliable a trade patronage as the grocer or butcher? The tradesman knows pretty accurately what every week's business is going to bring him. He can standardize his methods and trim his costs, because he has a regular business.

No doubt you have given consideration to this possibility and probably have tried in some way to work out a scheme for doing the same thing for your motion picture business. You have thought about a regular clientele and wondered just how to get it. You are just as truly a business man as the successful merchant is and the methods by which he has won success are available to you. You can use them with the same certainty of results that he enjoys.

The tradesman who makes a marked success is he who handles the best brands of goods and lives on the favor earned by the excellence of his brands. The same thing is true of your business.

Put this down to remember, right now: The continued photoplay is a staple article. It is an article which you can utilize just as surely as the grocer uses his best advertised and best known brand of flour or canned goods.

I might cite you thousands of examples and comparisons to show you that the best interests of life and business are sustained interests, continued interests, but this is hardly necessary. You may have already proven it to yourself in your own theater.

The success of the "Diamond From the Sky" shows that a great many exhibitors have demonstrated this truth to themselves.

Going back to the grocer's shop for a moment, the grocer knows that the brand that flashes once from his show window or in his advertising will never build a trade for him and support his business. It is equally obvious also that no short single film ever made a theater or established a permanent patronage.

But right here in the records of my office is plenty of proof that the connected film story, each chapter complete in itself, satisfying within its reels the curiosity it excited, but with the thread of the main plot sustaining and exciting further interest has made the theater and has established exhibitors in successful business.

It seems to me that there can be no question but that the secret of the success of the good motion picture serial is the same as that of the good novel running in any magazine, which means that each chapter shall be plausible, probable and possible, arousing curiosity and then nearly satisfying it—taking the edge off of this curiosity but leaving much to be learned about the general plan of the plot and leaving the theater patron pleased, but still anxious for more.

There are many similarities between the publishing business and the motion picture industry and no where do they run more closely parallel than in the continued story of the printed page and the screen. This is given a particular pointedness because of the fact that the printed story is being released to the public simultaneously with the story in films. Thus each chapter, where in type or films, carries the same sustained interest, the same major and minor plots and the same elements of success.

The production of a successful continued photoplay calls for an artful handling beyond any of the requirements of the shorter productions. The matter of climaxes, for instance, comes in for a lot of consideration, and unless they are properly placed the film is going to leave the audience unsatisfied and unhappy. But still caution must be observed, because with the public growing more and more sophisticated it asks that something be left to conjecture. It is essential that always something be left to be learned.

When you get to the top of a hill you lose interest in getting there. It's always the effort to get there, with all its ups and downs and uncertainties, with the goal always just ahead, that is interesting, and that is the way of the continued story or photoplay, from beginning to end.

You have known people who spoiled the reading of a book by turning first to the last chapter "to see how it turns out." That is rather a frequent trait. In the continued photoplay you capitalize just that kind of interest and without the possibility of the patron turning ahead to discover how it comes out—because it can't be done, and so this patrons has to some back to your house every time to get the next installment and to ultimately find out, as in the case of our picturized romantic novel, "Who gets the Diamond."

The short film is pleasant. It is the breeze that cools you on a hot day, but the serial film is the life of your business. If you once establish a good one it keeps you going happily. There is a sort of assurance of sustained patronage that gives the exhibitor more peace of mind, just like money in the bank.

There is a business aspect of the continued photoplay that must appeal to every exhibitor as important. Continued advertising is sure to win. With a single picture there is no cumulative effect except as it may impress your audiences with the general quality of your bookings. After the single picture is run, all the advertising you have done on that particular picture has quit working.

But the advertising and promotion effort made

*Of the North American Film Corporation.

for the continued photoplay keeps piling up effect and result, because the play is running right along in your house and is there to supply the demand created by your work and expenditure. Thus, is it clear that the continued photoplay justifies and in fact calls for a bigger advertising outlay than any single picture.

For very closely related reasons the continued photoplay can be backed up with many more expensive advertising and promotion helps than would be practical or possible in connection with single pictures or "one time" features. The high art heralds, the newspaper space, the souvenir advertising helps used the first week in the promotion of the continued photoplay, count and show results all through the subsequent weeks. For example, in connection with the promotion of "The Diamond From the Sky," a special book to exhibitors, under the title of "How to Increase Your Box Office Receipts," was issued. Exhibitors who put into operation the plans that they found presented there are telling every day of the successes they have met. And their success with this continued photoplay has covered their whole business. What they have learned in the handling of this picture has increased their efficiency as managers and is reflected in every aspect of their business.

As an example of how "The Diamond From the Sky" is being shown and advertised by the wide awake exhibitors everywhere, this article is illustrated with pictures of Proctor's One Hundred Twenty-fifth street theater, in New York.

The billboard shown in the photograph shows "The Diamond" dominating the advertising of the house and program—and alongside, by the way, you will observe a Mutual Master-Picture is well represented. There is an example to every exhibitor in Proctor's treatment of "The Diamond."

Wright's Methods with Supe-s

Director Fred F. Wright for Essanay, who has just completed the production of F. Marion Crawford's six-act drama, "In the Palace of the King," through his own enthusiasm, inspired all of the 5,000 persons who took part in the photoplay, with individual responsibility. Before starting work, Mr. Wright had worked out his plan of production to the minutest detail, so that when he had his great host of players there was not a single hitch, and he was enabled to push the play through in record time for such a stupendous piece.

"With the thousands of persons who were absolutely raw material I anticipated some difficulty in getting them all to do exactly as I wanted, but they really did better than the ordinary super who has had some experience," said Mr. Wright. "In fact, I think their lack of any experience helped. They knew nothing, so were ready to follow instructions to the letter.

"I took every one into my confidence. So many times when a great crowd is used the director says do this and do that. The extras haven't the slightest conception of what the play is and why they are going through a particular action. Consequently they are indifferent and do not care about anything except to draw their pay.

"Before every scene I talked to the men and women in groups and explained carefully what the play was about and what their part in it meant. I told the horsemen and the foot soldiers what their action represented and its relation to the play; the same with the peasants and other groups. As a result each one became interested in the play and was inspired to realize his individual responsibility.

"I saw to it that their lunch was good and that they were well taken care of in every way. It created a spirit of good will and an enthusiasm for the play that was extraordinary. Consequently even in mob scenes there was perfect team work that is rare in pictures where so many persons are used."

Mr. Wright directed "Graustark" and "The White Sister," of Essanay's feature photoplays, as well as many other important multiple reel dramas. He has had more than twenty years experience in directing work, seven years of which he was directing photoplays.

His first experience in theatrical work was when a boy of sixteen, he played Henry VI in Richard III, for Thomas W. Keane in his home town at Troy, N. Y. He was with Keane several years, playing leading Shakespearean roles. He then went into the directing end of the work; was for many years with Stair and Havelin and directed in stock in all the large cities of the country.

He first began photoplay work in directing a picture for I. W. Ullman and for two years directed large multiple reel features for the foreign market. He then became associated with one of the largest companies in the United States as head director, supplying pictures for the United States and Europe. He was with this company four and a half years when he was engaged by Essanay.

"The Pearl of the Antilles"

"The Pearl of the Antilles" was adapted by Mr. Terriss from his greatest English success, "A Sword of Honor" and picturized upon the island of Jamaica, Mr. Terriss' company being the first moving picture concern to ever take pictures upon this beautiful island.

The cast of "The Pearl of the Antilles" includes Tom Terriss himself in the feature part, Rienzi de Cordova and Lionel Pape, two well known English actors who have starred for many seasons with their own companies in England and played under the management of Sir Herbert Beerbohm Tree, George Alexander, Cyril Maude, et cetera. Mr. Pape has just been selected to play one of the leading parts with Grace George in her forthcoming season. The cast



Siegmund Lubin leaving for the San Diego Exposition. Saturday, September 25, was set aside as Lubin Day.

also includes Alfred Hemming, who has just been selected by the Shuberts to play the leading part in the musical comedy production "Tonight's the Night." The leading part of "Pearl" is taken by Miss Tessie de Cordova, who makes her initial appearance upon the screen and is a native of the island of Jamaica, child of nature, fearless, graceful and beautiful.

The picture will be released by the Picture Playhouse Film Company.

MIRROR FILMS ORGANIZED

Captain Harry Lambart, Well-Known Director of Vitagraph Staff, Organizes Company to Produce Feature Stories

A new motion picture concern recently organized is announced this week in the shape of the Mirror Films, Incorporated, headed by Captain Harry Lambart, for some years one of the chief producers for the Vitagraph Company of America. It is rumored that there is a good solid foundation of a financial nature back of the corporation. Captain Harry Lambart is a man of long and varied experience in pictures and one who has had the force of character and ability to carry out the ideas which have come to him as a result of his years in photoplay productions. A stage producer for many years, a world traveled man and a thorough student of motion pictures from the standpoint of photography as well as direction, Captain Lambart holds a unique position in the field. He has gone forth from his studio to study the finances of the business, the needs of the exhibitor, the problem of distribution and other details of the industry concerning which the average director of films knows next to nothing.



Captain Lambart.

A representative of MOTOGRAPHY had a talk with Captain Lambart at the new offices of the corporation at 16 East Forty-second street, New York, and found his host deep in the process of getting his force organized. The captain cleared his desk of a few things and then turned to his visitor.

"We are getting ready to make pictures," he said. "I am not bothering about the finances. That is taken care of and I am only interested in seeing that we produce worth-while pictures. We are not starting out to make better pictures than anyone else, as I have seen announced by some new companies. If we make pictures as good as any other are making right now, I shall be satisfied. We are going to produce the best of which our talent and facilities will permit. The public may judge of the pictures after they are thrown on the screen.

"We may have some revolutionary ideas here," the captain continued, "but I have seen a great many revolutionary ideas spring up and accomplish good for the trade in the twelve years of my experience in this business. For one thing, we are driving straight away from the false notion that the motion picture industry is a theatrical enterprise. It is not. It is a commercial enterprise, the marketing of a canned product to a certain, definite class of retailer—the exhibitor.

"I realize that there are certain big features films which are to be played in opposition to legitimate theatrical attractions which must be handled in the way which smacks of the theatrical, but even then, I maintain that a highly specialized organization is necessary to get the most out of them, an organization such as is not known in the theatrical business.

"Another highly important phase of the business which has been considered and worked over from time to time but for which there have been no real precedents laid down is the treatment accorded to the exhibitor. Why, if the manufacturer in any other line of trade had treated his retailers as the exhibitor in this business is treated, the business would go to smash. It is quite true that efforts have been made to render him service, but there has been a hitch some where along the line.

"We propose to give the exhibitor a square deal. Our policy is and will be dead against such practices as permitting a competitor to over bid and take away service from any exhibitor without, at least, giving him opportunity also to make a bid for it and we shall use our best efforts toward the best sort of treatment on the part of those through whom our pictures reach the exhibitor. We want to build for the future and not reach an anxious hand toward the immediate dollar."

It was twelve years ago that he first entered the Gaumont studio in Paris. Since that time he has been making pictures almost continuously with the exception of an occasional return to stage productions. His first experience in pictures in this country came in 1912 after he had been producing for Werbans Leuscher at the Globe theater. He met Commodore Blackton and was invited down to see if he would not like a place on the staff of the Vitagraph Company of America. Under Commodore Blackton, whom Captain Lambart considers one of the cleverest men in the technique of making pictures in the world, he played parts while studying Vitagraph methods.

Then he got a script called, "The Test," out of which he made a two-reel subject which was most successful. That was his beginning as a director for the Vitagraph and he remained with Mr. Blackton until the formation of his own company this summer.

When the officials of the City of New York decided to exhibit a film at the Panama exposition to show the workings of various departments of the city government, Captain Lambart was chosen to produce the film. He spent ten weeks with the heads of the department of police, docks and ferries, and bridges and with the Public Service Commission, making pictures and took in addition many scenes of an historical nature in and around buildings and places concerning which there are stories in American history.

With such a man of world travel and knowledge as Captain Lambart at the head of it and with such men on the board of directors as we have heard are there, the Mirror Films, Incorporated, will loom large as a potential factor in the film business.

EQUITABLE EMPLOYS BEAUTY

Alexandra Carlisle, Famous English-American Star, Late Leading Woman for John Drew to Make Debut in Films

One of the strangest contracts ever entered into by a stage celebrity and an engaging corporation, was that consummated this week between the Equitable Motion Pictures Corporation and the famous legitimate stage beauty—Alexandra Carlisle. Miss Carlisle, who attained fame in England seven years ago, stepped into prominence in this country by reason of her unusual beauty and ability in "The Marriage Game," and recently as leading woman opposite John Drew in the Empire theater production of "Rosemary." Miss Carlisle, through her contractual engagements with Equitable, makes her debut on the screen under the guidance of Director Marshall Farnum, in Russell Edward Smith's scenariozation of Kate Jordan's novel, "Creeping Tides." In the contract with Equitable, Miss Carlisle, who, by option, following her first effort, if desirable, to Equitable, becomes an exclusive Equitable star, demanded the insertion of a most curious clause. It reads thus: "The Equitable Motion Pictures Corporation hereby grants to said Alexandra Carlisle the rights to refuse to appear in any role, characterizing evil women, or indiscreet females. If the part apportioned her calls for the portrayal of an adventuress, evil creature, woman of the world or unfaithful wife, said Alexandra Carlisle will have the right to refuse to portray said role."



Alexandra Carlisle.

This clause is the first of its kind to appear in a motion picture contract and bears out the statement of Miss Carlisle's manager that within the past two months she refused to appear in the star part of "The Woman Thou Gavest Me" for Klaw and Erlanger, in which she portrayed the role of the mother of an illegitimate child and in "The Married Mistress" for William Elliott, both of which plays held unbounded opportunities for the delightful actress.

Another recruit to the Equitable roster of noted stars is Jose Collins, late star of Ziegfeld's Follies and leading player in last year's Winter Garden show. Miss Collins recently appeared in a screen production of "The Imposter" on the World Film Program and scored an instantaneous hit. Her work so appealed to Mr. Selznick and Spiegel and Feist of Equitable, that arrangements were entered into by which Miss Collins becomes an Equitable star. She will begin work within a fortnight. Marc Edmond Jones of the Equitable scenario staff has been assigned to procure a suitable vehicle and arrange a scenario for her.

Pathe News Scores Big Hit

A remarkable example of newspaper enterprise applied to a motion picture news film was shown by the Pathe News last week. The serious subway accident in New York, where a whole block of street caved in, burying a trolley car and killing and injuring a large number of persons, happened shortly before 8 o'clock in the morning on September 22. Within a half hour of the accident three cameramen had arrived from the Pathe studio in Jersey City, and within an hour their negatives had been received in the studio, where they were developed, projected and cut. By 11:30 they were on their way to Bound Brook to be printed, and two hours later fifteen prints were being delivered by a squad of special messengers to theaters in the Metropolitan district, where bookings had already been made by telephone. Seven other prints followed an hour later, so that twenty-two theaters in New York City and Brooklyn were showing on their screens on the afternoon and evening of the day of the accident pictures of the big news story of the day. In one instance, at least, a theater was showing the film at 4:30 p. m. Among the houses who booked this "scoop" were the Strand, Broadway, Proctor, Moss and Brill houses and the Summer and Duffield in Brooklyn.

The New York *Tribune* voluntarily paid a remarkable tribute to this exhibition of enterprise by featuring a story of the "scoop" in a box at the top of the third page.

Not satisfied with this feat, P. D. Hugon, manager and editor of the Pathe News, put over another one the very next day. The newspapers of Thursday were carrying display stories of Henry Ford and his "jitney" submarine, and his call upon Secretary Daniels at the White House. A Pathe News cameraman caught Mr. Ford at the White House, and J. R. Bray, the Pathe cartoonist, was summoned and put to work upon an animated cartoon of Mr. Ford and his submarine. The photographing of these pictures was rushed through at high speed and on Friday the pictures were being shown on Broadway. The amount of labor and the speed with which the films were made is shown by the fact that 2,000 pictures had to be photographed for this cartoon.

"The County Fair"

The Fine Arts Films studio, located in Hollywood, has purchased from Charles Bernard of Pasadena, Cal., the motion picture rights of "The County Fair," of which Bernard was the author and which Neil Burgess made famous as a play a quarter of a century ago. "The County Fair" still lives in the hearts of the theater-going public and contains an excellent story for motion picture purposes. Negotiations have been started with a prominent speaking star to play the part Neil Burgess created in the original production.

Latest Power's Machine Used

A Power's Cameragraph No. 6B motion picture projecting machine was used at the National Exposition of Chemical Industries during the week of September 20 at the Grand Central Palace, New York, to project the motion pictures depicting the many different phases of the chemical industries throughout the world.

Ince Studios to Move to Culver City

WILL OCCUPY TWELVE ACRES

THE purchase by Thomas H. Ince of approximately twelve acres of land in Culver City, to be used as the site of a new studio for the production of Ince-Triangle features was announced this week from the Inceville studios of the New York Motion Picture corporation. Coming, as it does, at a time when Ince and his pictures are subjects of wide discussion in film circles, this news has stirred the west coast photoplay colony to a noticeable pitch of interest.

Culver City is a suburb of Los Angeles, it being situated about half way between the "city of films" and the numerous beach resorts. It is a community of rapidly-increasing popularity by reason of its proximity to Los Angeles and in addition to that advantage possesses unusual facilities for motion picture making. That fact is what prompted Ince to negotiate for the purchase of a tract. It has been the great producer's belief for some time that Inceville, the present locale of the N. Y. M. P. producing plant, in the Santa Monica mountains, is inadequate—and, at times, inconvenient—for the production of the multiple-reel plays that he is making for contribution to the Triangle. He has been seeking a site that offers the combined advantages of convenience and scenic beauties. And, in Culver City, he has found it.

That the new plant will be one of mammoth proportions is attested by the number and dimensions of the various buildings planned for erection. These will include, six stages, each measuring 60 by 150 feet, administration building, 60 by 150 feet, receiving room, 80 by 90 feet, wardrobe room, 60 by 150 feet, paint shop, 50 by 60 feet, property room, 50 by 200 feet, factory and cutting room (with which will be incorporated the projecting rooms), 100 by 150 feet, garage, 90 by 90 feet, carpenter shop, 100 by 200 feet, scene dock, 100 by 190 feet, commissary, 100 by 150 feet, power plant, 40 by 75 feet, sewing room, 50 by 50 feet, plumbing shop, 30 by 40 feet, fire house, 25 by 60 feet, and 300 dressing rooms.

The property has its frontage on Washington boulevard, one of the most beautiful of thoroughfares in all of Southern California, and can thus be reached easily by automobiles from either the city of Los Angeles or the beach towns. It is also accessible by what are known as the Venice Short Line electric cars, which stop regularly at the Culver City station, which is but a block from the proposed site.

Just when the removal will take place depends totally upon the speed with which the construction work is carried on. It is the hope of Mr. Ince that he will be enabled to take possession of his new plant before the Christmas holidays, and to this end the contractors have been instructed to employ a large extra force of men. The architects are now completing their plans and within another week, it is believed, they will be in shape for delivery to the builders. All the construction work will be done, of course, under the supervising eyes of Ince and his stage manager, Tom Brierly.

An additional announcement—coupled with that of the purchase—which is particularly welcome to many of the older Incevillians, is that Inceville will not be wholly forsaken. The plant will be maintained by the company, as before, except on a smaller scale. Most of the Ince forces will move, in time, to the Culver City studios, but a number of them will remain behind to engage in the production of such subjects as demand the picturesque natural settings of the canyon location. These are principally the big, virile western stories in which William S. Hart is to be starred.

Billie Burke is the cynosure of all eyes at the plant this week—all eyes that, in any way possible, can steal a glimpse of her while she is appearing before the camera, under the direction of Thomas Ince, in an elaborate photodrama for The Triangle. She is an attraction such as has never before graced Inceville with her presence. Innocently enough, she is upsetting the celerity of action at the big Ince plant. She has awakened the curiosity even of staid old Civil War veterans, now engaged in another picture. She is wearing pink pajamas. They're silk and they cost, according to the latest advices from the auditing department, $32.50. But that isn't the reason why Inceville is all aflutter, agog and astir. It is because these dainty luxuries of the boudoir are adorning the beautiful, golden-haired star who is shattering forever the assertions of many that "Billie Burke would never appear in the films."

COMING BLUE RIBBON FILMS

Some Exceptional Screen Stories Will Be Offered by Vitagraph Company During Last Three Months of Year

A more varied program of Blue Ribbon Feature releases has seldom been announced than that arranged by the Vitagraph Company for the three months of the closing year. The pictures selected unite the best authors with the flower of the Vitagraph stock company in addition to stars from the legitimate stage, whose reputations have established them as favorites with playgoers all over the world. The subjects include drama, comedy-drama, and comedy and represent the Vitagraph Company's best efforts in feature photoplay production.

For October, the first picture will be the six-part comedy, "The Dust of Egypt," from the well-known farce by Alan Campbell. It was produced under the direction of George D. Baker with a cast that includes Edith Storey, Antonio Moreno, Hughie Mack, Naomi Childers, Charles Brown, Edward Elkas, Frank Currier and Cissy Fitz-Gerald. The latter part of October, Maurice Costello will be seen in "The Man Who Couldn't Beat God," the second prize winner of the *Sun* scenario contest. It was written by Harold Gilmore Calhoun and tells a vivid story of a man who believed he could erase the scar of the murder of his master from his soul. Mr. Costello is seen at his best, ably assisted by Charles Eldridge, Thomas Mills, Robert Gaillard, Naomi Childers, Edwina Robbins, Estelle Mardo and Gladden James.

Three releases are announced for November and are remarkable examples of photoplay construction and production. "The Turn of the Road," a five-part

feature produced by Tefft Johnson, in which Virginia Pearson, Joseph Kilgour, Bobby Connelly, Naomi Childers, and Robert Gaillard, will be seen in the portrayal of the principal roles, is the first. A Cyrus Townsend Brady story, "Heights of Hazard," that contains every known thrill, will add additional interest to the month's program. "Heights of Hazard" is also a five-part feature and will introduce Charles Richman, Eleanor Woodruff and Charles Kent in the leading characterizations, the production being made under the direction of Capt. Harry Lambart. Robert Edeson, Fay Wallace, Lillian Burns, Charles Eldridge, John T. Kelly, and a special cast of Vitagraph players, will be seen in "The Cave Man," the last week of the month, produced under the direction of Theodore Marston.

December will be ushered in by the release of "A Price For Folly," one of the strongest dramas on the Vitagraph program. It was written by George P. Dillenbeck and produced in five parts by George D. Baker, with Edith Storey, Antonio Moreno, Harry Morey, Charles Kent, Louise Beaudet, Ethel Corcoran and Arthur Cozine.

Frank Daniels, the inimitable king of comedy, whose first Vitagraph release, "Crooky," established him as a screen comedian in a class by himself, will round out the year's Vitagraph Blue Ribbon features in "What Happened to Father," written especially for him by Mary Roberts Rinehart. It is a story of the theater; a story of that region known as "back stage," that has always been a mystery to the uninitiated. A strong Vitagraph cast support Mr. Daniels in the enactment of the comedy, which was produced in five parts by C. Jay Williams.

Plimpton to Distribute Through Authors

The Authors Film Co., Inc., which has been making such success in its new method of express distribution with Walker Whiteside's "The Melting Pot," announces that contracts were signed last week with Horace G. Plimpton, formerly general director for the Edison Company, who has just formed what will be known as the Plimpton Epic Pictures Corporation, whereby it will manufacture big features with big stars exclusively for the Authors Film Company, Inc., and its express distribution.



Douglas Fairbanks and Director William Christy Cabanne of the Fine Arts Film studios.

ELABORATE LOBBY DISPLAY

Exchanges of V. L. S. E., Inc., Offer Exhibitors Oil Paintings and Lobby Advertising of De Luxe Kind on Features

The sales force of V. L. S. E., Inc., are earnestly spreading broadcast the doctrine that the proper place for lithographs is on the billboard, and that an artistic, dignified lobby makes the greatest appeal to the largest number of the most desirable patrons.

This propaganda is in line with the unceasing efforts of the "Big Four" organization, to increase the prestige of the photo-drama and thereby aid the exhibitor in attracting the better paying class of patronage.

Backing up their declaration that the exhibitor should look not only for good features, but good features accompanied by the best material to exploit them, the V. L. S. E. have had built a number of sample lobby sets on the Vitagraph feature, "Playing Dead," which will be displayed in the various branches of the organization as examples of the most effective type of lobby display.

These sets consist of five pieces, each of which is an original oil painting. There are no reprints. All of the art work has been done with a brush, by hand.

They are made up in two ways: Some of the pieces are distinct and individual scenes from the play, while others provide artistic frames in which to set "stills." In the latter case, the space on the board not occupied by photographs bears impressionistic decorations, suggestive of the theme of the features.

The display on "Playing Dead" is only the forerunner of a similar series to be prepared for the other V. L. S. E. releases. The C. J. Dryden company, which was so successful with this first issue, has also been engaged by the Selig company to visualize the main incidents in "The Circular Staircase," in a like manner, and by the Essanay company to prepare the display for "The Man Trail." Features to follow from these manufacturers' studios will be treated, likewise, and the Lubin company has signified its intention of adopting the advanced idea.

It is interesting to note that this move of V. L. S. E. is not only commercially sound, but that it is in line with the agitation in many cities to prohibit the use of mounted paper in any form in the lobbies of moving picture theaters.

Boise, Idaho, is one of the cities to adopt an ordinance against this kind of display, on the ground that nothing is more inflammable than paper mounted on canvass, and that where this kind of paper is hung in theater lobbies, the main avenue of escape, in case of fire, is entirely cut off. A cigarette thrown aside as some careless person enters the lobby, a half lighted match carelessly tossed away, a short circuit in the wiring, or various other causes, might easily start a fire at any moment.

The State of Michigan has also taken cognizance of this danger, and has passed a law abolishing this kind of advertising throughout the state.

"Shanghaied," hailed as Charles Chaplin's funniest comedy, has been completed in Essanay's Los Angeles studio, and critics who have seen it are unanimous in the assertion that it is the best laugh-making photoplay Mr. Chaplin has ever produced. It is released Monday, October 4.

WALTER HAMPDEN ENGAGED

Knickerbocker Star Features Sign Famous Actor of Broadway Successes, Who Has Supported Henry Miller, Nazimova, and Others

Knickerbocker Star Features will be responsible for the screen debut of another Broadway star with the release of the three-reel feature, "The Dragon's Claw," in which Walter Hampden takes the leading part. Early in life Hampden left New York to begin his theatrical career in England, in a company under F. R. Vincent's management, which has fed the English stage with its best actors.

In 1914 he took London by storm when he made his great debut at the Adelphi theater in "The Prayer of the Sword." While there he also played in Hall Caine's "The Prodigal Son" and "The Bondman." But Hampden was anxious to return to America, his native land, and, in 1907, brought over with him "The Servant in the House," which he persuaded Henry Miller to put on. In this he won an enviable reputation on the American stage and the theater-going public from coast to coast remember his wonderful interpretation of Manson in this production.

His acting in "The Master Builder" at the Bijou theater in New York with Madame Nazimova, along with other plays with her, brought him more popularity. This was followed by a short season with Viola Allen, when he was featured in Clyde Fitch's last play, "The City."

After a successful season in the lead of the curious Chinese drama, "The Yellow Jacket," Hampden has joined the Knickerbocker forces, adding one more to the list of Broadway celebrities who have harkened to the call of the camera.

Elsie Janis in New Bosworth Release

As its latest release, Bosworth, Inc., announces Elsie Janis, the international favorite of the stage and screen in her fourth film subject, "'Twas Ever Thus," a novel photoplay presenting a triple love story from the prehistoric age up to the present.

In this production the star appears at her best and in the different episodes of the story her varied talents are given a wide field. Supporting Miss Janis, Bosworth, Inc., have selected an exceptional cast including such able players as Owen Moore, Myrtle Stedman, Hobart Bosworth, Harry Ham, Helen Wolcott and Joe Ray.

The producers, in staging this play which was also written by Elsie Janis, were called upon to secure an unusual variety of scenes and in this respect have gone to particular pains to give the subject the desired backgrounds. A striking contrast is offered when the film turns from the cave-man period, when animal skins were used both for furnishings and clothing, to the over-dressed Civil War age with its imposing Southern homes and quaint interiors and thence up to present metropolitan settings with their developments of city life. It is readily expected that this release will even win greater favor than any of the previous Janis film-plays.

Kathryn Osterman's work in "The Bludgeon" was so satisfying to the directors of Equitable that she has been signed to appear in four other productions during the forthcoming year.

Blanche Has Some Stunning Frocks

Blanche Ring is wearing some stunning frocks in the new Oliver Morosco picture, "The Yankee Girl." While Pasadena folk seemed much enthused when she



Blanche Ring, the Morosco star.

appeared at the fashionable Hotel Huntington in her smart riding togs, and Santa Monica devotees of the surf thought her a dream in her bathing suit, yet it is the three evening gowns she uses in the play that deserve the real praise. One worn on the yacht is all cream satin and heavy deep fringes of crystal; another is of cream Chantilly lace combined with satin of the palest primrose; while a third is a rare Italian lace with chic touches of sapphire velvet. With these stunning creations Miss Ring wears her famous pearls and her equally celebrated Canary diamond pendant.

Metro Picture for New Theater Opening

Recognition of the high standard of Metro pictures was forcibly demonstrated this week when a Metro feature was selected for the opening of the Neighborhood Playhouse, a unique institution founded and directed by the Misses Irene and Alice Lewisohn, two philanthropic daughters of a millionaire, who began a campaign last season to raise the class of entertainment on New York's East Side. The Neighborhood Playhouse is one of the most attractive theaters in New York, and last season, after its opening, was given over to classic playlets, dancing, pantomime and like entertainment.

Owing to the increasing vogue of motion pictures it was decided to show a few of the very high class feature pictures this season from time to time, and Miss Grace Halsey Mills, manager of the theater, chose a Metro production for the opening. The picture chosen was "The High Road."

George F. "Lefty" Miller was married in Jersey City on September 24, by the mayor to Caroline Ryan Green of Springfield, Mass. "Lefty" is well remembered by the baseball profession, as he was formerly pitcher of the St. Louis Nationals, and before that played with Seattle, Norfolk, Denver, Williamsport and Butte. "Lefty" has been connected with Pathe Freres for the past three years.

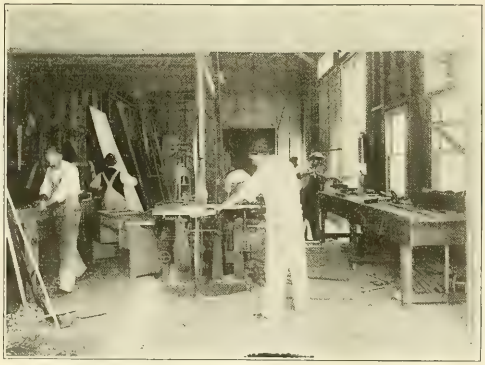
Scenes in the New Lubin Studio at Coronado



The big outdoor studio which gives space enough for the erection of many sets.



The scenic loft where talented artists paint the canvasses necessary for sets.



The carpenter shop is one of the busiest places in the entire plant.



The general offices are models of efficiency, equipped with latest devices.



The wardrobe room where are stored costumes of every variety and style.



This massive gate impresses all who seek entrance to the studio and is useful besides.

Lubin's New Studio at Coronado

OCCUPIES EIGHT ACRES



THE Western branch of the Lubin Manufacturing Company, located at Coronado, California, is now housed in the new Lubin studio, one of the most complete and beautifully located plants devoted to the making of moving pictures, on the Pacific Coast.

Situated on the edge of San Diego bay, directly opposite the city of San Diego, it is surrounded by a scenic investiture which bespeaks the artistic taste of the one responsible for its selection.

The studio occupies some eight acres of ground. The office and administration building at one end is of most attractive and pleasing design and provides ample quarters for the office force and laboratories. At the other end of the grounds is a structure running along the edge of the bay, thirty by one hundred fifty feet and four stories high, designed of old English castle style architecture. Between these two buildings are the garage, stage, dressing rooms, store rooms, wardrobe room and the various miscellaneous buildings.

The entire grounds are surrounded by an attractive and ornamental cement wall, fourteen feet high. All of the buildings, including the stage, the carpenter shops, dressing rooms, garages, etc., are of cement. In the carpenter shops the latest wood-working appliances have been installed and in fact this is true in each construction department, so that the studio is practically self contained, being in a position to manufacture all of its new costumes, furniture, props and scenery. The comfort of the performers has not been neglected, as the dressing rooms are all of the very latest type of cement construction and are provided with hot and cold water and shower baths.

It is estimated that the total cost is something in excess of sixty thousand dollars and completing, as it does, a chain of Lubin studios which span the continent, it is a credit to the enterprise of the Lubin Manufacturing Company.

Gaumont Signs Cissy Fitzgerald

Cissy Fitzgerald, who will shortly make her appearance as a Mutual star in "A Corner in Cats," a single reel comedy being screened at the Gaumont studios, for release in the regular Mutual program, was christened Marie Kathleen Cecelia Fitzgerald.

She really started her life and her career on the stage under the abbreviated title of Cissy. It was because her brothers back in England had given her the name "Sis," and Cissy was so much easier to remember that it became her regulation footlight name. She first came to this country from England in "The Gaiety Girls" company, after a long and successful run at the famous Daly theater in London. She scored a tremendous success, and soon signed a contract with Charles Frohman, making her first appearance in "The Family," one of the most successful productions of the season. She did not remain in America very long, however, going home to accept a more lucrative engagement. Back in her native land, Miss Fitzgerald played for a number of years. Then she married and announced that she was to give up the stage forever and traveled all over the world with her husband, visiting Africa, India, Australia, China, Japan and almost every part of Europe.

Miss Fitzgerald returned to America about eighteen months ago. Shortly after she arrived she was engaged by the Vitagraph Company and remained there for some time, playing comedy parts.

New Knickerbocker Director

Stanner E. V. Taylor, the well known author-director, has been made director-in-chief of the Knickerbocker Star Features. This announcement is in accord with the company's policy of employing the very best of talent for its three-reel feature releases. Taylor's rise to success has been a rather swift one, starting with the Biograph Company as playwright for David W. Griffith. Under Griffith's tutelage, Taylor made rapid progress and it was there that he was taught the elements of moving picture directing. The Reliance Company was the next to claim Taylor and for them he directed his own photoplays, having such notables in his cast as Henry B. Walthall, James Kirkwood, Marion Leonard and Arthur Johnson. Taylor has also done some notable directing of Rex pictures and, for the past year, has been engaged in producing large independent features.

Besides possessing a skillful knowledge of technique, Taylor is an advanced student of human nature, and his directing shows the hand of one who has a sympathetic understanding of life and people.

Wurlitzer Awarded Prizes

The Board of Awards at the Panama-Pacific Exposition has recently confirmed the award of two grand prizes and two gold medals to the Rudolph Wurlitzer Company upon the Wurlitzer piano, the Wurlitzer player piano, the Wurlitzer unit orchestra, and the Wurlitzer harp.

Wurlitzer instruments received these honors in

competition with musical instruments of all other makes, which seems conclusive proof that Wurlitzer instruments do excel. Upon investigation we find that the Wurlitzer piano is notable for the wonderful accuracy of all parts, and its scientific acoustic scale. The Wurlitzer player piano is distinguished for its expression devices and patent tracker. It plays with perfect human fidelity and is also equipped with a double sounding board. The Wurlitzer harp is the chosen harp of the greatest American and European concert harpists and also the exclusive harp of the Vatican, Rome.

The Wurlitzer unit orchestra combines the majestic cathedral organ with full symphony orchestra, entirely controlled by one musician and the devices are used in America's finest theaters and auditoriums. A Wurlitzer unit orchestra has just been placed in the Isis theater, of Denver, at a cost of $50,000.

It is a well known fact that the exclusive selling plan of "One Price—No Commissions," together with extraordinary factory facilities, and increased production, enables the Wurlitzer company to sell through its great group of stores, famous lines of pianos, player pianos, etc., at prices 15% to 25% lower than similar quality can be purchased elsewhere.

EQUITABLE MAKES RECORD

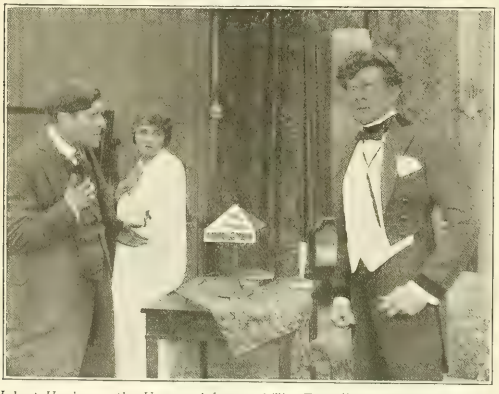
Newest of Producing Firms Signs Amazing Number of New York Theaters for Its Product —Only Established Stars Engaged

One of the most remarkable accomplishments in the history of feature films, is that of the Equitable Motion Pictures Corporation, which, through General Manager Felix F. Feist, announces that one hundred and thirty-two motion picture houses in greater New York have signed for the presentation of Equitable pictures during the forthcoming year. This remarkable response to the bare announcements of the newly formed Equitable gives some insight into the condition of the film market at the present time.

Equitable came into the field about nine weeks ago. That is, it began producing then. Its executive activities began four weeks ago and its releasing activities are but one week old. It was stated by Equitable that no stars or celebrated players would be engaged for productions who had no previous experience in film work. No star, no matter how important, who had not proven his or her camera worth, will be used by the Equitable. The experimental days are over. Mr. Feist and Mr. Selznick set about to procure such stars as have proven of undoubted value before the lens, with the result that twenty of the foremost stage stars are now under contract, or option to Equitable, including Gail Kane, Charles J. Ross, Cyril Scott, Kathryn Osterman, Muriel Ostriche, Margarita Fischer, Alexandra Carlisle, Thomas A. Wise, Florence Reed, Lenore Ulrich, Henry Kolker, Julius Steger, Helen Ware, Wilton Lackaye, Hilda Spong, Robert T. Haines, and Brandon Tynan. Each of these players have appeared in one or more important features, except Miss Carlisle, who first submitted to rigid tests in order to prove her screen possibilities. Miss Carlisle would not sign until she had proven beyond the shadow of a doubt that her features would register. Mr. Feist said that her appearance on the screen would be just as wonderful and dignified as her stage personality.

"We are going to eliminate the possibility of bad screen appearances by avoiding experimentation," declares General Manager Feist. "We are trying to secure such stars as have given entire satisfaction under the most adverse conditions and these stars we are prepared to offer more than a few weeks work. It will require more than a standing as a star to induce us to engage a player—they must be the right material for camera work—else, other producers are welcome to them."

The exhibitor who looks forward to certainties can anticipate Equitable's forthcoming productions.



Hobart Henley in the Universal feature "The Tenor"—a remarkable double exposure still.

Big Booking of V. L. S. E. Features

A run of unusual length for one company's productions has just been booked by the B. F. Moss Theatrical Enterprises from Joseph Partridge, manager of the New York exchange of the V. L. S. E. Stating on October 4, the Moss organization will show at its Eighty-sixth street and third avenue theater, six Big Four features in succession, for three days each. Those that have been selected are "The Sins of the Mothers," "Crooky," "The Island of Regeneration," "Playing Dead," "The Chalice of Courage," and "Mortmain."

These are all Vitagraph Blue Ribbon features, but following this run the Moss Enterprises expect to follow out the same plan with the features of the other companies of the V. L. S. E., until a point has been reached when all of the strongest recent productions of the combination have been shown, when the house will book the regular program of V. L. S. E. as each feature is released.

Associated Active in Los Angeles

The Navajo Company, one of the releasing companies on the Associated program, is very busy filming a two-reel comedy drama of western life entitled "The Bug and the Butterfly." The story deals with the adventures of two Easterners out West and tells how one proved able in a big emergency, and the other found the land of heart's desire. The great outdoors and the far west furnish the background for startling action and the lives of some very real people, the kind you meet out West every day. William E. Parsons, director of the Navajo brand, is in charge of this production which will shortly be released on the Associated program.

"Hypocrites" Fight Goes Merrily On

PASTORS PRAISE PICTURE

DURING the week just passed, the censors having shown no marked disposition to change their attitude toward "Hypocrites" in the state of Ohio, and the entire situation has become so red-hot as to cause ministers to preach sermons on the subject and politicians to try to stop the ministers' mouths.

For example, the Reverend Dr. J. J. Tisdale preached a sermon on "Hypocrisy" last Sunday evening during which he told his flock the simple, beautiful tale which forms the background of this inspirational screen drama. He said in part: "What does it mean in the Bible to stand before God naked? Does it not mean that God discerns the real in us in contradistinction to the false? Let us not shudder at this word 'naked.' Nakedness was never discovered until sin came to the world—remember that. Let us then observe no false modesty in our cry against naked truth. Rather let us welcome the truth which will uncover and destroy our false modesty. Hypocrisy is the deepest sin that stalks the earth. Let us be grateful for the discovery of this hidden sin—the naked truth."

Another staunch defender of "Hypocrites" is Rabbi Kornfeld. He is said to have spoken to several people who had condemned "Hypocrites" without having seen it—as a result of which a politician approached one of his friends and said: "You call Rabbi Kornfeld off of 'Hypocrites.' I have 9,000 votes for him in my hand. He is running for school commissioner. If he stops talking about 'Hypocrites' the 9,000 votes are his. If he continues to advocate this photoplay he will undoubtedly be defeated."

The foregoing illustrates the machinations of the petty politicians, who, without ever giving the cause a fair hearing are determined to accomplish their own end—to uphold the censor board—at no matter what the cost—in order to obtain the patronage and influence of the three members of the censor board and their friends.

"It is outrageous," exclaimed one fair minded citizen, "that such a condition should exist in the fair state of Ohio—that politicians should lend themselves to such despicable methods to withhold from the people of Ohio a masterpiece of art, when such outrageous plays as the 'Devil's Daughter' and others, containing no moral, but rather illustrating the vile effects that a vampire has upon men's homes, should be allowed to pass."

The matter of "Hypocrites" has now taken such hold of the public that numerous letters are being written to the editors of newspapers begging them to use their influence to see that "Hypocrites" is passed.

Meanwhile, Carl H. Pierce, recognizing the demand of the public for this picture, and being at present unable to show it—even privately—without fear of arrest by reason of the order of the attorney general, is now seeking an auditorium in order that the prominent ministers of Columbus—headed by the Reverend Dr. Tisdale—may address the people at a public mass meeting, telling them about "Hypocrites," and also what they think about the methods of the board of censors who could exercise so little intelligent discrimination.

METRO PICTURES MAGAZINE

Handsome Publication Designed for the Public is Placed on Sale—Arthur James and Merritt Crawford Head Its Editorial Staff

A publication of the "different" sort entered the motion picture field during the present week, when the first number of *Metro Pictures Magazine* made its bow to the public. The new magazine will be published weekly by the Metro Pictures Corporation and it is under the personal direction of Arthur James as editor, with an executive staff which includes Merritt Crawford as managing editor, Henry James as business manager, and George W. Herbst as advertising manager.

The first number of *Metro Pictures Magazine* is twenty pages with a cover in colors designed by Lambert Guenther, the art director of the New York *Tribune*. The cover has a full page picture of little Mary Miles Minter, starring in "Emmy of Stork's Nest," a Columbia Picture Corporation feature scheduled for early release on the Metro program. In its pages, profusely illustrated, are leading articles by Mme. Petrova, William Faversham, Emily Stevens, Edfrid A. Bingham, Hamilton Revelle, Tom J. Geraghty and others. It will be sold at five cents and its distribution will include news-stands.

In make-up and illustration the new publication can be rated among the very best magazines of the day and in keeping with the progress as well as the dignity of the motion picture industry and its appeal is distinctly popular.

The Metro has every reason to be proud of its new offering to the public.

Thanhouser Ball to Be Gala Night

Every year New Rochelle puts on its happy clothes and welcomes the screen stars of the East into its peaceful domains. The entire staff of the Thanhouser Film Corporation takes this little way of meeting their confreres in the industry, and all the performers and directors in and around New York City also take this way of having a mighty good time. This year it will be a great ball, which will be held in Germania Hall, New Rochelle, on Thursday, September 30. Needless to say all the Thanhouserites will be there, but so will the members of other companies. It is a peculiar fact that everybody has a soft spot for New Rochelle, but this is usually understood by those who know what a corking set of entertainers the Thanhouserites are. They have made New Rochelle's an open door for those who seek fellowship and congeniality.

The grand march will be led by Mignon Anderson and Morris Foster, the Thanhouser newlyweds. The ushers will be the Thanhouser twins, and the flower bearer the Thanhouser Kidlet. Among those who are expected to be there are Pearl White, Harry Benham, Maud Fealy, Gladys Hulette, Jack Harvey, John Adolfi, Florence Turner, Ethel Grandin, Paul Panzer, Louise Emerald Bates, William Garwood, Jack Noble, Sidney Bracey, Marguerite Snow, Mary Miles Minter,

Wally Van, Edith Storey and numerous others. Arrangements are in the hands of John Lehnberg, the well-known character actor, who takes delight in providing for anything that gives pleasure to others. Edwin Thanhouser and the full executive staff will be present to help the festivities along.

Youthful Girl Accomplished

Helene Rosson, ingenue lead with Jack Richardson and Louise Lester in Director Donald McDonald's Mustang Company, has joined the ranks of youthful stars. Miss Rosson is but 17 years, yet she possesses a dramatic poise and an appreciation of dramatic values that many, her senior in both years and experience, fail to obtain. In the first release by this company, soon to be announced, Miss Rosson essays the role of a ward of a very bad man—"Breezy" Blake—which Jack Richardson will play. The influence of this man in her life, its effect and final undoing, her battle and her triumph, furnish a vehicle for some exceptionally emotional acting; in fact, a responsibility that few girls of equal age are called upon to assume in a dramatic way. The action of the story centers around her fight for that indefinite thing called "right," and against the insistent influence of her bad guardian. There is a wonderful weaving of the human emotions in the story, that cause one to hate the man, Blake (Jack Richardson) and endear to one's heart the frail, young creature whose life battle is being portrayed. Miss Rosson is peculiarly fitted to play young, sympathetic roles; and to do so with a vim and dash that do not detract from the beautiful girlishness of her work, but rather lift it from the oft-seen "milk-and-water" style, to definite, deft characterization. She is both artist and athlete. She wields the brush with the touch of a prize-winner and is an accomplished musician, playing both the piano and the violin.



Helene Rosson.

INCEVILLE ACTIVITIES

Warner Arrives to Begin Picture Work—Hart Company in Desert—Big Set Erected—Mary Boland in Grand Canyon

H. B. Warner, the notable star of the legitimate stage, has arrived at Inceville to fulfil a contract with Producer Thomas H. Ince, providing for his appearance in forthcoming Ince-Triangle features. The scenario of the drama in which he will make his debut has been completed and he is now awaiting the erection of sets before beginning his career as an Ince-Triangle star. Warner will play the part of a young minister, the role having been especially written around his particular abilities, and will have a strong cast of Ince stock favorites to support him.

William S. Hart, Clara Williams, Jack Standing and a notable list of others from Inceville, under the direction of Charles Swickard, are on the Mojave desert, this week, filming scenes for the current Ince-Triangle western drama in which Hart will be starred. An unusual fact in connection with the trip is that none of those making it will have the opportunity of seeing Hart, himself, execute a thrilling fall from a horse, as called for by the scenario. The fall will be made while the horse is galloping at top speed down the side of the foothills that fringe the desert stretch. At least, that's what the scenario says and Hart has never been known to "cheat."

A set that measures, over all, 128 feet in length and 38 feet in width is being built on one of the big Inceville stages this week for use in the spectacular war story in which Krank Keenan will be starred on The Triangle by Thomas H. Ince. It will depict the throne room in the palace of a barbarian king and will eclipse anything in the nature of stage settings ever before attempted by Ince. A feature of the set will be that it is to have a special flooring. This is designed to facilitate the erection of the rest of the set, which will include twenty mammoth pillars rising to a height of twenty-five feet. Keenan is portraying the part of a barbarian monarch in this production, which is being directed by Reginald Barker, and he declares the role to be the most horrible, in its character, that he has ever undertaken. It is a delineation, however, that the great actor excels in and Ince is counting upon him to score a tremendous success.

Mary Boland, formerly John Drew's leading woman, and Willard Mack, the author-actor-producer, left, this week, for the Grand Canyon of the Arizona to enact some scenes for the current Ince-Triangle feature in which they will be starred on The Triangle program. Accompanying Miss Boland and Mr. Mack is Frank Mills, the well-known New York leading man, who has a prominent part in the cast, and Director Walter Edwards, who is in charge of the production.

"Damaged Goods" Shown

The first showing of the photoplay production of Eugene Brieux's world-famous drama, "Damaged Goods," prepared by the Mutual Film Corporation, was given at the Broadway theater, New York City, on Monday morning, September 27, at ten o'clock. To it, President John R. Freuler had invted 2,500 of those most prominent in legal, medical, official and sociological circles. The introductory address was made by Dr. Carleton Simon.

The spoken play has been seen all over the world. Despite vicious opposition it had a run of almost a year in New York City alone. The novelization of the play, has had a sale of 300,000 copies in the United States and England and has been translated into and printed in seventeen languages.

"The parent who neglects to have his children see it," said Governor Whitman (then district attorney), "neglects every moral obligation to make secure the health and welfare of future generations."

The Pathe Seattle office has just closed a contract with the new million dollar Pantages theater in Seattle to run "Neal of the Navy" a full week for each episode.

Study Makes for Success

BY THEODORE W. WHARTON*

ON first receiving a request for an article giving the reason for my success, I felt that I had been asked to undertake an impossible task. I lay awake at nights trying to figure out *why* I had been successful. Suddenly it dawned upon me—*Luck*. I have been fortunate in finding good story material. I have been fortunate in finding splendid actors and camera men, and last but not least, fortunate in finding first class carpenters, scenic artists, property men, etc. To my mind the first requisite is a good plot. Without it actors, directors, camera men, etc., are useless. Then, the director must study the public taste. Find out what will *please* all and *offend* none. He must also consider *himself*, and not attempt work that does not interest him. For example: Give the same story to two directors. It appeals to one who may see possibilities in it which the other cannot fathom; he may make a good production of it, while the work of the other director goes on the shelf, because the story had not interested him in the first place. On the other hand, many directors make the mistake of discarding the story that has not captured their fancy at first, simply because they have not bothered to read it more than once. I recall an instance. In the days when $15 was the average price paid for a scenario, I was employed by a firm who insisted on their entire staff of directors reading all manuscripts and passing on them. Then if one was found acceptable it was sent to the *boss* for final reading. A certain story, written with lead pencil on a torn sheet of paper, had been read and cast aside by two directors. A third was reading it and as I came in threw it on my table (we had no desks in those days) with the remark: "Here, Wharton, you like jokes, read this." (It was intended for a dramatic story, by the way, but funny, pitifully funny.) I read it once and threw it down. Later, I saw it still lying where I had thrown it, glanced over it again. This time I saw a point, in fact, three distinct points or suggestions. It would have been absolutely impossible to make the story as intended by the author, but I took it to the boss, who read it and laughed. He had confidence in my judgment, however, and mailed the author a check for $5 and later received a grateful acknowledgment. The upshot of it was that I made three separate single reel productions, none of them in the least resembling the original story, and all of them a trifle above the standard of the day. *More luck!* I was fortunate in seeing what the others could not.



Theodore Wharton.

Regarding obstacles that I have had to overcome. The first was limit as to expenditure. In the days when only $400 to $500 per reel was allowed, I always refused to attempt to make a production that could not be made *properly* for less than $1,000 or more. I would lay it aside for the future, and seek a story that could be made correctly within the limit. The second had been *censorship*—something I heartily approve of, but believe to be very much abused. "I could a tale unfold," but that is another story. If there were one standard, it would be simple, but a picture passed by the National Board might be objected to entirely in Chicago; or Detroit might reject only certain scenes, while Los Angeles, while not objecting to those scenes, would select certain others upon which to base their objections. No two boards in accord! The wonderful intelligence and thorough knowledge of moving pictures shown by a majority of the censors is remarkable. I will cite a case: In a certain locality, where the censors were selected from the police force, a big husky Irish policeman was permitted to cast aside his uniform, put on a suit of store clothes, and act as a full fledged board of censorship. A picture depicting the theft of a jewel from the eye of an Indian idol was shown to him, and he immediately placed his ban upon it. Not because of the theft, or because of the effect on public morals, but "Because it desecrated the Hindoo religion, be-gorry!" I have overcome those conditions by censoring my own productions before wasting time and money on them. So after all, the censorship conditions have had its good result.

You ask about the technique and detail. That can best be answered by the word—*study!* I have surrounded myself with a library second to none, so far as moving pictures are concerned. I buy and read every book and publication that shows promise of supplying me with knowledge of things that may be useful in my business. Volumes of history and fiction, science and chemistry, furniture, interior decorations, works on applied and the fine arts on costumes, a lifelong habit of keen observation, in fact unremitting reading from the time I was six years old, has been a mine of wealth. The brains of all, from actor to property man, does the rest. My confidence in them inspires confidence in themselves and the best results are obtained.

One thing more. I keep in touch with what has been and is being done, so as not to imitate, except in cases where imitation shows sound judgment and good sense.

In conclusion, I will state that a complete knowledge of business as well as the artistic is the key to success.

*Producer for Pathé, Inc.

New Producing Company

The Vitascope Film Company, a new producing concern, is now filming a military comedy in two reels entitled, "A Training Camp Victory." The story is based on an up-to-date topic of a business man's adventures at the new business men's training camp at Ft. Sheridan and is being directed by J. Kendall Moore. Mr. Moore not only is the director, but plays the leading juvenile role, supported by Gloria Swanson, Robert Bolder and S. A. Rose.

Stedman Still with Morosco

The New York offices of the Oliver Morosco Photoplay Company most emphatically deny the report that Myrtle Stedman, the popular star who has been appearing under the Morosco banner since its inception, has left to join the forces of another producing company. Miss Stedman is at present actively engaged at the studios of the Oliver Morosco Photoplay Company in Los Angeles with whom she has a long term contract. A telegraphic despatch from Los Angeles states that Miss Stedman has never had any dealings whatever with the company with which she is supposed to have signed. Patrons of Paramount theaters all over the country will be glad to learn that there is no truth to the story affecting the future activities of Miss Stedman, as this star has become an immense favorite among the "fans." Miss Stedman's success, particularly since she joined the Oliver Morosco forces has resulted in her receiving many tempting offers from competitive producers, but in the case of the most recent announcement in connection with her acceptance of another contract, she states that she does not even know the company involved. Some of Miss Stedman's latest triumphs on the screen have been evident in such productions as "The Wild Olive," "Kilmeny," "Peer Gynt," and others of equal merit. The next production in which this splendid actress will appear for Oliver Morosco will be "Jane," a comedy by W. H. Lestocuque, in which Charlotte Greenwood and Sydney Grant make their screen debut.



Myrtle Stedman.

Pathe's Coming Probert Productions

George Probert, whose portrayal of Oskar Von Guggen in "Innocent" and the cadet in "The Lure" caused such favorable comment by the press and public, and who has been featured in Pathe's forthcoming Gold Rooster play, "The Spender," has been engaged to take the principal role in "Nedra," another Gold Rooster play, now being produced for Pathe by Edward Jose. Probert will be ably supported by Fania Marinoff, who played opposite Clifton Crawford in Pathe's five-reel comedy, "The Galloper," and by Margaret Greene and Crauford Kent, all three screen celebrities.

"Nedra" on the screen is an adatation by George Brackett Seitz of the famous and popular novel of the same name by George Barr McCutcheon, and the swift action of the story makes it eminently suitable for the films. Edward Jose, to whose care Pathe has entrusted this Gold Rooster play, has already made for the Pathe feature program "The Beloved Vagabond" and "Simon the Jester," both by William J. Locke, and "The Closing Net," a Seitz adaptation of Henry C. Rowland's great story. Mr. Jose says there are opportunities for thrills in "Nedra" that it is not often the good fortune of a producer to have handed him.

MORE STARS FOR HORSLEY

Mabel Van Buren, Former Lasky Star, Donald Bowles, Grace Gibson, Marvell Spencer and Carl Le Veniss Among Those Engaged

David Horsley continues to add the names of stars to his already long list. For the past month each week has brought an announcement from him of new acquisitions to his producing staff and this week is no exception. The latest to enter into contracts with him are Mabel Van Buren, Donald Bowles, Grace Gibson and Marvell Spencer, all photoplayers, and Carl M. Le Veniss, a director.

Mabel Van Buren comes to Mr. Horsley from the Jesse L. Lasky studios, where she has been engaged for some time playing leading parts in the Lasky features released on the Paramount program. While all of her characterizations were of a high standard of excellence perhaps her greatest picture success was scored in the role of "The Girl," in "The Girl of the Golden West." In this release she attained great dramatic heights playing the difficult part with so thorough an understanding and finish that critics proclaimed her unsurpassable in the character.

Miss Van Buren's leading man is Donald Bowles, a great stock favorite in Los Angeles, where he appeared with the Burbank theater organization. He has had much experience on the speaking stage. He began his career when he was seventeen with the Herald Square theater company, New York. From New York Mr. Bowles went to Chicago to become leading man for Minnie Dupree, who was starred in Gen. Chas. King's "Fort Frayne." Then Edwin Thanhouser, the film magnate of today, but then guiding spirit of the Thanhouser Stock Company in Milwaukee, engaged him for his company. After playing ninety weeks with the Thanhouser Company Mr. Bowles joined the James O'Neill company in Buffalo and came to the Pacific coast with it. After the San Francisco fire Mr. Bowles went into vaudeville and played over the Orpheum circuit in a sketch called "Thou Shalt Not Judge." Then Oliver Morosco engaged him for his Burbank theater stock company in Los Angeles. Here Mr. Bowles remained for four years and it is this company which he leaves to join Mr. Horsley.

Grace Gibson, another of Mr. Horsley's new players, is considered one of the most beautiful actresses in motion pictures. She was formerly with the Vitagraph Company but later went into vaudeville, which she leaves to return to pictures, this time through the medium of Mr. Horsley's company.

Miss Marvell Spencer, the fourth of this week's acquisitions, was formerly with the Eclair Company. She played the leads in "The Beginning of the End," and was featured with George Larkins in "Red Tape," "The Unpardonable Sin," etc. Miss Spencer is of the ingenue type and shines particularly in characters that require winsomeness and prettiness.

Carl M. LeVeniss, the latest director to join Mr. Horsley's organization, is an old Reliance man. Mr. LeVeniss started in with Thanhouser at New Rochelle

and then went to the Relience studio in New York. When D. W. Griffith took charge of the Reliance, Mr. LeVeniss joined the Eclair Company, with which he remained until his connection with Mr. Horsley. Before entering motion pictures Mr. LeVeniss was stage director with some of the famous old stock companies in the East. The experience thus gained he regards as most valuable in his present work.

It is likely that Miss Van Buren, Mr. Bowles, Miss Gibson and Miss Spencer will be the nucleus of the company which Mr. LeVeniss will direct.

That San Diego Banquet

The banquet given in honor of King Francis X. (Francis X. Bushman) and Queen Beverly (Miss Beverly Bayne) at the Cristobal Cafe in San Diego, Saturday, September 11, was one to be long remembered. Many notables of the stage and screen were present as were a number of well known editorial and press syndicate men. Among the most prominent in this capacity was William Randolph Hearst, who is seated directly in front of the first post to the left of the picture. Reading from the center of the table to the right end are the following: Francis X. Bush-



The banquetters at the Christobal Cafe.

man, Miss Beverly Bayne, H. F. McGarvie, manager of exploitation of the exposition, his wife; Fred J. Balshofer, president of the Quality Pictures Corporation; Mrs. Charles Abrams, Charles Abrams, Mrs. William Alder, William Alder, John Powers, his wife; Miss Mabel Condon, Don Meaney, manager of productions, Quality Pictures Corporation; Mrs. James F. Kerr, Mrs. Don Meaney, James F. Kerr, assistant to Mr. McGarvie; Leigh Smith and George L. McFarlane, also of the exploitation of the fair.

Reading from Mr. Bushman's right are Miss Helen Dunbar, Lester Cuneo, Mrs. Von Name. Guests at center table: H. P. Caulfield, business manager, Universal Film Company; Fred Klay, manager Lasky Company, and Sam Behrendt, in foreground to right. There are many more of prominence here, among them being members of the Balboa Company at the extreme left of the table, but the figures are so small that it is hardly possible to see them.

Certain that the war will last years longer, President Arthur S. Spiegel of Equitable is establishing a chemical department for the manufacture of developing fluids. Amidol and Metol are the two most requisite ingredients. These are extremely scarce now and the new department will concentrate on these two particular substances.

Philo McCollough in "Neal of the Navy"

When Philo McCollough was cast for the part of a Mexican military leader in "Neal of the Navy," which Balboa is filming for Pathe, he went to the public library in Long Beach and examined all the pictures he could find of Mexicans. The portrait of General Villa impressed him as the most characteristic. So he made up to conform to it.



Philo McCullough.

Southern California is filled with Mexicans scouting for their countrymen to go back home and fight for one side or the other. One of these recruiting agents passed the Balboa studio as McCollough was standing there in an indolent pose. He, approaching the actor, offered him an enlistment. As McCullough speaks a little Spanish, he carried his part for a while. Then he revealed his identity.

Philo McCullough is a native Californian. He has been in pictures four years now. He made his start at the Selig studio in the capacity of assistant director. Then he thought he would like to be a player. Since that time he has been in Mutual and Kalem releases.

Coming to Balboa last December, McCullough has been playing heavies. He appeared in several of the "Who Pays" pictures, "Straws in the Wind," and "The Rim of the Desert." Now, he is doing good work in "Neal of the Navy," the patriotic photoplay serial.

"Static Flashes" Discontinued

Static Flashes, the bright little California weekly motion picture newspaper which was started some nine months ago by "Capt. Jack" Poland, its editor and manager, and published under the auspices of the Static Club of America, the cameramen's organization, has been discontinued. The last issue was September 8.

The reasons, as announced, for the discontinuance of this interesting little paper are given by its editor, "Capt. Jack" Poland, who says: "The little paper was too small to become a financial self-sustainer and too expensive for members of the Static Club to continue to maintain as an exclusive club publication. An attempt was made to secure enough money through the sale of stock among motion picture leaders and players to enlarge the paper to eight or twelve pages, and make it a general paper devoted to all branches of the industry and to secure advertising. Those whom it was expected would be interested, however, did not take the proposition seriously, as the paper was too strongly identified with the cameramen and their interests as a club organ. For these reasons *Static Flashes* as

a regular newspaper, for the present, anyhow, is no more. The paper may be published semi-occasionally by the Static Club, although this is doubtful, for it is too expensive as a luxury for the club members, many of whom do not appreciate the value of the publicity the paper gave the cameramen individually and the organization as a successful institution. The paper quits, however, entirely free of indebtedness for printing or supplies, with a clean record."

Thanhouser Secures Gladys Hulette

Edwin Thanhouser, "the wizard of New Rochelle," announces this week that he has secured for one of his stock companies Gladys Hulette, the erstwhile Edison star. Again, in making this engagement, Mr. Thanhouser, evinces his appreciation of legitimate talent. Miss Hulette, one of the most popular and youngest of leading women, has been seen in such Broadway productions as the "Blue Bird" and "Little Women" and has supported De Wolf Hopper, Madame Kalish, Madame Nazimova and Henry Miller. She is known as one of the best screen subjects in motion picturedom and she asks no consideration for her tender years. She is gifted with wonderful magnetism which helps her get through her marvelous store of emotional power. Her face has been pronounced screen perfection, and her thousands of admirers will no doubt be glad to learn that she has joined the New Rochelle organization. Her first release will be scheduled soon.



Gladys Hulette.

This will set at rest all rumors which have been current to the effect that Miss Hulette would withdraw from film work and accept an offer with one of the important Broadway managers.

Chapin-Lincoln Sales Head Returns

"If the opinions of exchangemen are worth anything," remarked H. Grossman, general sales manager of the Charter Features Corporation, sponsor for the Chapin-Lincoln Cycle, upon his return to New York from a tour of the Eastern cities, "then we have in Mr. Chapin and his Lincoln one of the biggest, if not the biggest thing ever successfully matured in the film industry. All were unanimous in voicing without hesitation their belief that the Chapin-Lincoln project, the feature of which seemed so full of possibilities, would even grow far beyond our most sanguine expectations.

"Never in my remembrance, and my experience dates from the birth of motion pictures, have I seen such genuine interest shown by exchangemen in a project. Why, in some cases it amounted almost to enthusiasm. In fact my tour was made at the earnest solicitation of several of the foremost exchangemen in the East, so that they might become more fully acquainted with our proposition."

Mr. Grossman visited Boston, Philadelphia, Harrisburg, Pittsburg and Washington.

When asked whether he observed any favorable change in business conditions, he answered, "Of course my limited time would not allow me to go very deep into the investigation of that subject, but the general note of the sentiments expressed by the people whom I met was one of confidence and optimistic belief that affairs were much better now than for some time past and were slowly and surely coming back to normal."

Cincinnati Now V. L. S. E. Branch

The second new branch office to be created within as many weeks has been opened at Cincinnati by the Big Four, with Robert S. Shrader, who has been managing the sub-office of the V. L. S. E. in that city, in charge. The new releasing exchange will occupy an entire building at 129 West Seventh street, with quarters that are as commodious and as convenient as those of any branch office in the West.

A former two-story and a half private dwelling, the office of the new branch will occupy a total floorage of 3,500 square feet. Carpenters, masons, electricians, etc., are working day and night to make the necessary alterations and additions, in order to bring the Big Four house to completion at the earliest possible moment.

Large plate glass fronts are being put in that will permit of beautiful window displays. The first floor, of course, will be used for the general offices. In the front of the second floor will be the poster room. In the rear is a film vault containing four windows and a fire proof door. Shelves are being erected to hold 3,000 reels. In the rear of the building is a brick annex which will be fitted up as a projection room, and where pictures will be thrown for a distance of 25 feet from the projection window to the screen.

Mr. Shrader, who will direct the destinies of the Big Four in the Queen City's territory, has made an enviable record for himself in developing V. L. S. E. business there. He will cover the southeastern portion of Indiana, parts of Kentucky and West Virginia, and the southern half of Ohio.

Seven New Mutual Offices

Seven new distributing offices are being established by the Mutual Film Corporation, giving the organization a total of sixty-eight such offices in the United States and Canada.

The new offices are located in: Escanaba, Mich., Fargo, N. D., Cairo, Ill., Wichita, Kan., Fort Smith, Ark., San Antonio, Tex., and Houston, Tex.

All of these offices will be open by October 15, and they are ready to receive correspondence now. The new offices will have the complete Mutual program and Master-Pictures.

They have been established to meet the increasing demand for the new Mutual program and to give better service to territories in which they are located.

The popularity of the Essanay western photoplays has increased so greatly that G. M. Anderson now is putting out a series of two act dramas besides his regular releases of one act Broncho Billy films.

Metro to Release News Weekly

SERVICE BEGINS IMMEDIATELY

METRO'S record for achievement in motion picture progress set a new high mark this week with the announcement that President Richard A. Rowland has executed a contract with H. P. Wayman, president and general manager of the National News Weekly, under the terms of which the Metro Pictures Corporation in co-operation with more than a score of the leading daily newspapers in the most important cities of the United States will release 1,000 feet of news film each week. Under this arrangement Metro at once takes over the entire output of the great organization of associated newspapers and camera-men included in the National News Weekly, which since the middle of summer have been releasing its product through the World Film Corporation.

To give an idea of the importance and high calibre of the newspapers associated with Metro and the National News Weekly in the conduct of this notable enterprise it is only necessary to name them. Included in the list are the Philadelphia *Public Ledger,* St. Louis *Times,* New York *World,* Milwaukee *Journal,* Buffalo *Enquirer,* Chicago *Evening Post,* Atlanta *Constitution,* Cleveland *Leader,* Omaha *Bee,* Cincinnati *Enquirer,* Dallas *News,* Baltimore *News,* Washington *Times,* New Orleans *Times-Picayune,* Detroit *Times,* Minneapolis *Journal,* and Pittsburgh *Dispatch.* Several other important dailies in cities where the National News Weekly has representatives are at present completing arrangements looking toward affiliation with Metro and the big organization of which Mr. Wayman is the head. The names of these newspapers will be announced later, as rapidly as the final contracts are signed.

The new "Weekly" will be regularly incorporated in the Metro program during the coming week, or to be exact, with the next issue of the National Weekly. Thereafter it will be released regularly in the Metro program in conjunction with the feature pictures of Rolfe Photoplays, Inc., Popular Plays and Players, Quality Pictures Corporation, Columbia Pictures Corporation and other producing companies, which distribute their output through Metro.

A portion of the Weekly will be devoted to a picture review of the local events in the city and surrounding territory where it is shown. The remainder will be given over to subjects of national interest from the other large cities of the country, where Metro exchanges are located and in which the National News Weekly has clients. Each film will be known by the name of the newspaper in that territory that is affiliated with Metro and the National News Weekly, in conjunction with the words "Metro Weekly."

The new Metro Weekly offers tremendous possibilities to the exhibitors and the newspapers in the same territory to co-operate for their mutual advantage. Each newspaper will be able to give to its readers an entirely new and valuable service, placing local news and the events of the nation on the screen. Residents of each city and the surrounding territory will be able to read about important local happenings in their favorite paper and later see them in motion pictures at their neighborhood theater.

"News Only" will be the watchword of the "Weekly." The new Metro service will not be devoted—except when they are of purely local interest—to processions, parades, monument unveilings, and the usual stereotyped picturizations that are commonly offered, but to happenings that are of wide and genuine news value.

In the twenty cities where Metro exchanges are located, as well as in the others where the National News Weekly has representatives, an expert cameraman will work under the direction of the city or managing editor of the newspaper affiliated with Metro in that territory. There are twenty-five of these cameramen and each will take upwards of five hundred feet weekly of the chief events of news interest in his section. These will be sent direct to the home office of the National News Weekly, 133 West Washington street, Chicago, Ill., where the film will be edited and selections made of the most important news happenings in the twenty-five leading cities and adjacent territory, and this selection made into five hundred feet of news film of national interest. Thus each city will have 1,000 feet of news film, one-half of strictly local character and the other national in scope.

All the Metro Weekly camera-men are on regular salary, none working on the payment-for-footage system generally in vogue. Each man has had special instruction in securing the particular type of negative required and has a keen nose for news. As an inducement for obtaining unusual and exclusive features, each man who sends in local pictures of sufficiently broad interest as to be included in the national weekly, receives a liberal bonus in addition to his regular pay.

ENGLISH NEWSPAPER WRONG

Attacks Upon American Film Manufacturers as Being "Enemies of the Allies" Unjustified, Particularly in Case of William N. Selig

Several obscure newspapers in the British Isles, according to press clippings received in this country, have been publishing undeserved and unjust attacks on American manufacturers of motion pictures. One or two of these publications have rather broadly intimated that the American motion picture industry is controlled by "the enemies of the Allies," and such expressions as "their growing power in England," etc., are liberally interspersed in the text.

While it is not thought that these more radical newspapers will influence thinking and more broad-minded people, yet it may be just as well to correct some of the unjust assertions given publicity in one or more of these newspapers, particularly for the reason that a number of individual manufacturers of motion pictures are singled out for targets for personal abuse.

The Selig Polyscope Company, for example, long ago announced the policy of strict neutrality on the subject of the unfortunate condition of affairs in Europe, and that policy has strictly been adhered to. No films have been put in production that would bear in any detail whatsoever on the warfare in Europe, and no such plays will be released in the future.

It may be well here to outline the personal history

of the controlling heads of the Selig Polyscope Company in order that no future misunderstanding so far as this particular company is concerned can occur.

William N. Selig, president of the Selig Polyscope Company, was born in Chicago, Ill., on March 14, 1864. He is a son of the late F. J. Selig. William N. Selig was educated in the Chicago public schools and was united in marriage to Mary H. Pinkham, of Stockton, Cal., on September 7, 1900. He became interested in photography and invented many appliances used in motion picture photography. He has been actively engaged in the motion picture business since 1896, and is president of the Selig Polyscope Company of Chicago, Ill., Los Angeles, Cal., and of London, England. He was the first motion picture manufacturer to make a pretentious historical photodrama, "The Coming of Columbus," and was the first producer to introduce wild animals in photoplays. He financed expeditions of Prof. Frederick Starr to the interior of Africa, Korea, Japan and the Philippines; of Dr. E. B. McDowell to Africa and India; and of Emmett O'Neill to the Amazon river in 1912.

Mr. Selig is a member of the Presbyterian church; in politics is a Republican; belongs to the Masonic fraternity and his home is in Chicago, Ill. He has probably accomplished as much as any one person in making interesting scenes of the British possessions known to the American people through the mediumship of motion pictures. His business interests in England are extensive and he frequently visits the British Isles. At the time war was declared in Europe, Mr. Selig was in Paris, France. He remained in France and in London for a number of weeks, and in both countries he donated liberally to the Red Cross organizations.

J. A. Berst, vice-president and general manager of the Selig Polyscope Company, was born in Paris, France. For many years he was prominently identified with Pathe Freres before joining the Selig Polyscope Company.

Carl Pierce Host at Dinner

Carl H. Pierce, special representative for Bosworth, Inc., gave a little dinner party last Friday evening at the Virginia grill in Columbus to some of the prominent newspaper executives and artists of the city, after which a private showing of "Hypocrites" was given to the guests who unanimously pronounced it one of the most beautiful and artistic photoplays they had ever seen.



Scene from Mustang's "Breezy Bill, Outcast."

The menu cards were printed on deckled edged white stock, embossed in gold, the name of each guest appearing on the cover. The inscription read: "To those loyal friends who have stood and are standing so faithfully by their conceptions of fair dealing and truth, this slight appreciation is given."

At the tables were favors for the guests consisting of little silver bells for the ladies with which they could accompany the delightful cabaret which the Virginia affords, the beautiful singing of Miss Florence MacCulloch, a noted Columbus dramatic soprano, being a feature of the evening. Each male guest received a Columbus souvenir spoon in token of the occasion. One of the guests asked what was the significance of spoons for the men, whereupon Mr. Pierce asked if "spoons" were not usually a fitting accompaniment of "bells."

Mr. Hague, one of the executives of the Ohio *State Journal,* made the toast of the evening to the host, declaring: "Here's to the one that put the columns in Columbus," referring to the numerous columns "Hypocrites" has received in the Columbus papers to say nothing of hundreds of articles in the other Ohio papers.

Among those invited were: Max Stearn, owner Majestic theater; his sister, Miss Bertha Stearn; Joseph R. Hague, Ohio *State Journal;* Mrs. Joseph R. Hague; John M. McCardle, one of the leading musicians of Columbus; Mrs. John M. McCardle; Miss Alice Coon Brown, dramatic editor Ohio *State Journal;* Mr. and Mrs. W. C. Willard, of the Hayden Clinton bank; Mr. and Mrs. Arthur Johnson, Columbus *Evening Dispatch;* Mr. and Mrs. Raper, of the same paper; J. A. Maddox, manager of the Majestic; Mrs. J. A. Maddox.

The private showing of "Hypocrites" was given with accompanying music by one of the leading organists of Columbus, who later said this about the photoplay: "I was so impressed by that picture that I dreamed of it all night. It is the most beautiful work of art I have ever seen. My wife and daughter were there also—we have talked about nothing else ever since. How any board could turn down a picture of that character is beyond my comprehension. I consider that anyone who misinterprets that picture and pretends to derive therefrom anything but good, is of an unbalanced mind."

Mr. Hague, in speaking to a friend later, said: "I would consider anyone who would place a false concept upon that picture to be a degenerate."

"The Unwritten Law" Next

Edwin Milton Royle, author of "The Squaw Man" and one of America's most prolific writers, is soon to have another of his celebrated plays adapted to the motion picture screen. Announcement from the California Motion Picture Corporation's studio at San Rafael is to the effect that Royle's "The Unwritten Law" is now being produced for early release. It is intended that its showing throughout the country shall closely follow that of "Salvation Nell," the most recent of the California productions, and one which has won unstinted praise from the motion picture press.

In fact, the work of Beatriz Michelena in the title role of "Salvation Nell" is largely responsible for the

California Corporation's securing the picture rights to "The Unwritten Law." Mr. Royle had, previous to his negotiations with the present producers, had numerous offers for his play from other leading motion picture concerns. It was Miss Michelena's interpretation of the character of "Nell" that decided him that here was the screen. The part calls for the same versatility and power of emotional impersonation as does "Salvation Nell."

The scenario for the motion picture of the story has been prepared by Capt. Leslie Peacocke, with both Mr. Royle and Miss Michelena in frequent consultation. When negotiations for the play were closed with Mr. Royle, Miss Michelena was in New York City for purpose of seeing the initial presentation there of "Salvation Nell" for the press and the motion picture trade. She consequently delayed her return to California until she had worked out the details of her next production with the author and the scenario writer.

Tooker's Rise Rapid

William H. Tooker, who for the past fourteen months has played the leading male parts in all the productions of the Life Photo Film Corporation, is an actor of long standing on the legitimate stage, having appeared under the management of David Belasco, Klaw & Erlanger, and under the personal management of the late Charles Frohman for over seven years. Supporting such stars as Fanny Davenport, Clara Bloodgood, John Mason, Emma Dunn, Emmett Corrigan and many others of note. Mr. Tooker was well schooled in all phases of dramatic art, which no doubt accounts for his finished work in the motion pictures. Mr. Tooker began his theatrical career as a singer in the old Tiffany theater in San Francisco and from there he went into Grand Opera where he performed with many of the leading singers of the day. Mr. Tooker also had considerable experience in stock theatricals and for over four consecutive years appeared in one theater in Minneapolis. His advent into the field of the silent drama was with Laura Nelson Hall in the feature picture "Dope," which attracted much attention throughout the world, and Mr. Tooker's work in this picture resulted in an offer to star with the Life Photo Company which he accepted and with whom he remained until the firm ceased producing. "The Ordeal," one of the pictures in which Mr. Tooker played the leading character, was ordered shown before the king and queen of England. His work has been pronounced by the critics as being the highest form of dramatic acting they have ever been privileged to witness.



William Tooker.

Six Releases in November

As a result of the disastrous fire which destroyed the studios of the Famous Players Film Company and which necessitated the revision of the Paramount program for the next three months, due to unavoidable changes in the Famous Players release dates, that concern will have six releases on the Paramount program in November in order to regain the dates it lost in September and October through the necessity of having to retake scenes in subjects scheduled for earlier release, which were partly destroyed in the fire. This is the first time since the organization of the Paramount Pictures Corporation that one producer has had six releases in one month.

The November program of the Famous Players includes Marguerite Clark in "Still Waters," by Edith Barnard Delano, scheduled for November 4; Mary Pickford in the much-discussed screen version of John Luther Long's great classic, "Madame Butterfly," November 8; John Barrymore in "The Red Widow," November 11; Marguerite Clark in an elaborate picturization of Mark Twain's master-work, "The Prince and the Pauper," the first work of the great American humorist to be filmed, November 15; Charles Cherry in the international dramatic triumph, "The Mummy and the Humming-Bird," November 18; and Pauline Frederick in an impressive photo-production of Robert Hichens' famous novel and play, "Bella Donna," November 29.

What's in a Name?

The General Film Company, successor to the Yale Feature Film Company of 3931-33 Olive street, St. Louis, last week notified the post office authorities that it had received incorporation papers under the laws of Missouri, and that it was the only firm authorized to do business under that name, says the St. Louis *Republic*.

The action probably will lead to a legal contest between the new company and the General Film Company, the national organization bearing the same name, having an office at 3610A Olive street, and having offices in nearly all the larger cities in the United States, Canada and Mexico. This firm has not incorporated under the laws of Missouri. The officers of the new company, taking advantage of this condition, obtained incorporation papers.

Sam Lears of the Lears Theater Supply Company, is president, F. M. Call of the Standard Adding Machine Company is vice president and J. D. Bone of Yale Poster Mounting Company is secretary of the incorporation. The new company also will open an office at Kansas City, but for the present will confine its operations to St. Louis and Kansas City.

Mutual Weekly's Quick Work

A terrible cave-in of the new subway construction work at Seventh avenue and Twenty-fourth street, New York City, occurred Wednesday, September 22, about 8 a. m. The Mutual Weekly's cameraman received word of this about 9 a. m. and that same afternoon, this subject was shown as a "Mutual Special Release," in the New York theaters, as well as copies being dispatched to all points throughout the country. The Mutual Weekly is produced by the Gaumont Company, at Flushing, N. Y.

The "Kaleidoscopic Plot"

No program of recent issue has caused the comment that has followed the showing of the Thanhouser picture, "A Disciple of Neitzsche," the first of Mr. Thanhouser's new "Than-o-play" brand of three-reelers.



Phillip Lonergan.

The unique story, the deft handling of deep philosophy, has brought to light the fact that the author, Phillip Lonergan, is the pioneer in an advanced school of photoplay writing. He is one of the regular Thanhouser scenario staff, and a master of conception and technique. Those who know his work are of the opinion that Lonergan can get more action to the square foot than most authors. His idea of a plot he illustrates by coining an apt phrase—"kaleidoscopic plot." The action of the kaleidoscope, the ever-changing view, each a complete, systematic unit that links perfectly with the view that comes before or after it—that, he says, is the structure of the ideal plot. "It is wrong to have a story hinge on just one climax," says Mr. Lonergan. "The public pays equally for every foot of picture, and each foot should contribute equally to the entertainment. I have seen stories where padding was offered as an excuse for creating atmosphere. A good plot, well acted, creates its own atmosphere; action that is plausible and clear can be stripped down to its barest machinery and no audience will ask more than that. To establish the relations of characters is absolutely a matter of action, and in drama particularly so. If the playwright will stop to analyze the matter, he will find that the swifter the action, the better is the opportunity for suspense, surprise and other dramatic elements.

W. N. Selig Acts for Films

A recent release of the Hearst-Selig News Pictorial is occasioning widespread interest owing to the fact that it shows a transcontinental telephone conversation between William Randolph Hearst and William N. Selig, president of the Selig Polyscope Company. Mr. Hearst is shown at his summer home in California conversing with Mr. Selig, who is shown in his private offices in Chicago, Ill. The film is the more interesting to the public for the reason that it presents for the first time a motion picture of Mr. Selig, the man who has accomplished so much for the motion picture art. He is shown seated at his desk, responding to the telephone call, and then conversing with Mr. Hearst, who is thousands of miles distant.

Knickerbocker Again Opens

Despite the subway cave-in directly before its doors, the Knickerbocker theater in New York continues to entertain the crowds drawn there by Triangle plays. As the cave-in, due to the undermining for the new Broadway subway, occurred on Saturday evening, the theater was closed by police orders for that night and the next day. On Monday, however, the box office was transferred from the front door to the side, and the crowds were easily and safely handled.

Orpheum Books Paramount

By a new arrangement entered into by Aaron J. Jones, of Jones, Linick & Schaefer, and the Paramount Film Corporation, the Orpheum theater on State street, which heretofore has devoted itself to a five-reel, first run program, will begin showing Paramount pictures. Beginning Sunday the first Paramount release will be shown at the Orpheum. Mary Pickford in "Esmeralda" will be shown Sunday and Monday. The next Paramount release will be shown Friday and Saturday. This will give the Orpheum theater exclusive Paramount service every Friday, Saturday, Sunday and Monday, with two releases showing two days each. On Tuesday, Wednesday and Thursday a program of five first run feature pictures will be furnished by the General Film Company. The performance at the Orpheum is continuous from eight in the morning until midnight. This will be the first time that Paramount pictures will be shown at the price charged by the Orpheum theater.

Players Enjoy Aeroplane Flight

The Eastern Film Corporation, with large studios located just outside of Providence, has engaged Jack Magie, the famous birdman of New England, to appear in several pictures, and before a crowd of one thousand people at Oakland beach on Sunday last, Magie made a sensational flight, carrying with him Wilfred Clarke, who is assuming the leading role in the comedy entitled "The Triple Entente." Several preliminary scenes were taken on the shores of the beach, and then before the eyes of the interested onlookers, Mr. Clarke took his place beside Magie and the airship with the two men ascended high in the air, the picture camera following its many gyrations and dips as it circled the bay. A daring feature during the taking of the scenes for "The Triple Entente" was the flight made by Marguerite Chaffee, leading lady of the Eastern Film Corporation. Miss Chaffee, who holds many records for feats of athletic prowess, is an experienced flyer, and the sight of this young girl as she piloted the flying craft through many intricate dips and turns at a dizzy height held the spectators spellbound. "The Triple Entente," the comedy film showing these scenes, will shortly be released.

Marion Leonard Again in Films

Marion Leonard, who needs no introduction in filmdom, has been engaged to appear regularly in the releases of the Knickerbocker Star Features. This will not interfere with the company's policy of putting Broadway stars in regular service, as it is their intention to feature some male star in each of these releases with Miss Leonard supporting him in the leading female role. Before joining Knickerbocker, Miss Leonard scored an enviable screen reputation with the Biograph, Reliance and Rex companies.

The first appearance of Miss Leonard in the Knickerbocker Star Features releases will be in "The Dragon's Claw," released October 13. Walter Hampden, famous for his work in "The City" and "The Servant in the House" is starred in this production.

Work on the group of new concrete studio buildings at the Keystone Film Company's plant in Edendale, Cal., is progressing rapidly. The administration building will be the first to be completed.

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Is Britain Trying to Boycott American Films?

THE European madness has reached the motion picture business at last. Film trade papers in England are obsessed with the fear of the alien. It may be an honest fear, inspired by those hallucinations of espionage and treachery under which the tight little isle is suffering now with all the superstitious dread of the middle ages. Or it may be a hypocritical fear, seeking the advantage of the occasion for the boosting of home industry. Whatever the true motive, the British papers are attacking certain American manufacturers because, forsooth, their names do not sound English!

The problem of names has become serious in England since the war started. It is said that gentlemen of somewhat ambiguous cognomens, such as Berg, Shafer, and even Smith, have been subjected to all sorts of suspicion and calumny, on the theory that it is better to punish an innocent countryman and compatriot than to let a possible German escape.

Now, it must be admitted that there are engaged in the film business in America a number of gentlemen whose names might readily be misinterpreted by excited and overwrought volunteer censors. We can see no harm in mentioning some of these names right here: Lubin, Selig, Selznick, Laemmle, Baumann, Zukor, Kessel, and doubtless others.

These men are all American citizens. Furthermore, they are American business men, responsible in large part for one of the biggest and richest industries of all those for which America is world-famous. By sheer merit of their product, they have not only captured this country, but have crossed the Atlantic and established their commercial supremacy in the British Isles and on the Continent. They are so very American in all their personal attributes and wide-awake business methods that not a European, British or otherwise, would have dreamed of calling them anything else until the war gave excuse. We are forced to believe that the British objection to them lies not in their quasi-German patronymics, but in THE FACT THAT THEY ARE AMERICAN.

The British trade has good reason to be jealous of American progress. The British people have become enthusiastic film fans—provided they can see American-made films. So far as motion pictures are concerned, they are—like all the human race—patriotic when other things are equal. They would prefer British films if British films were as good as American films. But they are not.

American-made films have won supremacy abroad by merit alone. Remove them from the British market, and the people of England would have to be satisfied with pretty poor programs. But no doubt the English film manufacturers figure that the public would take even their poor stuff rather than no pictures at all.

We don't believe for a minute that the names of Messrs. Selig, Selznick, Laemmle, Zukor, et al., have anything to do with the situation. Our English cousins are not so silly as that. Their trade paper attacks on these American makers are inspired by the urgings of the English trade, which sees a forelorn hope of getting a little business in its own country.

This is an unfair method of competition over which our Sherman and Clayton Acts and

our federal courts have no jurisdiction. Therefore the American manufacturers must continue to rely upon the very thing that has caused this commercial jealousy—the superiority of their product. We don't believe the British picture fans will stand for the boycotting of their most popular brands of film just because their American makers happen to have family names which may seem, to an excited British imagination, to have a slightly Teutonic flavor.

Hypocrites

THE Ohio Censor Board balked when it met a film named Hypocrites. Unfortunate title!—unfortunate, that is, in Ohio. It stared the censors in the face like a materialized accusing conscience. How could they pass it without acknowledging a horrible sense of fitness?

"Hypocrites—the Ohio Board of Censors."

Yet how could they kill it without still further admitting the appropriateness of that haunting title?

Dead men tell no tales; but murdered films rise up to confound their censors before the people. The people accept the testimony; but the evil work goes on. The great, inert public sees, believes, talks; but it does not act.

We scorn the cheap politician and the petty grafter; they are coarse and brutal, utterly ignorant, beneath our contempt; yet they play their game and get away with it because we are "too proud to fight."

We scorn the Ohio Board of Censors; we feel contempt for the narrowness it has exhibited, the ignorance we cannot avoid attributing to it. Yet it plays its game; our contempt does it no injury, because thick hides are notoriously scorn-proof.

We cannot be too proud to fight the Ohio Board of Censors, or too busy to fight it—any of us. There are good men fighting it hard now. They need help. Give it to them. Jump in with both feet and both fists, and make this outrageous institution a horrible example for all other inquisitorial bodies and enemies of free speech. Keep them busy in the courts; push them through all the legal mills available; prove them ridiculous in the light of twentieth century civilization; brand them illegal in the intelligent view of unbiased jurists.

The Ohio Board of Censors has thrown down the gauntlet before not merely "Hypocrites," but the whole motion picture industry. Either accept the challenge and fight to the last legal trench or forget it and let the censors censor undisturbed by your outcries.

"Picture Theater Advertising"

A most comprehensive little volume entitled "Picture Theater Advertising," from the pen of E. W. Sargent, and published by the Chalmers Publishing Company, of New York, has just been issued. The book is well printed, well bound, and treats in a thorough manner of picture theater advertising, the text being illustrated with frequent samples of good and bad advertising and examples of type arrangement and size.

Some idea of the nature of the book may be obtained from such chapter headings as "Advertising Pictures for the House," "Advertising on the Screen," "Newspaper Advertising," "Type and Typesetting," "Copy for House Programs," etc.

Just a Moment Please

That old phrase "They're all doing it now," never had a more apt meaning than when applied to the publicity men getting out house organs or private newspapers of their own.

This week it is Arthur James who busts into the limelight with the *Metro Picture News*, and a mighty newsy little sheet it is, too, Arthur. Permit us to extend you belated congratulations on its typographical appearance and general breeziness.

But then it ought to be good, with the class of stars and the kind of films James has to talk about.

ANOTHER NIGHTMARE

Speaking of Arthur James, reminds us that somebody in his sanctum went crazy about the same time as our contributor of last week, who sent in a sequel to "The Seven Suffering Sisters," said sequel being made up of the titles of V. L. S. E. films, for we are in receipt of a regular tear squeezer of a story whose plot centers about the titles to a number of well known Metro productions.

If the class will come to attention we'll present the offering for your entertainment. It runs as follows:

"Cora," who would always have "Her Own Way," went down "The High Road" to meet "Fighting Bob," and he, war-like as ever, took "The Flaming Sword" in his hand and swore to kill "Satan Sanderson," to be revenged for "The Shooting of Dan McGrew." However, "The Vampire," who was of "The Royal Family," and always wore the insignia of "The Second in Command," wanted to see "The Shadows of a Great City," and as she was "Always in the Way," her parents let her go with "The Cowboy and the Lady" to see "Marse Covington" in "The Sealed Valley," and there try to make "Her Great Match." But "When a Woman Loves" someone else, as she did, and having "The Heart of a Painted Woman" besides, it is hard for her to get "The Right of Way" over "The Bridge" or "The Bigger Man," who stands between her and "The Middleman," whom she loves, chiefly because she is regarded as "An Enemy to Society." But he said to her "Greater Love Hath No Man," and if you have "The Soul of a Woman" you will be "My Best Girl" and I will buy you a hat with "Four Feathers" on it.

Zounds, men, there's treason in the camp! The w. k. General Film Co., long established and celebrated in many portions of the commonwealth, bids fair to lose its name and reputation in Missouri, all because the Yale Feature Film Co., of St. Louis, has seen fit to change its name to The General Film Company and obtain incorporation papers under the new cognomen. According to a St. Louis daily, the larger concern has never incorporated in Missouri and therefore may have some difficulty in retaining its name.

CAN ANYBODY SOLVE THIS MYSTERY?

The pop. Bennie Ziedman, press agent of Fine Arts Films, writes us that the well known Douglas Fairbanks will arrive in our fair city on October 2nd and that he will appreciate it if we extend the glad hand to him upon his arrival, but neglects to tell us the road over which he is to travel or the depot at which he is to arrive. Gosh Bennie, Chi. is a big burg and we got moren 1 depoo. We'd hate to miss "Dug," and yet we'll be darned if we know just where to look for him.

OUR BURG

Anita King, the Paramount Girl, what is driving her bubble from Los Angeles to Noo Yawk, arrived in Our Burg this wk. en route to the Effete East, and said "Howdy" to a number of our prom. cits gathered at the Strand theater.

Speaking of bubbles reminds us that the pop. Joe Finn is back once more from a trip to Mpls. and the reunion between him and his beloved auto was heart rending. The w. k. contraption when Joe drives blew out a tire and lit up both headlights at the sight of its kind master.

Andrew J. Cobe of the E. E. was a bus. visitor to our midst this wk.

A number of our so called swells was seen dusting off their glad rags this wk. preparatory to the big show on Sat. nite, when Harry Aitken is scheduled to open his new opry house, which he calls the Studebaker, with Try-angle fillims.

M. F. Judell, formerly of the local Mutual offis, has went to Madison, Wis., where he is educating his brain at the w. k. University.

In answer to "Old Subscriber," who writes in to inquire why we never pull any of our wheezes in verse, we're going to cop a line from the stuff of the editor of the *Minusa Minstrel* and answer: It couldn't be any "verse."

And we're sure you'll agree with us.

Ain't so?

N. G. C.

Some Current Releases Reviewed

"In the Palace of the King"

Reviewed by Neil G. Caward

WHAT is beyond all question the greatest photoplay ever released under the Essanay trade mark will be offered the exhibitors of the country on October 11, when "In the Palace of the King," adapted from the novel of the same title by F. Marion Crawford, is released.

Fred E. Wright is credited with the direction of this Essanay masterpice and he has surely performed his work well, down to even the smallest detail. Sets of magnificent grandeur are used at frequent intervals and the court-yard scenes, in which the return of Don John of Austria and his victorious army from the field of battle is shown, surpass anything ever attempted in a local studio. Hundreds and hundreds of supernumeraries are used in this spectacular parade and they are lavishly costumed, most carefully drilled and photographed from the best possible angle in every case. This scene goes over with a bang and lends just the right atmosphere for the following scenes in which intrigue, plotting and counter plotting play such important parts.

Another stupendous scene that is worthy of special mention is the ballroom set and the throne-room in the royal palace. Extreme care has been taken to accurately reproduce the royal chambers as described in the novel and surely the effect is regal in every respect. The cameraman, too, is deserving a bit of praise for the care taken, particularly in the big scenes, and photographically as well as from the standpoint of direction alone, the production stands as one of the best Essanay has ever released.

Richard Travers is cast as Don John of Austria, the figure about whom revolves the complications of the plot, and this popular favorite looks every inch the warrior as he rides in fresh from the field of victory to salute Don Phillip II, the king of Spain. E. J. Ratcliffe, as Don Phillip, has a most difficult role to interpret but he never fails to impress by his kingly manner and pompous way. He "gets over" his growing suspicion and final distrust of Don John, whom he believes is plotting to supplant him, in a wonderful fashion, and the horror he depicts upon his features when he discovers he has killed the man who was so great a favorite with the people of the kingdom could scarcely have been more realistic had he indeed just committed a murder.

Arleen Hackett, who plays Delores de Mendoza, proves most acceptable as the sweetheart of Don John, and Nell Craig is sweet and winsome as Inez, the blind sister of Delorez. Lewis Edgard is cast as Adonis, the court jester, and he makes of the "bit" a part that really stands out as one of the principals. Lillian Drew is both beautiful and cunning as Dona Ana, the scheming, plotting princess of the realm, who plans with Don Antonio Perez (Sydney Ainsworth) to pit Don John against King Phillip, in the hope that by the change of rulers they may themselves benefit.



The king watches the triumphal return of Don John.

Shortly after the return of Don John of Austria to Madrid and his welcome by the populace, King Phillip discovers that Don John is in love with Delorez, the daughter of Mendoza, the commander of the king's guard. The king fears that, tempted by his growing popularity, Don John may aspire to the throne itself, and therefore is ever on the watch to catch him in a bit of treason.



Mendoza accuses King Phillip of the murder.

Mendoza, who is devoted heart and soul to "God, the king, and Spain," commands Delorez to have nothing more to do with Don John, but when the girl refuses to obey him plans to bundle her off to a convent. Aided by Inez, her blind sister, with whom she changes garments, Delorez makes her escape from her apartments, in which her father has given orders that she be imprisoned, and visits Don John in his home.

The king and Mendoza later call upon Don John and, suspecting that Delorez is there, demand that he open an inner room, the door to which is locked. When he refuses, the king draws his sword and Don John falls to the floor apparently dead. Realizing the death of the popular favorite may itself result in bringing his reign to a speedy end, King Phillip, too late, decides he has been too hasty. Mendoza, the faithful, offers himself as a sacrifice and in the throneroom of the palace boldly declares it was he who killed Don John.

Meanwhile, however, Don John, who has been only injured by the sword thrust of the king, recovers consciousness and marries Delorez. The king is compelled to free Mendoza from prison and to sanction the marriage of Don John, while the latter magnanimously requests that he be permitted by the king to "keep secret the name of the man who attacked him."

"The Price of Her Silence"

Reviewed by John C. Garrett

FLORENCE LA BADIE, Thanhouser's winsome star, and Mignon Anderson, a screen favorite, are cast in the leading roles of the Thanhouser Mutual Masterpicture, in five reels, released on September 30. "The Price of Her Silence" is the title of this romantic drama, depicting the unselfish devotion of a strong willed girl for her younger sister, who is weak. The story is an interesting one and the plot very well carried out.

Miss La Badie, as the elder sister, does some very good acting, and Mignon Anderson, as the younger sister, proves her dramatic ability in many scenes. Arthur Bauer, as the father; Harris Goodwin, as the chauffeur; Thomas Curran, as the artist, and little Helen Badgley as the younger sister's little daughter, complete the well balanced cast.

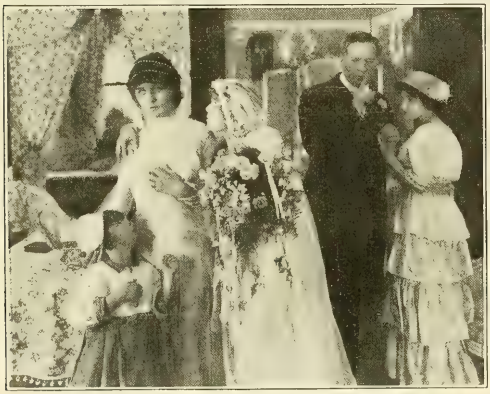
The little girl is very much in love with the handsome chauffeur. Finally one night they plan to elope. The girl's father catches them, however, and the girl is sent into the house and the chauffeur discharged.

Some days later the girl bids farewell to her father and elder sister and starts out on a yachting trip with her aunt. Before she goes, however, she manages to get word to her lover that she is going and he gets a job as a sailor on the yacht. Once at sea the girl and the former chauffeur spend many happy hours together. One day the boat catches on fire and the girl, the captain of the boat and the young sailor escape in one of the smaller boats.

The girl knows that a captain of a boat can perform a marriage at sea and has the captain unite her and the sailor. They are later cast ashore on a desert island and the captain dies from exposure and the girl's husband is killed by an octopus. A few days later she is picked up by a passing vessel and restored to her father.

The young widow keeps her marriage a secret from her father and sister until the time comes when she knows she cannot hide it any longer. Then she confides in her sister, who takes her to a nearby fishing village, where her little girl is born. They prevail upon a woman in the village to take care of the child and they return to the city.

Five years later on the wedding day of the younger sister a man brings her little child to the house. The girl's father is suspicious and takes the child to the room where the younger and elder sisters are dressing. As the door opens the child rushes into the room to the elder sister and says: "This is the pretty lady who brings me presents." The father is immediately suspicious of her and she is about to disclaim the relationship when her younger sister comes to



A scene from "The Price of Her Silence."

her and whispers that after the wedding she will confess all.

The elder sister takes her niece to a nearby city and opens up a studio. In the studio across the hall from her is an artist who falls in love with her and asks her to marry him, but on account of the suspicion which surrounds her regarding the child she refuses him.

The younger sister's husband brings her to the artist to have her portrait painted. She is having her first sitting when her little girl comes into the artist's studio and while climbing on the ledge of the window sill falls out. Then the mother cries: "It's God's judgment. My child, my child!" and at that time she tells her true story.

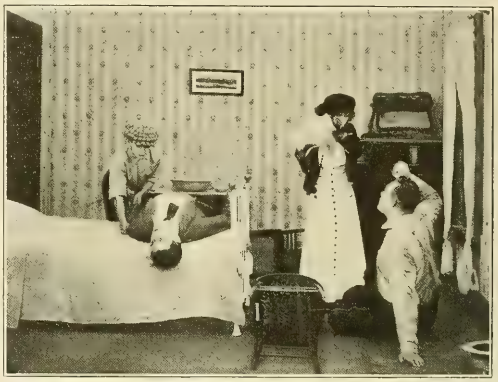
In a moment the painter comes back and brings the child with him; she had luckily fallen on an awning and her life had been saved. The elder sister comes into the studio and the artist takes her in his arms and the younger sister is forgiven by her husband.

"Right off the Bat"

Reviewed by Charles R. Condon

THIS is the first release of the Arrow Film Corporation, and if it can be taken as a criterion of the product which is to follow, introduces a concern which will make clean, wholesome pictures whose strength will lie in their true-to-life portrayal of stories gathered from the drama of life, a field more fertile than the most vivid of imaginations.

"Right Off the Bat" contains several thrills and unique situations which bear the marks of a clever scenario man's pen, but for the most part the story deals with the career and romance of a country youth whose skill at baseball wins him a place on a big league team, and overcomes the prejudice and objections of the father of the girl whom he loves. The play convinces through its simplicity. Nothing overpowering



Viola and the boy save Mike Donlin.

or sensational is attempted in it. The story is told with pleasing directness, is interpreted by a clever cast working under good direction, and is surrounded with true small-town environment. The photography is as clear as crystal.

Through what channels the picture will be distributed will be announced shortly by W. E. Shallenberger, president of the Arrow Film Corporation, which has headquarters at 71 W. Twenty-third street, New York. Although "Right Off the Bat" is not a baseball picture, the national sport figures prominently in it, and Mike Donlin, former Giant outfielder and the winner of several national popularity contests, is seen in the leading role and, in the big scene, proves himself a true hero by his prowess at the bat in a big game. Donlin proves to be a real actor in this, his first screen appearance, carrying his part as though entirely ignorant of the presence of the camera.

To Albert S. LeVino belongs the credit for the story, and to Hugh Reticker, the laurels of the direction. The leading feminine role is played by Claire Mersereau, a charmingly pretty little girl whose loyalty to Mike proves his salvation in a crisis. Rita Ross Donlin, Fan Bourke, George Henry, George Sullivan, Charles Mather, John J. McGraw, the Giants' leader, Thornton Friel, Frank Frayne, Jr., and Mabel Wright take prominent parts in the picture.



Mike Donlin again meets Viola Bradley and her father.

Shortly after his father's death, Mike Donlin is offered a place in a machine shop in Winsted by Hiram Bradley, the owner, whose daughter, Viola, Mike had saved from drowning years before. Being good at baseball, Mike takes advantage

of the opportunity to join the Winsted nine, also owned by Bradley. As time goes on, the friendship between Mike and Viola develops into love.

On becoming aware of this latter, Hiram Bradley forbids Mike's visiting his daughter, indignantly declaring that while he may own a bush league team, he will not have any bush leaguers in his family. On the day of the big game, Mike is approached by some gamblers with an inducement to "throw" the game. He refuses, and is assaulted. Towards the end of the game things begin to look bad for the Winsted team. They need Mike. Viola learns of his imprisonment, and effects his release. He arrives at the ball field just in time to save the day.

Viola, a few days previous, had wired John J. McGraw, of the Giants, to send out a scout to watch Donlin pitch, signing her father's name. Knowing Mr. Bradley, McGraw took the tip. His man, Evans, likes Mike's playing, and picks him for the big league team. With this for an argument Viola overcomes her father's objections to Mike as a bush leaguer, and obtains his consent to their engagement.

"Tillie's Tomato Surprise"

Reviewed by John C. Garrett

LUBIN'S six-reel production to be released on September 27 on the V. L. S. E. program is "Tillie's Tomato Surprise," a surprisingly clever mirth provoker featuring Marie Dressler, the popular comedienne.

There are many exciting moments in this five-reel photo comedy. Some of the feats performed by Miss Dressler in her endeavor to put "life" into the production are—a back somersault down two flights of stairs, a somesault over a barbed-wire fence and down a two-foot embankment, a leap from a new-fangled "jitney bus," a plunge from a railway bridge onto a fast-moving freight train and then a daring leap from the train into a farmyard.

Among the cast who aided Miss Dressler in making this comedy one of the most successful ever produced are Colin Campbell as The Bat, the flying Scotchman; Eleanor Fairbanks as Amber Girs, Sarah McVickar as Aunt Sally, Jim McNaughton as Percy Jitney, Tillie's cousin, and Jim, the monkey, by himself.

As the story opens we see The Bat in his laboratory testing his latest invention. He dons his wings and starts out for a fly. After flying around the country he is spied by Tillie Todd, who is working in the garden. Tillie picks up her rifle, shoots at The Bat and he falls to the ground.

At Tillie's home her cousin, Percy Jitney, bothers her with his attentions. Her mother receives a note from her millionaire Aunt Sally stating that her birthday is near at hand and that she wishes Tillie and Percy to visit her and help celebrate the day. Tillie's mother tells the girl to make her aunt something with her own hands and send it to her for a birthday present. She starts her daughter to work on making a tomato-shaped pin cushion, but the girl soon tires



Tillie and the bothersome "tomato."

of the work and goes down to the store and buys one just like she had started to make.

The pin cushion arrives at Aunt Sally's with a note telling her that Tillie had spent three days in the making of it. The woman is overjoyed, but Percy picks up the pin cushion, sees the price mark on the back and shows the same to Aunt Sally. In this way he wins his way into the woman's good graces, but he soon falls out again when at a football game



Tillie at the football game.

he proves himself a coward, while Sally takes his place and, with the aid of The Bat, wins the game.

The night of Aunt Sally's birthday party she puts on a pair of wings given her by The Bat and soars into the air. When four days have passed and no word has come from Aunt Sally, her will is read. She has left the tomato to Tillie and the rest of her fortune to Jim, the monkey, and when he dies it will revert to Percy. Tillie is taken aback when she hears what she "has drawn," and Percy, by a clever ruse, makes Tillie believe she has killed the monkey, and every once in a while he will turn up with the tomato pin cushion and say, "Here is your tomato."

Percy puts the detectives on Tillie's trail and at last they come upon her at Aunt Sally's and give chase. After being nearly drowned in a big puddle of molasses, the girl leaps from a railway bridge onto a freight train and from the train she jumps into a big box of feathers and comes out a feathery mass and she is soon surrounded by the detectives and the people from all over the countryside. All of a sudden her aunt drops from the sky, then The Bat, and later Jim, the monkey soars down to them.

Tillie is embracing her aunt when Percy steps up and hands Tillie the tomato, saying, "Here is your tomato." The girl furiously bites at the pin cushion, pulling it to pieces, and a great number of ten thousand dollar bills rain from it. Aunt Sally had placed them there for Tillie. We last see Tillie Todd with feathers and ten thousand dollar bills stuck all over her, embracing her aunt, Jim, the monkey, and The Bat, in turn.

"Just As It Happened"

Reviewed by Neil G. Caward

IN "Just As It Happened," the two-reel American feature scheduled for release on October 4, one is quick to understand that exactly the proper title has been chosen for this picture, since the scenes portrayed are so true to life and of such frequent occurrence that it is easy to believe the story is told "just as it happened."

The plot of the story concerns David Grey, a young farmer lad, and Jennie, his sweetheart, who is momentarily attracted by a suave city stranger she chances to meet.

Jennie, winsomely portrayed by Lizzette Thorne, causes deep suffering to David Grey, a role acted by Edward Coxen, when she comments unfavorably upon his "lumpy" hands, for David little suspects that she is comparing them with the smooth, soft hands of the city stranger whom she had encountered but a few moments before.

When Dave tells his story of the lovers' quarrel to his kind old mother, the latter relates to him his life as a little lad and how he worked early and late on the farm in his efforts to pay the mortgage following the death of his father, thus explaining to him that the "bumpiness" of his hands was caused by honest toil.

Somewhat encouraged, Dave decides to seek his fortune in the city, believing that there he can earn a handsome

living and perhaps eventually acquire hands as smooth as those of the city stranger.

After sub-leasing the farm, Dave visits the city and there encounters "Red Dick," a crook, whose record is known to the police. Though weeks pass without his being able to secure work, Dave regularly writes cheerful letters to his mother at home leading her to believe that success is coming his way.

Dave at last finds himself without lodging, since he is unable to meet the week's room rent and it is then that "Red Dick" appears, persuading him to aid in a robbery which "Red Dick" has planned.

Dave rejects the offer of ready money dishonestly secured and remembering that he has promised his mother to return home for her birthday he steals down to the railroad yards, sneaks in a box car and returns home.

As night falls, following the birthday party given by Mrs. Grey on the lawn of her humble home, the last of the guests depart, Jennie and Mrs. Grey commune together regarding Dave, whose presence had been greatly missed all day.

As the old mother visits the barn to secure some eggs she discovers a man asleep in the straw, and thinking it a tramp, returns to the house for such remnants of the feast as



The return of the prodigal.

remain and tenderly gathers up a blanket with which to cover the sleeping man in the barn. At that moment, however, the collie dog, who had always been a pet of Dave, chances into the barn and yelps his delight upon discovering the man. It is then and then only that the mother recognizes in the tramp Dave, her boy. Quickly his story of failure in the city is told and the tender mother love tells him that after all his life has not been a failure. Jennie admits that she likes his hands, "bumpy" though they are, and life begins anew.

Universal's "Fatherhood"

Reviewed by John C. Garrett

HOBART BOSWORTH, author and producer of and leading man in the four reel Broadway Universal features released on October 4, has enlarged upon a subject hitherto never or if so, but lightly touched upon in either pictures or stories. Up to this time "motherhood" has been the subject of many photoplays and has played an important part in the carrying out of the plot. Mr. Bosworth has chosen "Fatherhood" as the subject around which this production centers and it is indeed a splendid photodrama.

Helen Wolcott plays opposite Hobart Bosworth and is exceptionally good in her portrayal of Lizzie Mayberry and later Mrs. Gilchrist, wife of Lon Gilchrist played by Bosworth. Joseph Flores as Bud Dalton, Hart Hoxie as Del Beasley and Mrs. Lydia Yeamans Titus as the landlady lend admirable support to the cast. The production is artistically projected and interesting throughout.



A scene from Universal's "Fatherhood."

Lon Gilchrist and Bud Dalton, range riders in Arizona, one day in the middle nineties save a stage coach and its occupants from a small band of marauding Apaches. A child is seized by one of the Indians and thrown into the underbrush cutting its forehead. Lon picks up the child and binds its wound with his neckerchief. His bravery is awarded by a check from the Wells Fargo Express Company, and with this money he gets a good start in life and is soon owner of a large ranch.

In the meantime the child has grown to womanhood and is working as a waitress in one of the cheaper restaurants of a Southwestern city and Lon on his next trip to the city meets the bright and capable Lizzie who waits upon him deftly and he is attracted to the girl. He courts her and she, tired of the insults and drudgery of her life, accepts him and, to her surprise, when she arrives at his ranch she finds that her simple and reserved husband is a man of vast wealth and power. Her husband's business cares compel him to throw her more and more for her amusement upon the society of a splendidly handsome young cowboy.

Lon is forced to go to a rodeo, and because of the roughness of the trip will not take his wife with him. She upbraids him, and her stinging words cut him to the quick. Lon leaves, instructing Del to look after his wife, and she, believing she can no longer live with a man who seems so cruel and unsolving, instructs Del to drive her to the station and leaves a note to Lon of farewell and her wedding ring.



A humorous moment in Universal's "Fatherhood."

In the city, after months, a little baby is born to Lizzie and it comforts her loneliness, and she hopes for a reunion through the little tiny mite which belongs to her and Lon. A post card carries to the old ranchman the news of his

fatherhood and he madly rushes to the city in the hope that it means reconciliation. All misunderstandings are swept away and he trembles with the delight of a father as he holds his little son in his arms. He tells Lizzie how many years before he held a little baby so and describes the incident of the stage coach. She rushes to the bureau drawer and takes therefrom a blood stained handkerchief that Lon had wrapped around the baby's head and pushing back the hair from her forehead she shows him the scar.

"Neal of the Navy"

Reviewed by Thomas C. Kennedy

LILLIAN LORRAINE, William Courtleigh, Jr., and William Conklin, who have done much commendable acting in the Pathe Balboa serial, "Neal of the Navy," are seen to better advantage in chapters five and six, than any of the previous episodes. These two chapters are notable for novel scenic effects and interesting developments. In the fifth episode, which is entitled "A Message from the Past," the most attractive scenes are those taking place at the dance on board one of the battleships. In the latter part of this release, the crew of a fruit steamer, bound for Southern waters, is incited to mutiny by Hernandez, but his plan to capture Annette fails.

The scenes of the half crazed crew endeavoring to make the Hardin party their prisoners are remarkably well presented. The realism obtained reflects credit upon Director Harry Harvey. In the beginning of "A Message from the Past," Annette, accompanied by Joe Welcher and Inez Castro, who still professes friendship for the girl, attend a dance given on board the ship of which Neal is one of the crew. Hernandez, disguised, attempts to abduct Annette, but she struggles and both fall overboard. Neal rescues his foster sister. Hernandez escapes.

While drying the map, which she always carries with her, Annette learns the exact location of Lost Island. She decides to visit the island, and sails on a fruit steamer for Martinique. Hernandez follows the Hardin party and induces one of the crew to start a mutiny. Neal has been transferred to a ship sailing for South America. This cruiser receives the call for help sent from the *Coronado*. Neal is put in charge of the squad sent to quell the mutiny, which he succeeds in doing.

"The Cavern of Death" is the title of the sixth episode. Annette and her friends arrive at Martinique. She receives a note from the Governor, telling her that he was a friend of her father's, and inviting her to attend a reception at his home. Neal obtains shore-leave but does not wish to be a guest at the levee. Inez informs Hernandez that Neal is in Martinique. The South American captures Annette at the levee. He also makes Neal his prisoner.

Hernandez takes them to a cavern, used by a smuggler. This cavern is mined, and after securing the map he leaves Neal and his foster sister with the threat that they will die in one hour. They free themselves and swim a long distance to safety. Believing his victims still in the death trap, Hernandez turns on the current which entirely destroys the cavern.

In "The Cavern of Death" both Lillian Lorraine and William Courtleigh give an exhibition of their natatorial prowess. They swim a considerable distance while in view of the camera. This chapter is splendidly staged. The destruction of the cavern by dynamite and some under water scenes add much to the interest, which this serial is sustaining admirably.

"Landing the Hose Reel"

Reviewed by Neil G. Caward

THE Selig Polyscope Company has found something absolutely new in the way of screen comedies and on Thursday, October 14, will offer the exhibitors of the country, in the first picture of the series to called "The Chronicles of Bloom Center," a three reel comedy that is absolutely epoch making.

This reviewer has no hesitation in predicting that Bloom Center will become even more famous than its fellow village, Bird Center, celebrated the country over on account of the famous McCutcheon cartoons. If Bird Center was funny, it looks as though Bloom Center is going to be a riot.

It may be possible to assemble a funnier lot of characters all in one picture than the director of "Landing the Hose Reel" has done, but the fact has yet to be accomplished, for these three reels fairly abound in "types," each and every one of whom is a scream in himself or herself, and yet played so naturally that you feel the role is not being exaggerated in any way. In fact, when all is said and done, the success of the Bloom Center series will doubtless rest on that very fact, that the characters are so natural that each and every person who sees them will feel that some time, some where, in his life he knew just that type of individual.

Maibelle Heikes Justice and William Lord Wright are credited with the authorship of the story and surely they are entitled to a large portion of praise, but the director has done his share too, as have each of the many players cast for one of the important roles, for in this series it appears there is to be no star, each character having so "fat" a part that as the story develops he will, for a time at least, occupy the center of the screen to the exclusion of all others.

The "Chronicles of Bloom Center," of which "Landing the Hose Reel" is the first, will appear each Monday for eleven weeks, beginning Monday, October 25, and each picture in the series will be two reels in length, with the exception of the first one, which as stated above is three reels long and scheduled for release on Thursday, October 14.

There is so much action to the three reels of the first "chronicle" that it is well nigh impossible to tell the story, and, anyway, perhaps, the telling of it would take the edge off the fun you will have if you see it for yourself. Briefly, though, the tale revolves about the offer made by Frederick Warren, a New York millionaire with a warm spot in his heart for Bloom Center, the village of his birth, to give Bloom Center a hose reel, provided the citizens of his native town will raise half of the sum necessary to equip the fire department.

Great excitement reigns in Bloom Center when Warren's offer is made known, but this is as nothing compared to the



A humorous moment in "The Chronicles of Bloom Center."

excitement that develops when the citizens hold a mass meeting in Melodian Hall to discuss ways and means of raising their part of the fund. One man proposes a tax on whiskers, and another suggests that a lawn fete be given. Both suggestions are finally adopted, but the tax dodgers get their whiskers trimmed and the lawn fete proves a fiasco, so the villagers find themselves almost bankrupt when the receipts are counted.

A ray of sunshine breaks through the clouds of gloom when Warren generously agrees to provide the hose reel, anyway, but the fun begins anew when rival candidates for the important position of chief of the fire department announce themselves. Eventually the great day arrives and the hose reel reaches Bloom Center and is turned over to Chief Pash with much ceremony. Chubby Green and his boy friends plant a few smoke pots at about this time and the new fire company enjoys its first run. When the second smoke pot is discovered Chief Pash decides "somebody is trying to kid the fire department," and accordingly refuses to respond to the alarm when the constable announces that Pash's own home is in flames. Too late, the chief discovers the sad truth, when he finds his home a mass of smouldering embers.

"The Pearl of the Antilles"

Reviewed by Thomas C. Kennedy

THE beautiful tropical country which forms the background for the action of "The Pearl of the Antilles" released by The Picture Playhouse Film Company, is, perhaps, its most appealing factor, and makes the picture one which is well worth viewing. This film was produced in Jamaica by Tom

Terriss who has won distinction by his interpretations of Dickens' characters. The country has proven a fertile field for the production of pictures, and this director has used to telling effect the magnificent locations provided by nature.

It may be of interest to note that a cove which is the scene of much of the action in this film, is authoritatively believed to be the first landing place of Columbus, who, tradition hath it, was attracted to the spot by the grandeur of a cascade. This cascade, which is one of the most ruggedly beautiful waterfalls imaginable, is the setting for a remarkably thrilling moment in "The Pearl of the Antilles." Tom Terris, playing a character part, and Lionel Pape here enact a realistic struggle.

The picture is based on "The Sword of Honor," a popular English drama, and was adapted to the screen by Mr. Terriss. The story is, for the most part, conventional melodrama, but it deals with some well drawn characters, and these receive thoughtful handling by the effective cast, which includes Tom Terriss, Lionel Pape, Tessie DeCordova, R. Harvey, Rodney Hickok, Ethel Mitchell and R. DeCordova.

After witnessing Miss DeCordova's splendid performance in the titular role, one finds it difficult to believe that this is her very first attempt at acting, either professional or amateur, but such is the case, surprising as it may seem. She is surrounded by players of experience and ability and that this does not prove a handicap gives evidence of her talent.

The story tells of Henry Richmond, a wealthy South-



Brutus overtakes Carson.

erner who lives in Palm Beach and who prefers to have his daughter brought up in simple surroundings, and entrusts her to the care of an old friend in Jamaica. On one of his visits to Jamaica he is accompanied by a man of rather questionable morals, Murray Carson. Carson is attracted to the beautiful girl and abducts her. She escapes from his yacht, unharmed, however, and is reunited with her father. The latter avenges the reflection cast upon his daughter's name by Carson. After killing the explorer, Richmond dies from shock. Pearl and her lifelong friend, Phillip Hudson, marry.

"The Song of the Wage Slave"

Reviewed by George W. Graves

FOUNDED on Robert W. Service's poem of the same title, this latest release of the Metro Pictures Corporation possesses many salient features, among which are spontaneity of action, fine dramatic effects procured through good acting, and a conformity to truth in the scenes depicting different industrial processes. The sets showing operations in the lumber and mining industries, give additional zest to the strength of the play. The picture bears the trademark of the Popular Plays and Players Company.

In this film we do not find the protracted morbidity that attaches to so many films whose stories center about labor difficulties. Neither is any of the appeal or strength lost by leaving out too realistic views of pauper misery. The picture proceeds with the spirit of an absorbing story, holding the attention and interest right through. The sensational is introduced here and there, lending added color to the dramatic situations, and zest to the action.

Edmund Breese gives a creditable performance in the role of Ned Lane, a man of strong character who is perpetually sacrificing himself for the happiness of others, steadfastly working for the cause of labor, and ultimately giving



The demented Talek agrees to blow up the Dawson home.

his life to save that of Mildred, the girl whom he has always loved, but who has never returned his affections.

When Edwin Dawson, an enormously wealthy manufacturer, forbids his son, Frank, to marry Mildred Hale, a girl out of his social standing, Ned, in a spirit of magnanimity, marries the girl to save her honor. Not long after, the millionaire dies and Frank, free, returns to claim the hand of Mildred. Ned, seeing where Mildred's love lies, disappears, leaving evidence purporting to his sudden death.

Later, Ned is seen as the leader of an organiaztion of mill hands, operating in a paper mill. Unknown to Ned, the invisible head of the paper trust is Frank Dawson. Finally, Ned, Frank and Mildred become apprised of their several true identities and consternation follows. Soon after Ned meets his death in an explosion, endeavoring to save Mildred.

Helen Martin distinguishes the role of Mildred Hale. Others in the cast are J. Byrnes, Fraunie Fraunholz, Albert Froom and George MacIntyre. The whole performance is thoroughly done, well seasoned, and when served up for the consumption of discriminating spectators, will furnish a delectable five-reel repast to assuage their voracious appetites for better films.

"Darling Dandy"

Reviewed by John C. Garrett

RUTH STONEHOUSE, the Essanay star, who has already gained much favor with motion picture fans, plays the title role in "Darling Dandy," a three reel Essanay production to be released on September 27. Miss Stonehouse has been happily cast as Darling Dandy, an orphan girl. The little actress' portrayal of this character is inimitable and it is one of the best vehicles she has ever been starred in. She surely is a "Darling Dandy."

The story, a simple appealing heart interest drama, is written around a little orphan girl without education, but possessing a most lovable character. There is healthy comedy in the production and Miss Stonehouse reveals her humorous abilities to a good advantage. When dressed up in a suit and hat that probably were her mother's before her and barefooted she goes into the country store the little heroine is delightfully comical. John Lorenz as Rev. Cameron, John Thorn as Walter Dixon, a young civil engineer, support Miss Stonehouse, and both do commendable work. The producer has obtained some splendid results in the photography of this production.

Darling Dandy is an orphan and lives alone in a hut in the woods. She has as her companion a much dilapidated rag doll in whom she confides all her secrets and who is her only playmate. The little girl is passionately fond of children, but because of the strange life she leads the children of the neighborhood are afraid of her and whenever she approaches them they flee in terror. The Rev. John Cameron,

a young minister of the village, is a friend to all the children and especially fond of Darling Dandy.

The young minister going to call on the girl one day finds her apparently reading a book and tells her that he



The surveyor washes the molasses from Darling Dandy's foot.

didn't know she could read. The little orphan shamefacedly closes the book and says she can't and later turns to the front page whereon is the picture of a well built, good looking young man, who Dandy confesses is her "dream man."

Walter Dixon, a civil engineer, bids farewell to his sweetheart in the city and goes out on an engineering job and arrives in the village where Darling Dandy lives. Through a strange situation the girl meets the young surveyor and discovers in him her "man in the book." She goes home and dresses up in some clothes which were in style possibly thirty years ago. In this ridiculous makeup and barefooted she goes to the village store and there sees Walter Dixon and also Rev. John Cameron. In her nervous attempt to be calm the girl accidentaly steps into a pan of molasses and causes much laughter. She runs out of the store and is followed by Dixon. He takes her home and there catches her in his arms and kisses her.

The next morning the engineer is called to the city and leaves no word for Darling Dandy. A few days later he brings a child which belongs to the girl he had wronged, and leaves it on the minister's doorstep. The orphan girl sees it and takes it to her home where it is seen by some of the children and they tell the minister of its presence. John Cameron



The Rev. John Cameron and his friends.

goes to substantiate the statement he has heard, but the girl warns him away at the point of a gun and it is not until the surveyor and the city girl come for the child that he finds that Darling Dandy has it in her possession. The minister finally persuades her to bring the child to his home that night and the girl places her rag doll in the basket, weights it down with flour, puts a shawl on the top of it and carries it to the minister's home.

Just as Darling Dandy arrives at the house a bolt of lightning strikes it and the place is soon in flames. Young Dixon and the girl from the city run out of the place and the girl finally drags out the minister and later she brings to him the baby which had been left on his doorstep and he clasps them both in his arms.

"A Disciple of Nietzsche"

Reviewed by Thomas C. Kennedy

THIS drama, having for its theme a discussion of the radical principles advanced by Friedrich Nietzsche, entitled "A Disciple of Nietzsche," merits the prominence given it in being made the first offering of the new brand of films presented by the Thanhouser Film Corporation. It is from the pen of Phil Lonergan. These three act subjects are known as the Than-O-Play, one of which will be released every three weeks.

In this play the author strives to prove that Nietzsche's



Florence LaBadie and Harris Gordon in a scene from "A Disciple of Neitzsche.

ideas for the betterment of social conditions while theoretically sound and quite acceptable, fall short of realization when practically applied. From the standpoint of what may be termed brutality Nietzsche has built up a strong argument in favor of his principles. In the play an attempt is made to show that, as nature is not guided by any set rules, this doctrine is speculative-science pure and simple.

The story concerns a man who accepts the principles of Nietzsche, this character represents the "strong." He is aggravated when his daughter brings into his home a poor girl, as he believes that the poverty stricken are so, because they are too weak to be anything else. He also deems it a waste of strength on the part of the strong to uplift the weak, as it only prolongs their life that they may continue to be a burden to the strong, and as the strong must grow stronger it is their duty to conserve their energy.

The father firmly believes that it is best to allow the "weak" to their own devices so that in time they will die off. Since life is only a question of the survival of the fittest, the day will come when all men will be strong, and poverty, weakness, illness, all things detrimental, in fact, will have disappeared from the earth. But later he finds that this "weak" girl grows strong, and not through any help of his. It also happens that his own daughter, the offspring of one, long since proven strong, is capable of doing that which he terms weak. So in the end he is convinced that his doctrine is faulty and he repudiates it.

Evidently the author has given the subject his close attention, for he approaches it with directness, and a confidence which is highly commendable. As a drama "A Disciple of Nietzsche" is thoughtfully constructed, plausibly developed,

and sustains the interest admirably. Whether or not it is convincing in its refutation of Nietzsche's principles, must remain a question for individual decision. It is a subject requiring broad treatment and a comprehensive study of the



A scene from "A Disciple of Neitzsche."

various and conflicting elements which influence the human family.

At any rate this is a worthy use of the drama, and it is to be hoped that more discussions of this kind will be the basis of screen dramas. To enjoy this picture it is not necessary to be versed in the details of the argument either pro or con, and the best of it is that one may make the play food for profound study or superficial thought, and still be afforded much entertainment.

The production is well directed and the dramatic situations forcefully presented. Florence La Badie plays her part with effective naturalness. The members of the supporting cast which includes Boyd Marshall, Lorraine Huling, Marshall Welch and Harris Gordon, all give splendid performances.

"A Child in Judgment"

Reviewed by Thomas C. Kennedy

THE Edison drama to be released October 22, entitled "A Child In Judgment," which title applies to the young wife, deals with the loyalty of a husband, the folly of a wife who desires pretty clothes, and a wicked wealthy employer, in other words the eternal triangle. A new Edison actress makes her appearance in this picture, and the author of "A Child In Judgment" has certainly not been kind to her, for Harriet Forbes is seen as the wife, a woman who is absolutely brainless.



A tense moment in "A Child of Judgment."

Miss Forbes, therefore, cannot hope to carry the sympathy of her audience, and though she does some good work it makes no impression, because of the part in which she is cast. Richard Tucker as John Desmond gives his usual fine performance and Augustus Phillips is a satisfactory Henry Halstrum, the man who attempts to lead astray the wife of his employe. The story does not provide the cast with much opportunity for convincing work. The picture is well directed and produced. There are some highly commendable settings which help greatly the interesting portions of the plot.

Mrs. Desmond first meets her husband's employer at his office. Her husband provides a comfortable home and shows her every consideration, but she longs for pretty clothes and more diversion than her husband's limited income will permit. Halstrom is attracted to Mary and shows her marked attention during her short visit to the office.

Mary is quite flattered by Halstrom's attentions and encourages him. He decides to have her husband out of the way for a time and sends him on a "business" trip to Chicago. After Desmond leaves, Halstrom writes a note to Mary asking her to call at his office. He then invites her to take lunch with him, and gives her some money, which he says is the amount he intends adding to her husband's salary, that she may purchase suitable clothes to wear at the theater, where she promises to go with him.

Desmond's mother, who lives with them, becomes suspicious when she sees these beautiful gowns and when she learns that Mary has gone to the theater with Halstrom, she telegraphs to her son, telling him to return home at once.



A humorous moment in "A Child of Judgment."

The next day the wife fears to face her husband's anger and seeks protection from Halstrom. There Desmond finds his wife, and when he is convinced that she has been foolish but not wicked he forgives her.

"The Dust of Egypt"

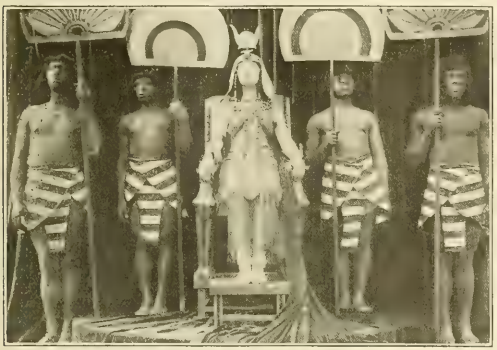
Reviewed by Thomas C. Kennedy

IN its entirety "The Dust of Egypt" is one of the screen's most artistic presentations. It is a farce of extreme cleverness and delightful charm. Produced by the Vitagraph Company under the direction of George Baker and released on the V. L. S. E. program, this picture carries a story which embodies all that is best in farce comedy, and there is ever present that redeeming touch of pathos, which not only heightens the humorous situations, but also gives the story added flavor and depth.

Among the foremost features of this offering must be mentioned Edith Storey's characterization of the Princess, a part most exacting in its demands upon the natural ability and acquired skill of its delineator. Yet Miss Storey is ever equal to the occasion and displays an effective ease in accomplishing her purpose whether that be the portrayal of an intense emotion, straight dramatic action or pure comedy. In all these divergent constituents of the histrionic art she is consistently excellent, and this performance may be referred to as one of her best contributions to the screen, which, as exhibitors know, is high recommendation.

The picture is based on Alan Cambell's farce of the same name, and it is replete with opportunities for striking scenic and dramatic effects. Mr. Baker has appreciated these

opportunities to the fullest extent, and as a result he has produced a film that for magnificent settings and colorful scenic effects, in keeping with the requirements of the general action, approaches perfection in photoplay staging. The



An imposing scene in "The Dust of Egypt."

lighting, costumes and stage properties are in good taste and further enhance the beauty of the production.

Antonio Moreno has the leading male role, which he enacts to a degree of satisfaction. In his final scene with Miss Storey, which is wonderful in its artistic voluptuousness, Mr. Moreno does capitally. The straight comedy part is played by Charles Brown. In the first few scenes Mr. Brown gives no great promise, but when he does succeed in making his presence felt he does it in great style, and before long he really competes for leading honors. But the cast is uniformly excellent, all the players render their parts in a manner such as is above adverse criticism. Jay Dwiggins, Cissy Fitzgerald, Hughie Mack and Naomi Childers have important parts.

The story is of a young man who in a dream sees the Egyptian mummy, which has been brought into his house, come to life. She is a beautiful princess. As he is unable to secure hotel accommodations for her, he is forced to keep her in his apartment that night. The next day he takes her to the home of his fiancee, where the princess shows plainly her liking for the young man and her dislike for his fiancee. Her surprise at such modern necessities as the telephone, and her insistence on having her every little fancy gratified, make up a series of clever, mirthful situations.

Needless to say, the young man is overjoyed upon awakening and finding that his fascination for the princess and her many indiscretions, at least they are indiscretions in the twentieth century, was only a dream, and that his engagement to Violet Manning has not been broken.

"Damaged Goods"

Reviewed by Thomas C. Kennedy

TO deal frankly with the subject treated is a recognized virtue in dramatic construction. Just how candidly Eugene Brieux in his "Damaged Goods" deals with a question that we Americans fear to mention even to our confidants, is now a well-known fact; for when this drama was produced on the speaking stage some time ago, it was so widely discussed that the candor of the play is perhaps its best known quality. In the screen version of this remarkable story none of the author's directness has been forfeited.

But while there is no attempt to hint at facts, neither is there an attempt to "parade" the vices of men, merely for the sake of making the picture one that will appeal to those who patronize plays of this kind just to see how "daring" they are. Throughout the seven reels there is nothing that gives offense, and the many prominent men who have expressed their belief that its power to do good should make both men and women, arrived at the age of worldly understanding, desirous of seeing "Damaged Goods."

From a standpoint of production this film can be highly recommended for its excellence. The American Film Company and the director can well be proud of their efforts. Artistic settings, effective lighting and fine photography, in fact, all the essentials of a high class presentation play their important part. Since its first showing, some time ago, the film has been improved. Some of the scenes were "retaken" and it has been strengthened by re-editing.

The story tells of a young man who has had all the advantages of a moral bringing-up and a splendid home life. At a dinner given in honor of his engagement to the daughter of a noted jurist, young Dupont, urged by his friends, drinks freely. After the affair is over, Dupont, in a dizzy condition, accompanies one of his companions to the apartment of two women. There he spends the night. Some weeks after this he is horrified to learn that this indescretion has cost him dearly, for his body has become contaminated with a dreaded disorder.

His first thought is suicide, but he is saved from this by "the woman." She advises him to consult a famous specialist. This physician warns him that he will not be cured before two years and that should he marry before that time he will be guilty of a crime. Dupont falls into the hands of a quack, who for a large sum, assures him that he will be entirely cured in three months. At the end of this time he marries. When his wife becomes a mother his crime is made known, for the child suffers for his sin. His wife leaves him, and in the last scene he contemplates his end.

This is a forcible story, and considered in the light of straight drama it is uncommonly interesting, its impression is lasting, and its moral effect remarkable. Richard Bennet and his co-workers are quite as effective before the camera as they were in the stage production. Mr. Bennet does exceedingly well with his part, his expression is the more forceful for his artistic repression.

"The Spender"

Reviewed by Thomas C. Kennedy

A MELODRAMATIC comedy produced by Donald Mackenzie and featuring George Probert, who has figured prominently in many productions on the speaking stage, is the fourth Gold Rooster Play released by Pathe. If one becomes interested in the character which Mr. Probert enacts, then the entire five reels of "The Spender" will be interesting as the play concerns Piere only. The other figures are prominent only in so far as their doings relate to the care-free young Frenchman.

Mr. Probert acts his part with great vim and enthusiasm, which is the manner best calculated to get the most out of role. His performance is most energetic from the outset, and he keeps up the pace admirably. Alma Martin as Nellie McCabe, Sam Ryan as her father and Paul Panzer as Jim Walsh furnish good support to Mr. Probert as Piere Lobert. The production is splendidly staged. The melodramatic scenes in which the strikers set fire to the factory and later storm a small building where Piere and his father-in-law make their last stand against the excited mob, have been finely handled by the director and are thrilling.

Piere Lobert, despite the warnings of his relatives that his father will not put up with his behavior much longer, continues to gamble and drink. He returns home one night



Walsh urges the strikers t[illegible]

intoxicated and carries on an argument with the impatient parent, with the result that Piere is told to leave and never return to his father's house. With his valet he immediately goes to a cafe and announces to his friends that he will

assume a title and visit America, where he will marry an heiress.

In America he arranges to be presented to Nellie McCabe, whose father is immensely rich. Pat McCabe dislikes the "Duke" and forbids his daughter to have anything to do with him. But Nellie is anxious to marry a nobleman, and besides she loves Piere. They are secretly married. When McCabe learns this he orders his daughter and her husband out of the house. Piere is without funds so he mournfully decides that he must go to work.

He is also without any practical knowledge of business. Unknown to McCabe, Piere secures a job as porter at the McCabe factory, and this gives him pleasure, for he figures that the "old man" is supporting him anyhow. A year passes and the employes decide to strike, as McCabe refuses to concede to their demands. This puts Piere out of work. He returns home and is about to upbraid Nellie for the misfortune her family has brought upon him, when he learns that he is soon to become a father.

This brings a great change over him and when he is told that the dissatisfied workers intend to harm McCabe he rushes to the factory. He finds his father-in-law unconscious in the office and protects him from the men. They set fire to the building. Piere carries McCabe to a small outbuilding where they are safe until the arrival of a troop of soldiers. Upon regaining consciousness McCabe forgives the "Duke" and his daughter, and is overjoyed to hear that he will soon be a grandfather.

"The Diamond From the Sky"

Reviewed by Neil G. Caward

CHAPTER twenty-four of the North American serial "The Diamond From the Sky" contains another of the big spectacular scenes which have marked this serial as one of the most stupendous from the standpoint of artistic stage settings ever offered the public.

This time it is a costume ball given by Arthur Stanley, now known as John Powell, to celebrate his purchase of "the diamond from the sky," a purchase which was consummated as chapter twenty-three ended on the screen.

In the ball room scene hundreds of supernumeraries are used, all garbed in costumes of every imaginable period, and at its climax the ball is interrupted by the entrance of Powell, himself, seated on the back of a snow-white steed. He holds aloft the bauble for which he paid $90,000 while he relates its history, going back to the time, hundreds of years before, when the diamond fell from the sky.

Chapter twenty-four is marked, too, by the first meeting in many months between Esther and Arthur Stanley, whom she has followed across the continent. Immediately following the recognition of Esther by Arthur, she discovers on Arthur's bare arm the pricks of a dope needle, proving that he is a victim of the drug habit.



Esther and Marmaduke leave Arthur with his enemies.

As chapter twenty-four opens, Esther, who believes that Luke has been done a great injustice, dispatches a note by her servant, Quabba, to Marmduke Smythe, asking him to accompany her to the jail where Luke is a prisoner. There Esther encourages Luke and tells him she will do everything in her power to aid in giving him his freedom.

Meanwhile John Powell, who has prepared to give a fete in celebration of his recovery of "the diamond from the sky,"



Esther visits Luke in prison.

arranges a costume ball and Esther, learning of the affair, thinks it a splendid opportunity for her to visit Powell in disguise.

At the height of the ball Esther secures a private meeting with the man she has come so far to seek and Arthur, upon recognizing her, thrusts Vivian from him and stretches out his arms to Esther and begs her to take the diamond.

When Esther discovers, however, the marks of the dope needle on Arthur's arm she indignantly snatches the diamond from him and flings it from the window.

It falls into a rose bush without and as the film ends an arm reaches forward to snatch it and the title is flashed on the screen, "Where is the diamond?"

"'Twas Ever Thus"

Reviewed by Thomas C. Kennedy

THE latest Elsie Janis offering, "'Twas Ever Thus," produced by Bosworth Inc., differs from the former screen plays in which this internationally famous star has been seen. While there is some very enjoyable comedy, and the entire story is treated along farcical lines, there is also much action which is serious, and developments rather dramatic in their nature. Miss Janis wrote the story, which in the course of its argument plays in three different ages, and has three separate plots.

In each the subject is love, and likewise there is a father who threatens to prevent the fulfillment of the young lovers' affection. But in every case love finds a way and father is won over to the cause. In the beginning of "'Twas Ever Thus" love is depicted as it was when men lived in caves and took as wives the women of their choice by brute force. The second period is laid in the days of the Civil War, when women courtesied and men in return bowed low and gracefully, and lastly in 1915, in which "push-on" is the order of the day, romance is still to be found, and love is quite the same, in the essentials, as it was in the ages long passed.

In the second period, which is all romance, and the third, which contains considerable melodrama, the lovers to be, meet, overcome what obstacles exist and finally marry in much the same way as they have in many other stories of the kind. But for all of that the film is entertaining; for Elsie Janis, Owen Moore, Hobart Bosworth and Myrtle Stedman are players who, by virtue of their ability to make their own opportunities and the finish of their acting, keep one constantly interested, and increase the value of the comedy and dramatic situations.

While Miss Janis does commendably in her serious moments she is best as the comedienne so popular on the musical comedy stage, and her occasional indulgence in this style of action brightens the picture greatly and adds color to the entire production. In writing the play Miss Janis has provided herself with opportunities to do this without interfering with the general trend of the plot. In one portion

of the picture she becomes a servant in the home of a wealthy publisher, for the experience which is to help her in writing a novel, and in the character of a kitchen slavey she is thoroughly amusing.



A scene from "'Twas Ever Thus."

Many of the subtitles are in rhyme and there also are some slangy ones, in either case they are well placed and aid the humorous possibilities of the action. The piece is beautifully staged. Whether the scene be laid in home of a Southern gentleman, a modern business office or in the cave of some pre-historic man, it has atmosphere and color.

Clipper's "Pardoned"

Reviewed by Neil G. Caward

HAROLD LOCKWOOD, handsome American leading man, has one of the best opportunities of his lifetime for splendid work in "Pardoned," the three-reel spectacular Clipper feature scheduled for release on October 9.

In this feature, directed by Thomas Ricketts, Lockwood plays a dual role, that of Paul, the son of Governor Brent, and that of Forrest, a handsome youth, who is a very counterpart physically of the governor's son, as a result of which the mixup in identities causes Forrest a great deal of embarrassment.

May Allison is a winsome Kathie, the daughter of Hart, the politician, and Harry von Meter makes a fine Governor Brent, while Eugenie Forde is convincing as Lora, a chorus girl, and William Stowell interprets the role of Basil, Lora's husband.



The mix-up in identities is explained.

While on a summer's outing, Forrest becomes engaged to Aileen, a wealthy young woman residing at the same hotel, but their love is quickly brought to an end when one day a young woman appears on the lawn to accuse Forrest of being the father of her child. Though Forrest energetically denies the accusation and seeks to convince Aileen and her parents of the mistake, the girl produces a photograph showing herself and a man who appears to be Forrest, thus causing Aileen's father to order Forrest never to attempt to see his daughter again.

The fact that he has a double is thoroughly impressed upon Forrest some weeks afterwards, when he sees a perfect likeness of himself published in a newspaper together with the announcement that this man, the son of the governor of the state, is engaged to Kathie Hart, daughter of one of the biggest politicians of that state.

On several different occasions, Forrest is hailed by friends of Paul Brent as "Paul." Laughingly he lets them go on with the belief that he is the governor's son, though he has a hearty laugh over their mistake in each instance.

It appears that Paul is a ne'er-do-well, weak sort of chap who is infatuated by every pretty girl he sees. When his father, for political reasons, arranges the engagement between Paul and Kathie, Hart's daughter, Paul finds himself unable to go ahead with the marriage since he believes himself already united in marriage to Lora, a chorus girl, with whom he had been mated one night when on a drunken spree.

When Paul, one night at a road house, discovers his chorus girl wife in company with another he kills the man, little suspecting that the man is the real husband of the chorus girl.

After killing his rival, Paul successfully escapes and Forrest, who happens to be present, escorts Kathie to her home, the girl believing it is Paul who accompanies her. Later, however, when Forrest returns to the road house after his own car, he finds himself placed under arrest, for the murder has been discovered and he is accused of having committed it.

Governor Brent one day discovers Paul's weakness and learns the real story of the murder at the road house. Ordering his boy to never darken the doors of his home again, Governor Brent visits Forrest in prison and offers to pardon him, providing he will consent to pose as Paul and Marry Kathie Hart, thereby completing the bargain by which Brent is to be nominated for United States senator.

Forrest at first accepts the offer but, later, finding the girl he has escorted home from the road house is the girl he must marry, he balks about going on with the wedding under a fraudulent name.

While Forrest and the governor are discussing the matter, overheard by Kathie, Paul Brent comes storming into the room closely followed by Lora, the chorus girl, who has vowed that his life shall pay for the life of her husband. Before anyone can interfere Lora denounces Paul before all present and then strikes him with her dagger. Forrest's innocence of the murder having thus been established and Kathie having really learned to love him the marriage is arranged, though this time Kathie knows it is Forrest and not Paul Brent whom she is marrying.

Edison's "Gladiola"

Reviewed by Thomas C. Kennedy

THE sweet little country girl who, in the face of the opposition of an intuitively wise parent, elopes with a city chap, only later to find that there is another wife, is, to be sure, an oft-used tale in photoplay, but it is doubtful if this theme has ever before been used to such appealing effect as in Edison's "Gladiola," in four reels and for release October 15.

First it is Viola Dana as the country girl, who in this instance is depicted as being really innocent, not ignorant, as is only too often the case, and she is a girl of sufficient strength of character to face unflinchingly the future, which to a certain extent she has shaped for herself. The part is worthy of Miss Dana, who undoubtedly deserves a place among the foremost actresses of the screen. In "Gladiola" she is seen at her best, for the story is entirely good, beautifully presented, and the other members of the cast give her effective support.

Mary Rider wrote the story, which in the opening scenes shows the ideal home life of Tracy Bane with his daughter Gladiola, a farm assistant and their housekeeper. Between Abner and the girl there exists a strong friendship, but Gladiola loves only her daddy. One day she meets Ned Warren, a wealthy "bachelor" from the city. Warren is at once attracted to the little country girl and he indulges in what he believes is a harmless flirtation. But one day they find that love has grown up between them.

Bane advises his daughter to put the city man out of her mind, which she refuses to do. Warren hesitates long before asking her to elope with him, but in a moment of

weakness he proposes that they marry and she agrees. A few months after their marriage, Gladiola learns that her "husband" has another wife. She returns to her father, who welcomes her with all his heart. At the farm house her baby is born.



A scene from "Gladiola."

Some time later she receives word that Warren's wife has died. He comes to see Gladiola, and begs her to allow him to right the wrong he has done her, and assures her of his love. Though she is touched by his earnestness and repentance, she refuses to forgive this man who has killed her love and so basely betrayed her. She resolves never to let her child know how its father had deceived her, and sends Warren away. In the end she turns to her ever-devoted Abner.

John H. Collins has given the story an attractive setting, the outdoor locations were taken in the gladiolus fields in Berlin, N. Y. All these are most picturesque. The picture has the true rural atmosphere, and at no time is the illusion broken. Robert Conness as Ned Warren, Pat O'Malley as Abner, Charles Sutton as Bane, and Jessie Stevens as Maria, contribute their fair share to this engaging play, and they are entitled to unstinted praise. "Gladiola" is a meritorious offering. It is a picture of irresistible charm.

Bushman a "White Hope"?

Francis X. Bushman, the Quality-Metro star, who is an expert boxer and wrestler and always keeps in the pink of condition through a trainer that he personally employs, has the distinction of being one of the very few men that ever knocked down James J. Jeffries, ex-champion prize fighter of the world.

Jeffries was employed by the Qualities Pictures Corporation to play a small part in the big feature production, "Pennington's Choice," which the company is now making in its California studio, for release on the Metro program. Among other things Jeffries' part called for a fight scene in which he engages in a personal encounter with Bushman. The two men squared away and sailed in, hammer and tongs, to give the picture the necessary touch of realism.

Bushman and Jeffries were going full tilt in a final rehearsal of the scene the other day in the Los Angeles studio when the ex-champion gave Bushman a sharp blow in the mouth. Bushman received two or three more jabs that could hardly be called "love taps," and it somewhat ruffled his temper. Ducking a vicious swing Bushman came up and let go with a straight arm punch to Jeffries' chest. Jeffries countered with a glancing blow off Bushman's left eye. Both men were sparring in earnest and when Jeffries stepped back a few feet and came forward, his head down, in one of his furious rushes, Bushman squared himself and met the ex-champion with a healthy, full sized right hand swing to the jaw. Jeffries straightened up, reeled, and pitched forward on the floor. It required several minutes and a bucket of cold water to bring the former champion back to his feet.

Mary Pickford in Unusual Role

When the Famous Players Film Company's unique comedy-drama, "A Girl of Yesterday," appears on the Paramount program October 7, Mary Pickford's innumerable admirers will have an opportunity to see the world's most popular motion picture star in the thrilling role of companion to the internationally famous aviator, Glenn Martin, in one of his daring aeroplane flights.

Aside from the delightful mixture of quaint humor and romantic thrills, there are many points of novelty and of unusual interest in this remarkable feature. For the first time in her life, Mary Pickford is seen in actual aerial flight, while conversely, Glenn Martin makes his debut as a motion picture actor. "A Girl of Yesterday" is probably the first screen play to contrast all the phases of courtship in a generation gone



Mary Pickford in a scene from "A Girl of Yesterday."

by with the most modern of romantic auxiliaries. Another unique feature of this production is the fact that, for the first time in their joint screen careers, Mary and Jack Pickford actually appear in their true relationship as sister and brother. Although they have frequently appeared in pictures together, they have never before been cast in their real identities.

Uses Aeroplane in Picture

The P. E. Williams Aeroplane Company, of Fenton, is operating in conjunction with the Atlas Motion Picture Company, of Detroit. Mr. Williams operated the machine last Wednesday at the State Fair, where the film that is to be called "The War of Not Yet" was being made. The machine was slow in raising and the camera man almost lost the top of his head, but he "ducked" and remained with his camera. A submarine is used in connection with the aeroplane in the production of the above picture. All productions of the Atlas Motion Picture Company will be released on the Associated program.

Pretty Girls in "The Chorus Lady"

In the forthcoming production of the Jesse L. Lasky Feature Play Company of James Forbes' comedy-drama, "The Chorus Lady," one of the most popular American plays ever written, fifty of the prettiest girls in Hollywood and Los Angeles, Calif., will be seen on the screen. Many of these young women, home during the late summer from school, were enthusiastic over the chance to act before the camera and several of the scenes of the photoplay production show a large musical comedy chorus rehearsing.

"The Chorus Lady" promises to be one of the most successful of all Lasky productions. The story, which is familiar, tells of the trials and tribulations, the successes and sorrows of life behind the footlights in a humorous, human way. The principals will be members of the Lasky all-star company. Miss Cleo Ridgeley, who did splendid work in "The Puppet Crown," "The Marriage of Kitty," and other Lasky productions will have the title role. Miss Marjorie Daw, the fourteen-year-old protegee of Miss Geraldine Farrar, who promises a brilliant dramatic future for her, will act the role of the little sister in the play. Miss Daw's charm and beauty lend themselves excellently to the character and her naturalness already has made her a popular photoplay star.

Billy Quirk in Harvard Films

Billy Quirk, the famous screen star, has been engaged by the Harvard Film Corporation, which has its own studio, offices and laboratories at 231-33 Tenth avenue, New York, and has been established since 1912, to star in and direct its comedy productions soon to be released on one of the regular programs. Billy Quirk, as everyone is aware, has been acting for the silent camera now for over seven years, starting with the Biograph under D. W. Griffith in comedies, playing opposite "Little Mary" Pickford. Leaving, he joined Solax, then Universal and Vitagraph, where he played for over a year in comedies. In the Harvard films he will appear in a brand new character of his own creation. Supporting him will be Marie Weirman, late star with the Universal, Lubin and Vitagraph, and Tammany Young, the creator of "Bill" in the Mutual series, "Bill, the Office Boy," and a Griffith and stage star of renown.

J. Tears Reardon is the president of the Harvard Film Corporation. He personally supervises all the work done at the Harvard laboratories. Frank P. Donovan, the well-known writer of film news and formerly editor of the film department on the New York *Star*, and *Photoplayers' Weekly*, and an advertising and publicity man of ability, is manager of productions and assistant director.



A scene from Lubin's "Jim West, Gambler."

William H. Clifford Joins Famous Players

William H. Clifford, who enjoys the unique distinction of being the only man who ever relinquished the prerogatives of the director for the power of the pen, has resigned from the New York Motion Picture Corporation to assume charge of the scenario department of the Famous Players Film Company. Mr. Clifford is already in New York where he has begun work on the preparation of several important scripts for immediate picturization.

Though previously a member of the theatrical profession, Mr. Clifford has never acted before the camera, his directorial activities marking his initial entry into the film business. It was in the days of the old Imp Company when he and Tom Ince presided over the destinies of Mary Pickford and King Baggot in a studio which would be considered too small for a single set today. Mr. Clifford's first picture was "In the Sultan's Garden," of which Mary Pickford was the star.

Griffith Joins Board

Another notable has been added to the roster of members of the Motion Picture Board of Trade of America, in the person of D. W. Griffith, famous director of film spectacles. J. W. Binder, executive secretary of the board, on September 25 received the following telegram from Mr. Griffith:

Los Angeles, Cal., Sept. 25, 1915.

Membership Committee
Motion Picture Board of Trade of America, Inc.
18 East 41st St., New York.

Thanks for the opportunity you offer me. Consider it a very great honor to be able to accept and will do all in my power to co-operate. Am mailing check. Best wishes for the good cause. *D. W. Griffith.*

Cour with Producers Service

Eugene J. Cour, formerly with the Hearst-Selig News Pictorial, has been appointed managing director of the Producers Service Company. Mr. Cour is superintending the completion of the new laboratories of the company giving them a much increased capacity. Mr. Cour for a number of years has been connected with the Chicago newspapers, both in an ediorial capacity and as manager of photographic departments. Two years ago he turned his attention to moving pictures and as a camera operator in the central west and south has achieved some notable beats for his company. He is taking into his new field the spirit and enterprise of his newspaper training.

"Boots and Saddles" and "The Undertow," which Eugene Walters wrote, and which were given stage productions several seasons ago, are to be filmed by the B. S. Moss Motion Picture Corporation.

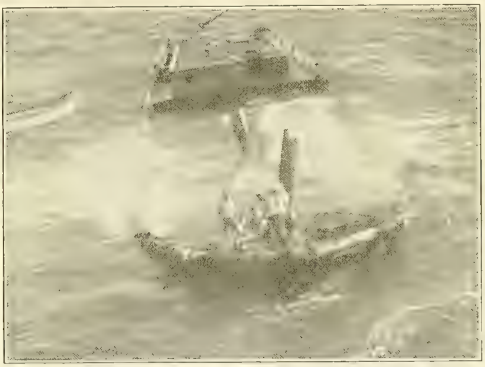
News of the Week as Shown in Films



Harry K. Thaw arrives in San Francisco after cross country drive. Copyright, 1915, Mutual Weekly.



Pageant to raise money for university at Dallas, Texas. Copyright, 1915, Universal Animated Weekly.



Wreckers board schooner dismantled by hurricane, Key West, Fla. Copyright, 1915, Universal Animated Weekly.



World's biggest jack-knife bridge constructed at Chicago, Ill. Copyright, 1915, Hearst-Selig News Pictorial.



Solemn ceremonies at burial of victims of Submarine E-13 sunk by Germans. Copyright, 1915, Pathe News.



Scene of dynamite explosion at Ybor City, Fla. Copyright, 1915, Mutual Weekly.

Brevities of the Business

PACIFIC COAST NEWS

By Captain Jack Poland

New things continue to occur in motion picture fields of this glorious Golden West—California. The latest announcement is that the New York Motion Picture Company, headed by that prince of producers, **Thos. H. Ince,** has purchased another large tract of some eleven acres of land at Culver City, midway between Los Angeles and Santa Monica, and will erect thereon in the immediate future a handsome group of studio buildings, stages, etc., for the better convenience of their five hundred players. The location is ideal and the new site is in the heart of electric car transportation on the main automobile boulevards between the city and the beaches. The Inceville studios will be retained and used for open locations and special scenic conceptions.

Static Flashes, the newsy little paper which has been published for almost a year under the direction of The Static Club of America, as a motion picture paper and publicity organ, was discontinued last week for purely financial reasons, much to the regret of many friends of the club and cameramen. Officers of the club state that the paper will be published now and then when something special occurs.

Cameramen of the Universal Film Manufacturing Company, Pacific Coast studios, are elated over the fact that the Big U organization, showing its appreciation of the better class of photography, has announced that in future the names of deserving cameramen will be displayed in the cast on Universal programs. This is an ambition that has beat in the heart of every representative artist-photographer and will result in better work and higher class photography in Universal pictures. This was one of the real objects of the publication—*Static Flashes*—recognition of the efficiency of cameramen. With this prestige ever before him, the cameraman of ability and intelligence will strive for better things and to advance the cause of his employers, his director, and the industry, and will endeavor on all occasions to make the best pictures possible. Several of the large and representative producing companies have already taken this step of recognition of the work of their cameramen and the idea is growing.

One of the entertaining social events of the early fall in motion picture circles was the marriage last Friday of Miss **Laura Oakley,** a talented actress and chief of police of Universal City, and **Milton M. Moore,** cameraman and assistant director of the J. Warren Kerrigan Company, whose work on Universal program pictures during the past few years has won substantial recognition. On the return of the happy young couple to the studios at Universal City friends, including everyone from heads of departments, stars, players and cameramen, extended royal greetings, bands played, Indians and cowboys danced and pranced, felicitations were exchanged and gladness and happiness wished upon the newlyweds. Both will continue as permanent specialists with the Universal Company.

Mabel Normand, known as "Queen of the Movies" in comedy life, star of **Mack Sennett's** Keystone Film Company, and a popular favorite among her associates and fans everywhere, came very near making her last appearance as the result of an accident at the studios about ten days ago, when she was struck on the head by some heavy object thrown during the making of a wedding scene—a Keystone comedy. For nearly two weeks Miss Normand has lain at the point of death, for several days being unconscious. News from her bedside, coming direct from her physician, states that she has passed the danger point and is now on the road to recovery.

The apartments of the dainty little comedienne have been deluged with floral offerings and notes of inquiry, as well as letters from friends, all wishing for her quick restoration to health.

Miss **Kathryne Arbuckle,** the talented daughter of the Hon. **James Graeme Arbuckle,** Knight of the Royal Order of



Ruth Roland, of Balboa, and her chauffeur, whom she says is "a bear."

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
American Film Manufacturing Co.	85	95
Biograph Company	47	56
Colonial Motion Picture Corp	1½	4½
General Film Corp., pfd.	43	48
Mutual Film Corp., pfd.	51½	55
Mutual Film Corp., com.	50	54
North American Film Corp., pfd.	65	...
North American Film Corp., com.	64	78
New York Motion Picture Corp.	69	73½
Thanhouser Film Corp.	1¾	2¾*
Triangle Film Corp.	9	9¼*
Universal Film Mfg. Co.	150	...
Vogue Films, Inc.	105	...
World Film Corp.	3¼	3¾*

* Par $5.00

Vogue Films, Incorporated—Is the latest manufacturing company to enter the motion picture field. The company was organized to supply the production of comic films under a contract with the Mutual Film Corporation and which are to be distributed through the Mutual. The work is to be done at Los Angeles and the first releases will be made in December. The company was organized on a hyperconservative basis of $100,000, all common. Only a small amount of stock was allowed to reach the public and this was all absorbed in about two or three hours' time. A premium of five points is now bid for the stock and there is none offered on the market.

Triangle Film Corporation—Made a new high record in sales at 9¼ during the week ending September 25. The first releases were shown at the Knickerbocker theater in New York City to a crowded house.

World Film Corporation—Sales have been made as low as 3¼ and the market seems to have lost some of its buoyancy.

New York Motion Picture Corporation—After being quiet for about a month and a half, was fairly active during the past week with sales at between 69 and 72.

Mutual Film Corporation—The preferred has again come into activity on reports of increased business and a policy based on the building up of a substantial surplus account before any probable distribution to the common stockholders.

American Film Corporation—Is in good demand, although difficult to obtain. If plans at present in embryo are carried out, this company will shortly be the largest in the world in point of output, with one of the cleanest records, in the matter of earnings and dividends, of any in the United States.

Isabella the Catholic, and Vice-Consul de Espana at St. Louis, and a sister to **Maclyn Arbuckle,** the celebrated star with **Crane, Ross, Bingham** and **Taliaferro** in the "New Henrietta," is one of the newer lights who has joined the Universal Pacific Coast studios. Miss Arbuckle is an actress of ability and is quite an addition to the Hollywood social set of the motion picture colonies. She comes from a distinguished Southern family whose name is identified with great achievements and developments.

The new Essanay-Chaplin picture, "Shanghaied," which has been causing members of Charlie's organization much work, worry and real dangers, is now completed. This is said to be the greatest screen melodramatic comedy ever attempted by **Charlie Chaplin,** and Managing Director **Robbins** believes it will cause even greater delights to Chaplin fans than any of his other productions. *Photoplayers Weekly*, which for the past year has been published in magazine form, has been purchased by **J. Frederick Ryan,** a well-known newspaper man, former theatrical specialist, lately with the *Movie Magazine* of Los Angeles as business manager. The paper will hereafter be issued as a weekly newspaper devoted to all branches of the industry.

Director **William C. Dowlan** of the Universal, is now busy on his new production, "The Devil and Idle Hands." This is a befitting title for Sir William, for he is known as one of the most tireless producers of the Universal organization. He is a result obtainer and his pictures show ability that means a great future.

Much interest is being centered in the reorganization of the Photoplayers Club of Los Angeles. Steps are being formulated which may mean the re-establishment of this once popular club as a favorite place of rendezvous for motion picture people. Under the right leadership little difficulty would attend the reorganization. But it must have a strong man at its head as president, who will surround himself with a staff of officers and directors of ability and worth. The names of successful men in the profession have been mentioned, and if possible to secure either of them as president, with the others on the board of directors, a club of great benefit and much social distinction can be organized. Among the leaders mentioned for president are **Phillips Smalley,** noted as a producer of the Universal; **David Wark Griffith,** directing head of the new Fine Arts Films; **Henry Woodruff, Dustin Farnum, Courtenay Foote, Colonel Thos. H. Ince,** director general of the New York Motion Picture Corporation; **Fred J. Balshofer,** of Quality Pictures. **Francis X. Bushman, Charlie Chaplin, H. M. Horkheimer,** of the Balboa Features; **Otis Turner,** of the Universal; **Frank E. Woods,** of the Fine Arts Films; **Mack Sennett,** Keystone director-general; **De Wolf Hopper, Rollin S. Sturgeon,** of the Vitagraph, and others.

With either of the gentlemen as its president and a board of directors of the same caliber, the Photoplayers Club could be re-established and become one of the notable organizations of the West. There is no place more suitable for a club devoted to the interests of the players than Los Angeles, the headquarters and rendezvous for more celebrities of the screen and stage than any other city in the world.

Judging from the elaborate preparations in connection with the staging of the first subject to be produced by Pallas Pictures, the new Paramount organization, the initial release will be one of unusual magnitude, for a regular program offering. The play with which this concern will make its debut is "The Gentleman from Indiana," starring the popular **Dustin Farnum,** who has signed a long-term contract to appear under this banner.

An immense street set built for this production has created considerable interest among residents of the Occidental boulevard and daily sightseeing expeditions to the studio grounds have been organized. The street is an exact replica of the main thoroughfare of an Indiana county seat, and from the court house hitchracks to the hotel, with the wooden canopy over the walk, it is Hoosier, every inch. Seen from the outside, its spires, belfries, rooms and chimneys loom against the sky in a lofty mass in comparison with which the ten-foot fence around the grounds seems a mere footboard.

Over 50,000 feet of lumber were used in constructing the buildings along the street, and the roadway itself enlisted twenty-five teams, which hauled in 200 yards of dirt. This traffic lane is especially typical with its winding, hoof-hammered narrow gauge trail in the center and with the expanse of rough on either side which reproduces in living stone the wheel tracks made during the last rains. Trees, carefully uprooted from vacant premises near by have been "planted" at commanding intervals.

Director **Frank Lloyd** will introduce a sensational novelty by staging a genuine rainstorm at night in the street, with lights inside the store windows and the water streaming down the panes. The scenes in the street will enlist the services of over 500 people at a time. A special camera tower 60 feet high is to be erected just outside the grounds to secure effective perspectives, especially during the Whitecaps riots. **Earl Sibley** was the technical man.



Pop Lubin visits D. W. Griffith at the Fine Art's California Studios.

MIDDLE WEST NEWS

By William Noble.

MISSOURI.

The Baxter theater of Novington, Mo., is a town booster and helps to keep its home town cleaned up, and keeps the crowds coming by giving free tickets to the theater to every child under fourteen years old bringing in fifteen old cans to the theater. Nineteen merchants gave prizes also, ranging in value from 25 cents up. They also gave a grand prize to the child bringing in the largest number. One hundred and eighty-three children took part in the contest. A total of 48,882 old tin cans were turned in.

Circuit **Judge Kinsy** on September 21 at St. Louis, Mo., denied a temporary injunction of the Epoch Producing Company, which sought to restrain the Cherokee theater from producing a drama called the "The Birth of Our Nation." The Epoch Producing Company is producing the film play, "The Birth of a Nation," at the Olympic theater. The petition claims the play of the defendant company infringes on the copyright of the Epoch Company.

An injunction suit to restrain the picketing of the old Hippodrome theater, now known as the New Grand Duchess, a motion picture house, conducted by the Weimer Theater Company in St. Louis, Mo., was filed Wednesday in the circuit court. The defendants are the Motion Picture Operators Union No. 143, Musicians' Mutual Benefit Association, Local No. 2, and the Brotherhood of Electrical Workers' Union No. 1. Differences between the electrical workers and other unions regarding the nature of the work to be done by stage hands and by the electricians have caused the trouble.

TEXAS.

Complete in every detail, "The Spirit of the Fair," showing Miss **Katherine Milliken,** the most beautiful girl in the entire state of Texas, was shown at the Old Mill theater, in Dallas, Texas, Tuesday, September 21, to packed houses. Manager **Ben Lewis** invited a number of newspaper men and officials of the city and the Sate fair to witness the initial performance, and the picture was pronounced to be an exquisite gem. The picture is an allegory in design and effect and shows Miss Milliken as a spirit hovering over the various exhibition buildings and through the grounds of the State fair. "The Spirit of the Fair" will be released Sunday, September 26, in dozens of Texas moving picture theaters, beginning with the larger houses in Dallas.

CHICAGO GOSSIP

Eugene Cour, our old friend of the weekly news film, blossoms out this week as managing director of the Producers Service Company with offices in the Security Bldg.

Aaron W. Gollos left for New York September 28 on the century. Aaron is making history and says he'll have a big story to tell when he gets back next week.

J. A. Kent, publicity and sales manager of the Great Northern Film Company, was a visitor at MOTOGRAPHY'S office on Friday, September 24. Mr. Kent was in Chicago to make arrangements

with a local feature exchange to handle the "Big Bear" products in this territory.

E. H. Brient went to Des Moines last week but is back on the job in the Mallers building again.

Charles C. Pyle, sales agent for the Bartola Musical Instrument Company, is negotiating one of the biggest deals of his career. More about this will be told when the details have been worked out.

Jones, Linick and Schaefer are preparing notices to tenants of the Mayer property on State street south of Jackson, to the effect that after January 1 the buildings will be torn down. The $600,000, 1,800-seat house which J., L. & S. will erect on the ground will be known as the Strand.

Barnard Balaban and Richard Spencer, the "Movie Inn" magnates, left last Sunday in a flivver to motor to New York City. Having eaten at the Movie Inn we wish them no hard luck. Brother **Abe Balaban** is now busier than "Hamburger running a six-reeler with a crowd outside." Abe picks out the show for the Circle in the morning, is at the restaurant from 10 till 7, then out at the theater from 7 till 10, and nothing to do till tomorrow.

The "Man Trail," Essanay's adaptation of Oyen's popular story, filled **Ascher's** Lakeside theater three times last week. The music in this theater still continues to sound sour. **Manager Perry** is to be complimented in picking films that will hold the crowd in spite of the orchestra.

George L. Cox returned from St. Louis Wednesday with a handful of news clippings commending the picture "The Making of John Hays" now running at one of the St. Louis theaters. Mr. Cox in making the picture used as extras some of the biggest financiers in the Southwest, who were all so startled to meet a man who could "boss" them around that they gave him a banquet. Two of these wealthy men wanted to establish a local moving picture studio, promising the financial backing necessary. It is not believed Cox will accept, as two of the big eastern companies have been making him inducements unsuccessfully recently.

Commend me to **Carl H. Pierce** of the Bosworth Company, who is making such a splendid fight against censorship in Ohio, as a letter writer "par excellence." When he doesn't tell one how nice he is, he says "enclosed find ad." Write some more Carl. More power to your good right arm in your efforts to put sense in censorship.

That guy **Ralph D. Small** is *some* broker, believe me. He put over a new $100,000 film company last week without a whisper reaching the trade and the stock is all gone already. Vogue films got off to a good start under his careful manipulation.

The Photoplay Releasing Company gave a private showing of its latest purchase, "Vengeance of the Wilds," a strong five-reel animal picture with a romantic story woven through it, at the Colonial on Monday, September 27. The house was well filled by exhibitors and booking agents who commended the picture highly. **George Norwood Gollos** is in charge of the bookings at the company's office.

Samuel S. Hutchinson left for his old stamping ground near Santa Barbara, Cal., early this week.

John R. Freuler, plump and smiling, boarded the Century Friday for New York. He has some plans for perfecting the Mutual program which haven't reached print as yet, but which will be greeted with enthusiasm by exhibitors when announced.

Miss Katherine McGuire, winner of "the most popular girl in Mississippi trip to the San Francisco fair," is spending a few days at the ad man's home. It has never before been our pleasure to meet such a dyed-in-the-wool picture fan. She bought her own railroad tickets from Frisco to San Diego to see **Francis Bushman** and **Beverly Bayne** crowned and says Bushman holds the crowds out in Vicksburg at twenty cents admission for three full evening shows. Verily, these picture shows have a tremendous hold on the people.

The Alamo theater, Vicksburg, Miss., wants to run "The Diamond from the Sky" but can't get it up from New Orleans until 5 p. m., thereby losing the matinee, and at the price charged for the film cannot afford to run nights only. Some day this distribution thing is going to be worked out better, as there are doubtless a great many other films in other towns that cannot make money for the exhibitor or renter for the same reason.

Andrew J. Cobe of New York had a meeting with former representatives of the Alliance Film Co. at the Congress Hotel Monday, September 27.

Arthur Bard of the Associated Film Service was a Chicago visitor on Wednesday.



The home of the Oliver Morosco photoplays.

NOTES FROM ALL OVER

Charles Clary is playing the part of a Franciscan Monk in the Triangle feature, "The Penitents." The whole company, including the star, Orrin Johnson, Signe Auen and Paul Gilmore, spent several days at Chatsworth, taking scenes. Clary's part in "The Penitents" promises to stand out as prominently as did the priest in "The Rosary."

Jose Collins, recent star of the Winter Garden, "Ziegfeld's Follies," and seen at a later date in a production of the World Film Corporation, is to be seen in a big Equitable production early in November. Miss Collins has taken up screen work to occupy her mind. Her husband recently joined the Royal British Engineers and has gone to the Dardanelles. Red Cross work takes up a part of the dainty star's time, but the studio work will keep her fully active.

How could the police patrol do otherwise? True, Miss Laura Sawyer was speeding, but when he halted her and received such a smile, there was nothing more to do than to caution.

Maurice Costello has just begun work on one of the most important productions of his career as a Vitagraph star in "Saints and Sinners," a domestic drama, picturized from an original story by Ouida Bergere.

Many years' experience as leading man for Sarah Bernhardt forms part of the record of Ernest Maupain, noted French actor, and one of the leading men for Essanay, who has the part of Mendoza, commander of the King's Guard, in Essanay's six-act feature photoplay, "In the Palace of the King," dramatized from the famous novel by F. Marion Crawford.

James Bradburry, the veteran comedian, who scores such a hit as the manager of a burlesque troup, in Hoyt's "A Black Sheep," with Otis Harlan filmed, as a Selig Red Seal Play, will be seen in a large number of comedy parts in forthcoming Selig productions.

Sadie Lindblom, owner and leading lady of the Liberty Company at San Mateo, California, is gathering some good artists around her. Fred Montague is the director, and in Camille Ward she possesses a splendid "heavy" woman, and in Beatrice Thorne a capable character actress. Ann Goldsby plays utility parts and K. O. Rahmn is the cameraman. Emory Johnson takes the leads.

The original photoplay by George Scarborough, author of "The Lure" and other successful plays on Broadway, in which Ethel Barrymore is being starred by the Rolfe Photoplays, Inc., for release on the Metro program, has been changed from the title previously announced of "Her Honor" to "The Final Judgment."

Helen Starr has lately joined the forces of the Universal Film Company and will

write publicity matter for that firm. She is a newspaper woman of experience, has in the past handled publicity matter for the Republic and Mutual press departments and has sold many scenarios. Miss Starr has played in stock companies and productions and understands both the acting and publicity end of the movie game.

By defeating the Lubin baseball team in the beginning of the season and by scoring a second triumph over the Edison team in winning the last of a three-game series on last Saturday, September 18, the Vitagraphers feel they are entitled to be known as the "Champions of the Motion Picture Industry."

House Peters, the universally popular leading man of distinctive rugged American type, begins his engagement with the Lubin Company auspiciously by being cast as Mr. Lewis' leading man in the role of Steve Ghant in "The Great Divide," the character which was made immortal by Henry Miller.

Henrietta Crosman, Broadway star, who at present is being filmed by Director Edward J. Le Saint in the production of "The Faddist" at Universal City, in which she is to be featured in the leading role, is filled with enthusiasm over her motion picture work.

Richard C. Travers, Essanay leading man, narrowly escaped death in an automobile accident at the Naval Training Station, near Waukegan, Ill., when he turned a sharp corner going at high speed.

Niles Welch, who played opposite "Little Mary" Miles Minter in "Emmy, of Stork's Nest," a five-part photoplay just completed by the Colombia Pictures Corporation for the Metro program, scored so notably in the part assigned to him that arrangements were at once made for Mr. Welch to play similar parts in future productions in which Miss Minter will be featured.

Miss Hazel Daly, a high school girl scarcely eighteen years of age, has been selected as leading lady to Tom Mix, the producer-actor who turns out thrilling western pictures for the Selig Polyscope Company. She was selected from numerous applicants, some of whom have won big reputations for themselves in the silent drama, because of her personality and beauty. She has never had any great amount of motion picture experience, although she has worked as an "extra" in the Chicago studios.

Jacques Jaccard, former director of the Kerrigan-Victor Company, who this week returned to the Universal City studios, within a few days will start work on a second western Victor release of one-reel subjects. Peggy Courderay, Raymond Russell, Frederick Church and George Marshall will play the principal roles in these productions.

Frank Dayton, who, in "The Market Price of Love," takes the part of the aged millionaire who marries one of his young employes, is the oldest member of the Essanay company in time of service.

Director George Terwilliger, with his company of Lubin Players, returned to Philadelphia on Wednesday of this week fresh from a conquest of big things at Newport and Narragansett, Rhode Island, where he has just completed the filming of a great multiple reel war picture of his own writing, "The Peril," which will mark the advent of the newer Lubin productions.

A woman's auto club is to be formed in Santa Barbara by the feminine members of the American studios there. Among the members are Miss Lottie Pickford, Miss May Allison, Miss Neva Gerber, Miss Nan Christie, Miss Anna Little, Miss Charlotte Burton, Miss Eugenie Forde, Miss Carol Holloway, Mrs. Lucille Warde, Miss Beatrice Van and Miss Helene Rosson.

There are few professions which call for such versatility as does that of motion picture player and producer, and there are few photoplayers so gifted with that necessary versatility to such a marked extent as is Richard Stanton, latest addition to the Universal City producing staff.

Richard Stanton has completed his first picture for the Universal and is now engaged on a photoplay in which he takes the part of a socialistic foreman who saves his employer's daughter and corrects evils in the factory. Stanton is also directing the story and has Myrtle Gonzales playing opposite him. Miss Gonzales was with the western Vitagraph for a long time.

Edgar Moore, the most popular man about the Balboa studio, has been putting in his week's vacation at the San Francisco exposition. To the picture fans Mr. Moore is unknown, but the members of the Long Beach motion picture colony like to be on good terms with him. He's the company auditor and pays off.

Managing Director Mack Sennett, of the Keystone Film Company, welcomed Joe Jackson and Bert Clark, the two new Keystone comedians, when they arrived at the Los Angeles studios from New York City recently.

Tom Chatterton has joined the Universal and the Big U has secured another fine actor-director. Chatterton only played in pictures with one firm, the New York Motion Picture Corporation, but he was with Mr. Ince a long time and during his last year at Santa Monica he directed and took his own leads.

A. W. Thomas, the well-known author and his bride, Neil G. Caward, of Motography, and Tefft Johnson, the motion picture actor, were guests recently at the Selig Chicago studios.

Miss Ruth Stonehouse, leading player for Essanay, has just returned from an automobile trip to Elkhart, Ind., in her 90-horsepower car. She drove the machine herself and made the journey, a distance of 286 miles, at an average speed of 50 miles an hour along country roads.

Because of painful, though not serious injuries received while playing leads with the Kerrigan-Victor company at the Lake Tahoe studios, Helen Leslie, who this week returned to Universal City, will take a rest of several weeks before returning to her work before the camera.

Bessie Barriscale is thanking Thomas H. Ince for a very pretty dressing room. Miss Bessie had two days off and when she returned she found her room all kalsomined and paneled with oak.

Cleo Madison and her company of Universal players are this week to leave the Universal City studios for a stay of a few days at Mount Baldy, where they are to stage the exterior scenes in the production of a one-reel comedy-drama entitled "Liquid Dynamite," written by Olga Printzlau Clark.

Marshall Farnum, who staged "Kreutzer's Sonata," is now with Equitable at the Flushing, L. I., studios, producing "Creeping Tides," in which Alexandra Carlisle will make her camera debut.

William Russell, the Blair Stanley in "The Diamond from the Sky," was recently made a deputy sheriff of Santa Barbara county. Just to make good as a peace officer, Mr. Russell has caught one automobile thief and had a hand in returning a stolen saddle horse to its owner.

On moving picture day at the Panama California Exposition the Universal comedians, and especially the Curtis Joker Company, kept vast crowds amused by an improvised comedy which was staged with President A. G. Davidson in the cast.

Dal Clawson, cameraman for Blanche Ring in the Morosco filmization of "The Yankee Girl," nearly passed out the opening day of the California deer season. Trailing fresh tracks up the Sespe canyon he dropped flat in the heavy grass just in time to escape five bullets sent whistling over his head by a hunter he had seen drawing a perfect bead on him with a Winchester. It was not, however, a case of being mistaken for a deer, for the next moment a doe sprang up ahead of him and came leaping past him with the hunter frantically pumping shot after shot from his magazine. Dal would have liked to have taken a shot himself, but remembered the law protects does, so he



Dal Clawson

contented himself with attaching a red bandanna to his gun barrel and wigwagging a distress signal to the careless hunter, in order to arise from his cramped position without being cut down.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makers, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	9-27	The Seymour House Party	Biograph	1,000
D	9-27	Darling Dandy	Essanay	3,000
D	9-27	The Mysterious Visitor	Kleine	2,000
D	9-27	The Guilt	Kalem	3,000
D	9-27	Tony and Marie	Lubin	1,000
D	9-27	The Runt	Selig	2,000
T	9-27	Hearst-Selig News Pictorial No. 77, 1915	Selig	1,000
D	9-27	The Butterfly's Lesson	Vitagraph	1,000

Tuesday.

D	9-28	His Wife's Story	Biograph	2,000
D	9-28	The Convict's Threat	Essanay	2,000
C	9-28	Foiled	Kalem	1,000
C	9-28	In Zuzuland	Lubin	400
C	9-28	The Wayville Slumber Part	Lubin	600
C	9-28	Her Slight Mistake	Selig	1,000
D	9-28	Through Troubled Waters	Vitagraph	3,000

Wednesday.

D	9-29	The Country Parson	Biograph	3,000
C	9-29	The Parson's Horse Race	Edison	1,000
C	9-29	At the Old Swimming Hole	Essanay	1,000
D	9-29	The Man on Watch	Kalem	2,000
D	9-29	The Dragon's Claw	Knickerbocker	3,000
D	9-29	The Last Rose	Lubin	2,000
D	9-29	Rags and the Girl	Vitagraph	1,000

Thursday.

C	9-30	Winning the Widow	Biograph	1,000
C	9-30	Off for a Boat Ride	Essanay	1,000
D	9-30	Voices from the Past	Lubin	3,000
C	9-30	Why the Boarders Left	Mina	1,000
D	9-30	The Agony of Fear	Selig	3,000
T	9-30	The Hearst-Selig News Pictorial No. 78, 1915	Selig	1,000
D	9-30	The Plague Spot	Vitagraph	1,000

Friday.

D	10-1	Brutality	Biograph	1,000
D	10-1	The Ploughshare	Edison	4,000
D	10-1	Broncho Billy Misled	Essanay	1,000
D	10-1	The Curious Case of Meredith Stanhope	Kalem	2,000
D	10-1	When the Wires Crossed	Lubin	1,000
C	10-1	The Fox Trot Finesse	Vitagraph	1,000

Saturday.

D	10-2	Her Renunciation	Biograph	1,000
D	10-2	The Butler	Edison	1,000
D	10-2	The Family Divided	Essanay	3,000
D	10-2	The Runaway Box Car	Kalem	2,000
C	10-2	The Cello Champion	Lubin	1,000
D	10-2	A Mutiny in the Jungle	Selig	1,000
C	10-2	A Queen for an Hour	Vitagraph	2,000

Monday.

D	10-4	The Old and the New	Biograph	1,000
D	10-4	Tides That Meet	Essanay	3,000
D	10-4	The Fashion Shop	Kleine	2,000
D	10-4	The Pretenders	Kalem	4,000
D	10-4	Think, Mothers	Lubin	1,000
D	10-4	The Sultana of the Desert	Selig	2,000
T	10-4	Hearst-Selig News Pictorial, No. 79, 1915	Selig	1,000
D	10-4	The Reward	Vitagraph	1,000

Tuesday.

D	10-5	The Worth of a Woman	Biograph	2,000
D	10-5	The Old Sin	Essanay	3,000
C	10-5	Whitewashing William	Kalem	1,000
C	10-5	Love and Swords	Lubin	1,000
D	10-5	The Girl and the Mail Bag	Selig	1,000
D	10-5	The Barriers of Prejudice	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Kleine, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Vitagraph, Biograph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

C	10-6	Black Eyes	Edison	1,000
C	10-6	The Fable of "The Statesmen Who Did Not Make Good"	Essanay	1,000
D	10-6	The Man in Irons	Kalem	2,000
D	10-6	Jim West, Gambler	Lubin	3,000
C	10-6	Fits and Chills	Vitagraph	1,000

Thursday.

D	10-7	Her Soul Revealed	Biograph	1,000
C	10-7	Snakeville's Weak Women	Essanay	1,000
D	10-7	The Telegrapher's Peril	Lubin	2,000
C	10-7	The Honeymoon Roll	Mina	1,000
D	10-7	The Bridge of Time	Selig	3,000
T	10-7	Hearst-Selig News Pictorial, No. 80, 1915	Selig	1,000
C	10-8	Miss Sticky-Moufie Kiss	Vitagraph	1,000

Friday.

D	10-8	Billy's Stratagem	Biograph	1,000
D	10-8	An Unwilling Thief	Edison	3,000
D	10-8	Broncho Billy, Sheepman	Essanay	1,000
D	10-8	The Finger of Suspicion	Kalem	1,000
D	10-8	The Son	Lubin	1,000
C	10-8	Miss Sticky-Moufie Kiss	Vitagraph	1,000

Saturday.

D	10-9	Bob's Love Affairs	Biograph	1,000
E	10-9	The Manufacture of Coin	Edison	1,000
D	10-9	Suppressed Evidence	Essanay	2,000
D	10-9	The Water Tank Plot	Kalem	1,000
C	10-9	Think of the Money	Lubin	1,000
D	10-9	The Tiger Slayer	Selig	1,000
D	10-9	Youth	Vitagraph	3,000

V. L. S. E. Program

Aug.	9	Chalice of Courage	Vitagraph	6,000
Aug.	16	A Bunch of Keys	Essanay	5,000
Aug.	16	The Ring-Tailed Rhinoceros	Lubin	4,000
Aug.	23	Wheels of Justice	Vitagraph	4,000
Aug.	23	House of Thousand Candles	Selig	5,000
Aug.	30	The Ring-Tailed Rhinoceros	Lubin	4,000
Sept.	6	Mortmain	Vitagraph	5,000
Sept.	13	The Man Trail	Essanay	6,000
Sept.	20	Tillie's Tomato Surprise	Lubin	5,000
Sept.	20	The Circular Staircase	Selig	5,000
Sept.	27	Tillie's Tomato Surprise	Lubin	6,000
Sept.	27	The Great Ruby	Lubin	5,000
Oct.	4	Dust of Egypt	Vitagraph	5,000
Oct.	11	In the Palace of the King	Essanay	6,000
Oct.	11	The Valley of Lost Hope	Lubin	5,000

Mutual Program

Monday.

D	9-27	The Terror of Twin Mountains	American	2,000
C	9-27	Gustave Gebhard's Gutter Band	Falstaff	1,000
C	9-27	The Amateur Camera Man	Novelty	1,000

Tuesday.

D	9-28	The Road to Fame	Thanhouser	2,000
S	9-28	See America First	Gaumont	500
C	9-28	Keeping Up with the Jones'	Gaumont	500
C	9-28	Love, Mumps and Bumps	Beauty	1,000

Wednesday.

D	9-30	The Protest	Centaur	3,000
C	9-30	Love's Strategy	Mutual	1,000

Thursday.

D	10-1	Stanley's Search for the Hidden City	Centaur	2,000
C	10-1	A Perplexing Pickle Puzzle	Centaur	1,000
T	10-1	Mutual Weekly No. 39	Mutual	1,000

Friday.

D	10-2	A Fool's Heart	Eclair	2,000
D	10-2	Hearts in Shadow	American	1,000
C	10-2	The Oriental Spasm	Cub	1,000

Saturday.

D	10-2	Man Afraid of His Wardrobe	Mustang	3,000
C	10-2	Mixed Males	Beauty	1,000

Sunday.

D	10-3	As in the Days of Old	Reliance	2,000
C	10-3	His Lordship's Dilemma	Gaumont	1,000
D	10-3	The Mystery of Eagle's Cliff	Thanhouser	1,000

Monday.

D	10-4	Damaged Goods	American	7,000
D	10-4	Just As It Happened	American	2,000
C	10-4	Cousin Clara's Cook Book	Falstaff	1,000
C	10-4	The Corsican Brothers Up to Date	Novelty	1,000

Tuesday.

D	10-5	The Light on the Reef	Thanhouser	2,000
S	10-5	See America First	Gaumont	500
C	10-5	Keeping Up With the Joneses	Gaumont	500
C	10-5	Mother's Busy Week	Beauty	1,000

Wednesday.

D	10-6	Sunshine and Tempest	Rialto	3,000
C	10-6	Just Like His Wife	Mutual	1,000

Thursday.

D	10-7	Rhoda's Burglar	Centaur	2,000
C	10-7	Dicky's Demon Dachshund	Falstaff	1,000
T	10-7	Mutual Weekly, No. 40	Mutual	1,000

Friday.

D	10-8	Breezy Bill, Outcast	Mustang	2,000
D	10-8	The Sting of It	American	1,000
C	10-8	A Change of Luck	Cub	1,000

Saturday.

D	10-9	Pardoned	Clipper	3,000
C	10-9	Curing Father	Beauty	1,000

Sunday.

D	10-10	The Queen of the Band	Reliance	2,000
	10-10	Title not reported	Casino	
D	10-10	The Has-Been	Thanhouser	1,000

Universal Program

Monday.

D	9-27	Judge Not, or the Woman of Mona Diggings	Broadway	6,000
C	9-27	Snatched from the Altar	Nestor	1,000

Tuesday.

D	9-28	Her Prey	Gold Seal	2,000
	9-28	No release this week	Rex	
C	9-28	Billy's College Job	Imp	1,000

Wednesday.

C	9-29	An All Around Mistake	Imp	2,000
C	9-29	Married on Credit	L Ko	1,000
T	9-29	Animated Weekly No. 186	Universal	1,000

Thursday.

	9-30	No release this week	Laemmle	
D	9-30	The Sheriff of Red Rock Gulch	Big U	2,000
C	9-30	The Orr Mystery	Powers	1,000

Friday.

D	10-1	The Wolf of Debt	Imp	4,000
	10-1	No release this week	Victor	
	10-1	No release this week	Nestor	

Saturday.

D	10-2	The Ghost Wagon	Bison	3,000
	10-2	No release this week	Powers	
C	10-2	An Innocent Villain	Joker	1,000

Sunday.

D	10-2	Her Three Mothers	Laemmle	3,000
	10-2	No release this week	Rex	
C	10-2	A Mortgage on His Daughter	L Ko	1,000
D	10-2	The Broken Coin No. 15	Universal	2,000

Monday.

D	10-4	Fatherhood	Broadway	4,000
C	10-4	When a Man's Fickle	Nestor	1,000

Tuesday.

D	10-5	The Silent Battle	Gold Seal	3,000
	10-5	No release this week	Rex	
C	10-5	The Unnecessary Sex	Imp	1,000

Wednesday.

D	10-6	The Woman Who Lied	Victor	3,000
	10-6	No release this week	L-Ko	
T	10-6	Animated Weekly, No. 187	Universal	1,000

Thursday.

	10-7	No release this week	Imp	
D	10-7	The $50,000 Jewel Theft	Big U	2,000
C	10-7	The Acrobat's Dream	Powers	500
C	10-7	The Hero of the Gridiron	Powers	500

Friday.

D	10-8	The House With the Drawn Shades	Rex	2,000
	10-8	No release this week	Victor	
C	10-8	Eddie's Little Love Affair	Nestor	1,000

Saturday.

D	10-9	The Queen of Jungle Land	Bison	3,000
D	10-9	The Third Partner	Powers	1,000
C	10-9	Fifty Dollars for a Kiss	Joker	1,000

Sunday.

D	10-10	Alas and Alack	Rex	1,000
D	10-10	Marianna	Laemmle	1,000
C	10-10	A Bath House Tragedy	L-Ko	2,000
D	10-10	The Broken Coin, No. 16	Universal	2,000

Miscellaneous Features

York State Folks	Gra-ko		5,000
A Mother's Confession	Ivan		5,000
Sarah Bernhardt at Home	Photoplay Releasing		2,000
Romance of Elaine	Pathe		24,000
The Victory of Virtue	United Photo Plays Co.		5,000
The Pearl of the Antilles	Picture Playhouse Film Co.		5,000

Associated Service.

Release Week of

Oct.	4	Piercing the Veil	Alhambra	2,000
Oct.	4	Good Out of Evil	Santa Barbara	2,000
Oct.	4	Love's Probation	Ramona	2,000
Oct.	4	The Wolf's Den	Navajo	2,000
Oct.	4	Woman's Past	Federal	1,000
Oct.	4	Getting the Goods on Father	Empire	1,000
Oct.	4	An Innocent Kidnaper	Banner	1,000
Oct.	4	Song of the Sea	Decr	1,000

Kleine-Edison

Released week of

Sept.	8	Money Master	Kleine	5,000
Sept.	15	The Fixer	Kleine-Edison	1,000
Oct.	6	Vanity Fair	Edison	7,000

Metro Features.

Released Week of

Sept.	13	The Silent Voice	Metro	6,000
Sept.	20	The Bigger Man	Metro	5,000
Sept.	27	An Enemy to Society	Metro	5,000
Oct.	4	Song of the Wage Slave	Metro	5,000
Oct.	11	The Stork's Nest	Metro	5,000

Mutual Masterpieces.

Released Week of

Sept.	2	Infatuation	American	4,000
Sept.	9	The Wolf-Man	Reliance	4,000
Sept.	16	The Man From Oregon	N. Y. M. P.	5,000
Sept.	23	The House of a Thousand Scandals	American	4,000
Sept.	30	The Price of Her Silence	Thanhouser	4,000
Oct.	7	Bred in the Bone	Reliance	4,000

Paramount Features.

Released Week of

Sept.	6	The Foundling	Famous Players	5,000
Sept.	6	Esmeralda	Famous Players	4,000
Sept.	9	Out of Darkness	Jesse L. Lasky	5,000
Sept.	16	Peer Gynt	Oliver Morosco	5,000
Sept.	13	The Case of Becky	Jesse L. Lasky	5,000
Sept.	20	The White Pearl	Famous Players	5,000
Sept.	23	'Twas Ever Thus	Bosworth	
Sept.	27	The Explorer	Jesse L. Lasky	
Sept.	27	The Voice in the Fog	Jesse L. Lasky	
Sept.	30	The Fatal Card	Famous Players	5,000
Oct.	4	Zaza	Famous Players	5,000

Pathe.

Released Week of

Sept.	20	The Toilers of the Sea	Balboa	3,000
Sept.	20	Some Baby	Phunphilms	1,000
Sept.	20	Pathe Daily News, No. 76	Pathe	1,000
Sept.	20	Pathe Daily News, No. 77	Pathe	1,000
Sept.	20	Neal of the Navy, No. 4	Panama	2,000
Sept.	20	Simon, the Jester	Gold Rooster	5,000
Sept.	20	Hot Stuff	Starlight	1,000
Sept.	20	Strange Occupations	Globe	1,000
Sept.	27	The Lost Secret	Balboa	2,000
Sept.	27	Exploring Ephraim's Exploit	Pathe	500
Sept.	27	An Intimate Study of Birds No. 8	Pathe	500
Sept.	27	Pathe News No. 78	Pathe	1,000
Sept.	27	Pathe News No. 79	Pathe	1,000
Sept.	27	Neal of the Navy No. 5	Panama	2,000
Sept.	27	The Spender	Gold Rooster	5,000
Sept.	27	Considerable Milk	Starlight	1,000
Oct.	4	New Adventures of Wallingford	Pathe	2,000
Oct.	4	Fresh From the Farm	Phunphilms	1,000
Oct.	4	Pathe Daily News, No. 80	Pathe	1,000
Oct.	4	Pathe Daily News, No. 81	Pathe	1,000
Oct.	4	Picturesque Zeeland (Holland)	Photocolor	500
Oct.	4	Altar of Heaven (Pekin, China)	Globe	500
Oct.	4	Neal of the Navy, No. 6	Panama	2,000
Oct.	4	The Closing Net	Gold Rooster	5,000
Oct.	4	Pretty Rough on Aunty	Starlight	1,000

World Features.

Released Week of

Sept.	27	Salvation Nell	California	
Sept.	27	Letters from Bugs to Gus, No. 12	World Comedy	
Sept.	27	Little Mademoiselle	Shubert	
Sept.	27	The Lure of a Woman	Armstrong	
Sept.	27	The Master of the House	Triumph	5,000
Oct.	3	The Flash of an Emerald	Shubert	
Oct.	3	The Price	Triumph	
Oct.	10	The Family Cupboard	Brady	
Oct.	10	Blue Grass	Equitable	

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial—Hearst-Selig—September 27.—Mexican suspects captured on charge of sniping at Santa Maria Ferry, Texas; U. S. soldiers scour territory at Los Indios, Texas; women's swimming championship of New England at Boston, Mass.; railway employees have picnic at Hagerstown, Md.; 1,500 poor children have steamer ride on Hudson river, New York; fans cheer Red Sox team in crucial game in fight for flag against Detroit at Boston; Admiral Winslow is appointed commander of Pacific fleet and Admiral Howard transferred from active duty; University of Pennsylvania football candidates are coached in first real workout at Port Deposit, Md.; bench show for various breeds and classes of canine held at Chicago; temporary roadway over new subway construction in Seventh avenue, New York, collapses.

Hearst-Selig News Pictorial, No. 78—Hearst-Selig—September 30.—Aviator Niles entertains crippled children at San Francisco Fair; Vernon Castle receives coaching on polo field at Hinsdale, Ill.; parents and children from city slums harvest crop in hop fields of Kent, England; Henry Ford discusses subsea craft with President Wilson; suffragettes active at Panama-Pacific Exposition; U. S. naval cadets report for football practice at Annapolis, Md.; volunteer business and professional men shoulder muskets at Fort Sheridan, Ill.; fire wipes out great part of Hampton Beach, N. H.; recruiting campaign started at London, England.

Broncho Billy Misled—Essanay—October 1.—Featuring G. M. Anderson and Marguerite Clayton. In a fight Marguerite's father kills a man and the girl hides her father. Broncho Billy, however, waits outside and the girl leads him to believe that she has hidden her father in a wood shed. She rushes to the outer building and Marguerite throws on the lock and makes him a prisoner and her father makes his escape on Broncho Billy's horse.

The Old and New—Biograph—October 4.—Featuring Edward Cecil and Isabel Rea and a strong cast. The young efficiency expert returns from college and sends his father on a vacation. He then discharges the old bookkeeper, who goes home and tells his wife he had been granted a holiday. Meanwhile the young man's sweetheart, learning what he has done, comes to the office to plead for the old employe. Later he forgets the safe combination and he rushes to the bookkeeper's home and arrives just in time to save the old man from suicide. The old man's memorandum is destroyed, but instinct lingers in his finger tips. The vault door is opened and the girl who has been locked in the vault is saved just in time.

Tides That Meet—(Three Reels)—Essanay—October 4.—A strong cast featured. Estelle Dalny goes for Red Cross duty into Mexico and later her half-brother, Rupert Ellston, a surveyor, overhears that his sister has been kidnapped by an outlaw. He meets with one Lopez Deligardo, who tells him that if he will kill Bourne Carringford, Ellston's best friend, he will save his sister. For Estelle's sake, Ellston shoots his comrade and flees. Estelle, freed, nurses Carringford, who was not killed, and later they are married. Ellston joins the rebels and falls in love with Felicita de Lome. He later sees Carringford and surrenders. Felicita appeals to Carringford, explaining that with Ellston shot him to save his sister and then there is a happy reunion between Ellston, his sister and Felicita.



The Reward—Vitagraph—October 4.—Featuring S. R. Drew and Virginia Pearson with an all star cast. Jack Waldron, son of a well-known railroad president, wakes up to find himself in a dilapidated suit of clothes and nothing else. On his way home he finds a pocketbook and returns it to the young woman who has dropped it. She gives him her card and Jack goes home, but is ordered out. He puts on the tramp's suit again and secures a job at the girl's home as a chauffeur. Later his father forgives him and after establishing his identity he and Mary, the girl, are married.

The Worth of a Woman—(Two Reels)—Biograph—October 5.—Featuring Vera Sisson, G. Raymond Nye, Jose Ruben and Madge Kirby. Holmes, accompanied by his wife, goes west. In a mining town they see a man maltreating a dancing girl. The man is Barlow, the proprietor of the dance hall, and the girl is his wife. Holmes becomes infatuated with the girl and Barlow warns the Easterner away from her. The girl runs for protection to Holmes' cabin and Mrs. Holmes shields her from Barlow's wrath. Later Barlow sells out the saloon and leaves town and the girl decides to go with him. Holmes, his eyes opened, begs his wife's forgiveness and makes a fresh start.

The Old Sin—(Three Reels)—Essanay—October 5.—Featuring June Keith, John Lorenz, and a strong cast. Richard Bannon, a rising young lawyer, marries Cherish Stanton, a chorus girl, knowing nothing of her past. Five years later he is made district attorney and among the guests at a party he gives is Dan McAleer, in whom Cherish recognizes the man of her past. Later McAleer tells Bannon to make Cherish tell him a story, which she does. The telephone rings and Bannon hears Cherish fire a shot and then he shoots McAleer, only to learn that the maid has saved Cherish, for the bullet had lodged in McAleer's watch. McAleer begs Cherish's forgiveness and later Bannon clasps her to his heart.

Love and Swords—Lubin—October 5.—Featuring David L. Don and comedy cast. Honus Inkwell, pickle trust magnate, and Mike Grapefruit, head of the talcum powder trust, are good friends until they meet the charming Countess Lillian. Honus goes to the countess and tells her how much he loves her. The countess has her maid fill a water bag with boiling water and she and her lover place the water bag on the chair and cover it with a thin cloth. Honus sits down, but soon hurries out, and Mike is treated to the same dose as Honus. Later Mike and Honus challenge each other to a duel and when they arrive at the duelling grounds they find men digging two graves, a wagon drives up with coffins and tombstones, but just then a girl enters and the duel is ended.

The Girl and the Mail Bag—Selig—October 5.—Jessie Baird, the postmaster's daughter, handles all the registered mail. Hankey, a gambler, seeing the money being sent away from the mining town, orders Pete, his pal, to board the stage and throw the mail bag off at Deer Creek. Jessie becomes suspicious and arrives at Deer Creek just before Hankey does, and finds the mail bag and takes out the money and puts a rock in its place. Pete and Hankey accuse each other of treachery, and Jessie gets the drop on both outlaws and brings them to justice.

Barriers of Prejudice—(Two Reels)—Vitagraph—October 5.—Featuring Anne Schafer, Carleton Weatherby and Marguerite Reed. Gerald, son of an aristocratic and wealthy woman, despite his mother's opposition marries Meg, adopted daughter of a poor fisherwoman. Mrs. Howe finally succeeds in winning her son away from his young bride and keeps from him the fact that Meg has given birth to a child. Anne, the fisherwoman, goes to the Howe mansion and pleads with Gerald to return to his wife and child. On learning the story from her he turns against his mother in favor of Meg. He leaves Mrs. Howe, but in the end the baby reunites them all in peace and happiness.

Black Eyes—Edison—October 6.—Featuring Raymond McKee and Jean Dumar, with a strong cast. One evening Willard's partner persuades Willard to accompany him to a prize fight. The same evening Mrs. Willard goes to a neighbor's to play bridge and arrives home after her husband. He calls her down for being so late, and then they both promise to "never do it again." kiss and make up. About a week later Willard is again persuaded to go out and has his partner send home a telegram. The same evening his wife goes to a bridge party, and while quarreling with another woman she receives two black eyes and, having heard of one Professor Scarab who guarantees to remove black eyes in fifteen minutes, she goes to him, as also does her husband, who has received a beautiful black eye. Willard and his wife encounter each other and after he convinces her he is not a ghost she promises faithfully never to play bridge again.

The Fable of the Statesman Who Didn't Make Good—Essanay—October 6.—Featuring Harry Dunkinson and Frankie Raymond. Once there was a bluff who hated work, so became a statesman. In due time he married a widow and ten days later came home much saturated in a deep-seagoing hack. In the morning wife had the statesman up on the carpet. "Madam," says he, "during a long career as a servant of the People—" "Nix! Nix!" said his wife. "From the Rockbound hills of Maine to the Everglades—" he began. "To adjust yourself with wifey you must come down to cases." So he went out and got a $22 hat to square himself with wifey.

Jim West, Gambler—(Three Reels)—Lubin—October 6.—A strong cast featured. Jim West is a keeper of a gambling house and among the habitues is Stephen Morey. One night after losing all his money, Morey goes into the side room and kills himself, and Jim's wife leaves with her little daughter Helen. Later Morey's wife dies and gives her son, Frank, his father's ring. Jim later takes up religion and gets a call to a church in the same city in which his wife resides. Frank, who is in love with Helen, takes her to her father's church one day and there is a joyful reunion. The elders of Jim's church learn that he is a gambler and he is dismissed, but his wife, however, is reconciled to him. For a longer review, see another page of this issue.

Her Soul Revealed—Biograph—October 7.—Featuring Charles Perley, Augusta Anderson and Laura La Varnie. The Rev. John Sterling, after fighting the dangers that lurked in the tenements, at last calls in the Board of Health. The owner of the buildings determines to get rid of Sterling and he sets an actress friend of his the task of compromising Sterling. The girl pretends an interest in his mission work, but through a letter Sterling learns of the plot and denounces the woman, who through association is now in sympathy with the tenement worker. An epidemic of diphtheria breaks out and he finds her fighting humanity's battle and knows that she is the woman sent from heaven to be his mate.

Snakeville's Weak Women—Essanay—October 7.—Featuring Victor Potel, Margaret Joslin, Harry Todd. Sophie Clutts is made coppess of Snakeville. She catches a city chap flirting and casts him in jail, but he makes love to her, and wins her sympathies. Protesting male citizens arouse Sophie's ire and they are all locked up and the wives of the village wait in vain for their husbands. The women march to the jail, jump on Sophie, pull her hair and finally knock down the lockup door. The husbands pile out, but the city chap is caught under the door with Sophie on top of him. He manages to crawl out and takes Sophie in his arms and she gladly takes off her star.

The Honeymoon Roll—Mina—October 7.—Featuring William Seider and Rena Rogers. The story deals with two newlyweds who come to the city for their honeymoon with a fat bank roll. A city for their honeymoon with a fat bank roll. A city for their honeymoon with a fat bank roll. A

The Bridge of Time—(THREE REELS)—SELIG—OCTOBER 7.—Featuring Harry Mestayer, Guy Oliver, Virginia Kirtley and Eugenie Besserer. Ralph Kennard, the last of a distinguished family, falls in love with one Marie Waters, whose brother Bob is a chauffeur. Kennard, dazzled by the loveliness of Marie, has his friend, Dick Darcy, perform a mock marriage. Some nights later two women friends and Darcy go to Kennard's home in a taxi which is driven by Bob Waters. Marie is hovering near the house, and her brother sees her and asks her what she is doing, and she then confesses that she and Kennard are man and wife. When Bob is told it was not a real marriage, he seizes an old sword from the wall and stabs Kennard, who falls bleeding to the floor. In delirium, Ralph Kennard's soul crosses the "Bridge of Time" and returns to the body of a wicked ancestor, Sir Ralph Kennard. It is in the Elizabethan period and Sir Ralph is believed to be dying, while Sir Richard D'Arcy and two women are in the apartment below. Sir Ralph orders his servant to bring the maid he wronged, that he may wed her before he dies, and Bob, now a sturdy yeoman, and his sister enter and a marriage ceremony is performed. Sir Richard D'Arcy plots against the life of Sir Ralph Kennard and also that of Queen Elizabeth. Bob overhears the plans and, together with Sir Ralph, is instrumental in saving Queen Elizabeth's life, but in so doing Sir Ralph loses his own. Then Ralph Kennard regains consciousness and comes back across the "Bridge of Time," and upon learning that he will recover a real marriage ceremony is performed and Marie is made his wife.

Old Good-For-Nuthin'—VITAGRAPH—OCTOBER 7.—Featuring Edwaina Robbins, Jay Dwiggins and Bobby Connelly. Hiram Garrison, who lives with his sister, Cynthy, and known as "Old Good-for-nuthin," is the best friend the boys have in town. Hiram finds Freckles, whose mother has just died and who is about to be sent to the poor house and brings the boy home with him. Cynthy is finally prevailed upon to adopt the little fellow. Later Cynthy's old sweetheart returns one day and the financial comfort of all concerned is assured by his presence.

Billy's Stratagem—BIOGRAPH—OCTOBER 8.—Featuring Claire McDowell, Edna Foster and Inez Seabury. Billy and his sister are playing outside the stockade when they hear a war whoop and see a band of Indians coming toward them. He drags his little sister and helps his aged grandfather to bar the gate, but soon the Indians force the barriers and pursue the children to the cabin. In the inner room Billy lays a fuse of shavings to his father's store of powder, drags his sister through the window, runs around the house and slams the door on the Indians within. The terrific crash that follows marks the end of the Indian raid.

The Son—LUBIN—OCTOBER 8.—Featuring Octavia Handworth and Jack Standing. Harlow is detained in his office by a rather beautiful adventuress, Mrs. Fenner, while his wife is waiting for him. Later in the days that follow Mrs. Harlow goes into a half insanity because of Harlow's absence from home and his visits to the woman,



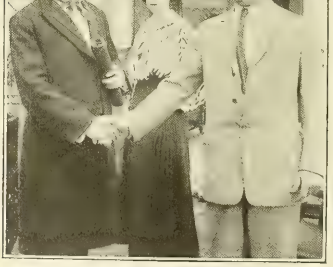
Mrs. Fenner. One night his son, Gene, sees him take Mrs. Fenner to a cabaret and the next day he goes to her and asks her to give his father back to his home. The son thinking to keep his father from the woman, goes to call on her a few times. When he hears his father make an engagement with her, he determines to get there before he arrives, and when his father comes there is a big scene, and he accuses the woman of inveigling his own son by her wiles. She turns on him and tries to kill him, but the son separates the two and the repentant father goes home to his wife.

Miss Sticky-Mouñe Kiss—VITAGRAPH—OCTOBER 8.—Mr. and Mrs. Sidney Drew featured. Wade Buchanan marries Miss Claymore and nicknames her "Miss Sticky-Mouñe Kiss" because she talks only "baby talk." At their wedding breakfast she puts four lumps of sugar in his coffee and after that their desserts are mostly rich jams and preserves, and she calls her uncle "Junky-unky." She greets him every morning with baby talk, and, excusing himself one morning, he goes down to the beach and goes out into the ocean, dress suit and all, until he disappears.

Bob's Love Affairs—BIOGRAPH—OCTOBER 9.—Featuring Alan Hale, Mame Kirby and a strong cast. Bob Lane can't forget his childhood romance with one Dorothy. However, his friend Jones tells him to get married and at a party he proposes to three girls, all of whom reject him. He later goes to the sea and writes to Jones his thoughts about women. He sees a beautiful girl and later she sees the letter he had written to Jones which ends, "Women are playthings for fools," and being enraged goes boating with Jones. Their boat capsizes and Jones saves himself, while Bob rescues the girl and he learns that she is his boyhood love.

The Manufacture of Coin—EDISON—OCTOBER 9.—This film, taken in the Philadelphia mint by permission of the United States Treasury Department, shows the old gold and silver turned into coin and bars of gold bullion, and the process of melting gold scraps into ingots. It shows the making of twenty-dollar gold pieces, and then the counting of the coins and the weighing of them. The way in which they are prepared for shipment and then sent under heavily armed guards is also depicted.

Suppressed Evidence—(TWO REELS)—ESSANAY—OCTOBER 9.—Featuring G. M. Anderson and Marguerite Clayton. The wife and mother in love with her vocal instructor places her husband's revolver and a note in her lover's coat pocket. The professor telephones to the husband to meet him and he is about to shoot the husband when the latter wheels on the music teacher and in the struggle kills him. The husband is arrested for



murder, but for the sake of their little daughter he hides the note and keeps his wife's connection with the slaying silent. Fifteen years later he is pardoned, and he goes home, gets the note and shows it to his wife, and she craves his forgiveness. The daughter, now grown up, proves a means of a reconciliation and a happy family reunion.

Think, Mothers—LUBIN—OCTOBER 9.—Jack Standing and Mary Charleson featured. Nora Murray is in love with Frank Noble, a good but poor man. She meets Lansing, a clubman, who takes her out to cafes and roadhouses with her mother's consent and her mother tells Noble that she is out. He goes home to his parents on the farm. The mother still wants Nora to marry Lansing, which she does. Three years elapse and Lansing goes to his club every night and goes out with chorus girls. Nora calls her mother on the phone and tells her to come to her. When she arrives, Mrs. Murray takes Nora in her arms and asks her forgiveness for the unhappiness she has caused her. Her forgiveness is given as the story ends.

Think of the Money—LUBIN—OCTOBER 9.—Billie Reeves featured. Bill and Jane are left their uncle's money on condition that they marry each other within thirty days. As Bill has a wife and Jane a jealous husband, it looks as though they can't comply with the condition of the will. Bill visits Jane and his wife goes along as his valet, and Jane's husband pretends to be the butler. Bill has epileptic fits and Jane acts like a vixen, and her husband puts up such strenuous objections that the deception is unmasked. Just



then the executor sends word that in the event of either being already married the money is to be divided.

The Tiger Slayer—SELIG—OCTOBER 9.—Frank Holden, a surveyor on Graham's tract of land in the jungle, is in love with Graham's daughter, Helen, as also is Martin, chief clerk in the office. Graham sends Holden on a dangerous mission into the interior of the jungle, and later he leaves Helen and goes himself into the interior to pay his help. In his absence Martin attacks Helen, but she escapes into the jungle. She is followed by a tiger and is saved just in time by Holden and a tiger slayer he has secured.

Youth—(THREE REELS)—VITAGRAPH—OCTOBER 9.—Featuring Antonio Moreno, Frankie Mann, Donald Hall and Mlle. Valkyrien, Harold Harcourt, a sculptor, employs his wife, Elena, as his model. While striving for the great prize, a statue of "Youth," he finds that Elena lacks that undefinable "something" which spells youth and tells her she is too old. Ione, a young girl, visits them and she poses for the statue. Julian, a former suitor of Elena's, comes into her life and she is about to run away with him when her husband's marvelous statue stays her and later his conscience at last awakened, he smashes the work of art he has created, in expiation, and secures his wife's forgiveness.

Fits and Chills—VITAGRAPH—OCTOBER 10.—Comedy cast featured. Farmer Brown's three hired men are in love with the hired girl, Rose. Joe decides to become one of Brown's patients, as Brown is interested in the study of medicine and suddenly develops fits. Bill observes the tender nursing his rival is receiving from Rose and fakes up a severe attack of chills, while Tom knows that he is the one favored by the girl. Brown discovers that the fits and chills are both fakes and makes up a cure which would kill a horse, and after suffering, Joe and Bill only get the ha, ha, for Rose marries Tom and thus ends the rivalry.

Mutual Program

Breezy Bill, Outcast—(TWO REELS)—MUSTANG.—Jack Richardson, famous American "heavy," makes his debut as lead of the new Mustang brand in this picture, supported by Helene Rosson and William Stowell. The story is one of cattle rustling. Breezy Bill, a western desperado, compelling his daughter, Marta, to dress as a man and aid him in his raids upon the cattle owned by his neighbors. The girl is finally captured by the sheriff and ere she is shot down her real identity is discovered, when the sheriff takes her to his mother's home and sets out to capture Breezy Bill. Eventually the cattle rustler is captured and the sheriff arranges to care for Marta as his wife. N. G. C.

The Vivisectionist—(TWO REELS)—GAUMONT—SEPTEMBER 17.—To find material for his book on the psychology of women's minds, a writer deliberately makes his wife jealous by feigning an interest in an actress, whom in reality he never sees. He studies the effect of the emotions in his wife's agony at seeming to lose him. Discovering that her husband has tortured her for his science, the young wife leaves his home, with her love for him dead. She is injured in an accident and taken to a hospital. At the same time the actress kills a friend of the psychologist and the latter is accused of the murder. The actress' dying confession of her crime frees the psychologist from the law, and the forgiveness of his cruelty by his wife on her sick bed restores them to their former state of happiness.

Mutual Weekly, No. 38—Mutual—September 23.—Construction of a railroad in the war zone for the transportation of supplies and munitions; quantity of arms captured in several engagements with the Germans by the allies; fire along the docks at New Orleans, La.; George Cram, eighty years old, pardoned by Governor Whitman after serving twenty-five years of a life sentence in Sing Sing for murder; Count Bernstorff, German ambassador, visits Secretary of State Lansing to discuss the torpedoing of the *Arabic*; celebration of Admission Day in San Francisco, Calif.; explosion of dynamite at Ybor City, Tampa, Fla., which wrecked a dozen buildings and killed two persons; the arrival of Harry K. Thaw at the San Francisco Exposition after an auto trip across the country.

A Perplexing Pickle Puzzle—Falstaff—September 30.—Raphael Rembrandt is an expert painter in several different capacities, and is also a detective as a side line. Lena, who owns a prosperous delicatessen store, is troubled with the



theft of pickles, and puts the case in the hands of the detective-painter. The latter's efforts prove unavailing, however, and the mystery remains as dense as ever. But this is not because he did not try hard.

Seeing America First—(Split Reel)—Gaumont—September 28.—The subject of this half-reel is "Asheville," and includes a view of the famous $90,000 dairy and other interesting features of Mrs. George W. Vanderbilt's estate at Asheville, N. C. The second half of the reel comprises the "Keeping Up with the Joneses" cartoons, by Harry Palmer.

The Road to Fame—(Two Reels)—Thanhouser—September 28.—The theatrical manager is convinced that his leading woman will some day achieve fame on the stage. He also thinks she will make a fine wife for him, but on asking the question, learns that she has secretly been married some months before to a man of high social position. She does not care whether she succeeds or not, and retires to live a happy home life. On going to live with her husband's parents she is treated coldly and becomes more and more



unhappy. She overhears a conversation, and from what her husband says, takes it that he is ashamed and tired of her. When the young man next sees his wife she tells him that she only married for money, and is going back to the stage. He believes this, but the father happens to glance out of the window and sees the woman tear up the check he had given her and then burst into tears. The old man, however, believes it best not to tell his son of this. Finally, the star's manager is instrumental in effecting a reconciliation between husband and wife after a successful performance of "Camille," and the father loses his prejudice on seeing the real worth of the actress.

As in Days of Old—(Two Reels)—Reliance—October 3.—John Van Dyne, being left property by a wealthy friend, leaves for the West. In the party are his wife and little daughter Elsie, Matthew Warren and his nine-year-old son Henry, who is possessed of a beautiful voice, and a vicious ne'er-do-well, Silas Kirby. Silas is banished from the party for stealing, and in revenge incites the Indians against them. In the ensuing fight all but Elsie and Henry are killed. Later the chil-



dren are taken to the settlement of "Running Dog" and adopted by Jim Ring. Kirby believes the children are dead. Finding the papers bequeathing the Mohawk mine to John Van Dyne, he obtains possession of the property through a dishonest lawyer. Van Dyne's lawyer discovers Elsie and brings her back east to be educated. Later the heart-broken Henry is also brought east by a musician. Twelve years later Kirby, alias Simeon Wells, poses as Elsie's guardian. Finally Henry, a rising singer, brings the villain to judgment by revealing a significant scar on his forehead, and relating the story of the Indian massacre.

The Mystery of Eagle's Cliff—Thanhouser—October 3.—A young scientist, wishing to make an expensive expedition, calls on a rich old man for some funds. Although the wealthy man is somewhat of a miser, the scientist is successful in borrowing the money after explaining that his chief ambition is to do something for the sake of his little daughter, whose picture he shows to the old man. On leaving, the younger man drops the locket, and the other, knowing how greatly he prizes it, starts after him. As the man is near sighted, he stumbles over a high cliff and is killed. Three days later the body is found. On returning from his trip, the authorities at once apprehend the scientist, but luckily his little daughter finds at the bottom of the cliff the old man's pocketbook which contains a note given by the scientist for the money. This completely exonerates the scientist from the charge of murder.

Just As It Happened—(Two Reels)—American—October 4.—Edward Coxen and Lizzette Thorne are featured in this story of the country boy who patiently sought his fortune in the city that he might live up to the lofty ideal held by his sweetheart. The story is told as it finally indicates "just as it happened." A longer review will be found on another page of this issue.
N. G. C.

The Change of Luck—Cub—October 8.—Featuring George Ovey. Jerry and his companion, Hank, have not a cent between them. They are wandering along the street when Wild Ike comes along and shoots up everybody and everything in sight. Jerry and Hank beat a hasty retreat and Wild Ike pursues them. They flee into the woods and here see a sign offering $500 for the capture of Wild Ike. Jerry decides to make up as Wild Ike and Hank will turn him over to the sheriff, collect the reward and then split fifty-fifty with Jerry. Ike overhears their plans and makes Jerry after blowing up Hank so that there will be no trade clothes with him, and with visions of getting the reward escorts Jerry to the sheriff's office interference. However, Hank arrives just as he is collecting the $500, exposes the job, has Ike locked up and with Jerry takes the five hundred.

Mother's Busy Day—Beauty—October 5.—Neva Gerber and Webster Campbell are seen at their best in this one-reel comedy featuring Lucille Ward as mother and Rae Berger as dad. Dad proves a flirt and mother has a busy time keeping track of him. Bobby, the son, causes no little excitement at the beach by his pranks and mother has a busy time keeping him out of jail, and finally decides to get a governess to look after him. Just at that time Jimmy, another son, returns home, bringing with him a surprise in the



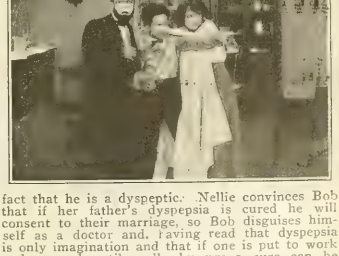
form of a wife. Since he fears to confront his mother with the surprise, Jimmy decides to work in his wife as the governess for Bobby, but when father begins to flirt and mother interferes, Jimmy is compelled to make known the truth, bringing mother's busy day to an end.
N. G. C.

The Sting of It—American—October 8.—Edward Coxen and Lizette Thorne are featured in this melodrama, the story of which concerns Mark Pelton, whose young wife is addicted to drugs. She writes a letter to her father accusing her husband of cruelty. The father keeps his daugh-



ter's letter, knowing that Pelton has sacrified himself in every way for Laura. Pauline, niece of Laura's father, is kept in ignorance of the letter and some time later is wooed by Pelton, her uncle having died in the meanwhile, leaving herself and Pelton as his joint heirs, providing they marry. The discovery of Laura's letter threatens to break up the marriage, but when Pelton discovers that Laura would marry another who is seeking her fortune, he explains the situation and brings about a reconciliation which results in his final marriage to Pauline.
N. G. C.

Curing Father—Beauty—October 9.—Rae Berger, Nan Christie and John Sheehan are featured in this one-reel comedy picturing Bob and Nellie, who cannot induce Nellie's father to give his consent to Nellie's marriage, chiefly due to the



fact that he is a dyspeptic. Nellie convinces Bob that if her father's dyspepsia is cured he will consent to their marriage, so Bob disguises himself as a doctor and, having read that dyspepsia is only imagination and that if one is put to work and starved until really hungry a cure can be effected, he succeeds in bringing Nellie's father to a point of starvation and then feeding him a hearty meal. The father promises Nellie that the first day he is able to eat a square meal she can marry Bob. They succeed in securing his consent to their marriage.
N. G. C.

Pardoned—(Three Reels)—Clipper—October 9.—Harold Lockwood and May Allison are pictured in this three-reel melodrama that hinges

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upon the strange likeness of two men, one of them a weakling, the other a manly man. Eventually the strange mix-up in identities is cleared up and happiness reigns for all. A longer review will be found in another page of this issue. N. G. C.

The Queen of the Band—(Two Reels)—Reliance—October 10.—Zoah, queen of a band of crooks, plans to lay hands on a priceless Kaffire diamond that has been shipped to the firm of J. Jacard & Son. Through clever planning, she and her accomplices get the jewel from the store by



secreting it in the cavity of an antique locket. Ramar, the detective, however, sees her leave the store, recognizes her as a crook and learns her address. Later he and his assistant enter the house as paper hangers and hear a conversation which incriminates the gang. The two men are discovered and barely escape a horrible fate by the timely arrival of the police.

Universal Program

Universal Animated Weekly, No. 186—Universal—September 29.—Governor Whitman awards baby prizes at Yonkers, N. Y.; Southern League game at New Orleans, La.; *U. S. Lightship*, raised after two years in Lake Erie, reaches port at Buffalo, N. Y.; thirteen girl swimmers fight for championship honors at Boston, Mass.; novel launching of steamship at Manitowoc, Wis.; motorcycle race at Interstate Races at Detroit, Mich.; horse race at Syracuse, N. Y.; Queen Alexandria of England inspects Marquis of Zetland's hospital yacht; two German ships interned by U. S. after seeking refuge at Norfolk, Va.; Indian soldiers at play near Argonne firing line; Henry Ford visits New York navy yard to help plan United States defense; New Yorkers show how they can mobilize at Van Cortlandt, New York; cartoons by Hy Mayer.

When a Man's Fickle—Nestor—October 4.—In which Phil is continually throwing down his latest love for a new and more beautiful girl, thus leaving a trail of broken hearts behind him. However, he finally falls into the clutches of two angry fathers, after both Billie and Dolly, unknown to each other, have accepted his proposal and one girl finds him in the other's apartment.

The Silent Battle—(Three Reels)—Gold Seal—October 5.—William Lovett, Sr., is greatly disappointed in his son and heir, for it seems evident that the boy will never be other than a drunkard and spendthrift. To add to his disgraceful conduct, one night "Wild Bill" meets Audrey Parkinson, his childhood friend, and in his drunken condition tries to force his attentions on her. She repulses him and informs him what a disgrace he has become to his friends. Shortly she returns with her father to their western ranch. After refusing to sign a contract drawn up by his father's secretary, which grievously affects his pride, Bill says that he will not accept the terms, and leaves, promising to return when he has made a man of himself. In the west, through the help of Audrey, who is secretly watching his actions, he secures a position, defeats the curse of drink, and finally succeeds. Later he marries Andrey and the father's joy is full at the success and victory of his son.

The Unnecessary Sex—Imp—October 5.—John is a writer who cares not for the fair sex. With two old servants—men, of course—he takes a house in the country where he can finish his book in peace. Later, through a child which he cannot do other than adopt, John becomes enamoured of Violet, and they decide that they both make an ideal papa and mamma for the baby.

The Woman Who Lied—(Three Reels)—Victor—October 6.—With Mary Fuller as Cleo. In the dressing room of Cleo Martell, an actress, there takes place a quarrel in which Harry Parker is killed by Gordon, Cleo's lover. Later circumstantial evidence accuses Jack Stanley of the crime and he is sentenced to prison. Gordon finally marries Helen, Jack's sweetheart, and thus gets control of her money, which he lavishes upon



Cleo. Jack escapes from the prison and flees west. Three years later Helen is the mother of a little girl. Gordon has tired of Cleo, and to avenge herself the latter tells Helen that her husband is a criminal, thus clearing Jack. Through the little child the two women forget their enmity and fall into each other's arms. Cleo, Helen and the child move west during Gordon's absence. There is a pathetic meeting between Helen and Jack, and later, when Gordon comes west and tries to have Jack sent back to prison, Cleo forces a written confession from him. Then the posse, taking him for Jack in retreat, shoots him dead. The confession absolves Jack and he is set free.

The Fifty Thousand Dollar Jewel Theft—(Two Reels)—Big U—October 7.—Old Tom Sparks, one of the oldest detectives on the force, is disappointed when his services are rejected in favor of those of two younger men on a $50,000 jewel robbery case. The old man demonstrates his worth, however, when he cleverly rounds up the crooks after the best men on the force have failed. He refuses a reward of money, but accepts that most dear to him, namely, the chief's promise that he will never hesitate to put him on the most baffling cases in the future.

Eddie's Little Love Affair—Nestor—October 8.—Eddie and his sweetheart have had a quarrel and both leave for college without seeing each other again. Eddie is offered to substitute as professor of languages. Eddie, being her teacher, has the upper hand over the girl and tries to force her to ask his forgiveness, while she, thinking he is to blame, remains unforgiving. Eddie



at last relents and slips a note under Elsie's door arranging a meeting at the bridge at 8 that night. Professor Sneeks writes his lover to meet him at the same bridge on the same night. The principal follows the two pairs of relenting lovers to the place, but is ultimately put to speedy flight by the arrival of Dan Cupid.

The Queen of Jungleland—(Three Reels)—Bison—October 9.—Philip Blackton, a victim of craving for drink, is taken to the African jungles by his explorer uncle, Colonel Rand, where in the excitement the boy loses his madness for drink. In the wilds Philip runs across a golden-haired white girl with whom he falls instantly in love. When he ardently declares his love, however, Lola always breaks away, but he finally learns

the cause of her reluctance, namely, that she claims that her mother is a negro and that her father, Blake, is the white leader of a band of natives. Philip suspects something wrong, and in the end the truth is forced from Blake, revealing that he is not her father nor the negro her mother, after which Wambi, a negress, knifes Blake. The latter had been the cause of the



death of both the girl's father and mother. The end of the picture shows Philip, his little jungle wife and their baby.

Fifty Dollars for a Kiss—Joker—October 9.—In which Silas, a rube, is done out of a reserve $50 by Betty, a clever book agent. Betty charms the farmer until he feels constrained to kiss her. Her chum gets the photo of the foregoing scene, and the extortion of the money is easy. Meanwhile Susane has taken the milk to the creamery for inspection. The milk proves to be largely foreign fluid, mostly water, and even a frog is found therein. She is fined $50, but as we have seen, the fifty has already taken flight, and Silas and his wife are relegated to the hard comforts of a prison cell.

The Third Partner — Powers — October 9. — Christy Brehm, a young attorney, is commissioned secretly by old Justus Miles' law partner to act as a private detective to Miles to circumvent a suspected plot to kidnap the old man. If Miles is out of the way for a few days a certain bill can be put through with success. Brehm is installed in Miles' country home as his secretary and is not long in falling in love with Myra, the old man's daughter. Feeling his delicate position, he does not declare his feelings to



Myra, and she, angered at his coolness, turns her attentions to Fred Hilton, the scoundrel who has been employed to kidnap old Miles. Brehm defeats the schemers, however, ejects Hilton from the house, wins the girl, and is made third partner in Miles' law firm.

Marianna — Laemmle — October 10. — Pietro Roma, maker of plaster figures, together with his blind wife and his granddaughter, Marianna, are struggling for existence in one room of a tenement owned by John Callahan. Marianna, with a pushcart, markets her father's products. John Callahan has long has had his eye on Marianna, but the girl repulses his advances. One day Marianna is arrested for peddling without a license. Callahan sees his chance and pays the $10 fine. He then takes her to his apartments. Marianna notices a picture of an elderly woman, beneath which there is a small shrine, kneels before it and tells her beads. Old Pietro arrives and is about to knife Callahan when the latter



points to the kneeling Marianna. Pietro softens and the crime is averted. Later Marianna is married to her lover, Tony, and the two receive the blessing of old Pietro.

A Bath House Tragedy—(Two Reels)—L-Ko—October 10.—While wife is getting reduced by the steam process, hubby follows a swell chicken into a bath house. Her sweetheart is Hank, the lifesaver, which fact hubby does not know until he has to take refuge from Hank's ill temper in the steam room. Many unpleasant features come to a climax when hubby finds his wife flirting with a fat gentleman. In the excitement a rubbing table gets loose with Hank and some cops on it, rolls out on the roof and skids around on the eaves. However, wife loses twenty pounds through fright, which ought to be a healthy enough reduction for anyone.

Alas and Alack—Rex—October 10.—One summer's day, Jess, the wife of a poor fisherman, notices a beautiful yacht anchored near her home and plans what she could do with a million



dollars. On the yacht is Charles Holcomb and his wife, who showers all her affections on a lap dog, thinking little and caring less for the welfare of her husband. Tired of her continual nagging, Charles rows ashore and comes upon Jess and her child. Amazed at the pretty woman having to work so hard and wishing to learn more of them, he begs permission to pick a bouquet of daisies. After doing this, and with no excuse to linger longer Holcomb returns to the yacht filled with pleasant thoughts of how such a wife would suit him. As the yacht sails away he sits dreaming over the daisies, while Jess is dreaming of the handsome man and his beautiful craft. The meditations of both, however, are rudely disturbed by the painful realities of their fateful allotment.

Feature Programs

Fox

The Regeneration—(Five Reels)—Fox.—Featuring Anna Q. Nilsson and Rockcliffe Fellowes. The story simply narrates the reformation of a youthful gang leader by a girl settlement worker. He has been born and bred on the bowery, kicked about the streets, hardened into a criminal mould and lives carefree and reckless. The appearance of the girl changes the whole current of his existence and he becomes under the guidance of Marie Deering, the little settlement worker, a new man and useful citizen. The fruition of their love is blasted by her sudden death, but he vows to be faithful to her memory and remain what she has made him.

Metro

The Song of a Wage Slave—(Five Reels)—Metro.—In which Ned Lane, in love with Mildred Hale, marries her with the noble intention of saving her honor. She really loves Frank Dawson, a millionaire's son, whose father had broken off the match between the two and sent Frank away. Later Edwin Dawson is killed, leaving

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Frank free. Ned parts with the girl, leaves her free to marry Frank, and then disappears, leaving evidence that he is dead. Later in life Ned fights against the unjust labor conditions, back of which is Frank. The distressing discovery of Ned's identity is made, and he finally sacrifices his life to save Mildred's. For a longer review see another page of this issue.

Mutual Masterpictures

The Price of Her Silence—(Five Reels)—Thanhouser—September 30.—Featuring Florence LaBadie and Mignon Anderson. A younger sister is secretly married and does not confide in anyone until after her husband is dead and she knows the secret can be kept no longer. Her elder sister takes her to a fishing village, where her child is born and later the elder sister unselfishly takes the child as her own to shield her younger sister. Through a strange coincidence the right parentage of the child is later found out and happiness is the result. For a longer review see another page of this issue. J. C. G.

North American

The Mad Millionaire—(Chapter Twenty-Four of "The Diamond From the Sky")—(Two Reels)—American.—Hundreds of supernumeraries appear in the ballroom scene which is the feature of chapter twenty-four of this serial. Esther and Arthur finally meet, and after Arthur has thrust the diamond upon Esther, she hurls it from the window and it is picked up by some person unknown outside. For a longer review see another page this issue. N. G. C.

Paramount

The Explorer—(Five Reels)—Lasky.—Featuring Lou Tellegen as Alec McKenzie about to leave to penetrate the heart of the African jungle, and is in love with Lucy Allerton. She asks him to take with him on his expedition her brother George, who faces disgrace. George proves to be a thorough "rotter," and the lives of the men in the party through him are jeopardized. Later he dies by a hero's stone for his fault. McKenzie returns to England and Lucy accuses him of having sacrificed her brother, but the doctor of the party breaks his word, pledged to McKenzie to conceal the boy's fault, and Lucy understands.

'Twas Ever Thus—(Five Reels)—Bosworth. Featuring Elsie Janis, Hobart Bosworth, Owen Moore and Myrtle Stedman in a story illustrating the different methods of love making as practiced since the world began to the present day. The cave dweller period shows the savage wooing of a maiden by her lover after the fashion then in vogue. The Civil War story introduces Miss Janis as Prudence Gordon of Boston, who ventures into the South and wins the love of a Confederate surgeon. In the third episode she figures as Marion Gordon, author of a novel refused by a wealthy publisher, who tells her to get experience of life first hand, and in the finish she marries the son of the publisher. For a longer review see another page of this issue.

Pathe

Pathe News, No. 76—Pathe—September 22.—Freight steamer *Nevada* is christened at Manitowoc, Wis.; the Eccles lumber mills is burned to the ground at Baker, Oregon; Canadian soldiers guard the international boundary line at Niagara Falls, N. Y.; careful scrutiny of people crossing Mexican border at Brownsville, Tex.; James F. J. Archibald, who was stopped in England while carrying a letter from Dr. Dumba, the Austrian ambassador, lands at Hoboken, N. J., as a result of washout, streets are flooded in Syracuse, N. Y.; two New York brokers on 10,000-mile canoe trip arrive at Rocky River, Ohio; labor-saving harvest machine demonstrated at Portland, Oregon; Mardi Gras festivities at Coney Island, N. Y.; Paris Pathe fashions; man in Lexington, S. C., grows four bales of cotton to an acre, thanks to the use of nitrate fertilizers.

Pathe News, No. 77—Pathe—September 25.—Eight dead and many injured when two blocks of Seventh avenue, New York, fall into the new subway construction; Miss Gladys Sutherland and Newton Hamilton are crowned king and queen of children's parade at Yonkers, New York; Henry Ford discusses with Secretary Daniels his plan for a gasoline-driven submarine; cartoon, "The Jitney Submarine"; Hilda Fitzgerald christens the cutter *Ellinton* at San Pedro, Calif.; ex-President Taft plays a game of golf at the Seattle golf grounds at Seattle Wash.; dog show in Asbury Park, N. J.

The Spender—(Five Reels)—Pathe.—Gold Rooster Play featuring George Probert as Piere, who upon being disinherited by his father, decides to assume a title, visit America, and marry some heiress. He wins Nellie McCabe. Pat McCabe is not in sympathy with this and orders his daughter and her "Duke" out of the house. After a year of hard work in a factory Piere comes into his own. He saves the father-in-law's life and is forgiven. For a longer review see another page of this issue.

The Dust of Egypt—(Five Reels)—V. L. S. E.—Featuring Edith Storey and Antonio Moreno. Soon after Lascelles returns to his apartment, late at night, a friend brings in an Egyptian mummy and asks him to keep it for a time. In a dream Geoffrey sees the mummy case yield up its body in the form of a beautiful young girl. He is quite put out, as he is forced to allow the princess to stay at his apartment for the night, and as he is engaged to be married, he fears this will be misunderstood. The next day he takes the princess to the home of his fiancee. Her adventures there are very amusing, and end up in a row between Lascelles and his fiancee. He finally takes the princess back to his quarters, where he awakens from his dream. For a longer review see another page of this issue.

Neal of the Navy—(Two Reels)—Pathe-Balboa.—Chapter five entitled "A Message from the Past." At a dance given on one of the battleships anchored off Newport, Hernandez attempts to kidnap Annette. She struggles with him and both fall overboard. Annette is rescued by Neal. The South American is picked up by Fonto and the Brute Man. Annette learns the exact location of Lost Island. Intent upon visiting the island she sails for Martinique on a fruit steamer. Hernandez follows her. The crew mutiny and threaten the passengers. Neal, now on a ship bound for Southern waters, is sent at the head of a squad to save those on the Coronado, by his commander, who has received the call for help from the fruiter. For a longer review see another page of this issue.

Neal of the Navy—(Two Reels)—Pathe-Balboa.—Chapter sixth entitled "The Cavern of Death." Arrived at Martinique, Annette attends the levee given by the Governor, who was a friend of her father. Neal is granted a shore-leave. Hernandez learns this and succeeds in capturing both Annette and her foster brother. He takes them to a cavern used by a smuggler, which is mined. After securing the yellow packet he leaves them. They escape and after swimming for some time reach safety. Hernandez believing they are still in the death trap turns on the current which blows up the cavern. For a longer review see another page of this issue.

Universal Special

The Broken Coin—(Sixteenth Installment)—Week of October 4.—Realizing that it would be dangerous to let Kitty go, now that she knows of the script, Count Sachio takes her to Grahoffen. Later both Kitty and Roleaux escape from the palace, but are speedily caught by the guards. Sachio and King Philip decide they are too dangerous to have about, and determine to send them back to America. Count Frederick happens to overhear Sachio bribe some deckhands to stow them in the hold of the boat. Frederick, in a fast torpedo boat, overtakes the liner just as Kitty and Roleaux have escaped from the hold. The two, about to leave the top of the ladder, are again seized and knocked unconscious as the episode fades.

Fatherhood—(Four Reels)—Universal—October 4.—Hobart Bosworth featured. The story of a cattle rancher who marries a girl a few years younger than himself. His wife is unaccustomed to the surroundings she is brought to and he is ignorant of woman's nature, and this brings about a misunderstanding. The husband leaves his wife to go to a rodeo and she, angered, returns to the city, where a baby is born to her some few months later. This tiny mite later effects a reunion between husband and wife, and she returns to the rancher, and the rancher is happy in the love and peace known only to a husband and father. For a longer review see another page of this issue. J. C. G.

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Tillie's Tomato Surprise—(Six Reels)—Lubin—September 27.—Featuring Marie Dressler. This comedy deals with the exciting experience one Tillie Todd has with The Bat, her cousin, Percy Jitney, her Aunt Sally and Jim, the monkey. She presents her aunt with a tomato pincushion which is later the cause of many exciting experiences. For a longer review see another page of this issue. J. C. G.

World

The Little Mademoiselle—(Five Reels)—World.—Featuring Arthur Ashley and Vivian Martin. Lili Breval, a French girl, comes to

New York from France to make her home with her uncle, a wealthy automobile manufacturer. His son, Etienne, is in love with Gabrielle D'Ornay. They go on a trip and Lili wanders away from the station and is left behind. She encounters Jim Pemberton, who has just been discharged from a garage, and who understands French, and he and the girl start for Buffalo on foot. Jim enters an automobile race in one of the towns they go through and he wins the race and obtains money enough to take him and Lili to Buffalo. They arrive and join the Brevals, and later Henri Breval consents to their marriage. For a longer review see page 697 of the October 2nd issue.

Triangle Program

Released Week of September 27.

The Iron Strain—(Five Reels)—Triangle-Kay Bee.—Featuring Dustin Farnum, Enis Markey and a strong cast. Octavia Van Ness, a San Francisco social butterfly, is taken into Alaska for her health, where she meets "Chick" Hemmingway. She repulses his advances and he steals the girl, enters into a forced marriage with her, and installs her in his cabin. Six months elapse and the girl, now strong and well, is still antagonistic to "Chuck." Kitty Malloy, the queen of the Arctic cabaret, arrives in the village, and Octavia's jealousy is excited and for the first time she loves her husband. They return to California and are reunited with the girl's parents.

My Valet—(Two Reels)—Triangle Keystone.—Featuring Raymond Hitchcock, Mack Sennett, Mabel Normand and Fred Mace. The bachelor goes to the coast on a pleasure trip, taking with him his valet, and after arriving in California they are driving along the highway when a girl rides past on a runaway horse. The bachelor saves her and a foreign admirer with whom she had started out for the gallop returns home and tells her parents what had happened. Just then the girl comes in and shows her parents the man's card. The girl's parents recognize in him the son of an old friend who when young had become betrothed to the girl. They send a note to the bachelor reminding him of this and inviting him to be a guest at their home. The bachelor has his valet change places with him, and when once arrived at the house and he discovers that the girl is the one he rescued in the morning he desires to change back, but his valet threatens exposure. Later when the bachelor saves the girl from drowning and the foreign count and the valet are taken to jail the young bachelor and his fiancee—from youth—pledge the troth of grown-ups.

The Lamb—(Five Reels)—Fine Arts.—Featuring Douglas Fairbanks and Seena Owen. Mary discovers a yellow streak in her Lamb, Gerald. Later he goes out to Arizona, where the girl and her friends are enjoying a visit at a ranch. He is left behind out on the desert, and after spying an aviator who is flitting over the country, they are captured by Yaqui Indians and held prisoners. Gerald's sweetheart and an automobile party are captured by the Indians and Gerald and Mary are left alone together, and it is then the real qualities of the Lamb assert themselves. Just when they are at the point of death the American troopers come riding over the sagebrush and cactus and the lovers fall into each other's arms.

Released Week of October 3.

The Coward—(Five Reels)—Ince Production.—Featuring Frank Keenan and a strong cast. Colonel Winslow hopes for a great future for his only son, Frank. When a recruiting station is opened in the Virginia village at the outbreak of the Civil War, Frank, admitting he is a coward, refuses to enlist, but under threat of death the son joins a local company. That night, however, he is terrified, and after fleeing is given refuge by his negro mammy in her kitchen. His mother, who has been called in by the negro mammy, is comforting him when the colonel comes in and discovers Frank. The colonel then goes to the army and becomes Private Winslow in the company in which his cowardly son had deserted. Frank hides in the attic and a crowd of Union officers take possession of the house. He throws off his fear, obtains the plans of the Union forces and, after delivering them to the Confederate army, father and son are reunited after the battle and all's well.

The Martyrs of the Alamo—(Five Reels)—Griffith Production.—A strong cast featured. Santa Anna, dictator of Mexico, comes to San Antonio, Texas. Later the wife of Captain Dickinson is insulted by one of the dictator's officers and her husband is thrown into jail. Then are introduced Bowie, Crockett and Silent Smith, who later, with an army, capture the mission and fort. Afterward, in trying to hold the Alamo, all the defenders, with the exception of Silent Smith, Mrs. Dickinson and her baby, and the old soldier's daughter, are killed. Houston, hearing of the fate of the defenders of the Alamo, gives battle to Santa Anna's army, which is routed by the few hundred Texans and Santa Anna is captured.

Associated Service

Released the Week of October 4.

An Innocent Kidnaper—Banner.—Jones wins an automobile on a lottery ticket while he is away on a hunting trip, and his wife writes Jones that she has a great surprise for him and he takes it for granted that it must be a Jones, Jr. In the meantime Mrs. Jones has gone to attend her sick mother and leaves Bridget in charge of the house. She invites her friends, the O'Reillys, to come, and they arrive with their newly-born babe, which they put on Mrs. Jones' bed. Jones arrives, finds the note his wife left, takes the baby and goes to show it to his club friends. Mrs. Jones returns home and runs into Jones with the baby in his arms, and he gets into an awful scrape, but everything is straightened up when the O'Reillys come and claim their child.

Getting the Goods on Father—Empire.—Mother favors the match between Billy and Rena, but father thinks Billy is too young, so the two young people call in the assistance of two young friends. Dad meets Rena's girl friend and is later confronted by Billy's pal, who poses as the irate husband. At this time Rena telephones her mother that dad is in a scrape, and she arrives and takes a hand herself. Later dad gives his word that the young couple have his full permission if the cause of the mix-up is withheld from mother and the young people agree.

Good Out of Evil—(Two Reels)—Santa Barbara.—The two step-sisters live with their respective parents. The father loves his little girl, as does the mother her's. The skeleton in the closet is the mother's fondness for drink and her hatred of the child of her husband's former wife. The cabin is accidentally set afire, and the father is killed and his little girl is blinded for life. Years later the children, grown to womanhood, are in sordid surroundings, while the mother has become an absolute slave to drink and in her frenzy brutally ill-treats the blind child of the dead man. A young artist and his brother meet the two sisters in one of their rambles and after a romantic courtship they are married.

A Woman's Past—Federal.—Featuring Will Rex, Al Ray and Margaret Harmon. Mary Ryan, a woman of the underworld, grows ill from overwork. One night while her companion, Joe Hand, sleeps, she leaves for Arizona, where she meets Charles Fox. They become engaged, Mary concealing her past. Later, Hand has drifted westward and, after robbing the postoffice, seeks refuge in the cottage which is Mary's. Mary introduces Hand as her cousin and he becomes jealous when he sees the affection existing between Fox and the girl. He starts to tell of Mary's past, when the sheriff enters and captures him. The girl denies the story and Fox believes her. Later, however, she confesses to him and he leaves her in disgust. He repents and starts to return, and arrives just in time to take a pistol from her hand and she happily sinks into his arms.

The Wolf's Den—(Two Reels)—Navajo.—Major Harper and Alice, his daughter, occupy a small cottage on the outskirts of the town. Arnold Gray, who is in the secret service, is in love with Alice, but she, believing his proposals to be actuated more by charity than love, refuses him. Some time later, when the major loses his last few dollars in a gambling house, they are forced to move to an attic room in the tenement district which is owned by Monsier Loubert. The next day Alice, in her walks in the park, is accosted by an aged Italian and asks him to come to her little attic studio and pose for her. About this time Major Harper's health fails and the Italian asks Alice to meet him that evening and he will give her a wonderful tonic. The evening comes and Alice goes to meet the Italian, and the room she goes to is in the back of Monsieur Loubert's hall. The old Italian goes out into an adjoining room and returns with his disguise off and appears as Loubert himself. Just then Arnold, at the head of his men, breaks into the joint and finds Alice lying in a faint. He takes off his secret service star, and pins it on Alice's breast and tells his men that Alice is his appointee, and it was through her he had gained the information for the raid. Later explanations follow and a reunion.

Piercing the Veil—(Two Reels)—Alhambra.—The cripple brother's abnormal mentality leads him to cry out his warning to his mother when

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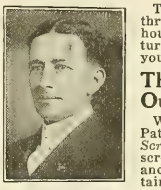
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If these theaters spend a few dollars each week for supplies, posters, oil, rewinds, heralds, etc., the sum total of the average weekly expenditures of MOTOGRAPHY'S subscribers is

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Motography

his sister becomes stenographer to a wealthy owner of a steel works, but the mother, thinking it one of his "queer" spells, tells him to forget it. The steel magnate detains his stenographer in his office and when he attempts to take her hand she threatens to brain him with a typewriter. The employer overpowers the girl and drags her to a panel in the wall and throws her, a prisoner, into a concealed chamber in the steel works. The girl's brother begins to doubt her chastity and his abnormal brain pictures for him a portion of the struggle in the employer's office, and finally he succeeds in inducing his other brother to start out with him in search of their sister. They arrive at the steel works and cripple brother finds the combination and opens the panel. In a fight which ensues the steel man is thrown, a crumpled, broken mass, to the bottom of the stairs, and his sister is forced to remain at home and not seek to make her own living.

Love's Probation — (Two Reels) — Romona.— Nolan Hall, an eastern young man, after leaving college goes west. As time passes, he longs for congenial companionship and decides to advertise for a wife. Myrtle Colwell, the daughter of Judge and Mrs. Colwell, wearies of society and her parents try to force her to marry a titled foreigner. She sees Nolan's advertisement in the paper and determines to answer it in person. She sends a wire to Nolan, and when she arrives she and Nolan are married. She regrets her hasty action, and one day during the absence of Nolan she starts for home. She meets Pedro, a Mexican half-breed. He tries to talk to her, and she turns back and takes refuge in the cabin. Nolan, who witnesses the incident, feels sorry for the girl and induces her to be his guest for a week, and at the end of that time, if she doesn't wish to stay, he will not hold her. Nolan is accidentally shot and during his illness Myrtle cares for him, and later when her mother and father arrive and try to force her to return with them, she decides she loves this new life and her husband.

Miscellaneous

The Pearl of the Antilles—(Five Reels)—Picture Playhouse Film Company.—Produced by Tom Terriss. A wealthy Palm Beach resident prefers to have his daughter brought up among simple surroundings, and entrusts her to the care of a friend in Jamaica. He decides to pay her a visit there, and is accompanied by Carson, a famous explorer, of rather questionable morals. Carson is attracted to the young girl and abducts her. She escapes from his yacht unharmed, however, and returns to her father. When Carson refuses to clear the girl's name in a public statement, her father kills the explorer. After this he dies of shock. Later "The Pearl of the Antilles" marries her lifelong friend, Phillip Hudson. For a longer review see another page of this issue.

Right Off the Bat—(Five Reels)—Arrow Film Corporation.—Featuring Mike Donlin in this baseball comedy drama written by Albert S. LeVino. From the time Mike was able to throw a ball he showed a great liking for the "national game," and was looked up to by the other boys for his natural ability on the diamond. By an act of courage Mike wins the affection of Viola, whose parents are well-to-do. When a young man he is the only support of his mother, and increases his mechanic's wages by playing baseball. He gets a job as pitcher on the Winsted league team, and his love affair with Viola progresses. At the end of the season he is idealized by the Winsted fans, for his splendid playing has resulted in the team finishing in first place. Through Viola's efforts he is given a chance with the New York Giants. He makes good and overcomes the objections which some of Viola's relations held against him. For a longer review see another page in this issue.

NOTES FROM ALL OVER

William Wolbert, actor of many parts and erstwhile director with the Kalem and Universal companies, is a newcomer at the Vitagraph Company, where he will produce dramas and comedies. Wolbert has an excellent reputation and in his first play will have the assistance of William Duncan, Mary Anderson, Webster Campbell and George Holt. All have strong parts.

Marcia Moore, who has been engaged by the Universal to take Cleo Madison's place in the Rex Company under Joseph De Grasse, was born seventeen years ago in Chicago.

Isidore Bernstein, conceiver and builder of Universal City, is contemplating a similar enterprise at Flushing, L. I., to be known as "Equitable Corporate."

J. H. Washburn, known in all sections of the United States as a versatile actor and theatrical manager, is enacting the role of the "Bandmaster" in Hoyt's "A Milk White Flag," to be released as a Selig Red Seal Play.

Eugene Pallette, Reliance Mutual star, is back at the studios at Hollywood again after an absence of two months.

During the absence of Grace Cunard, who recently underwent an operation at one of the Los Angeles hospitals, the Francis Ford Feature Company has temporarily suspended production of "The Broken Coin" serial to stage a two-reel comedy drama entitled "Guilty or Not," written by Francis Ford, who will also direct the production, besides playing one of the leading roles. The place made vacant by the absence of Grace Cunard will be filled by her sister, Mina Cunard.

Edgar Lewis, newly associated director of feature productions for the Lubin Company to be released through the V. L. S. E. offices, after a careful consideration of more than two hundred plays on hand at the Scenario Department of the Lubin Company, has selected for his first Lubin production, William Vaughn Moody's great play of the Great Canyon, "The Great Divide."

Glenn Martin, the internationally famous aviator, who makes his screen debut in the Famous Players' Film Company's production, "A Girl of Yesterday," starring Mary Pickford, was in New York recently.

Lenore Ulrich, late star of "The Bird of Paradise," will be seen in "The Better Woman" soon, on the Equitable program. "The Better Woman" was produced by Triumph, producing for the Equitable program.

Grace Cunard has left the Sisters' Hospital and is resting at home for a few days preparatory to taking up her part in "The Broken Coin." The popular little lady was operated on twice and it left her very weak, but with her usual pluck and determination refuses to hold the series back.

Muriel Ostriche, Clara Whipple, George Soule Spencer and ten other principals of Equitable left for Cape Cod this week to stage several scenes in "The Fisher Girl," which will characterize Miss Ostriche's first appearance on the Equitable program.

King Baggot recently posed for a picture in the Rockland County jail, which first became known to New Yorkers in connection with the Cleary murder case.

Myrtle Stedman took the part of a bronchial patient last week (in real life). She decided to get away from it and employed a little Christian Science successfully.

Helen Holmes is back at work again at the Universal and is happy at getting her old-time leading man with her. This brings together once more the combination which made the Kalem "Hazards of Helen" series so popular, Helen Maloney and Director J. P. McGowan.

R. A. Rowland, president of the Metro,

is under the impression that a new word must be coined to be used instead of the word "audience," when referring to a group of people assembled to view a motion picture. Here is a good opportunity for some one to gain undying fame by coining a new word and thus break into the dictionary.

Claire Whitney of the Fox Film Corporation, left for Kingston, Jamaica, W. I., last week to take several roles in important productions which Herbert Brenon contemplates producing during his stay on the island. Miss Whitney expects to be away for at least five months.

Perhaps the first instance of a woman star directed by a woman producer is the Popular Plays and Players-Metro feature motion picture, "My Madonna," with Mme. Petrova in the leading role, produced by Mme. Alice Blache.

Palm Garden, New York, will be the scene of the first big ball of the season on Friday evening, October 1, 1915, when the St. John's Club, an organization composed of young men in all branches of the motion picture industry will give a "Movie Ball." An attractive and interesting feature of this entertainment will be a competition for valuable prizes by members of the club and all others attending who believe that they can give correct imitations of the many movie stars. The committee has been successful in obtaining donations from several of the large motion picture companies and promises from several of the well known professionals to attend.

Lillian Lorraine, the famous Pathe star, wishes it known that her suit for divorce which she brought against Frederick Gresheimer will soon come to trial and that she will be perfectly happy when the divorce is obtained. She also wishes to state that stories involving her and her good name that have put her before the public in a wrong light are without the least foundation.

Valli Valli, the musical comedy star, who was featured in "The High Road," a Rolfe-Metro feature, has been re-engaged for another Rolfe-Metro feature, "The Woman Pays." In the cast are Marie Empress, John Bowers and Edward Brennan. Edgar Jones is the director and Carl Gregory the camera man.

Rena Rogers, formerly with Universal, makes her initial appearance with Mina Comedies in their release of October 7, "The Honeymoon Roll." Her vivacious manner and cute personality makes her very valuable in comedy pictures, and it is said that her work in "The Honeymoon Roll" is most clever.

That sound as of a battleship being rolled along the street which has recently disturbed Times Square is only the ordinary movement of an erstwhile invalid. It is F. Worthington Butts, president and general manager of the Greenwich Lithograph Company, going through the town in his yellow Lozier speed-car. Mr. Butts, after a long siege of illness, during which on several occasions undertakers' estimates were furnished, is now in prime conditions and wants all doubters to know it. He is one of the most popular figures in motion picture circles, having been identified with the display end of the business since its inception. "Worthy," they call him for short, and worthy he has shown himself of the esteem of the hundreds of friends who will be glad to learn that they may cancel their florist orders.

SOME NEW THEATERS

Colorado

The new Thompson motion picture theater at East Colfax avenue and Adams street, Denver, seating 600, was opened to the public September 11. The theater cost $20,000 and occupies a position 45x100 feet. The interior is devoid of posts or pillars and the general color scheme is a light green. The balcony in the rear of the auditorium is one of the attractions of the new playhouse. It will seat over eighty people. At either end of the elevation have been placed boxes each accommodating from five to ten persons. A row of tiny chairs have been placed in the forward end of the balcony for the little folks. John Thompson is the owner.

Connecticut

Manager N. C. Lund, of the West End theater, opened his new playhouse on State street, near Clinton avenue, Bridgeport, which has been in the course of construction for the last six months, to the public September 13. The house has accommodations for 1,600, has 14 exits, ten of which are double doors, being one of the finest in the part of New England.

Illinois

George Bousey is remodeling the Grant Jones building on Main street, Kankakee, into a moving picture house.

Indiana

The Gem theater in Hobart is being remodeled.

Iowa

Paul R. Whitney of Albert Lea, Minnesota, has purchased the Colonial theated in Oelwein.

M. E. Vaux of Neola will open a picture show at Bagley.

Massachusetts

Alhambra Moving Picture Company, Lowell; J. Allison Cowie, Oscar F. Muller, Maximillian Rabus; $10,000.

Michigan

The South Lansing Photoplay Company, organized to operate a motion picture theater at the south end, named officers September 15 as follows: President, A. A. Lauzun; vice-president, C. A. Hervy; secretary-treasurer, F. J. Lamb, and directors, B. F. Hall, Jr., and T. H. English. Walter Jacobs has been made manager of the enterprise which will open in a Washington avenue, Lansing, location about November 1.

The new Strand theater on Monroe avenue, Grand Rapids, opened September 18.

Motion picture theater owners in Ishpeming must remove all cloth signs from in front of their theaters as these signs are barred by the recent rules and regulations drawn up and promulgated by Fire Marshal John T. Winship, who has served notice that they will not be tolerated. The only sign that will be permitted will be paper ones and these must be enclosed in glass.

A petition, signed by four hundred and fifty-six persons, has been presented to the city council, asking that the moving picture theaters be closed on Sunday in Charlotte.

Minnesota

Crystal theater in Minneapolis is now open all night. It is run for the benefit of the people who miss their owl cars.

The Orpheum theater in Duluth will shortly open as the Orpheum-Strand with high-class photoplays. D. J. Robson will be manager.

Missouri

A deal was recently closed whereby Joe Leininger purchased from J. I. Johnson his one-half interest in the Trio theater in Chillicothe and is now in full control. A few weeks ago Mr. Leininger purchased from Walter Fields his one-half interest. Mr. Leininger will continue to give the theater-going public the best motion pictures obtainable.

Montana

Butte is to have another first class picture theater.

Nebraska

Don Slattery has purchased the Comet theater in Shelton from A. W. McMillan.

September 15 Severn's new theater, the Crescent, in Holdrege was opened.

E. J. Monaghan, well know in Omaha theatrical circles, has taken a five-year lease on the new motion picture theater, the Boulevard, which is to be erected by Hugh McCaffery at Leavenworth street and Boulevard. Work on the theater will be started within a short time.

New York

William A. White & Sons has leased Weber's theater, at the northwest corner of Broadway and Twenty-ninth street, Manhattan. The house will be opened within the next week or ten days with a series of high-class motion pictures.

Kineticartoon Corporation, Manhattan. Motion picture film and apparatus, etc.; cap., $100,000. Incorporators: G. E. Joseph, E. A. Zema, G. B. Read, 165 Broadway, New York.

Ziegfeld Film Corporation, Manhattan. Theatrical, motion picture and music hall business; cap., $50,000. Incorporators: W. K. Ziegfeld, Ansonia Hotel, New York City; W. E. Koch, 612 Ocean avenue, Brooklyn; I. Cochran, 6 Temple court, Brooklyn.

Whitman Amusement Co., Inc., Manhattan. Motion picture and theatrical; cap., $200,000. Incorporators: F. C. Simons, Great Neck, L. I.; M. P. Winne, 557 W. 171st street; S. S. Slater, 107 W. 76th street, New York City.

Ohio

Charles Detchru has been granted a building permit and will erect a $2,000 picture theater on East Federal street, Youngstown.

The Feature Theater Company, Cleveland, $30,000, B. W. Price.

Pennsylvania

A moving picture theater will shortly be opened in the Buchanan block on Long avenue, near Castle, by James Passias and Gus Caravasias. It will have a seating capacity of 350 and cost $10,000.

The explosion of a film in the operator's booth of the Lyric theater, 1211 Carson street, Pittsburg, caused a loss of fifty dollars.

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WITH
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Vol. XIV CHICAGO, OCTOBER 16, 1915 No. 16

LUBIN

PRESENTS

THE SCREEN'S MIGHTIEST MIRTHFUL COMEDIENNE

MARIE DRESSLER

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IN 6 ACTS



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Siegmund Lubin

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You read last week what the New York newspapers thought of the first week's Triangle Plays. It was said then that the mark set was too high for safety—that we couldn't hold the pace. We didn't have any such fear. We **knew** what was coming. This is what happened after the second showing:

"The public has no cause to complain that the TRIANGLE FILM CORPORATION has not lived up to its promises. Everyone of the pictures shown is itself worth going to see. 'Old Heidelberg' with Dorothy Gish, proved one of the gems of the series thus far shown." —*New York Sun.*

"The new program is calculated to be even more far-reaching than its predecessors. 'Stolen Magic' is one of the best comedies that has yet reached the screen." —*New York American.*

" 'The Coward' draws an audible gasp from the audience." —*New York Times.*

" 'Old Heidelberg' struck a high mark in scenic and photographic art." —*New York World.*

And by this time you know that both Philadelphia and Chicago Newspapers have glowingly concurred in the New York verdict.

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Clara Kimball Young and Chester Barnett in a scene from World's "The Heart of the Blue Ridge."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, OCTOBER 16, 1915 No. 16

Patents Company Must Be Dissolved

GOVERNMENT SO ORDERS

JUDGE OLIVER B. DICKINSON, in the United States District Court in Philadelphia, on Friday, October 1, rendered a decision in favor of the United States Government in its suit against the Motion Picture Patents Company, the General Film Company and affiliated corporations and individuals, charging them with violations of the Sherman law regulating interstate and foreign commerce, thus bringing to an end the legal battle begun in August of 1912.

The decision, in addition to being rendered against the Motion Picture Patents Company, lies against the General Film Company, the Biograph Company, Thomas A. Edison, Incorporated, the Essanay Film Manufacturing Company, the Kalem Company, Incorporated, George Kleine, the Lubin Manufacturing Company, Pathe Freres, the Selig Polyscope Company, the Vitagraph Company and individuals interested in the above companies, namely, Frank L. Dyer, Henry N. Marvin, J. J. Kennedy, now president of the General Film Company; William Poelzer, Samuel Long, J. A. Berst, Siegmund Lubin, Albert E. Smith, George K. Spoor and W. N. Selig.

There was one other defendant named, the Melies Manufacturing Company, but Judge Dickinson decided the proof was insufficient to show the Melies Company was part of the combination, and dismissed the complaint as against it and excluded it from his findings.

Although recommending that the defendant corporation be dissolved under the Sherman anti-trust law, Judge Dickinson made no mention of how the dissolution of such a vast corporation was to be effected. He merely requested that a decree embodying his findings be submitted to him for his approval. Upon the attaching of his signature to such a decree the Motion Picture Patents Company will immediately have to take steps looking to a dissolution unless it obtains a stay of proceedings from the United States Supreme Court.

It is understood that the company and all its integral parts will file an appeal. This will carry the case at once to the United States Supreme Court, for, because of the procedure adopted in the District Court, when the government and the defendants agreed to waive an opinion by three judges and have one pass on the entire case, the usual procedure of carrying a case to the United States Circuit Court will probably be abandoned, and an appeal will be made direct to the Supreme Court in Washington.

It was in August, 1912, the government first took official cognizance of the Motion Picture Patents Company on the complaint of William Fox in behalf of his Greater New York Film Rental Company. Fox, through his counsel, Gustavus A. Rogers, of 160 Broadway, alleged the Motion Picture Patents Company was trying to force him out of business, and after six months the government acted.

Edwin P. Grosvenor, of the firm of Cadwalader, Wickersham & Taft, was appointed special assistant to the attorney general to conduct a prosecution and he drew a bill that alleged that virtually all the manufacturers of moving picture films had formed a monopoly in 1908 for the sale and distribution of their products.

Under an iron-clad agreement between these manufacturers, it was charged, the Motion Picture Patents Company was formed and made the holding company of nearly all the patents that have been made and were used in the manufacture and projecting of films. The concern, the complaint then set forth, compiled a list of every moving picture film agency, distributor and exhibitor in the United States and no exchange was allowed to distribute films to any exhibitor who was not "licensed" by the Motion Picture Patents Company and did not pay a license fee for a projecting machine.

Furthermore, it was charged, the combination drove out of business a number of smaller exchanges and exhibitors with whom it did not care to bother, through the simple process of shutting off their supply of films. The "licensed manufacturers," the component parts of the combination, would not supply films to any but "licensed exchanges" and in turn the "licensed exchanges" would not supply photo productions to any but "licensed theaters."

In this way, the bill charged, a practical monopoly of the entire output of moving picture films was obtained. The Motion Pictures Patents Company's attorneys retorted that perhaps their client might be a combination, but certainly it was not illegal because those holding patents to projecting machines and the other inventions necessary to successful photoplay productions, certainly had the right to do what they wished with their own properties, and to license whom they pleased to use them.

That was the main part in which Judge Dickinson differed with the defendants. He held in his opinion that the granting of a patent did not confer upon the licensee to do with it that which the law condemns, namely to "freeze out" a trader with whom it could not come to terms for one reason or another.

The court further found that the defendant went considerably beyond what was necessary to protect its patent rights and that its acts in so doing constituted a violation of the Sherman Anti-Trust Law.

After the suit was brought hearings were held that extended over a period of two years during which hundreds of witnesses were examined and investigations conducted in a number of different cities. Exhibitors and film exchange men from all over the country were called to testify both pro and con, and last December the parties were finally satisfied with their mass of testimony that covered six printed volumes and laid the matter before Judge Dickinson.

It took the court nine months to examine the evidence and make its decision, and in his opinion Judge Dickinson went through the entire history of the case from the very inception of the Motion Picture Patents Company.

In his decision Judge Dickinson says: "We would feel constrained, on the the authority of this case alone, to find that the agreements and acts of the defendants in the present case went far beyond what was necessary to protect the use of the patents or the monopoly which went with them, and that the end and result, which would be expected to be and was accomplished, was the restraint of trade condemned by law.

"That all the contracts enumerated in the government's petition and the combination there described were a conspiracy in restraint of trade and therefore illegal, and that they constituted, with the exception of the operations of the Melies Manufacturing Company, a monopoly in violation of the anti-trust laws." With reference to the Melies Company the court said:

"The Melies Manufacturing Company has denied (as have all the defendants) that it was in any sense a party to the combination charged. We have gone over all the proofs without finding any which go to make good the charge against this particular defendant. It is, therefore, excluded from the findings made and the petition as against it is dismissed."

On the very important question of patents and their relation to monopoly, which in the opinion of the legal profession constitutes one of the chief values of this decision, the court said:

"It is the right of patentees through having exclusive sale of the patented article to control and in that sense to monopolize the trade in it. It is wrong by an illegal restraint of trade to monopolize it or any part of it. On the other hand, it cannot have been intended to make it unlawful to acquire that the right to which the law has conferred. On the other hand, it cannot be that the grant of patent right confers a license to do that which the law condemns."

The decision also recognized the claims of the defendants as to the value of their corporations:

"We would not be justified and would certainly have no wish to deny the presence of the very laudable motives, which defendants avow in their answer, some of which were to gratify the desire to allay bickerings and recriminations among themselves, to advance and improve the art, to protect the morals of the public, and, as they frankly admit, to make money for themselves.

"Certain it is that the end and purpose of the plan was to dominate and control the trade in all the accessories of the art and, in order to assure this, to control the entire motion picture business. We are driven to this conclusion, not only because that is the plain meaning of what they did, but also because they themselves categorically declare the latter to be the imperative need of the business and one which they alone could not supply. The need was for a single directing and regulating head.

"This extended even to a censorship of what was shown. The United States could not, and the States would not, interpose for the purpose of regulation, and the defendants claim the credit of having performed this neglected duty of the State. In doing all that was done the defendants not merely deny the illegality of either end or means, but also lay claim to commendation. We only mention this to make clear the fact that they did monopolize, and the only question left is whether this monopoly is a lawful monopoly or was accomplished through an unlawful restraint of trade."

GET DURLAND RIDING ACADEMY

Famous Players Secure Mammoth Structure and Will Reconstruct Building at Once for a Temporary Motion Picture Studio.

The Famous Players Film Company has leased for a number of years Durland's Riding Academy in Fifty-sixth street, New York City, which, according to the terms of the contract signed last week, is immediately to be turned into a motion picture studio. The work of reconstructing the building, which is famous the world over as the rendezvous of New York's most exclusive set, is already being pushed with the greatest possible speed in order that the producers may begin active work at the earliest feasible moment on the big feature productions which they are contemplating.

The leasing of this building for motion picture purposes by the Famous Players is the result of the efforts on the part of that oranization to find, within the heart of the city, a suitable substitute for the Twenty-sixth street studio, which was destroyed on the night of September 11 by the most disastrous fire in the history of the industry.

The mammoth structure just secured is ideally fitted for the requirements of the motion picture producer. The huge riding ring, with its high peaked roof, is larger than the drill floor which the Famous Players converted to its own needs in the old Ninth Regiment armory. The roof being supported entirely by steel girders, spreading from wall to wall, the full sweep of the whole floor is available for stage purposes, which makes possible the presentation of the largest interior scenes that the most spectacular of motion pictures could require.

The stalls which line the former arena will be ripped out and the space devoted to the storing of scenery, for which it is ideally suited. Practically the entire second floor of the building is given over to lockers, dressing rooms and shower baths which will be perfectly adapted to the needs of the stars and other players, with but minor alterations, which are already being made.

The front portion of the building, which was formerly used for offices and dwelling purposes, is being renovated to accommodate the executive and directorial staff of the film producers. The mechanical work on the films themselves, that is, the developing, printing, assembling and cutting, will not be done in the new building. Immediately after the fire, all this work was transferred to the American Film Labora-

tory, in Ninetieth street, of which Edwin S. Porter, treasurer and general manager of the Famous Players Film Company, is vice-president. The old academy will be devoted simply to the staging of features and to the executive needs of the company.

The acquiring of the academy building will in no way affect the plans of the company for the erection of the largest studio in the east upon its newly purchased tract of ground on Marble Hill, New York, where thirty-one city lots are to be devoted to the uses of the producers.

The Famous Players studio at Yonkers, which has served as production headquarters since the destruction of the Twenty-sixth street building, will continue to serve in that capacity until the completion of the renovation of the academy, when it will be temporarily abandoned.

KEYSTONE CENSORS DEFEATED

Pennsylvania Board After Refusing to Pass Two V. L. S. E. Feature Productions Is Compelled to Change Its Decision.

After having unequivocally barred two of the strongest photoplay features now before the public, "Mortmain" and "The Blindness of Virtue," released through V. L. S. E., Inc., the Pennsylvania Board of Censors has reversed itself and will permit these two productions to be shown.

The change in attitude is due—first to the quick action of the legal representatives of the "Big Four" in forcing the issue on the decree, and second to the very thorough and intelligent discussion which ensued between these representatives and members of the board.

In the case of "Mortmain," the first intimation the producers had that the feature did not meet with the approval of the Pennsylvania judges, was received on Thursday afternoon, September 2.

The Philadelphia office advised Mr. Irwin that the censors had decided that "Mortmain" was unsuitable for the screen, not on the ground that it was "immoral," "improper," "sacreligious," "obscene," or "indecent," but solely because they regarded the picture as being too powerfully dramatic. As a matter of fact, it was stated that the board admitted that the picture was absolutely clean, and free from even the slightest suggestion of immorality.

The action which followed the receipt of this information was sure and fast. Mr. Irwin enlisted the services of prominent Philadelphia attorneys, Messrs. Conlin, Brenton & Acker, and instructed them that they were to proceed with the utmost firmness and dispatch. Thy were further instructed to be prepared to take the case to the highest court in the state, in the event of an adverse decision.

The attorneys were a close second to Mr. Irwin in the dispatch with which they worked. They immediately served upon J. Louis Breitinger, chairman of the Board of Censors, a notice demanding a review, as provided for by the statute in Pennsylvania, before an appeal can be taken to the Court of Common Pleas. Furthermore, they insisted that this review occur without delay. They also demanded that this review should be witnessed by a disinterested authority. The review was given the following afternoon, with Mr. Breitinger and Dr. Oberholtzer both present. The dramatic critic of the *Ledger,* notwithstanding the assurance that had been given, was refused admission.

Mr. Breitinger and Dr. Oberholtzer, however, were just as strict in their viewpoint of "Mortmain" after the second showing as the first. They conceded that the feature could not possibly, by any strength of the imagination, be regarded as harmful to the morals of the public, but took the stand that so dramatically intense was it that it was not to the best interests of the community to permit it to be shown.

The V. L. S. E. attorneys immediately filed notice of appeal. The hearing was set for the morning of Friday, September 10. The censors were represented by a special deputy attorney general and an assistant attorney general.

The Vitagraph Company had left no stone unturned to assemble the most convincing evidence of the propriety of its feature. Mrs. Otis Skinner was on hand to testify to the exceptional merit of the picture, as was the editor of the *Public Ledger,* and an editor of the *Saturday Evening Post.* The latter witness was prepared to testify that his periodical never published any story until it had passed a board of editors, whose principal function is to bar the objectionable. This board set a seal of enthusiastic approval upon "Mortmain" when it was submitted for their columns.

This evidence was to have been supplemented by the testimony of the publishers of the book, which for twelve years has had a phenomenal sale; by Arthur C. Train, the author, and by Miss Margaret Bertsch, head of the scenario department of the Vitagraph Company. Mr. Train was to have been called to outline his purpose in writing "Mortmain" and to establish that this purpose was most commendable.

Miss Bertsch was in a position to state that the scenario had followed the book faithfully, save for the addition of a little more romantic interest.

The endorsement of several of Philadelphia's most widely known surgeons also had been obtained. These specialists had viewed the picture and had given it as their opinion that the theme of the production not only was based upon actual surgical facts, but that its technique in bringing out these facts was absolutely correct in every detail.

The legal representatives of the board asked for an adjournment, immediately following which counsel for the Vitagraph, together with Miss Bertsch and other authorities of prominence, met in a conference to discuss the subject informally. As a result of this conference, the board withdrew from its former position and declared that the picture could be shown.

Representatives of the Essanay Company in their contention against the blacklisting of "The Blindness of Virtue" followed a somewhat similar course, obtaining the whole-hearted support of notables in the world of art and literature, as well as clergymen of all denominations.

The attorneys established beyond dispute that there was nothing in the screen version of the widely known work that could be called offensive or detrimental to public morality, but rather that it is an extremely powerful sermon.

World Film Corporation has appointed William Copley to the position of purchasing agent of the company. Mr. Copley comes to World Film with an excellent reputation for just that kind of ability and experience which are required in the service of a corporation of the magnitude and ramifications of World Film.

Herrington Uniting Exhibitors

Fred J. Herrington, national president of the Exhibitors' League, left New York on Saturday, September 25, feeling decidedly optimistic as to the future efforts of the league to bring all of the exhibitors in the country together in one strong band. The reason for his optimism was the annexation on September 24 of the organization of the exhibitors of Greater New York. This is a big step towards the securing of the entire state of New York, for with New York City in and Lee Ochs and Sam Trigger canvassing the exhibitors throughout the state, urging them to join the national body, the greatest part of the work is done.



Fred J. Herrington.

Mr. Herrington arrived in New York on September 21, and was busy every minute until the time of his leaving on Saturday evening. Sunday he spent in Philadelphia, where a smoker was given by the Philadelphia League, of which Charles Segall is president, for the purpose of having the proprietors and managers of the Philadelphia theaters meet the national league president. Through the courtesy of the Fox Film Corporation, "Wonderful Adventure" was shown. "It certainly was gratifying," Mr. Herrington said in an interview with a representative of MOTOGRAPHY, "to feel that all of the old guard in New York was with us. The meeting opened at about 11:30 and lasted until 3. Eighteen of the twenty-five members of the executive board were present. When the question of joining the national league was proposed, there was not a dissenting voice. Both President Ochs and Chairman Sam Trigger said that from the start it had not been a question whether or not they should come in, but when.

"I am working hard now on the Cleveland convention, to be held on October 19 and 20. If we can get Cleveland, and I think we can, I feel sure that the other Ohio exhibitors will follow. After that I want to see Bill Sweeney and the boys in Chicago with us. I have pretty good assurances that six or seven of the northwestern states will vote in soon. I do not hesitate to say that within eight or nine months we will have a bigger, stronger organization of exhibitors than ever existed before. With a compact body, united for a common purpose, we can then cope with censorship as it should be met."

Mr. Herrington, as is commonly known, is against censorship, first, last, and always. The screen, he says, should have the same freedom granted by the constitution to the press. Then if an immoral or obscene picture is shown, it is a matter for the law to handle, not something to be clipped, cut and censored according to the individual opinions of the various censorship boards.

All Ohio exhibitors should attend the Cleveland convention. It will have something of importance for every one of them.

"FALSTAFF GIRL" A BEAUTY

Louise Emerald Bates, Ziegfeld Prima Donna, Signs Thanhouser Contract and Will Appear in New Style of Pictures

There is wailing and gnashing of teeth along Broadway, in the vicinity of the while lights, also several managers are cursing moving pictures for their inroads on the ranks of talent—for Louise Emerald Bates has forsaken Broadway and gone forty-five minutes thence, to Thanhouser's at New Rochelle. Miss Bates has accepted an engagement to become Edwin Thanhouser's "Falstaff Girl," in which Riley Chamberlain, Arthur Cunningham, Claude Cooper and Frances Keyes are now cavorting.

Louise Bates has been for the past few years one of the most magnetic figures in musical comedy. She was the prima donna in "The Passing Show," and played the lead with Julian Eltinge in "The Fascinating Widow." She is a blonde beauty with one of those spontaneous personalities that looks as if it is going to break out any second. She is blessed with the kind of a figure that Ziegfeld catches audiences with, and a smile that continually plays tag all over her facial features.

By featuring her in Falstaff comedies, Mr. Thanhouser will set a precedent, for Miss Bates is peculiarly fitted, naturally and by training, to introduce a style of work as yet unknown in pictures.

Pathe has acquired the picture rights to "Arsene Lupin," the famous Frohman play which enjoyed such a long run on Broadway several years ago. The cast and producer will be announced later.



Holbrook Blinn of the World Film enjoys a summer outing at a camp of film stars at Wadsworth Wigwam, Lake George. He exercises by playing baseball and is seen catching the curves pitched by Mary Mannering and also canoeing on the lake.

Mutual Re-organization Goes On

MANY NEW BRANDS

THE Mutual Film Corporation's widely heralded new $8,000,000 program is the work of an army of stars and a remarkable battery of studios. President John R. Freuler's promise, made some time ago, that $8,000,000 was to be spent in the re-organization and enlarging of the Mutual's program seems to have been adhered to in every sense of the word. Constantly increasing business recently made it necessary for the Mutual to open branch offices in seven new cities, bringing the total number of branches in the United States and Canada up to sixty-eight.

Not only have many of the producing companies, now releasing exclusively through the Mutual, been enlarged since the reorganization scheme began, but twelve new brands have been added to the Mutual program. Included in them are the American "Beauty" (No. 2 Company), Casino All Star, Centaur, Centaur Star Features, Clipper Star features, Cub Comedies, Falstaff (No. 2 Company), Mutual Comedy, Mustang, Novelty, Rialto Star features, and the "Than-o-play," the latter designating the three reel subject produced at the Thanhouser studios for realease in the regular Mutual program. To these will be added a number of others within the next few weeks, among them being the Vogue Comedies, to be produced at the studios of the Vogue Film Company, a newly organized manufacturing company backed by several prominent capitalists of the West. The company recently completed arrangements for the securing of studios near Los Angeles and work on the first release has begun.

Two of the most important manufacturing concerns in the motion picture industry have joined forces with the Mutual since the reorganization scheme began under the able direction of President Freuler. First of these is David Horsley, producer of the Cub Comedies, Centaur two reel pictures, featuring Captain Jack Bonavita and the celebrated Bostock collection of jungle animal performers, and the three reel Centaur Star features, for which Crane Wilbur, America's popular screen star, was recently engaged as the lead.

Then came the famous Gaumont Company, with studios in Flushing, Long Island, which is producing the popular Casino All Star comedies, featuring such noted Broadway stars as W. C. Field, Cissy Fitzgerald, George Sidney of "Busy Izzy" fame, Francine Larrimore, star of many Broadway successes, and numerous others.

The Gaumont Company is also producing the Rialto Star features, being released in the regular Mutual program, presenting such well known stars of the speaking stage as Ivy Troutman, Fania Marinoff, Sunshine and Tempest, and many others of equal note. To the Gaumont productions appearing on the regular Mutual program was recently added a weekly split reel comprised of "See America First" and the animated cartoons of Harry Palmer, under the title of "Keeping up With the Jones" which is daily being syndicated in 150 newspapers throughout the United States.

Recent of the companies to manufacture for the Mutual program is the Mustang Film Company, producers of the three reel "Buck Parvin" stories of *Saturday Evening Post* fame and other Western protoplays, now being released in the regular Mutual program. At the present writing, arrangements are being completed with various other well known manufacturers and important announcements are to be forthcoming from the Mutual within a very short time.

The aggregation of players now appearing in releases on the regular Mutual program, is conceded by many to be the greatest galaxy of stars of the speaking stage and the studio, ever gathered together under one banner. No less than sixty players, each of whom has won a distinct success, either on the stage or in motion picture work, have been secured for the Mutual program since the reorganization began some two months ago.

Some idea of the numerous players now appearing in Mutual releases and the companies they are under contract with may be gleaned from the following list:

David Horsley productions:—Crane Wilbur, Captain Jack Bonavita, George Ovey, Margaret Gibson, Leona Hutton, Ella Oswald, Joseph von Meter, Donald O'Brien, John E. Brennan, Louise Fitzroy, Janet Sully, Goldie Colwell, Gordon MacGregor, Jefferson Osborne, Ray Lincoln and several others to be announced in the near future.

Mustang Film Company:—Arthur Acord, Anna Little, E. Forrest Taylor, Louise Lester.

American Film Company, Inc.:—Harold Lockwood, May Allison, Harry Von Meter, Eugenie Ford, Charles Bartless, William Stowell, Edward Coxen, Vivian Rich, Neva Gerber, Winifred Greenwood, Helene Rosson, Queenie Rosson, Perry Banks, Lidette Thorn, Molly Shafer, George Field, Charles Newton, Frank Borzage, Beatrice Van, Joseph Sheehan, John Steppling, Rae Berger, Webster Campbell, Lucille Ward and William Carroll.

Gaumont Company:—Florenz Tempest, Marion Sunshine, George Sidney, W. C. Fields, Cissy Fitzgerald, Francine Larrimore, John Levering, Joseph Reinhardt, William Roselle, Flavia Arcaro, H. W. Pemberton, Sidney Mason, Charles U. Travis, Lucille Taft, Madge Orlamond, William Stieff.

Thanhouser Film Corporation:—Gladys Hulette, Louise Emerald Bates, Winifred Kingston, Inda Palmer, Morgan Jones, George Harris, Tulla Hough, Ethel Jewett, Eleanor Spaulding, Burnett Barker, Francise Keyes, William Caroll, Riley Chamberlain, Lorraine Huling, Mignon Anderson, Florence La Badie, Riley Chamberlain, Helen Badgley, Harry Benham, Kathryn Adams, Wayne Arey, Morgan Jones, Hobert Whittier, Morris Foster, Claude Cooper and Arthur Cunningham.

Reliance Motion Picture Company:—Adoni Fovieri, Ninon Fovieri, Ralph Lewis, George A. Beranger, Margie Wilson, Alberta Lee, Richard Cummings, Dorothy Gish, William Hinckley, W. E. Lawrence, Al. Filson, and a number of others, who are appearing in the two and three-reel Reliance releases on the regular Mutual program.

The Mutual's regular weekly program now consists of twenty-eight reels, supplied exhibitors without any extra rental charge whatever. This program consists of two three-reel subjects, five two-reel releases, eleven single reels, including dramas and comedies, the regular Mutual Weekly, and the Tuesday split reel subject "See America First" and the animated cartoon "Keeping up with the Jones."

The daily releases on the regular Mutual program is made up as follows:

Monday:—An American two reel subject, a Falstaff comedy and a Novelty comedy.

Tuesday:—A two reel Thanhouser drama split, a one-reel cartoon and a single reel "Beauty" comedy.

Wednesday:—A Reliance, two reel drama, Rialto or Centaur three reel photodrama, and a one reel Novelty comedy.

Thursday:—A two reel Centaur subject, featuring Captain Jack Bonavita and the Bostock animals, a one reel Falstaff comedy and the Mutual Weekly, presenting up-to-the-minute news events.

Friday:—A two reel Mustang western drama, a one reel American drama and a single reel Cub comedy, featuring George Ovey.

Saturday:—A three reel Clipper, Than-o-play or Mustang drama, and a single reel "Beauty" comedy.

Sunday:—A two reel Reliance drama, a single reel Casino All Star comedy featuring a Broadway comedian and a one reel Thanhouser drama.

In several instances, however, this program of daily releases is only in a tentative state and is subject to change until the regular program is completed. To this program will shortly be added a single "Vogue" comedy, the release date of which has not yet been definitely decided upon, and several other important releases now being contracted for.

Important announcements in this connection are to be forthcoming from the President Freuler's office within a short time.

Lubin Company Goes West

Make-up came off early, scripts were folded up hurriedly and nearly the entire acting force at the Lubin plants at Betzwood, Indiana avenue and Glenwood avenue, ran over to the Broad street station to bid "pleasant journey" to Director Edgar Lewis and his group of sixteen who left for the Grand Canyon of Arizona this week, to begin work on the "exteriors" of "The Great Divide."

A special car was attached to the through Chicago train and every detail for the comfort of the players was looked after under instructions from Messrs. Singhi and Lowry. Miss Clayton's stateroom was a bower of American beauty roses, while in House Peters' room was much of the Peters' brand tobaccos and an abundance of "first aid tonic."



Director Edgar Lewis and his company leaving for Arizona.

In addition to Director Lewis, Miss Clayton and Mr. Peters, there was Mary Moore, Marie Sterling, Warner P. Richmond, Hayden Stevenson, Ray Chamberlain and Ford Obeck, four camera men, two carpenters and a scenic artist.

Fine Cast for Pathe's "At Bay"

George Fitzmaurice who is producing for Pathe "At Bay," George Scarborough's fine play, has signed up a splendid cast for the picture. Florence Reed is his leading woman and she is supported by Frank Sheridan, Charles Waldron, Lester Chambers and De Witt Jennings. Fitzmaurice started work on his production September 28.

Renee Kelly, Metro Star, a Favorite

Renee Kelly, the vivacious and clever little actress, who was featured with Henry Kolker in "The Bridge, or The Bigger Man," recently produced at the studios of Rolfe Photoplays, Inc., by Director John W. Noble, for release in the Metro program, has started on the road for her second season in "Daddy Long Legs," and is being featured by Henry Miller in the part of Judy Abbott, the heroine. Although Miss Kelly was born and raised in this country, she is perhaps better known in London, where she is a prime favorite. Three years ago Miss Kelly was visiting friends in London when the leading woman in the comedy "Ann" was taken ill while the company was in rehearsal at the Criterion theater.



Renee Kelly.

Miss Kelly was offered the part by Sir Charles Wyndham, and with only five days' notice and rehearsals, she appeared at the Criterion and made an instantaneous hit. The critics of London, with one accord, declared she was the best comedienne that America ever sent over. Miss Kelly returned to this country and appeared in several big successes, but an attractive contract called her back to London, where she was featured as co-star with Kenneth Douglas in "The Inferior Sex" and in John Galsworthy's "Strife." Her first New York engagement was with Maxine Elliott at the Maxine Elliott theater in "The Chaperon." Later she supported Cyril Scott in "Modern Marriage." Her work in "The Bridge, or The Bigger Man" has won the praise of motion picture reviewers and established Miss Kelly as a consummate screen artist. Miss Kelly previously worked in pictures under the direction of John W. Noble, during his connection with the Imp-Universal studios.

Fox's Valeska Suratt Film

William Fox has at last announced the title and the interesting details of the spectacular, sensational motion picture drama in which Valeska Suratt makes her debut on the screen. The name selected is "The Soul of Broadway," which was conceived, written and produced by Herbert Brenon. In "The Soul of Broadway," Miss Suratt is supported by a cast headed by William E. Shay and numbering among others Sheridan Block, Maud Allen, Gertrude Berkley, George Middleton and little Jane Lee. In it Miss Suratt wears 150 gowns, each more amazing than the other. This means that in "The Soul of Broadway" Miss Suratt changes her gowns, including parasols, shoes, hats, stockings, etc., with every forty feet of film.

G. D. McIntyre, formerly general manager of the sales company, has been appointed assistant director to Barry O'Neill, now making "Bought" at the World Film studios.

The New Strand's Stage Setting

BY E. C. DIVINE*

THE problem of designing an adequate moving picture setting is a new one, for the reason that only the most advanced and enlightened managers of moving picture theaters have realized the fact that they must provide a thoroughly well-designed and artistic setting in order that the splendid numbers they are offering to the public may have an adequate background. Only within the last year or two has the manager desired the scenic artist to tackle the problem, and the scenic artist has little or nothing to go on.

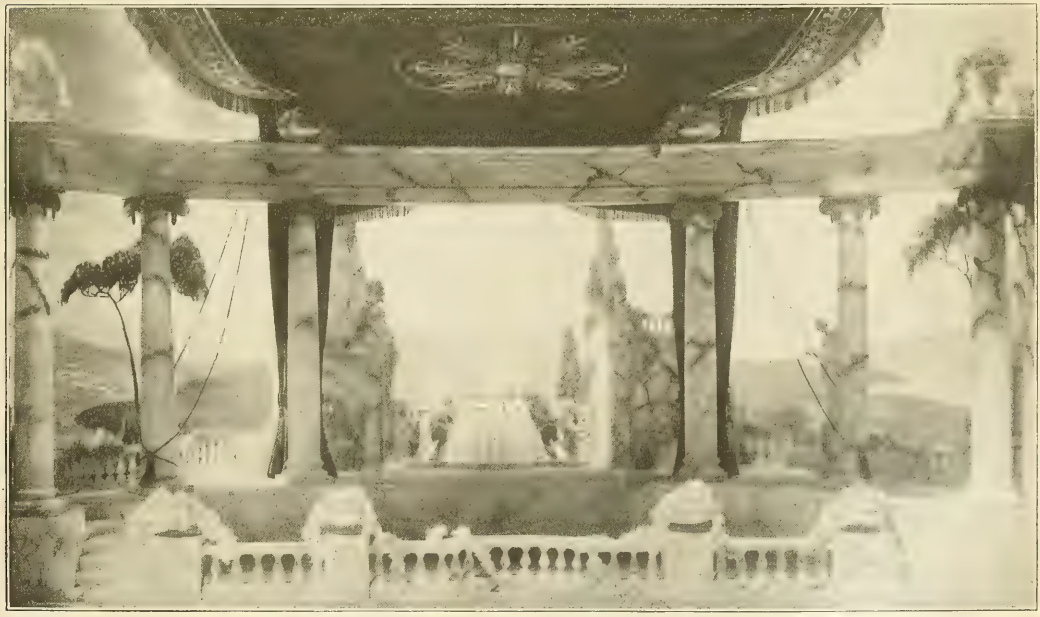
In the original large settings, the artist and manager were generally satisfied with a handsome picture sheet in a well-designed frame, surrounded by draperies or flowers, generally set rather near the front of the stage, an unpretentious setting at best, but with the advent of such pictures as are now being placed before the public, and with the coming of the highest ideals in the moving picture field, the same qualities that made them successful in the field of the legitimate drama have been applied to the solution of the moving picture problem.

When splendid pictures, high class orchestras and eminent soloists are placed together on the same bill, there is need of a much more elaborate scenic background. To the designing of this background, the scenic artist has given a great deal of careful thought. The one great problem that faces him is the elimination of the picture sheet when the stage is being used by the orchestra and singer. To merely cover the picture sheet with a handsome drapery is not sufficient, for the fact still remains patent to the audience that this is a moving picture theater.

In the set that is being installed on the stage of the New Strand theater, at Wabash avenue and Seventh street, Chicago, a successful attempt has been made to overcome this last difficutly. As the spectator views the stage, there is no suggestion whatever that there is or will be used a moving picture screen. The setting is one of great beauty. Every detail has been carefully considered; coloring, lighting, mass, shadow, the effect of detail upon the whole, all tend to create the atmosphere of a magnificent Roman garden. One does not even see where the picture sheet will be. It it only after a clever manipulation of the lights and of heavy satin draperies that the moving picture appears on a screen that seems to have come from nowhere.

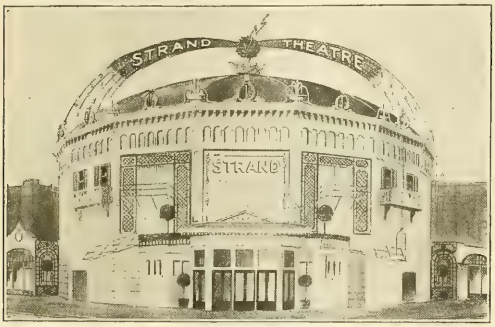
In order that you may understand how this effect is produced, it is necessary to describe the setting. From a great marble base there arise six marble columns with gold caps. Upon these columns there rests a graceful curved cornice, making one-half of a peristyle. Overhanging this peristyle there is a great satin drapery in the form of a canopy which does not wholly conceal the sky. A vast cyclorama, 60 feet high by 105 feet long, encircles the whole stage and goes far up in the flies to the gridiron floor. Sitting in the first few rows of the orchestra, one can look up through and beyond the setting and still see nothing

*President of the Strand Theater Company.



The beautiful stage setting that will be revealed upon the opening of the new Strand theater

but a great expanse of sky. In the canopy lies the secret of this new moving picture setting, for the canopy is so placed that the picture sheet may slip down unnoticed behind it, and when not needed may



The exterior of the re-converted Globe theater, now The Strand.

be drawn silently up into the flies. The picture sheet only appears when wanted and is never obtrusive. Behind the two center columns great satin draperies are folded and girded with silk cords and gold tassels. After the orchestra or singer has left the stage, the lights begin to dim. As they lower almost to the vanishing point, the satin curtains begin to close over the center opening. There is a moment of darkness, the picture sheet is lowered in place, and the curtains part again silently, and upon the screen is flashed the latest photoplay.

Many months have been given to the working out of this most successful setting. It is shown in the New Strand theater for the first time in the United States, indeed in the world. Chicago is fortunate to possess a scene that is vastly more artistic, and incidentally expensive, than anything that has been placed in any moving picture theater from coast to coast.

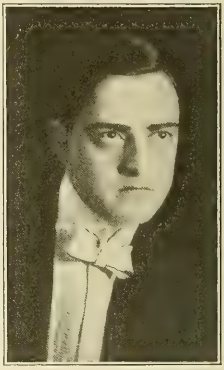
The National Film Corporation of Baltimore, Md., is the latest producer to join the roster of the Associated Film Sales Corporation.



Douglas Bronston, who adapted the scenario of Pathe's "Neal of the Navy" and Harry Harvey, who is directing the photoplay.

Executive An Actor

W. Ray Johnston, who under the Hite regime at the Thanhouser plant held a prominent position, his friends have just discovered, is now actually appearing in the pictures themselves, thereby obtaining an excellent opportunity to study the technical end of the business, a part that ofttimes the executive overlooks. Mr. Johnston went into the studio at the suggestion of Mr. Thanhouser, who believed that the experience thus gained would benefit Mr. Johnston in his important executive work. Though he has appeared altogether in some twenty-five or thirty subjects, the first one in which he took a real lead was "Innocence at Monte Carlo" in which he played the leading male role opposite Mignon Anderson. Other pictures in which W. Ray Johnston will be instantly recognized are "His I. O. U.," "The Picture of Dorian Grey" and "The Game," in which he had the heavy lead in a cast that included Morris Foster and Ethyle Cooke. After spending several months in the studio Mr. Johnston expects to return to his executive position full of new ideas and more capable than ever of carrying out the tasks assigned him.



W. Ray Johnston.

Chicago Sees "Vanity Fair"

On Tuesday morning, October 5, at 10 o'clock an invitation showing of the seven reel Edison masterpiece "Vanity Fair" featuring Mrs. Fiske was given at Orchestra Hall, on Michigan avenue, Chicago, the home of the Strand Theater. A capacity audience gathered to behold the offering and went away enthusiastic over the superb photography, the lavish stage settings, the careful costuming and the excellent acting. The picture abounds in "bits," each one of which has been carefully conceived and cleverly executed, and a lover of Thackeray will find that the famous book has actually come to life on the picture screen, for it seems impossible for another manufacturer to improve upon the work of the Edison director responsible for this production. A complete review of the picture will be found on another page of this issue.

Quality Loans Playter

Through the courtesy of Kolb and Dill Inc., Wellington Playter, who has signed a contract with them for a year to play characters and leads, was loaned to the Quality Pictures Corporation for a period of two weeks to play the role of Jules Blondeau in the production of "Pennington's Choice." Mr. Playter, who has made quite a reputation for himself in Famous Players and Universal productions, is an unusual type of man, weighing close to 225 pounds and standing six feet two in his stocking feet. He is a man of powerful physique and unusual dramatic ability. His dramatization of this character has been done splendidly and has helped wonderfully in making "Pennington's Choice" one of the best productions Mr. Bushman has so far appeared in.

Billie Burke Likes Picture Acting

PANTOMIME IMPROVES HER PLAYING

BILLIE BURKE is having "the happiest experience of her life." That is a rather broad statement—coming, as it does, from the Inceville publicity department—but the truth of it is attested by the fact that she said so herself during the course of an interview she granted this week in her elaborate dressing quarters at the big N. Y. M. P. plant in the Santa Monica mountains.

. . "I am having the happiest time of my life," said the titian-haired star, after she had greeted her visitor with the winning smile that has made millions love her. "I really never believed it could be possible for me to so thoroughly enjoy the experience. Of course I knew it would be a new sphere for me in which to work, but I did not think for a moment that I would be able to combine work with pleasure. And yet I cannot remember when I have ever had a better time. Mr. Ince has been so lovely to me that I feel like a queen. His patience has been little short of remarkable. You know what I didn't know about moving pictures when I came out here would fill many volumes. In fact, I had only twice gone to a picture theater.

"They can say what they like, but I was truly nervous the first time I stepped in front of the camera. Maybe I didn't indicate it, but I was. Perhaps it was because I had no lines to speak; perhaps it was because I had to act within prescribed lines—sidelines, I heard Mr. Ince call them—and perhaps it was because I was afraid that I would stare into the lens. But Mr. Ince persuaded me to place confidence in him. I did and I realized, on the second day, that the nervousness had completely left me.

"Oh, I think it is just wonderful, this photoplay business. I admire everything I see about the studio, admire it with a sincerity, and yet, frankly, I can't help laughing at some of the things I have seen. For instance,



Thomas H. Ince directing Billie Burke in a scene from her forthcoming Triangle comedy.

the way they take the scenes. First they make you say goodbye and exit and then maybe an hour or two later, they make you enter. You know what I mean. Backwards!

"But I like it; yes, like it immensely, not only because of its novelty, but because of its educational value. Oh, how I wish I had known several years ago, what I know now about pantomime. Within these few weeks, I have learned more about pantomime than I ever could have hoped to learn on the legitimate stage in a life time.



Another scene showing Ince directing Billie Burke.

I can see now how much better I could have played certain of my parts had I possessed the knowledge of pantomime that I do now."

"What was it, Miss Burke, that impelled you to desert the stage for the studio?" the charming star was asked. "Was it the big money or the . . ." "No! Not the big money! I'll tell you what decided me. When I was in Los Angeles, playing in 'Jerry,' Mr. Ince sent for me and invited me to visit his studios. I had never been inside a plant in my life and this fact, together with the fact that I had admired Mr. Ince's work—for a picture directed by him was one of the only two I had ever seen—made me accept the invitation. I was actually dazzled by the magnitude of Inceville. I had never realized that such a vast outlay of money was utilized in building the settings for pictures.

"Mr. Ince was very kind to me. He has such an ingratiating personality, you know, that I just simply couldn't get a word in during my visit. He kept on talking and telling me what a wonderful success I would be on the screen and how so many millions of people could see me, people whom I could never hope to play to otherwise. He was a veritable gatling gun in his eloquent plea. His words set me thinking. I slowly awakened to the realization that one thing he had said to me was true—that I would be able to reach millions, perhaps, who, unless, I appeared on the screen, would never be able to watch my work. So I signed a contract. That's the story. I'm glad I did it."

The subject in which Miss Burke is starring is a little less than half finished. Principal among the scenes photographed this week were those depicting the main street of a small Scotch village and which demanded the erection of some thirty dwellings. More than one hundred people took part in these scenes, while horses, mules, jaunting carts and other accessories lent additional realism.

Margaret Greene New Pathe Star

Margaret Greene, who is being featured in "Nedra," the Pathe Gold Rooster Play produced by Edward Jose from George Barr McCutcheon's well known novel, is one of the better known of Broadway's younger stars. She is a New York girl and though only twenty-three years old, has held a series of remarkably fine engagements.



Margaret Greene.

She starred in "Tipping the Winner" at the Longacre Theater, was leading woman in "Seven Keys to Baldpate" at the Astor Theater; leading woman in "Broadway Jones" with George M. Cohan; leading woman in "Ready Money" at the Maxine Elliott Theater; leading woman with Cyril Scott in "The Fatted Calf;" leading woman in "Common Law," and starred with Willard Mack in the Palace Theater.

Very few girls of her age can point to a record as good as that.

New York Approves "Damaged Goods"

A gathering of 2,000 of the most distinguished of New York's scientists, clergymen, surgeons, social workers and persons of prominence, official and unofficial, attended a private advance showing of "Damaged Goods" as the guests of the Mutual Film Corporation at the Broadway theater in New York, Monday, September 27. This showing brought remarkable expressions of approval and constructive criticism from the big representation of thinking people there present.

The advance showing was made in a degree unique by a departure from the usual formalities of such an occasion in the introduction of the subject. Dr. Carleton Simon, one of the nation's most authoritative specialists on nervous diseases and a serious student of the questions of social hygiene, addressed the audience with a brief exposition of the history and significance of syphilis, the dread disease which is in fact the motif of this decidedly unusual drama.

No better example of how frankly the people of the day have come to face the problem could be presented than in the audience which had only approval and interest for this picture.

The audience sat in absorbed silence through the presentation of the picture. Occasional gasps of astonishment arose from groups where the picture's startling story of fact fell with particular force. Touches of humor here and there lighted the darkness of the tragedy plot. At the end, when the closing title flashed on the screen behind a "dissolve" of "the girl of the street"—known to the picture as "the product and the cause"—a storm of applause broke out. Many members of the audience remained seated in silent consideration of the gripping enactment that had passed across the screen before them until long after the main body of the audience had passed out.

Most striking facts and statistics were presented in Dr. Simon's address. He sketched the history of the disease, its influences on races and civilizations, its modern significance and the immensity of the problem which it today presents in ever American community. "The time has passed," he said, "for hypocritically concealing the ravages of this most awful of human afflictions. We must face it just as the nation's abroad have had to face each other in battle to the death. It has destroyed and is destroying men and women, homes and happiness. It gnaws as a social ulcer. Science can, by the aid of spreading enlightenment, wipe it out eventually, we hope."

From a number of those present statements of opinion on the remarkable photoplay were elicited:

Charles Leroy Edson ("The Man from Arkansas") said: "This film will do more for the 'single standard' of morality and personal purity among the young than all the sermons that could be preached by word of mouth. Every youth who sees it will look on woman through different eyes. Nothing that a preacher can say will take the romantic glamor from a pretty prostitute, but this film will make the young man say 'I'm cured.' Its message not only saves men's souls, but it saves their bodies, too—which I am materialistic enough to hold rather important."

Rev. Dr. Fred Hovey Allen declared: "A most forcible and striking lesson. Its value to society is immeasurable if society will look at it. It is strongly yet delicately presented."

Dr. J. H. Brache remarked: "Your picture will do a great work and save many innocents by showing God's punishment for sin. Millions are suffering from the disease now."

William H. Marquard, White Cross Hospital and Relief Association, said: "Wonderful, but too true. A beneficial production."

Edwin Ball, M. D., expressed himself: "Would that every young man and woman could see this play."

Philip K. Nussbaum said: " 'Damaged Goods' should be seen by every man and woman, whether young or old, as it points out a tremendously important and vital moral."

Among others in the audience were: Dr. R. P. Lytle, Samuel Bell Thomas, Abraham Flexner, F. W. Marquard, Thomas Dunn English, Homer J. Hildreth, A. Livingston Norman, Dr. Sprague Carleton, Dr. D. N. Neuberger, Rev. Dr. J. B. Remensnyder, Dr. F. D. Derby, F. J. H. Kracke, Wendell P. Barker, J. J. Rosalsky, Mark Alter, Robert E. Greacon, Isadore Montifiore Levy,



Ruins of Famous Players' Film Company studio in New York.

W. G. Gilley, Rev. Horace E. Clute, Sterling Potter, Dr. E. De Forest Norwood, Rev. Arthur J. Kerry, W. P. Barremore, Walter Storey.

The picture contains, incidentally, an authoritative display of the secret tragedies hidden behind hospital walls. The scenes in this phase of the story were taken in one of the biggest western hospitals. The picture is also a striking expose of the the "quack" doctor and his criminally vicious promises. The office of the typical quack is depicted.

There are thrills, smiles, shudders, tears, surprises and suspense through all the story. It tells the story as no speaking stage presentation could dare to attempt.

Arthur Cozine

Arthur Cozine was born in Brooklyn, New York, April 6th, 1894, and is a descendant in direct line from the John Cozine who landed in New York in 1623. He attended the public schools of Brooklyn and finished his education in a private high school. He first went to work for his father, but moving pictures were an irresistible attraction and the business suffered, as every moment he could get away from work, he spent at the Vitagraph studios, watching the modus operandi of motion pictures. When the late William V. Ranous picked him out of an army of extras to play a "bit" opposite Lillian Walker, in "The Lady of the Lake," he determined then and there to devote all his time to posing before the camera.



Arthur Cozine.

Recognition came slowly, but his advancement was none the less sure and when he was selected by Director George D. Baker to play juvenile leads opposite the late John Bunny, his status as a full-fledged motion picture actor was established. A few of the pictures in which Mr. Cozine is seen in prominent parts include "In the Land of Arcadia," "The Buddy Series," "Fixing Their Dads," "Heavy Villians," "Boys of the I. O. U.," "The Jarr Series," and "A Night Out," with May Robson as the star.

Mr. Cozine is an ardent boxing enthusiast and most of his time away from the studios is spent in the gymnasium punching the bag or engaged in friendly bouts with several of the well-known younger boxers of the present day.

President Fred J. Balshofer of the Quality Pictures Corporation, has taken a two weeks' leave of absence. He has departed for the Sierra Madre mountains with his guide, Pedro Leon, where he will hunt deer, mountain quail and ducks. Last year Mr. Balshofer succeeded in winning the grand prize for bringing home the largest deer shot during the season. He is in hopes of breaking the record again this year.

NOTED AUTHOR WRITES SCRIPTS

Richard Le Gallienne Is Persuaded to Write Picture-play for Equitable—Famous Stars Will Vote Who Will Act It

Richard Le Gallienne has at last succumbed to the jingle of the screen dollars. He has just completed a sensational five-act scenario for the Equitable Motion Pictures Corporation, entitled "The Chain Invisible," which he constructed with a foreword of more or less interest both to the producing company and the public at large.

"'The Chain Invisible,'" says Le Gallienne, "is founded on the proposition that a healthy, normal man and woman, each entirely different from the other in birth, breeding, education, tastes, temperament and disposition must inevitably fall in love with each other—*provided*—they are constantly thrown into each other's society and have absolutely no opportunity for conversation or intimacy with any other human being.

"This theory is advanced on the belief that such falling in love is merely the inexorable working of nature—that two people so living are bound by an invisible chain which merely stretches if they chance to be separated afterwards. But the chain never breaks."

Le Gallienne, who has withstood all advances by film companies in the past, decided to arrange the Equitable scenario after seeing two of that company's finished pictures, "Trilby" and "The Price."

To quote a well-known cartoonist, now that Equitable has the scenario it is in a quandary as to what to do with it. Of the great number of stars on the Equitable roster, General Manager Feist was at a loss as to who should play the two principal roles. In order to get the principal parts into the right hands, it was decided to have twenty copies of the scenario written and one given to each of the noted players associated with Equitable, and then have the players themselves vote as to who should play the important roles.

Among the noted players who will be asked to vote are Robert Edeson, Kathryn Osterman, Lenore Ulrich, Florence Reed, Clara Whipple, Lily Cahill, Robert T. Haines, Margarita Fischer, Edwin Arden, Brandon Tynan, Alexandra Carlisle, Katharine Kaelred, Gail Kane, Charles J. Ross, Hilda Spong, Molly McIntyre, Helen Ware and Thomas A. Wise. The men will have two votes each, the women one, which will even up the matter of counts.

In "The Chain Invisible" Mr. Le Gallienne has created six roles which will require expert handling. They are an American, an English traveler, a sea captain, Robert Dalton, a tourist, his wife and their daughter.

"Salamander" Cast Completed

The B. S. Moss Motion Picture Corporation has exercised excellent judgment in selecting the players to appear in "The Salamander," a visualization of Owen Johnson's novel and play which it will shortly release. The cast is one of more than ordinary excellence, for it contains the names of such prominent artists as Ruth Findlay, John Sainpolis, Iva Shephard, Edgar L. Davenport, J. Frank Glendon and J. Albert Hall.

In some of the big scenes in the photoplay, the services of several hundred people have been utilized. The producing of the feature has been entrusted to Arthur Donaldson, conceded to be a master director.

House Peters Signs With Lubin

House Peters, the latest of the galaxy of photoplay stars to be enlisted under the Lubin banner, has had a career of mighty note, filled with romance, adventure and success. At a decidedly early age in his life, mother and father Peters decided that a little youthful training in the wilds of Australia would not be amiss for their promising son, not because he had shown a tendency to be incorrigible, but because both Mater and Pater realized that for a youth who showed the ambition of young House, experience would be by far the prime teacher.



House Peters.

After some years in Australia, his path in quest of fame lead him back to England where he appeared with Wilson and Barrett in "The Silver King," resuming the stage career which led him to America where with Ruth Chatterton under the management of Henry Miller he appeared successfully in "Susan's Gentleman," a sketch of his own writing. Then followed engagements in "The Money Moon" and with "Bought and Paid For," until the lure of the motion pictures attracted him and his first appearance was made in a production of "The Bishop's Carriage." Since that time Mr. Peters has appeared with distinguished success and accredited himself with a meteoric rise to popular favor which ranks him today as a leader among motion picture idols. Mr. Peters' first appearance with the Lubin Company will be in the role of Steve Chent in Wm. Vaughn Moody's great Western American play, "The Great Divide."

Farrar's Telephone Interview

Two hundred and thirty miles from Boston, her voice in clear, bell-like tones traveling over the wire across four states, Geraldine Farrar sang an interview into the office of the Boston *Post* last week and discussed the music for the photoplay, "Carmen," for which she posed for the Lasky Feature Play Company.

Miss Farrar sang to her own accompaniment on the piano, the notes of which were heard distinctly in the *Post* building in Boston, while Miss Farrar played in the music room of her home, at West Seventy-fourth street, New York City.

Never had Miss Farrar sung into the telephone before and never in the history of Boston journalism had such an interview been granted or obtained. In Boston on October 1 the Lasky Company presented for the first time on any screen the photoplay version of "Carmen" in which Miss Farrar appears as the star, and it was requested of the company's representative in Boston that an interview be obtained from Miss Farrar as to the music setting for the photoplay. Without hesitation the prima donna's house in New York was reached by long distance telephone and Olin Downs, music critic of the Boston *Post,* carried on his interview, in the course of which Miss Farrar played the piano and sang selections from "Carmen" to illustrate her explanation of the method of arranging the music for the photoplay version.

Soon after the Boston premiere of "Carmen" the photoplay will be seen in other leading cities of the United States. On November 1 it will be released through Paramount Pictures Corporation and within a month will be seen by nearly a million persons throughout the country.

"The Golden Claw"

Bessie Barriscale, whose rapid rise to fame in filmdom is conceded to be little short of remarkable, will make her debut under the Triangle banner in a forceful five-part Ince-supervised sociological drama entitled "The Golden Claw." The production has just been completed at the Inceville studios of the New York Motion Picture Corporation and will be offered as the third Ince subject through the medium of the new $2 pictureplays project. It is to be presented in lieu of "Matrimony," which, with Julia Dean as its star, Ince originally had planned for his third release. As a consequence of the substitution, "Matrimony" will not be shown until the sixth week, the fourth and fifth subjects thus far scheduled being respectively "The Disciple," starring William S. Hart and "The Winged Idol," with Katharine Kaelred.

"The Golden Claw" is from an original photoplay by C. Gardner Sullivan, the young literary genius, who, by his prolific writings, has stirred the country since his affiliation with Producer Thomas H. Ince. It is one of those intense dramas of society that, if well produced, always finds favorable comment awaiting its presentation and has been given such a costly and painstaking setting that Ince expects it to surpass all his previous efforts along this line. It strikes a terrific blow at mercenary marriages and yet saves itself from being too "preachy" by unfolding the tale of a love-awakening in the heart of a woman that is compelling in its interest.

The principal support to Miss Barriscale is contributed by no less illustrious figure of the legitimate stage than Frank Mills, popular as a leading man in both England and America. Mr. Mills is under contract with Producer Ince and "The Golden Claw" will serve as his medium of debut on the screen. Other principals in the cast are Wedgwood Nowell, a well-known stock favorite of the middle west, Truly Shattuck, erstwhile prima donna of light opera, and J. Barney Sherry.

Mona Darkfeather with Centaur—1

Princess Mona Darkfeather is another of the recent additions to David Horsley's players at his studio in Los Angeles. She has joined the company putting on the Centaur features, in which the Bostock animals are the featured players, and which is directed by her husband, Frank Montgomery. Princess Darkfeather's name is familiar to all followers of motion pictures, who remember her for her Indian characterization. She was a member of the original 101 Bison Company some years ago with her husband. Later she was with Kalem, Universal and other organizations.

Triangle Opens the Studebaker

BY NEIL G. CAWARD

AN epoch making event in filmdom occurred on Saturday evening, October 2, when the Triangle Film Corporation threw open the doors of the Studebaker theater, on Michigan avenue, Chicago, thereby adding another to its galaxy of de luxe theaters showing the Triangle program.

The event marked real history in Chicago, as it did in New York when the Knickerbocker theater opened with the same films, for it was the first time that motion pictures, less pretentious than a spectacular nine to twelve reel production, were ever offered at $2 prices. That it is going to be successful few could doubt after witnessing the enthusiasm of those who attended the opening and overhearing their favorable comments.

Notables in all walks of life graced the occasion with their presence and not alone city officials, bankers and brokers, jurists and editors, society queens and debutantes, film magnates and screen stars were present, but also a great throng of dyed-in-the-wool film fans, lovers of good pictures and admirers of the famous triumvirate, Griffith, Ince and Sennett. In the throng which packed the Studebaker to the last seat on Saturday evening were such well known individuals as Judges Trainer and Burke, C. F. Hately, George Bowles, Henry Walthall, Richard Travers, Victor Eubank, Richard Nehls, Charles Ziebarth, George Magie, George Cox, Roie Seery, Ralph Bradford, and representatives of all branches of the film industry, the press, the stage, the city hall, the bench, the leading clubs, and the "400."

The Studebaker, refurnished, redecorated and spick and span throughout, was gay with the Triangle colors, and the trade mark that has been made known to the public through countless newspaper advertisements and lavish use of billboard space, greeted one from the programs, the drop curtain, the seats, and the headdresses worn by the girl ushers.

In the center of the house and at the rear a new concrete projection booth has been erected and the equipment installed therein under the supervision of H. H. Goldberg, who is in charge of the projection of "The Birth of a Nation" at the Colonial, is up-to-the-minute in every respect. The booth is eight feet high and has inside dimensions of 11 by 10 feet, with a projection aperture 6 feet 8 inches from the floor. It contains two specially constructed Simplex machines, equipped with several unusual and made-to-order devices, which have a throw of 72 feet. The screen, an alabastine sheet 18 feet in size, erected some 19 feet back of the curtain line, is fastened in a shadowbox of excellent construction and the whole is masked by some black gauze-like drapes which are drawn aside as the picture goes on the screen. This screen, like the projection booth, was built under the supervision of Mr. Goldberg and is satisfactory in every particular.

There were no ceremonies peculiar to the inauguration of a new undertaking, but when the hour of eight arrived the lights were dimmed, the orchestra struck into the opening bar of the musical accompaniment of "The Iron Strain" and the picture went on the screen. The Ince feature was followed by the Keystone picture "My Valet" and the program was concluded by the Fine Arts offering of "The Lamb." All of these pictures were reviewed at length in the last issue of MOTOGRAPHY at the time of their showing at the Knickerbocker in New York, so it is unnecessary to comment further upon their worth, other than to say that the entertainment as a whole met with praise on the part of everyone and bids fair to increase in popularity as time goes on, for large audiences have gathered at every showing this week and the word is spreading about the city that Triangle films are worth while.

As a single production the Ince offering "The Iron Strain" seems to meet with the most favor from Chicago audiences, but when it comes to the question of individual stars there can be little doubt but that Mack Sennett carries off the steller honors of the opening week's bill, despite the fact that he goes against such popular favorites as Dustin Farnum, Raymond Hitchcock and Douglas Fairbanks.

Following the invitation performance at the Studebaker on Saturday evening a supper dance was given in the Crystal Ball Room of the Blackstone Hotel, which was attended by many who were present at the debut of Triangle films in the Studebaker.

Screen Club Holds Election

At the election of officers held on Saturday, October 2, the ballot resulted as follows: Billy Quirk, president; Harry Myers, vice-president; Ad Kessel, second vice-president; Robert Edeson, third vice-president; Harry Ennis, corresponding secretary; Robert E. Welsh, recording secretary; and John Race, treasurer. The newly elected members to the board of governors are: C. A. Willat, George DeCarlton, Hopp Hadley, and Arthur Leslie. The members elected last year who will remain on the board are: King Baggot, J. Gerhardt, Frank Powell, and Jules Bernstein.

The un-elected candidates for office were: Paul Scardon for president, Tefft Johnson for vice-president, Daniel Frohman for second vice-president, Harry Spingler for corresponding secretary, George D. Proctor for recording secretary, and Arthur Ashley, William Tooker, Harry Morey, and William Steiner for the board of governors. Carl Laemmle was nominated for the vice-presidency but withdrew his name. John Race had no opposition for the office of treasurer.

Jeanne Eagels for Pathe Picture

Arnold Daly, who is producing the "Ashton-Kirk" series of features for Pathe, has engaged Jeanne Eagels for his new picture "The House of Fear." Miss Eagels started in upon a theatrical career at the tender age of twelve, and as she says "played almost every kind of a part in stock and repertoire" for four years in the West. Then came musical comedy for two years, with Richard Carle and "The Pink Lady," and then a season with Billie Burke at the Lyceum. Last season she played the lead with Julian Eltinge in "The Crinoline Girl." She has been engaged for a new stage production to be seen in New York soon.

Miss Eagels is a girl of pronounced charm and should make a hit on the screen.

Guy Coombs of Metro

Guy Coombs, one of the best known leading men on either the speaking stage or in motion pictures, who joined the Metro forces to play the lead with Mme. Petrova, the star in "My Madonna," produced by Popular Plays and Players, will be seen hereafter in feature productions of that corporation. Mr. Coombs is one of the "young veterans" of the silent drama and early was induced to desert the speaking stage for the pictures. For three years he was the leading man in the Kalem stock company, when he became the idol of thousands of motion picture fans. He spent one year directing productions at the Kalem studio. Incidentally, he is one of the few successful directors who prefer acting before the camera to directing productions behind it.



Guy Coombs.

When "My Madonna" was completed last week Mr. Coombs was immediately engaged for the leading male role in the Popular Plays and Players forthcoming production, "Barbara Frietchie," in which little Mary Miles Minter will be featured. Mr. Coombs was elated with the part given him in this production as it was in "soldier roles," while playing with the Kalem stock company, that he came into motion picture prominence.

Mr. Coombs early adopted the stage for a career and while still in his teens he was playing on Broadway in many notable productions. His rise in the profession was rapid and because of his clean cut appearance, strong personality and knowledge of dramatic technique, his services were always in demand.

Pathe's "Seeing America"

Pathe is to cover the United States from coast to coast for a series to be called "Seeing America First." Miss Helen Greene, a young lady who has figured in the society columns of the metropolitan papers, has been engaged as "Polly Pathe," and she will be chaperoned on her long tour by Frances Fisher Byers, a newspaper woman of long experience, who will attend to local publicity while on the tour.

All places of real historic and scenic interest in each state in the Union will be visited by these ladies, together with a Pathe cameraman who will film the best of everything. It is estimated that the itinerary will cover some 40,000 miles and methods of transportation will include railroad trains, trolley cars, automobiles, muleback, carriages, sailing vessels and steamboats. The trip will require some six or eight months to complete.

Arrangements have been made in practically every state whereby the most prominent citizens, from the governor down through mayors and city chambers of commerce to local school boards, will welcome "Polly Pathe" and grant every assistance. Women all over the United States will be especially eager to see "Polly Pathe," as it is said thousands of dollars have been spent on her gowns.

Studio a Melting Pot

The new Charles K. Harris picture, "For Sale, a Baby," which is being produced by Perry N. Vekroff at the Kinemacolor studio at Whitestone, and which will be released through the World Film, is not only a study on the subject of race prejudice. It is a melting pot in itself. In its cast and directing force are representatives from four nations of Europe, some of whom are the warring nations.

Arthur Donaldson, who plays the role of "Jacob Cohen," the pawnshop keeper, is Swedish, having been born in Sweden and educated there in music. Miss Sonia Maselle, the charming Russian girl who plays "Rachel Cohen," Jacob's wife, was born in Warsaw, and was held a political prisoner in the land of her birth before she came to America. Mr. Vekroff, the director, is a Bulgarian. He was educated in court circles for the diplomatic service, and served for some time as a secretary to the king. Miss Camille Dalberg was born in Germany, and is half German. The other members of the company, including Miss Florence Hackett, the vampire woman; Miss Gazelle Marche, the ingenue; Mrs. Dora Adams, Jack Johnston and George Henry are Americans.

Noble Finishes "One Million Dollars"

John W. Noble, director of many notable Rolfe-Metro features, has just made an unusual record by completing the big five-act picture, "One Million Dollars," in which William Faversham is starred, in less than three weeks. For a time it appeared that Mr. Faversham would not be able to finish the picture, as a previous contract called for his presence in Pittsburgh this week, where he opens the theatrical season in his big stage success of last season, "The Hawk." But by working day and night under high pressure, Mr. Noble succeeded in finishing the picture in time for Mr. Faversham to take a brief vacation and rest of several days aboard his yacht before beginning his theatrical engagement. One of the secrets of Mr. Noble's success in effective and expeditious directing is his masterly handling of big situations, where his discipline counts. He is a strict disciplinarian, a training he received while a student at West Point. After leaving the army, Mr. Noble took up the stage for a career, joining a small stock company in Denver. He wrote several vaudeville sketches and played "big



John W. Noble.

time" in them. He was getting along famously on the stage when the possibilities of motion pictures attracted his attention. His first work was with the Thanhouser company, where he was engaged to act and assist in directing pictures. Afterward he became a half owner in the Ryno Film Company. Mr. Noble's first well-known work was directing Norma Phillips for the big serial, "Our Mutual Girl." That series ran for more than a year, which was then a record for a serial picture. B. A. Rolfe was attracted to the excellent work of Mr. Noble and engaged him to direct feature productions.

Morosco Star Is Honored

Myrtle Stedman, the popular star of the Oliver Morosco Photoplay Company, has received the distinction of being the first woman elected a member of the newly organized Motion Picture Board of Trade of America, which is composed of prominent people and firms in the various branches of the industry.

As soon as she read the advance announcements of the formation of the Board, Miss Stedman immediately wired her application for membership, and is very much pleased over the fact that she is the first woman to be enrolled with this new organization. When notified of her election, she immediately replied by wire, expressing her appreciation of acceptance of her application, and added: "I consider the Board of Trade another big step towards the advancement of motion pictures and feel that a great honor has been bestowed upon me in electing me the first woman member. I believe in the principles for which the board stands, namely, the advancement of the industry and the fighting of unjust legislation."

That the women interested in the motion picture industry should prove a big factor on the Board of Trade can be appreciated. Many women occupy prominent positions in connection with the output of film, and that they should have a voice in this all-important body will readily be conceded.

Miss Stedman, who, despite the rumor which has gotten out to the contrary, is appearing under the Oliver Morosco management under a long-term contract, is one of the most energetic young women connected with the film business. Her activities toward the betterment of conditions affecting the thousands of the "weaker sex" employed in the industry have gained her considerable laudatory comment from people prominent in and out of the industry.

Arthur Bard Visits Chicago

Arthur Bard, general manager of the Associated Film Sales Corporation of New York, hustled into Chicago last week and opened a temporary office at the Sherman hotel, by engaging the public stenographer of the hotel as his secretary and office assistant. Instructions were left at the desk to refer all matters, messages and business for Mr. Bard to the public stenographer, and the result was Mr. Bard was able to handle business appointments in other parts of the city, while his "office" at the Sherman went right on attending to his callers.

During his stay in Chicago Mr. Bard granted a brief interview to a representative of MOTOGRAPHY, during which he briefly reviewed the history of Associated, as well as described his own career in the film industry, and the gradual birth of the idea that led to the formation of the Associated. Mr. Bard declares he has a constantly growing list of reputable manufacturers arranging to release their product through his distributing medium, and predicts that within a reasonably short time Associated films will be known and demanded by exhibitors because of their quality and merit. Many of the manufacturing companies now releasing through Associated, Mr. Bard states, are soon to move their producing forces to California, and it is even hinted that ere long all of them will be working under one roof, thus greatly reducing the costs of production.

V. L. S. E. Opens Sub-Office

The formal opening of the newly organized subdivision of the Big Four, at 811 East street, Northwest, Washington, D. C., occurred this week under the auspices of F. B. Spurrier, who will be in charge of the V. L. S. E. affairs in that territory, under the management of J. S. Hebrew, the Philadelphia branch manager. The establishment of this office is made necessary by the constantly increasing business of V. L. S. E. in this section, and is the third expansion of this organization within as many weeks. Other recent changes in the sales force of the Big Four, include the appointment of J. M. Duncan, as manager of the Detroit office, succeeding R. R. Hutton, who has been transferred to Cleveland, and the addition of J. P. Pruell to the staff of the Cleveland office. Mr. Duncan was formerly located in Cleveland, where he did able work.

Pierce Goes to Coast

Carl H. Pierce, the Bosworth, Inc., special representative, who has been in Columbus recently for the purpose of getting "Hypocrites" passed, was recently called to the studio at Los Angeles for a short conference. Mr. Pierce left Columbus last Sunday, taking in the different exchanges on the way, stopping first at Cincinnati, then at St. Louis, Kansas City, Denver and San Francisco. He expects to return to Columbus about October 20.

Lariat Brand on Associated

The Lariat brand, produced by Otis B. Thayer at the Garden of the Gods studio, located at Colorado Springs, Colo., will be released on the Associated program. In the future, Lariat pictures will feature Miss Gertrude Bondhill.

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ED J. MOCK, *Business Manager.*

Sworn to and subscribed before me this thirtieth day of September, 1915.

(Seal) LEONA J. EKSTROM.

My commission expires Aug. 17, 1918.

"Legit" Stage Doomed by Films

HODKINSON PREDICTS ITS END

THAT the best of the world's literature and drama, accompanied by the finest music, brought to the people in film at prices they can afford to pay, will mean the survival of the "legitimate" theater only in the largest centers was the statement of W. W. Hodkinson, president of the Paramount Pictures Corporation, the man who first conceived the "photo opera," when soon after the premiere of "Carmen," in which Geraldine Farrar made her screen debut at Symphony Hall, Boston, on Friday evening, October 1.

"Motion pictures have come to say," he said, "and, because they can *control the market* of writers and actors, motion picture producers will soon control the spoken play, presenting their stars on the stage as well as the screen. The future of the film will be in shaping public opinion, just as the printing press does now. In fact, the two are so closely allied that it is hard to tell where the publishing business stops and the motion picture business begins. That is why the Paramount producing companies are striving for the best. Because of ridiculous censor conditions in some sections, they are often forced to give only as much of the best as they are allowed to. By all means, there should be some restrictions, but they should be administered by people who not only know literature and art, but really understand films and the aims of the better companies.

"The tendency to sensationalism shown in some quarters will kill itself anyway. Those who make cheap, sensational films will either exhaust their material and stop or they will educate their peculiar public to a point where it will be impossible to get anything 'raw' enough to satisfy it.

"Today the motion picture is a universal language. It has proved its worth, and under the constructive guidance of what in the past has been the minority which knows what will come, does not guess and plans to meet developments, it will go on to further victories.

"The time has come for this fourth largest industry in the United States to adopt definite policies and principles which are known from personal experience to be right, and since the whole trend of the business has turned this way since the formation of the first company which stood for bigger and better pictures, bigger and better theaters, longer engagements, fine music and all the accompaniments of the best form of entertainment, it is only reasonable to suppose that its future will be greater than its past.

"Theories which I have advocated for years, undoubtedly instilled in the minds of some of the biggest motion picture men the firm belief that I was crazy, but companies which they head have since adopted them, and I sincerely believe them to be right.

"When it proved impossible for him to convince the company with which he was associated that long pictures made from good plays and operas with big stars and fine supporting casts would come in the logical sequence of events, Adolph Zukor, thinking along the same lines, and Daniel Frohman, organized the Famous Players Film Company, presenting James K. Hackett in "The Pirsoner of Zenda" and Sarah Bernhardt in "Queen Elizabeth." It was only natural that those men should become associated and the alliance of Famous Players, Lasky and Morosco brought Mary Pickford, Marguerite Clark, Geraldine Farrar and many others together as Paramount stars.

"It is our ambition to bring to the people of the smallest towns, unable to see good plays, the best of everything," Mr. Hodkinson concluded. "The same motive inspires our stars, who reach a far greater public on the screen than they ever could on the stage. We do not believe in charging $2 for motion pictures. As we are selling films and not stock, we don't mind saying so. They are essentially for the great public, and so far as we can, counting on 10 per cent of the population as our patronage, we will bring them to that public."

An Interior "Exterior"

A picturesque woodland scene, complete to the smallest detail, was staged this week inside of Essanay's Chicago studios for a scene in "The Raven," the six-act feature from George C. Hazelton's romance of Edgar Allan Poe.

First a huge wall painting of a forest glade, done by Essanay's staff artist, was put up, and in front of this was constructed a grassy clearing with a stump of a tree and a rock in the foreground. The rock is just at the edge of a pool of water, which also was constructed especially for this scene.

Taken "close-up," the ensemble appears on the screen to be a real spot in a woods, and it is so realistic that the spectator, unless he knows the scene was "built," does not detect the deception.

In this scene Henry B. Walthall, Essanay's leading man and conceded to be the best emotional actor in motion pictures, sits on the rock with Warda Howard. Mr. Walthall is the Poe of the romance, Miss Howard is Virginia. There is a love scene, and, in glancing into the water, Poe sees a skeleton where Virginia's reflection should be. Startled, he draws back, and the skeleton fades into the reflection of Virginia.

The scene is a remarkable illusion, and the photography is perfect.



Sigmund Lubin at Universal City, with wife and party. Director General Henry McRae is the party eying the lion.

Preparation and Team Work in Producing

BY FRED E. WRIGHT*

FROM the cheap productions of one-reel photoplays, the scenarios of which were oftentimes written on the backs of old envelopes—to the six-reel productions of today, costing thousands of dollars, would seem to be a story of industrial progress covering generations—instead of barely a decade. In the early days a couple of muslin "flats," covered with cheap wall paper served both as a living room in the slums and a drawing room in the palace, the only difference being the size of the figures on the paper. A chair or two, a bronze, a vase, or a picture purchased at the nearest ten-cent store—together with half a dozen people at five per day—who acted and perhaps assisted in the setting of the stage and the result was considered a very satisfying artistic triumph. Little of our talent had theatrical experience. Actors of the legitimate "pooh-poohed" the picture proposition and predicted its early collapse. They refused disdainfully to lend their services to productions that they felt would degrade and belittle them in the eyes of theatrical managers.



Fred E. Wright.

I insulted many of my professional friends by offering to cast them in my early pictures. Observations of the rapid growth of the business soon won some of them over but many came like martyrs to the block—after their honored profession had landed them in a state of starvation and their dreams were of irate landladies that were and romantic beef stews that were not!

Our early audiences were called "low brows"—the motion picture was considered an amusement to catch the nickels and dimes of the poor—with as little future as the game of "ping pong."

Those who considered themselves the better class—whose curiosity got the better of them—"gumshoed" their way into picture houses, looking over their shoulders to see if any chance acquaintance might see them.

Newspapers held aloof from acknowledging the growing industry. Their columns were filled with assertions that moving pictures were causing the youth of the land to be drawn into damnation! A crime committed by a youthful desperado was blamed on the pictures. Cigarettes, the time-honored cause of all crimes, became an innocent habit and motion pictures were promoted to their time-honored place.

*Director of Essanay Productions.

Many clergymen whose hearts were bursting with indignation, sweated by the hour in hoarse denunciation and added another commandment to the biblical eleven, "Thou shalt not enter a motion picture theater!"

The motion pictures faced the same opposition that befalls all great industries—Morse faced it with his telegraph—Watts with his steam engine—Stephenson with his locomotive—Fulton with his steamboat. It gave a new fad to the little men and little women who do nothing for the world save worry over the eternal conundrum of how people shall exercise the five senses that the Creator has given them—Censorship!

But in spite of all, the moving picture has grown from the poor, little, cheap one-reel production—with a very ordinary story, to the great pulsating drama, picturing actual life, of six, eight, ten and twelve reels—from the cheap nickel show for the so-called "low brow," to a Broadway attraction at $2.00—for all kinds of brows.

Today our carpenters and scenic artists vie with each other in the creation of magnificent and costly settings. Antique shops are searched for rare and priceless bric-a-brac, bronzes, tapestries and paintings. Furniture of carved mahogany and draperies of silk and velvet are used by the vanload. Celebrated writers obtain high prices for writing the stories. Theatrical Broadway, once howling with derision, is now groaning over the loss of its stars. Even its skeptical managers are hotfooting it into picturedom.

Newspapers have given recognition. The clergy, with slight exception, has returned to the original version of the biblical commandments. It is pictures—pictures everywhere. They have in less than a decade leaped forward until they are the third of the greatest industries of the world. I am proud to be a unit of that marvelous industrial growth—no matter how small may have been my contribution.



Some of the men behind the pictures—(Left to right), Harry A. Zech, head cameraman; Emil W. Kuauf, scenic artist; H. Smith, studio carpenter; Gus Smith, Al Way, property man; Herman R. Lutzenberger, chief electrician; Fred McWithey, Joseph Demsky, chief carpenter; Arthur S. Dowd, assistant director, Fred E. Wright.

When barely sixteen years of age I told an eminent tragedian that I "knew Shakespeare." I do not know whether he believed me or not, but he gave me a job. I was so filled with the sublime ambition that I forgot to ask him the salary. I never did learn! I was paid in irregular amounts—at irregular intervals. At that time a regular salary was a dangerous precedent to establish in the theatrical business. Little as I got in ready money, I have much to thank him for. It was a marvelous school of experience and, besides, he always somehow managed to pay the hotel bill and I never had to walk the ties.

A like period was spent in the romantic school with Frank Mayo—afterwards followed seasons with traveling combinations under the management of A. M. Palmer, Shook and Collier, and Tom Crossen. With perhaps the exception of three seasons, I directed productions for fifteen years before entering the picture field. This includes directing in stock theaters in New York, Brooklyn, Philadelphia, Indianapolis, Kansas City, Denver and Seattle.

About seven years ago a film man with sublime



Each one was made to feel that he or she was individually as important as any other person in the production.

courage offered me a position as producer of western pictures on a great Oklahoma ranch. There were to be huge droves of cattle and multitudes of cowboys and Indians—in fact, all the figures in the proposition ran way up in the thousands—I declined! It seemed to me that nothing less than a major general was required for the outfit and my military training had been sadly neglected.

Though I refused the offer the deadly photoplay germ had done its fell work—a week later I was busy making my first picture for the "Columbia," one of the pioneer independent companies. Later I produced and released pictures for the National Film Company, afterwards joining the forces of Pathé Freres. I was with Pathé for several years and joined Essanay when Pathé ceased producing on account of the present war.

Seventy-five per cent of my work in producing spectacular multiple reel features is summed up in the one word "preparation." The theme of the story is studied from every possible angle and discussed with the author scene by scene, often being rewritten several times as weak spots are discovered. The scenario is like an architect's design. The plans upon which we build our structure are not arbitrary but always subject to any changes that suggest themselves as an improvement. They must be free from inconsistencies and absurdities, all in all a story of real life with natural action. It must be picturized truth—it must be believable, told with as few subtitles as possible, and understandable by people of all nationalities.

Following the completion of the scenario comes the selection of the exteriors—the planning of the interiors—the costuming of the characters.

Carpenters, scenic artists, property men, electricians and costumers are called into consultation. I explain thoroughly the requirements of the story. I seek of them an expression of their own ideas; we work together; for I need team work in the mechanical department, and their team work goes far indeed towards making a picture a success. I do not look upon them as mere stage hands—they are a staff of competent assistants with valuable ideas that I want in the structure of my picture.

My camera must have its opportunities. The camera man is generally looked upon as a more or less reliable individual, who can thread film in a box, focus a lens and turn a little crank a certain number of times a minute. I expect considerably more, he must be an artist with grey matter that can be used in producing beautiful photographic effects.

The last thing in the preparation is the selection of the cast of competent artists to enact the different roles. I take great care that they *are* competent and I expect them to use brains in their characterization—in doing so I allow every freedom of thought possible. I want natural action, free from theatrics. I inflict upon them no unnatural gestures. If they are to love or hate, storm or rage, laugh or cry—I want them to do it as they would when confronting similar situations in their own lives. Together we analyze the story scene by scene—every point is thoroughly explained to them.

Finally, when everything is under way—while waiting for the first day of production—I mentally plan every scene over and over in perhaps several different ways. Thus I reach a decision as to the most effective presentation and do not have to experiment with my people when taking scenes on the studio floor. From start to finish it is team work—every artist or mechanic contributing brains for the success of the picture. If one fails, that one is courteously removed and another selected. I am neither temperamental nor a megaphone soloist. I want every one comfortable around me, the least possible friction and the spirit of good fellowship and again—*team work!*

Extra people are handled in the same way. They are made to understand what they represent, why they are gathered together and what they are to do. The hundreds of extras used in my recent production, "In the Palace of the King," understood thoroughly their part of the story, and each one was made to feel that he or she was individually as important as any other person in the production. They were not brought into scenes like droves of cattle. When they cheered the leading man they knew why they cheered, they thoroughly understood and became part and parcel of that *team work* which makes the picture the successful production that it is.

In my work with Essanay there has been another important factor that makes great pictures—the co-operation of the company and its executive heads. George K. Spoor, the president of the company, and

Homer A. Boushey, are part of the team work that makes great pictures. They took pains to see that I was supplied with the materials, they denied me nothing that I asked for—the result was up to me. From its first inception to the final view of the completed photoplay on the screen, it has been under my supervision and if the picture is not successful I, alone, am to blame.

I can remember the time when it was a much debated subject among the manufacturers whether the public wanted two-reel pictures. State rights had been exploited on photoplays of three reels, which proposition was considered a gamble. No one could conceive that the public would devote over thirty minutes watching any one story on the screen. Today many firms are crowding the market with five and six-reelers—the successful plays and great works of fiction are eagerly bought at exorbitant royalties. Many of these are not adapted to picturization. So eager are the manufacturers to get into the market that they jam the pictures through. Ninety per cent of the present multiple reel features are poorly written and directed with amateurish and slipshod methods. Big money is paid for royalties, impossible salaries paid to stars that twinkle not—but everything else that costs money, that would make a real feature, is subject to the most rigid economy.

The public now seem to be willing to accept anything and everything, and with that condition of affairs, the poor, trashy features that some manufacturers are releasing at shirtwaist bargain counter prices —will be selected by the exhibitor in place of the costly and artistic productions, but despite this, when that period comes—"the survival of the fittest"—great things will be done by the producers, things that will astonish the world, for there is no limit to the possibilities of the photoplay and no end to its future as the principal amusement of mankind.

Dual Role for William Farnum

William Farnum, who plays a dual role in the latest of the William Fox one-a-week productions, which is named "The Wonderful Adventure," and is from the fertile pen of Capt. Wilbur Lawton, is described by a writer in a popular magazine as "the most unneutral chunk of masculinity I ever met." "He may be an actor," continues this enthusiastic critic, "but when God made him He molded the actor from the cast of which fighting men are made." All this is true, although William Farnum doesn't like it. He is anything but a "pug" with a chip on his shoulder, as certain enthusiastic personages have tried to make out. He is however a man who throws himself heart and soul into a part, which he may be enacting for William Fox, and if there's a fight scheduled (and there usually is)—well, William is there with both husky fists.

In "The Wonderful Adventure," however, Mr. Farnum enacts more peaceful roles. As John Stanley, an upright, manly civil engineer, a master of men, and Demarest, the broken-down "dope-fiend," this remarkable actor achieves unusual results. Picture, if you can, "Big Bill" Farnum as a decrepit, trembly-handed victim of drugs; yet so wonderful is his make-up and so painstakingly has he studied the dual roles that the contrasts between Stanley and Demarest is as marked as the difference between night and day.

In connection with "The Wonderful Adventure," in which Dorothy Green and a company of well-known Broadway stars appear in support of Mr. Farnum, too much credit cannot be given to Frederick Thomson, the producer, for the unique photographic effects he has introduced and the general power of the production. For instance, Mr. Farnum is seen shaking hands with "himself," viewing his own "dead body" and opening a door for "himself." This latest William Fox production develops all the resources of the camera under the skilled direction of Mr. Thomson, who is now hard at work on another big feature picture for Mr. Fox.

SECOND COMPANY ORGANIZED

Another Producing Company Engaged by David Horsley to Stage Centaur Features With the Bostock Animals

In order to further increase the producing efficiency of Director Frank Montgomery's company making the Centaur features, in which the Bostock animals are the principal actors, and to alleviate the rush consequent to turning out a two reel picture every week, David Horsley has organized a second company, under the direction of Carl LeVeniss, to produce every two weeks a two reel animal drama of the same type as has been shown in the past Centaur releases.

The task of turning out a two reel picture a week is possible under normal conditions, but with animals taking the place of human players the work assumes extraordinary proportions and Mr. Horsley found that one company could not maintain the schedule if the pictures were to be of the standard of quality which he has set. Hence the formation of Mr. LeVeniss' company.

The pictures turned out by Mr. Montgomery will now appear every two weeks and will be alternated in the Mutual release chart with those made by Mr. LeVeniss, who will also spend two weeks time on each subject.

Mr. LeVeniss' company, besides the Bostock animals, is made up of Donald Bowles, a well known stock favorite; Grace Gibson, considered one of the most beautiful leading women in motion pictures; Marvell Spencer, well remembered for her ingenue characters in different motion picture productions; Victor Rothman, Susie Hamilton, H. Turner, Chandler House and Betty Anderson. The first picture is called



A scene from Selig's "Landing the Hun" 2e Reel."

"Rhoda's Burglar" and is released Friday, October 7, on the Mutual program.

The release for the following week (October 14) is a Montgomery picture entitled "Stanley's Close Call," the second of the "Stanley" series. In the cast are Roy Watson, Edward Roberts, Charles Gay, Leo Hayes, Mr. Tietz, Princess Mona Darkfeather, Anna DeLisle, Agnes Stanley, and the Bostock animals.

New Gaumont Star

Francine Larrimore, the charming ingenue lead of "Some Baby" at the Fulton Theater, has been engaged by the Gaumont Company to appear in the next Rialto star three-reel feature on the Mutual program.



Francine Larrimore.

produced by William Haddock. The title of this photoplay, in which one of Broadway's most popular current stars will be seen, is "The Devil's Darling." Miss Larrimore will play the role of an innocent girl who comes under the influence of a wicked adventuress who tries all her wiles to force the younger girl to sell her soul, to no avail.

Francine Larrimore is an American girl, pure and simple, although she boasts the distinction of foreign birth, having been born in Rouen, France, the almost infinitesimally small number of actresses who find themselves starred in their first performance, Miss Larrimore belongs because of her instant success when she appeared four years ago in the A. H. Woods production of "Over Night." She did not appear in New York in that production, but became the idol of the entire United States as she toured it with her company. Miss Larrimore makes her bow to the screen in "The Devil's Daughter." Although she has always been urged to enter the pictures, since the managers everywhere knew that she would be a wonderful subject for the camera, she has steadily refused.

Associated Making Progress

D. L. Burke, of Los Angeles, Cal., owner and producer of the Deer Brand pictures, and vice-president of the Associated Film Manufacturers, Inc., arrived in New York last week from the Coast. After acquainting himself with the details of progress made by the new association at its headquarters in the World's Tower building, Mr. Burke said:

"From the stock of unanswered letters I note on Mr. Bard's desk, inquiring for our products, I am convinced that the public is not only grasping for new things in films, but is anxious to ally itself with new and better economic policies on the commercial side of the moving picture business; and from the contracts signed up by exchange men for both program and features I think the Associated will be a success from the very beginning. Our general manager, Arthur Bard, has done remarkably well in the short time he has been here. This is not my first visit to New York, as I have been here before and sold a good many negatives in the New York market, and I will always try to furnish the world with new and up-to-date ideas in the film business.

"Our producers are all old timers in the picture game, and men who have made a success of business life, and I see no reason why they cannot put the moving picture business on a higher plane than ever before. Our manufacturers have a number of old time stars, and as necessity requires they acquire new ones who are springing up every day."

Rotberg Joins Association

The Associated Film Sales Corporation has secured the services of Mr. Rotberg as general office man. In securing Mr. Rotberg it has succeeded in getting a man who is thoroughly experienced in the film business. Although only 25 years of age, Rotberg has had a very wide experience in this line. He started in the film business as an errand and rewinding boy, and from then on worked in film laboratories, and in the meantime attended and graduated from Pierce's Business College and Temple University in Philadelphia. He then secured a position with the National Film Company of Philadelphia as bookkeeper and systematized the entire office. When the Kriterion Film Corporation was formed, he was called to New York to systematize the exchange office. Mr. Keen of the Associated has now secured his services, and he is busy starting a system for the home office and will later take a trip through the country to cooperate with the exchangemen in reviewing and perfecting any lack of system that may be necessary.

Arthur Maude Joins Horsley

Arthur Maude has been added to David Horsley's staff of directors at the Los Angeles studios and is now at work on a three reel feature called "The Blood of our Brothers," starring Crane Wilbur. This is the second of Mr. Horsley's three reel subjects and will be released October 27 in the regular service of the Mutual program. It was originally planned to have Jay Hunt direct this picture but the plan had to be abandoned when Mr. Hunt was required in the East to cut and assemble the negative of "The Protest."

Arthur Maude is a cousin of Cyril Maude, the famous actor, and has a great deal of motion picture experience. Recently he was leading man, playing opposite Bessie Barriscale in "The Devil," "The Reward," "The Cup of Life," and other features.

Injunction Granted Selig

The Selig Polyscope Company was notified last Monday that a temporary injunction had been granted the Selig Company in its suit recently filed against the Mutual Film Corporation and the American Film Company, Inc. The Selig Company seeks to restrain the above mentioned concerns from distributing a play entitled "The House of a Thousand Scandals," which the Selig Company alleges is an infringement on the Selig Red Seal Play "The House of a Thousand Candles," written by Meredith Nicholson.

Lowry and Singhi Engaging New Talent

LUBIN PLANT REORGANIZED

FACING one another, at opposite sides of a spacious flat top desk in the inner offices of the Lubin Manufacturing Company sit the two men who predict and plan the destiny of that organization. On one side, upon entering the office, there will come the inevitable "How are you?" from F. W. Singhi, vice president of the Lubin Company, while in chorus you will always hear "Hello" from Ira Lowry, the treasurer of the company. Both Mr. Singhi and Mr. Lowry enjoy enviable reputations as men of rare business ability, as well as good fellows of the "glad to be known" style.

For the past four years under the direct guidance of Mr. Lowry, the Lubin Manufacturing Company has grown with tremendous strides. Prior to Mr. Singhi's re-association and election to office in the Lubin Company he was instrumental, in the earlier days, in no small measure in the great success which has been attained by Lubin. Now with his return to active duty there comes the combination of brains, the two successful young men working with a concentrated effort to make Lubin standardized as a trade mark name, meaning the best in motion pictures.

Recently Mr. Singhi and Mr. Lowry have scoured the theatrical and motion picture fields fortifying their organization with additional talent. Through their ardent efforts they have enlisted the service of Edgar Lewis, one of the most prominent of present day motion picture directors who will be remembered for having produced such successes as "Northern Lights," "The Littlest Rebel," "Captain Swift," "Samson," "The Nigger," "The Thief," "The Bondman," and numerous other successes. His first effort with the Lubin Company will be in the filming of William Vaughn Moody's great play of American western life "The Great Divide."

Messrs. Lowry and Singhi have also contracted with John H. Pratt, a director who produced "The Garden of Lies," "Shore Acres," "The Fighting Chance," "The Girl from Alaska," and whose initial production with the Lubin Company will be "The Rights of Man or War's Red Blotch," an original script in which Richard Buhler, the country famed portrayer of Shakespearean characters, will make his first appearance as a Lubin star in conjunction with Rosetta Brice. Mr. Pratt, Miss Brice and Mr. Buhler form a combination to be known as the Lubin Quality Trio.

Other players assembled under the Lubin banner by reason of flattering offers made by Messrs. Singhi and Lowry in their determination to secure none but the best, are House Peters, formerly of the Famous Players; Lasky, New York Motion Pictures and California Motion Picture Company; Mary Moore, the remaining member of the famous Moore family of photo players, including Matt, Tom and Owen; Carrie Reynolds, a light prima-donna, who has for the past seven years appeared with pronounced success; Edwin L. McKim who directs D. L. Don, a favorite comedian of the speaking stage; Warner Richmond, former leading man with the Kalem and Edison Companies.

Nor has the scenario department escaped the watchful eye of either Mr. Lowry or Mr. Singhi. Realizing the tremendous importance of this department they have entered into contract with a number of world famed playwrights and have secured for their scenario staff such well known photoplay writers as Mark Swan, the writer of "Her Own Money" and other Broadway successes; Anthony P. Kelly, who is responsible for the adaptations for photoplays of "The Thief," "Samson," "The Man of the Hour," "The Wishing Wing," "The Soul of a Woman," "Destiny," "Body and Soul" and other successes; and Dr. Daniel Carson Goodman, the author of "Hager Revelly."

The reconstruction and repletion of the entire scenic department and wardrobe rooms are being completed under the competent and watchful eye of Allen Farnham, the new technical director for the Lubin Company.

The new western Lubin studio and factory at Coronado, Calif., recently opened, completes the chain of Lubin enterprises across the continent and marks a fitting completion to the work of intelligent reorganization that has been begun and is being successfully carried to completion by these two energetic minds of the film industry, Ferdinand Singhi and Ira Lowry.

VOGUE FILMS, INC., FORMED

New Comedy Producing Company Is Formed Under Famous Managing Director and Will Shortly Release a Mutual Program

Announcement is made of a brand new comedy producing company—Vogue Films, Inc.—which will have its first release on the Mutual program in November.

The advent of this new company is without undue noise or preliminary trumpeting, having completed its organization without a hint of the plan reaching the trade. Studios have been obtained in Los Angeles, and work is already in progress, although actual turning of the crank on the first picture will not take place until next week.

There will be no announcement as to comedians until later, except that they will be of the artistically eccentric kind, set in stories that have understandable plots. The resultant comedy situations will be legitimate ones—a departure from the often seen "laughs for laughs' sake" construction.

The managing director of the new organization is admittedly one of the master-producers of the country, and equally well known abroad. He will devote his entire time to Vogue Films, an assurance that the exceptional quality marking his work will be given to the forthcoming comedy releases.

"The releases which the Vogue Films, Inc. will give us will be valuable additions to the Mutual's $8,000,000 program," President John R. Freuler announces. "Comedies very new in every way are promised, bringing out elements of comedy which have been hitherto neglected in motion pictures. The leads will be known eccentric comedians."

The entire financing of the company was arranged in the West.

Harry I. Garson, manager of the Broadway Feature Film Company of Detroit, was in New York City last week and secured "The Magic Toy Maker" and the K & R Kiddie Series for Michigan.

William Duncan of Vitagraph

William Duncan can be summed up in few words: fine actor, splendid athlete, good sportsman. He is a Scotchman, having first seen the light at Lochee, near Dundee. His father and ancestors as far back as he can trace them, were quarry owners in the Trossachs. When Duncan, Senior, migrated to New York and became a contractor, Duncan Junior was ten years old. At school and college he excelled at all kinds of sports and particularly at boxing, wrestling, shot putting, weight lifting, and football. Later, he won several amateur contests and also boxed professionally.



William Duncan.

Mr. Duncan became physical director and manager of McFadden's Physical Culture Health Home and later established his own school of physical culture. He then accepted a vaudeville engagement, and later joined the Faupaugh stock company at Philadelphia. This led to numerous other stock and road engagements and finally he organized his own company and played all over the country for six years. He also wrote several plays which have been produced.

His first motion picture was done with the Selig Company in the West. In California he met Rollin S. Sturgeon at the Vitagraph studios at Santa Monica and it was mutually decided that the best place to put his trunks down was in the V. studios.

For one and a half years now he has been playing leads and much excellent work culminated in his wonderfully fine performance in "The Chalice of Courage" under Mr. Sturgeon's directions.

Mutual's New Publicity Plan

The Mutual Film Corporation is establishing newspaper co-operation as a boost to its publicity. This time it is in connection with the Gaumont Company's weekly split-reel animated cartoon release "Keeping Up With the Joneses."

"Keeping Up With the Joneses," as a newspaper cartoon has appeared in dailies all over the country for a long enough time to have established it firmly as a family possession among newspaper readers all over the country. The pictures of the ludicrous happenings to the Jones family, drawn by "Pop," are syndicated by the Associated Newspapers.

The Mutual has arranged with many of the papers carrying the "Jones" cartoons in cities where the animated pictures are to be shown, to reciprocate in the matter of publicity. A trailer attached to the cartoon comic bears the names of the newspapers in which "Keeping Up With the Joneses" may be seen. In return, the newspapers mentioned are giving space in their columns to the "Jones" family in motion, printing the names of theaters in which they may be seen and giving the funny pictures general reading publicity.

Fifteen prominent dailies of the larger cities have already expressed their willingness to co-operate with the Mutual publicity scheme. These are the Atlanta *Journal,* the Chicago *Daily News,* the New York *Globe,* Washington *Star,* Seattle *Sun,* Pittsburg *Chronicle Telegraph,* Philadelphia *Bulletin,* Milwaukee *Journal,* Los Angeles *Express,* Kansas City *Star,* Dallas *Times-Herald,* Cincinnati *Times-Star,* Buffalo *News,* Boston *Globe,* and Omaha *World-Herald.* Others are signing up through the Associated Newspapers.

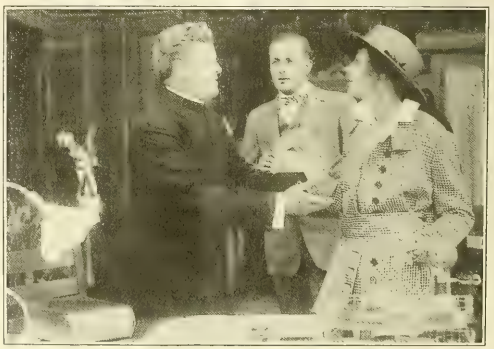
Unique Theater Advertising

The Palace Theater of Santa Barbara, California, has hit upon an exceedingly novel idea for not only advertising "The Diamond From the Sky," the North American serial which it is showing, but also the city of Santa Barbara itself. During the running of recent chapters of the serial story an envelope containing a bit of the negative was given each patron, the envelope bearing an announcement to the effect that the bit of negative showed a scene of the serial yet to be shown at the Palace, while within was found a card telling the recipient some facts about the number of pictures in a foot of film, and some other statistical data. The card also bears the suggestion: "Your photographer can make a print or an enlargement from the enclosed negative worth sending to friends. Tell them it was made in Beautiful Santa Barbara."

The idea of the souvenir originated in the fertile brain of Paul Gyllstrom, press agent of the Palace and when the idea was presented to President S. S. Hutchinson of the American Film Company he readily granted his permission and gave instructions at the studio to have excess film negatives saved for the purpose.

Kleine's All Star Cast

George Kleine's film version of Owen Davis' "The Sentimental Lady" featuring Irene Fenwick, now in course of work, will contain as usual a supporting cast of finished artists. Richie Ling, Ben L. Taggart, Jack Devereaux, John Davidson, Frank Belcher, Thomas McGrath, Lila Barclay, Anna Reader and Della Connor are names long familiar to theater-goers.



A scene from Lubin's "Jim West, Gambler."

Board of Trade Already Busy

WILL FIGHT FILM "PIRATES"

THAT the Motion Picture Board of Trade of America will be an active and aggressive force and that it plans to lose no time in the carrying out of the objects for which is was formed was evidenced last week. The duping of films is one of the evils which the Board of Trade purposes to stamp out. When the indictments against the Chaplin Film Company were sprung, and the wholesale film piracy which it revealed, J. W. Binder, executive secretary, and William M. Seabury, general counsel of the board, immediately called upon the U. S. district attorney's office in the Department of Justice and offered to assist Harold S. Content, the assistant district attorney who has charge of the indictments against Abraham George Levi and Philip Lewis, in every way in the procuring of evidence and in the running down of other offenders who are known to be engaged in the duping of films. The Board of Trade did not sit down and pass resolutions. It got into the fight right away.

This is the first case of this kind which has been brought under the amended copyright law and Mr. Content feels confident that he will be able to secure convictions, as the amended law makes the offense a penal one and punishable by a term in prison, whereas heretofore a fine was the worst that an offender had to face.

With the Board of Trade enthusiastically behind him Mr. Content should be able to set such an example to film pirates and dupers of film that the evil will be speedily eliminated. The board also has data which it will lay before the United States District Attorney bearing on the same subject which will be of the utmost assistance to him in the prosecution of this and other cases which will be brought before him.

Though the Board of Trade has only been organized a few weeks, applications for membership have been pouring in in a way that gives every promise of overwhelming success for this long hoped for consolidator of the film trade into the compact body for which there has been so much need in the past, and which those who had the best interests of the film industry at heart had almost despaired of ever being able to bring about.

Manufacturers, exchangemen, supply houses, exhibitors, trade press and class six, popularly known as the "Big Six," including every branch of the film industry, are making inquiries every day and sending in their dues and initiation fees. And while no concerted effort had been made as yet to bring the trade into the organization, hundreds of applications have been flooding the office at 18 East Forty-first street, New York, all last week. Among the many may be cited D. W. Griffith and Rufus Steele. The latter is writing some of the most trenchant articles on the film industry and has taken a wonderful interest in the art.

But while it is the desire of the board that the organization shall be as large and embracive as possible, constant and careful watch is being kept on any and all applicants and the board reserves the right to reject all applications which in its estimation are not legitimate or satisfactory. Within a week the board will be in a position to start an active campaign for the dissemination of information about the objects and aims of the organization. Literature of this character is being prepared and will be sent out in a few days. There is every reason in the world why every honest person who is connected with moving pictures in any legitimate way should be a member of this Board of Trade and not a single reason why he shouldn't. The way has been made easy, the rates commensurate with the interest of every class and in no case are they onerous. The board has even seen fit to make several sub-divisions to meet conditions which were not thought of at the time of its organization.

ENLARGING LASKY STUDIO

Laboratory With Capacity for 600,000 Feet of Film Per Week Begun at West Coast Studios. New Stars Join Company.

With the return to Hollywood, Calif., recently of Cecil B. De Mille, director general of the Lasky Feature Play Company, and Jesse L. Lasky, president of the big concern, it became known that one of the reasons for their conferences in New York with Samuel Goldfish, executive head of the company, was the consummation of elaborate plans for the enlargement of the Lasky studios at Hollywood.

The largest addition to the plant, it is said, will be a great laboratory with capacity for 600,000 feet of film a week. All prints will be made in the west. Mr. DeMille, while in the east, visited the plant of the Eastman Company inspecting the new daylight system of developing, which will be inaugurated at the Lasky studios.

Victor Moore is at the Lasky studios to appear in Paramount Pictures produced by the firm. His next production will be "Chimmie Fadden Out West," second of a series of "Chimmie Fadden" productions. Another famous star who just arrived at the Lasky studios is Miss Edna Goodrich, who upon her first arrival in town took one long exhilarating breath of air, sat down, removed her hat and said that she was at last out of danger.

Miss Goodrich made the trip from London, England, where her house has been transformed into a hospital for British wounded, to Los Angeles with only a few days stop at New York en route. She was glad when she had reached her destination.

Mr. Lasky's return trip to Hollywood from New York was his twelfth roundtrip journey between these cities in less than a year.

D. W. Griffith's epoch-making spectacle, "The Birth of a Nation," begins the eighth month of its run at the Liberty theater, New York City, with the current week. It is the only attraction in the Broadway district that has continued through from last season without a break in the run, and is one of two attractions that held the boards last season which is still in evidence. This best exemplifies its popularity with the theater-going public.

Adele Farrington of American

Miss Adele Farrington has been engaged especially for the lead in "This Is the Life," the third of the famous "Buck Parvin" series from the pen of Charles E. Van Loan, now in production at the Santa Barbara studios of the American Film Co. Inc. Miss Farrington essays the role of Mrs. Addie Gribble, a lay person afflicted with an unconquerable ambition to shine as a motion picture star. The author has woven into the story a perfect cascade of gems from his storehouse of fun, and Director William Bertram has made an accurate and effective transition to the screen.



Adele Farrington.

As Mrs. Gribble, Miss Farrington insists that she be permitted to perform all sorts of remarkable stunts that her rise to stardom may be the more quickly accomplished. And the director lets her have her way, with the result that "This Is the Life" is filled with thrill after thrill. She is lowered from the roof of a burning building and left suspended in mid-air while flames and smoke encompass her and then forced to endure the ordeal of a good drenching from a hose in the hands of the local fire fighters.

Virginia Foltz Returns

Dashing Virginia Foltz, one of the stage idols of a few seasons ago, daughter of Mrs. Clara Shortridge Foltz, the Los Angeles attorney, and now a prominent figure in the Los Angeles smart set, has been coaxed out of her retirement by the lure of the films and has joined Pallas Pictures. She makes her first appearance in "The Gentleman from Indiana" in support of Dustin Farnum.

Virginia Foltz, prior to her marriage two years ago to a well known realty man of California, was known from coast to coast for her "Pepita" in "Mme. Sherry," a part she played for three straight seasons. Prior to that she toured South America at the head of "The Merry Widow."

Miss Foltz is a native daughter of California. Her voice attracted early attention and after studying at Los Angeles College, a favorite institution with the fashionable families in the early days but since discontinued, she attended the New England Conservatory of Music in Boston, which she followed with three years' study in Florence, Paris and other musical centers on the continent.

Virginia Foltz was one of the beauties with the famous Weber & Fields Company when that remarkable organization was at the zenith of its popularity, and figured importantly in "The Wizard of Oz," "Babes in Toyland" and other light operas. The return of Miss Foltz in the cast of "The Gentleman from Indiana" suggests the superior personnel which motion pictures are able to attract through offering women the opportunity to lead both a domestic and a professional life. Her advent into the moving picture colony occasioned much surprise among her many friends in Los Angeles society.

ODD TRIBUTE TO PARAMOUNT

Stanley Theater Company of Philadelphia Writes Request That Price of the Service Be Increased Twenty Per Cent

An indication as to the co-operation between the Paramount Pictures Corporation, its exchange and its exhibitors is evidenced in a letter received by William E. Smith, of the Philadelphia Paramount exchange, from Stanley V. Mastbaum, of the Stanley Company, one of the largest motion picture theaters in the East.

In behalf of the Board of Directors of the Stanley Theater Company, which operates the Stanley theater, Philadelphia, I wish to send to you their thanks for the kind consideration you have given this theater since the exhibition of the first release of the Paramount program. The Stanley theater has used this service exclusively and uninterruptedly since the beginning.

I would ask that you give the necessary instructions that our weekly price of pictures used at the above theater, obtained from your exchange, be increased twenty (20%) per cent, beginning October 1, 1915.

You may think this letter a little unusual, but it is done for the purpose of bearing a portion of the burdens of the producers of these fine pictures and to extend our share of help to them so that they will be able to do greater things for the Paramount program.

From present indications and your published list of future releases, I have no doubt the Board of Directors of the Stanley Theater will be able to write you very shortly another letter containing the same welcome news about an additional increase in price of your service.

(Signed) Stanley V. Mastbaum,
For the Directors of the Stanley Company.

It was only recently that Marcus Loew signed with the William L. Sherry Feature Film Company for 42 solid days bookings on Paramount pictures, stating to Adolph Zukor, president of the Famous Players Film Company, and Samuel Goldfish, executive head of the Lasky Company, that the integrity of Paramount was such that he did not care to even look at the pictures before they were played at his chain of houses.

Edison Finishes "The Magic Skin"

"The Magic Skin," the second Edison release on the Kleine Edison program scheduled for October 13, was given its finishing touches last week at the Edison studios in Bronx Park.

Everett Butterfield, a newcomer in the ranks of picture players, will be seen in the familiar role of the idealist and dreamer. Butterfield is now playing the juvenile lead in "The Last Laugh" at the Thirty-ninth Street theater, New York. He is an actor of unusually wide experience, having handled more than seven hundred different parts during his stage career. He is well remembered for his work in "Ready Money," "The Misleading Lady" and "The Man of the Hour." The leading feminine role in "The Magic Skin" has been placed in the competent hands of Mabel Trunnelle.

The dance which the Vitagraph Benevolent Association is to give on the evening of Wednesday, October 27, at McLoughlin's Bayside Casino, Sheepshead Bay, proceeds of which are to go in aid of the hospital promises to be a success.

Pictures the Drama's Salvation

A NEW POINT OF VIEW

THEATRICAL managers have from time to time attacked the motion picture industry upon the ground that motion pictures are the ruination of their business. President Richard A. Rowland, of the Metro Pictures Corporation, in an interview given this week in his offices in the Heidelberg Building, points out to these producers the error of their way, and predicts that motion pictures will eventually prove the salvation of the spoken drama.

"Motion pictures have done a great many things to the spoken drama which the wisest prophets failed to anticipate," said Mr. Rowland, "and they are on the verge of doing greater, bigger, farther reaching things than they have done before. To be specific, I believe firmly that the world was wrong when it said that motion pictures would ruin our spoken drama. That motion picture competition has temporarily crippled the speaking stage there is no doubt, and that this condition will obtain for some months to come I grant, but the future of the spoken drama and the financial rewards for theatrical managers lie with motion pictures. Motion pictures went to the stage, took away its celebrities and put them on the screen. What has been the result? These celebrities have become more celebrated and known to millions where before they were only known to thousands. Then motion pictures have taken talent from the spoken stage and made it so famous, and brought the millions so close to the personality of these players, that they can return to the spoken stage and be tremendous successes throughout the country because the publicity of pictures has made their names household words.

"Take Mme. Petrova. Who in the realm of the spoken drama had guessed the supreme genius for pantomime that the screen has brought out, developed and fixed in the minds of millions of men and women? Is it surprising that one of the two great theatrical managements wants to send her from coast to coast in a stage play? They know that the Petrova talents, developed on the screen, will fill theaters in all the cities of the country.

"Then there's Francis X. Bushman. Would any wise theatrical firm hesitate to place this sovereign of the screen as the star of a stage play if they could get him?

"Take for example little Mary Miles Minter. On the stage she was successful as a player who helped the star. The screen has developed her talents, crystallized her magnetism and concentrated her talents until she is known and loved by the millions in the United States and abroad. Good a play as it is, will the public come to see 'Emmy of Stork's Nest' for any other reason than that Mary Miles Minter is the star in it?

"The screen star means more to the public than the stage star, because, for some reason, which is too evident to need definition, there seems to exist an absolute friendship coupled with a well developed hero worship in the public's attitude.

"It is this that will give to the spoken stage later on the supreme pantomimist with such public followings that managers will be eager to present them. And the screen star, for less money, will play long enough each season on the spoken stage to satisfy his own natural craving for flesh and blood contact with his audiences, and the drama will have the material which pictures have taken away, but it will be bettered, developed and, above all, known.

"I believe the time will come when theatrical managers will be willing to pay to have their stars exploited in screen dramas, and when they reach that point it will be better business to go after the screen stars themselves.

"Motion pictures may be a trouble to the spoken drama at the present time, but it does not cheapen talent by developing it, and advertising it as nothing else in the world can develop and advertise. The screen will prove the salvation of the spoken drama at a not far distant time."

MARGUERITE CLARK RECEIVES

Management of Third Street Theater of Easton, Pa., Gives Reception in Honor of Famous Players Star

Under the auspices of the management of the Third Street theater, Easton, Pa., a huge reception was tendered Marguerite Clark, the Famous Players Film Company's star, and her director, J. Searle Dawley, on Tuesday night. The elaborate executive offices of the theater, which is the handsomest in the city, were exquisitely decorated with plants and myriads of cut flowers.

The most conspicuous feature of the affair, with the exception of the star herself, was a magnificent portrait of Miss Clark which, mounted in a gold frame, formed the key-note of the mural decorations. But even the painted idealization of the diminutive actress failed to compare in interest with the real Miss Clark, who was the vivacious center of an admiring throng.

Over two thousand gravure photographs of Miss Clark were distributed to the ladies who attended the function. The social set of Easton was prominently represented at the reception which was one of the largest gatherings in the history of the city.

Miss Clark was delighted with the action of the theater management, which had already extended every possible courtesy to her, and she was particularly gratified by the fact that many of the wealthiest and most prominent families of the prosperous little city were among those who assembled to do her honor.

"It is not so much the fact that they came to see me, though that in itself is very charming of them," declared the guest of honor, "but it is the unmistakable proof of the popularity of motion pictures with the most refined and best bred people in town, that particularly pleases me. If any motion picture theater in Easton had attempted to hold a reception for any film star a few years ago these people would have been insulted by the suggestion that they attend.

"The fact that they responded gladly to the invitation of the Third Street theater shows that the feature picture has won over the most recalcitrant members of society to the once lowly film show."

Miss Clark's presence in Easton was occasioned by the filming of "Still Waters," in which she is soon to star on the Paramount program. The splendid scenes obtainable along the Delaware in the neighborhood of Easton and the conveniently located canal,

which parallels the river at this point, made the city an ideal headquarters from which to conduct the filming of this story of canal life.

All Easton has been agog over the presence of a company of motion picture players and there is no doubt that every inhabitant of the city, from the youngest to the oldest, who can muster the necessary admission price will see "Still Waters" when it is exhibited at the Third Street theater.

Marc MacDermott of Edison

Strikingly preeminent in ability when the now vast photodrama was in its infancy, the influx of men of attainments from the speaking stage to the screen has in nowise displaced Mr. MacDermott as an impersonator of rare worth. His face, strong in its suggested character strength of itself, makes a lasting impression, aside from the myriad roles he has enacted in the some six years he has continuously appeared in Edison film. Heroic in height and build, Nature has favored this character creator, enabling him to forcefully and convincingingly present roles which are denied many who might possess the experience, range and impersonating ability which Mr. MacDermott does.



Marc MacDermott.

There is something about his portrayals which suggest strongly the heroic figures whose names have come to be beacon lights in theatrical appreciation. Likely this intangible something springs from years of experience in the classic drama, in Shakespeare, in Suderman's plays, with such brilliant associates as Richard Mansfield, Mrs. Campbell, and Joseph Brooks—in roles which are unthinkable unless a player be possessed of instinctive refinement of feeling, flexible to an uncommon intellectual insight and breadth. And fully as much due, no doubt, to a man having lived every moment of an unusually well rounded out life which carried him, professionally, over Europe, all America, and Australia, as in the case of Mr. MacDermott.

Personality, without which no lasting screen success is attainable, invests every role he lives with a touch of character, even though, by chance, it should be the not liked "straight" role of the profession. Which touches upon the remarkable versatility that practically allows him to undertake everything from grimmest tragedy, sinuous villiany, heroic natures, to comedy of the altogether too rarely seen delightful kind.

Knickerbocker Release Changed

That there's many a slip in the producing game has been ably demonstrated in the instance of the Knickerbocker Star Feature, "The Dragon's Claw," which will be released October 13.

It was originally planned to release this feature near the end of September, and the picture was taken with that thought in view. Under the skillful direction of Stanner E. V. Taylor, the work progressed rapidly and well; the work of the cameraman ended and the cast was discharged. But while the negative was at the factory, disaster befell the feature, when over 1,200 feet of it was destroyed by fire. This has made necessary the re-engaging of the cast and the retaking of scores of scenes.

Fortunately, Knickerbocker Star Features, believing in preparedness, was not caught entirely off its guard, but had its next feature far enough under way to shove its release date ahead to September 29, the original release date of "The Dragon's Claw."

The name of the new feature is "The Girl from Tim's Place," a picturization of Charles Clark Munn's well-known novel of the same name. It is a story of the Maine woods and abounds in the most beautiful backwoods scenery. Following its policy of a star in each release, Knickerbocker Star Features presents Maude Fealy in the leading role of "Chip."

Kleine Adds More Comedians

The list of professional funmakers in George Kleine's comedy company headed by Bickel and Watson is growing steadily. Already it includes, in addition to Bickel and Watson, almost every type known to the American theater. Recently the famous vaudeville team of Crimmons and Gore were added, following the engagement of Snitz Edwards and Maxfield Moree.

In the opinion of many there is no better known team of slap-stick comedy comedians than Bickel and Watson, whose work in the early Ziegfeld "Follies" shows did so much to insure the success of Florenz Ziegfeld's unique entertainment. Their subsequent vaudeville tours were triumphal marches, as they have invariably been the laughing hit of any bill that bore their names.

Snitz Edwards, who has spent nearly thirty-five years on the stage, will be remembered for his work as the leading comedian in "The Queen of the Moulin Rouge," "The Silver Slipper," "The Man Who Stood Still," "High Jinks" and others. Edwards weighs just 102 pounds, making a splendid foil for Florence Morrison, who tips the scales at more than 300. Edwards has been repeatedwly referred to by newspaper critics as "the first of the eccentric German character comedians to popularize the style of German dialect so prevalent today."

Crimmons and Gore almost equal Edwards' record of years devoted to the amusement of mankind. Their own particular style of slap-stick is unlike the inimitable "music professor" of Bickel or the uproarious "tramp" of Watson, yet blends perfectly with the various other types of the company.

One of the recent acquisitions to this notable list of funmakers is Maxfield Moree, who can do a little Broadway "souse" or a vacant-eyed lunatic with equal ease and humor.

Reports from the various branch offices of the Picture Playhouse Film Company, Inc., indicate that more than the ordinary amount of inetrest is being shown in the recent Tom Terriss release, entitled "The Pearl of the Antilles." This picture, it will be recalled, was taken some months ago and is one of the two pictures which Mr. Terriss and a large American company of picture players filmed in Jamaica, West Indies.

Studio Deluged with Applications

JOB HUNTERS ABUNDANT

"MOTION picture stars get the mash notes and letters of approval," remarked E. D. Horkheimer, secretary and treasurer of the Balboa studio, recently while discussing some of the lighter sides of the business, "but it remains for the main office to receive the quaint and queer correspondence. The letters that we get every day are funnier far than the comic supplements or the jokes you hear on the stage." Before going into the moving picture producing business at Long Beach, California, Mr. Horkheimer was interested in a varied line of endeavor and he traveled far and wide, as a result of which he thought he had met all the different sorts of people the world holds. "But evidently I didn't," he said in continuing. "Look at that," and he pointed to a stack of letters a foot high, from all parts of the country. "They're from men, women and children who want to get into the pictures. Each one imagines that the future of the screen depends on his or her appearing on it. Of the hundred million people in our land, I believe that ninety per cent yearn to be picture players. It seems more like a plague that has gone over the country and infected everyone than anything else I know of. Boys and girls used to get stage struck, in former days. But now they're going picture crazy. Even grandmothers haven't proved immune."



E. D. Horkheimer.

"Here's one," Mr. Horkheimer went on, picking up a letter at random, "from a woman in Lula, Missouri. She says she is forty-three and feels that because of her big success in the local minstrels recently given by the Ladies' Aid, she could play such parts as Ruth Roland did in the 'Who Pays' series. To prove that she made good, a clipping from the town paper is enclosed.

"Then, here's another from a girl who says she waits table at a railway station restaurant in Florida. All the traveling salesmen have assured her that unless she will appear before the camera the world will miss the greatest acting since the days of Mrs. Siddons. She has just seen Jackie Saunders in 'Ill Starred Babbie' and is sure she could do as well, if not better. A modest young fellow tells us he won the Charlie Chaplin contest at amateur-night in his home town. As he is only making $4 a week driving a milk wagon, he feels he is wasting his time. This lad is willing to do imitations for us at the same stipend, as a starter, if Balboa will pay his transportation from Kennebec, Maine."

Long Beach, where the Balboa studio is located, attracts many wealthy tourists from all parts of the country. Some of them are retired farmers from the Central States. One would naturally not think them ambitious to shine in the films. But you never can tell about human nature. Not so long ago, one of them ventured into the Balboa office and asked to see the manager. Mr. Horkheimer, though a busy man, always makes it a point to listen to everyone, for that enables him to observe and get good types for productions.

This one was an Iowa hog-raiser. He confided to Mr. Horkheimer that he had enough money in the bank to keep himself and family in ease and a Ford. But to get down to business, and he grew confidential, he had written a piece for the pictures called "The Corn Husker's Revenge." Believing his caller merely wished to sell the scenario, Mr. Horkheimer asked him to leave it for inspection. But he was wrong. This man would take no chances. What he came for was to see about getting it produced and he wanted to play the leading part, using his wife, two daughters, a son and their husbands and wives and the grandchildren for the rest of the parts. He departed disappointed when told that the Balboa company could not consider such a proposition.

People with all sorts of schemes which they believe have important bearing upon the development of motion pictures are regular visitors at the studios. The inventor always makes demands on the manager's time. He may have a new camera, a celluloid substitute or a color process which is sure to revolutionize the film industry, from his viewpoint. These people have everything but money. The picture producing magnate is expected to furnish that.

"I have listened to some of the wildest proposals

ENGLAND SEES "ETERNAL CITY"

Hall Caine Sees Famous Players Adaptation of His Great Masterpiece and Cables Congratulations to Adolph Zukor

Hall Caine was perhaps the most interested spectator in the throng that crowded the Marble Arch Pavilion in London within the last fortnight, when the long-heralded screen adaptation of his "Eternal City," which was made by the Famous Players Film Company with Pauline Frederick as the star, was presented to the British public for the first time. At the close of the performance, which was warmly received, Mr. Caine cabled the feature producers congratulating them upon their unsurpassed production.

"Personally, I think it is a wonderful production," declared Mr. Caine to the London representatives of the company. "It follows my story with an exactness that is remarkable. The pictures of the 'Eternal City' convey just the idea and infuse just the atmosphere that I strove to impart to the book. I am delighted with the film and I only hope that those who see it in the picture theaters will derive as much pleasure from seeing it on the screen as I myself did."

"The Eternal City," which opened at the Astor theater in New York last April for its memorable run, was proclaimed at that time to be one of the foremost features ever produced in this country. The British press, upon the occasion of the initial presentation of the great drama, was no less enthusiastic in its praise.

imaginable," said Mr. Horkheimer in telling about his odd visitors. "Were we to begin to try out their filmless cameras, disappearing stages, thrill devices and actor-proof inventions, there is no telling where we would be in thirty days. The most of these people are dreamers of the wildest sort. Their theories have not even passd the experimental stage. Sometimes, when we let them down easy, they turn on us as ungrateful for not jumping at their offerings."

Cummings Risks Life in Air

Irving Cummings, the hero in "The Diamond from the Sky," the North American's serial photoplay, has won new laurels as a daredevil of the first magnitude. He has done stunts in automobiles for previous chapters of the big picture that were believed impossible, fallen from racing horses, battled for his picture life in raging waters and dared all other mundane terrors.

Now he has challenged the air and—

In a forthcoming chapter of the McCardell novel, Mr. Cummings as "John Powell" makes a sensational escape in an aeroplane, rising high above the hills near San Diego and circling through the air at a dangerous angle, just like a regular hero.

Of course where there is a hero there must of necessity be a villain. In this instance it is Blair Stanley, the character to which William Russell has offered a marvelous portrayal. The villain tampers with the machine in the hope that an accident might bring death to John Powell and clear the way for his assumption of the rights and titles invested in the Stanley name and "The Diamond from the Sky."

Unknowing, John Powell takes out the aeroplane. The preliminary tests accomplished, the great planes angle out carrying the heir to the Stanley fortune over the beach to the ocean. Then the work of the villain appears.

A strain develops in one of the big steel muscles of the air craft and there is a dramatic realization by Powell of impending danger, too late however to prevent disaster.

The aeroplane pauses in its flight, tips unsteadily, rights, falls and rises again to apparent safety, then turns almost over and begins to drop, drop, drop until it is nearly in the water. A tremendous effort carries it again into the air, but only for an instant. The steel muscle snaps and down to the earth plunges the heir to Stanley fame and fortune.

Mr. Cummings handles the aeroplane with an ease and abandon of a skilled aviator although he took only a three-week term at the student camp of the Curtiss aviation school on Angel island.

Essanay After Chaplin "Pirates"

Motography, last week, chronicled the arrest of Abraham George Levi, a moving picture broker of 145 West Forty-Fifth street, New York City, on a charge of violating the criminal section of the copyright infringement law in respect to an Essanay-Chaplin picture. Since then two seizures of fake films also have been made in Chicago and two in Duluth and others are expected to follow. George K. Spoor, president of Essanay, has engaged legal talent to hunt down all such cases and to prosecute them vigorously.

"We will continue to prosecute all the Chaplin film pirates until every one is driven out of the country," said Mr. Spoor. "We are making a fight for picture honesty and request that all who know of the faking of films notify us so as to assist in the work of driving out all of the dishonest dealers.

"It is of great importance not only to Essanay to have these men properly punished, but to all picture manufacturers and all exhibitors, as all must suffer from the operations of fraudulent dealers.

"Some so-called film exchanges also are offering to the public: Charles Chaplin in "The Mix-up" (4 reels), "Ambition" (4 reels), and "The Review" (3 reels). Charles Chaplin states that he never appeared in any of the above pictures, and never appeared in any four reel motion picture."

It is declared that some one, realizing the great demand for Chaplin films, has gathered together scraps of some of his earlier plays, and assembled them, to foist them upon an unsuspecting public.

The Essanay company has warned the exhibitors that these are not Essanay-Chaplin pictures and is notifying them so that they will not be misled nor be placed in the position of misleading the public.

J. Frank Glendon of Rolfe Studios

One of the latest additions to the ranks of motion picture leading men is J. Frank Glendon, who has been for a number of years a shining light upon the operatic, dramatic and vaudeville stage. He is a native of Shoteau, Montana, where his father was a methodist minister. Until the age of twenty he lived the life of a western boy, which includes a good deal of time spent on horseback, throwing a lasso and shooting with a rifle.



J. Frank Glendon.

From the red schoolhouse at Shoteau he went to finish his education at Wesleyan University in Helena, Montana. He studied vocal music at the college and became a local celebrity. He left town suddenly one day with the Roscian Opera Company, who needed a singer of basso roles very much. Thus started his stage career which has extended for a period of ten years. He continued singing in opera for several years until the opera business began to wane. He then took to playing leading parts in dramatic productions and stock companies. As the movies continued to get in their awful work on the stage drama he found refuge in vaudeville. In 1914 he plunged into the silent drama.

Mr. Glendon went back to vaudeville once more for a brief season. He finally decided to turn his back upon the stage and henceforth be a votary of the silent drama. His first feature engagement was to play the leading part in "The Salamander" for the B. S. Moss Company. He is at present playing the lead opposite Emmy Whalen at the B. A. Rolfe studios.

Pavlowa's "The Dumb Girl of Portici"

BY H. H. VAN LOAN

ONE of the biggest treats the moving picture audiences have had since the industry became a power in the amusement world is in store for enthusiasts when Anna Pavlowa, Russia's favorite daughter makes her screen debut in a picturization of Auber's famous opera, "Masaniello," which will be known in filmdom as "The Dumb Girl of Portici." This production will be released early in November and will be of great interest to everyone, for it has some of the most novel effects yet obtained in filmcraft. In addition to this, it will introduce Pavlowa to screen, not only proving to the countless numbers of Americans who have never seen her performances that she is a great actress, but showing that she is one of the most dramatic actresses of modern times. The part which Pavlowa will take in this great production is the role of "Fenella," the dumb girl of Portici, and one which is most difficult for a dramatic actress to portray. It is a most peculiar role and the opera, although given at the old Academy of Music several times, has lain dormant for years because of the inability of those who controlled the rights to find a prima donna whose ability was equal to the role. For this same reason it was given but one performance at the Metropolitan Opera House, after which the management placed the manuscript on the shelf, where it has rested ever since.



Mme. Pavlowa.

To play the role of Fenella requires not only that the singer be a dramatic actress but a dancer as well. In the past it was usually found that the actress who could portray the dramatic end of the role could not dance. To add to the difficulties the part requires perfect pantomime work, for the leading character is that of a dumb girl.

So it is not difficult to understand why the opera has been seen so few times on the American operatic stage. While some of the best prima donnas of the past have balked at the role, yet it is just the character for one possessing such remarkable ability as Pavlowa.

The great ambition of Pavlowa, since she was a small girl, was to play the part of Fenella. She is peculiarly fitted for just such a part, for her own work is pantomime; she is the supreme danseuse, and, since she began her work before the camera, has shown to those in charge of the production that she is a remarkable dramatic actress.

Phillips Smalley, the husband of Lois Weber, the author of the scenario and the directress of the picture, says: "I think Pavlowa is going to show to the world that she is one of the greatest dramatic actresses of the present day. She has surprised and astounded us all by powerful acting she has done in some of the scenes, and when the picture is released we are going to introduce a new Pavlowa to the world —a Pavlowa who is equally as good an actress as she is a dancer."

The production has been a little over two months in the making, and was staged in Chicago, at the Sans Souci Gardens and at Universal City, California.

The firm which was fortunate enough to lure the great dancer to the screen is the Universal Film Manufacturing Company. The contract was signed by Carl Laemmle, president of the organization, and Pavlowa in New York City, after she had made a journey to Universal City for the purpose of seeing for herself just what facilities the Universal had for staging a production of such tremendous size as "The Dumb Girl of Portici."

It was stipulated that the "interior" scenes were to be taken in Chicago, while the dancer was fulfilling her regular engagement at the Midway Gardens. Then, after her annual engagement was finished, she was to go to Universal City, where the "exterior" scenes were to be filmed.

The contract was lived up to by all parties concerned. The Universal built a temporary studio in Chicago in the Sans Souci Gardens which adjoin the Midway Gardens, at a cost of $20,000. Here Pavlowa spent the intervening hours when she was not playing at the Midway, appearing in the scenes which were to piece together one of the greatest films ever shown on the screen. She arrived at the studio early and remained ofttimes until a few minutes before the curtain arose on her ballet. Pavlowa's interest in the camera and the production was most keen and in enthusiasm she resembled a child with a new toy. The work she found delightful, in fact so much so, that she has signified her intention of doing another picture in the near future.



A big scene from Universal's production of "The Dumb Girl of Portia."

When Pavlowa's engagement at the Midway Gardens was finished she journeyed to Universal City in a special car, with her entire company and the

Universal players. For five weeks she devoted every hour of the day to completing the film, and sometimes worked late into the night, in order that her director might be able to start a new scene the next day.



The arrest of Fenella.

The picture was completed within the time limitation and September 18 found Anna Pavlowa on her way to Chicago to start rehearsals for her regular annual tour.

It is interesting to note that "The Dumb Girl of Portici" was picturized for the screen by a woman: directed by a woman and portrayed by a woman. Lois Weber found it no simple task to prepare this opera for the screen and the difficulties which confronted her from time to time would have discouraged one of less persistency than this able woman.

The expenditure on this production, it is said, was prodigally lavish, and it is estimated that fully $300,000 will have been spent before it is given its first exhibition. In addition to Pavlowa's big company of almost fifty high priced dance artists, there will be a multitude of supernumeries and a number of costly principals. The finest "sets" were used, some of which cost $10,000, and when it is considered that they only appear in the picture for an instant, and have no direct bearing on the action of the piece, an idea may be gained of the extent to which the Universal has gone to give the public a production worthy of so famous a woman.

The incomparable Pavlowa has never been seen in anything on the legitimate stage that has equalled this production, and she says the first showing of this picture will mean almost as much to her as did the night she appeared in the Metropolitan Opera House, five years ago.

Milwaukee's Odd Theater

What the Little theater in New York, the Little theater in Philadelphia, and the Fine Arts theater in Chicago, are to the public, in presenting high class dramas, so the New Toy theater is to the people of Milwaukee in presenting the photodrama.

This beautiful and cozy house which seats but 400, will present only two shows a day, a matinee and a night performance, including an intermission, which will run for about two hours and a half.

One of the best symphony orchestras in Milwaukee has been engaged to play for all the productions. The house will show Big Four features, having contracted for the entire year's releases of that company. The production chosen for the opening is Essanay's much-talked-of play, "The Blindness of Virtue." The house has for its patrons, only the most exclusive set of Milwaukee.

Another quality theater which V. L. S. E. had the distinction of opening during the past week, and where V. L. S. E. features will be shown exclusively, is the Strand, Duluth, Minn., formerly the Orpheum, devoted to vaudeville. This theater will be conducted along the lines of the theaters of the same name in New York and Chicago. There will be an orchestra of twelve pieces and the most effective staging of all productions shown. The christening production was the famous feature, "Graustark," followed for the second half of the week by "The Juggernaut."

Signs Flora Zabelle

Flora Zabelle, star of many successful musical comedies and a stage favorite popular throughout the country, who made her greatest hit in "The Red Widow," the celebrated fun-feast by Channing Pollock and Rennold Wolf, has been engaged by the Famous Players Film Company to make her screen debut in the title-role which she created on the stage, in the feature adaptation of that comedy, to be the Paramount Picture of November 11. Miss Zabelle will be supported on the screen by several other members of the original cast of this popular production. So singularly clever was the work of George D. Mack in the comic role of Popova and of John Hendricks in the part of Baron Scorpiof, the chief of Russian police, that the Famous Players decided the photoplay would be incomplete unless these inimitable comedians could be secured for the purpose of repeating their clever performances on the screen. Another important acquisition to the screen cast of this notable subject in Denman Malley, who has appeared for the last five years in important comedy roles with Lew Fields, and who has been engaged for the role of Cicero Hannibal Butts, the characterization originated on the stage by Miss Zabelle's husband, Raymond Hitchcock.



Flora Zabelle.

Metro's "The Yellow Dove"

"The Yellow Dove," a big novel which is the latest from the pen of George Gibbs, and which is to be published by D. Appleton and Company during the present month, has been accepted from the manuscript by the Metro Pictures Corporation for production on the screen, and Francis X. Bushman will be the star.

TRIANGLE BILL PLEASES

Second Week's Offering at New York Knickerbocker Surpasses Opening Program in Opinion of Society Folks Who Throng Theater

The opening performances of the second Triangle week at the Knickerbocker theater, New York, were witnessed by gatherings as noteworthy as those which characterized the first week. Among those seen Sunday afternoon or night, October 3, or Monday evening, October 4, were Mrs. O. H. P. Belmont, Mrs. Adolf Ladenburg, Count Bettini, Mrs. Gardiner Brown. Harry E. and Roy Aitken, Charles O. Baumann, Adam and Charles Kessel, Ingalls Kimball, Mr. and Mrs. Chester A. Arthur, Mr. and Mrs. Sydney Harris, Miss Debaril, Hamilton Holt, Miss Holt, H. J. Whigham, J. A. McKay, Mr. and Mrs. James Montgomery Flagg and many others. Monday evening is developing at the Knickerbocker as Fashion Night. All the balcony loges were occupied, and many beautiful costumes were worn.



Eddie Foy, the seven little Foys and Polly Moran

The bill, it is universally agreed, surpassed the first week's entertainment in all-around excellence. Head and shoulders above the other offerings in sheer emotional power stood Thomas H. Ince's wonderful filming of a Civil War story, "The Coward," in which Frank Keenan and Charles Ray played the principal parts. The construction of this piece is along the best lines of classic emotional drama, not an unnecessary or episodical scene, strongly marked characters, closely knit plot, and progressive rise to a terrific climax and then down to a poignant and tear-compelling denouement. The climax comes when Keenan, who has replaced his cowardly son on the battlefield, unwittingly shoots and wounds the boy who has just redeemed himself by an act of reckless gallantry. The lad's fall from a galloping horse into a river made the spectators fairly gasp with astonishment. Young Ray, in his wonderfully sincere portrayal of the youth, fairly shared honors with the star.

"The Coward" deservedly has the place of honor on the bill, winding up a program that begins with Eddie Foy in "A Favorite Fool," and includes the Griffith-supervised "Old Heidelberg" and the Sennett-Hitchcock farce, "Stolen Magic." "A Favorite Fool"



Raymond Wells and Dorothy Gish in "Old Heidelberg"

turned out to be one of the best filmizations of circus life recently attempted. Mr. Foy and his seven children were congenially cast, while Polly Moran was equally happy in the role of mother of the young brood. The heavy part was well played by Charles Arling, and Mae Busch had an interesting bit, that of a circus-struck girl. As to "Old Heidelberg," with its delightful German atmosphere, spectacular showing of court and university life, and attractive love story, that Griffith product, directed by John Emerson, was voted by most of the women folk extremely pleasing. There are some stirring battle scenes in it as in "The Coward," but these in "Old Heidelberg" are mostly interludes or cut-backs and the main interest centers in the romance of the handsome young prince acceptably played by Wallace Reid and the simple "Kathie" girlishly set forth by Dorothy Gish. Others who distinguished themselves in it were Raymond Wells as



Scene from Triangle Film Star production "The Coward"

a duelist, Carl F. Fornes as the prince's tutor, and J. W. McDermott as the prince's pal. "Stolen Magic," a farcical tale of snakes and a magic book imported from India, exhibited Raymond Hitchcock to even

happier advantage than his first week's offering, "My Valet." Mack Sennett and Mabel Normand were towers of strength to the star, and the minor parts were all well done.

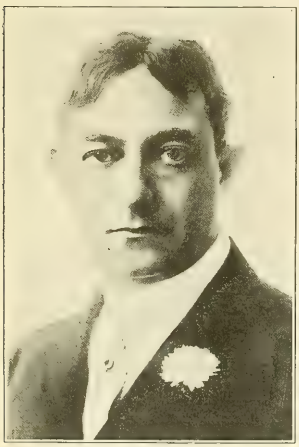
Conspicuous among the third week's pictures at the Knickerbocker will be Thomas H. Ince's "The Golden Claw," with Bessie Barriscale as the star. Mr. Ince will have to do wonders to surpass "The Coward," but he promises some interesting surprises.

Douglas Fairbanks returned East Sunday night, October 3, from Los Angeles, where he had been screened in "The Lamb" and "Double Trouble" for the Griffith studio. On Monday he was at Riverdale, in and about the Triangle studio on the outskirts of New York, getting ready to work in his new comedy vehicle, "His Name in the Papers." The young star took very modestly the chorus of praise for "The Lamb," which scored such a tremendous hit at the Knickerbocker opening.

Carlyle Ellis has been appointed western press representative of the Triangle. On Monday, October 4, he started for the Coast where, for the present, he will make his offices at the Triangle branch exchange in Los Angeles.

Breese Hazards Life

Edmund Breese, the eminent dramatic actor, whose popularity has been growing ever since he began "roughing it" in the adventurous characters he has portrayed in the Popular Plays and Players of Metro picturizations of Robert W. Service's stirring poems, beginning with "The Shooting of Dan McGrew," has scored again in the adaptation of "The Song of the Wage Slave," now scheduled for release in the Metro program. The picture teems with thrilling episodes and shows Mr. Breese at his best. In "The Song of the Wage Slave" Mr. Breese is called upon to exemplify many occupations that are absolutely hazardous in their undertaking. His adventures carry him down into the mines, where he swings a pick with "the best of 'em"; next he is a lumberjack, superintending the dynamiting of a log jam; again he is a prospector flirting with death on the ragged edge of a dangerous cliff. Breese is thoroughly at home in these heroic parts, his characterization of them being an artistic triumph. His sturdy nature and robust physique stand him in good stead, for few actors could possibly withstand the hardships or accomplish the feats he does, in the picturization of the Service poems. The fine highlights and shadows of emotion are faithfully portrayed by this capable actor, who possesses the rare gifts essential for an adequate presentation of the chief character in Service's powerful poem.



Edmund Breese.

New Diffuser System

The completion of the big new stage at Universal City raises the area of stage space at those studios to a point somewhere between three and three and one-half acres.

This latest of the stages to be constructed at the Universal's Pacific Coast studios is regarded as the last word in picture stages. Built with a concrete foundation, over which is laid a hard pine floor and covered with the most up-to-date diffusing system, by means of which the stage can be transformed from an exterior, or sun-lighted studio, to an interior electric lighted one, it is regarded by Los Angeles film men as perhaps the most modern picture stage in use among the western companies.

The stage is nearly three hundred feet long by 125 feet in width and is one of five studios at present in use by the twenty-five companies at work at the picture city.

"Post" Admits Its Error

S. J. Vaughn, representing the Gaumont company, mailed to the *Saturday Evening Post,* a recent article, which appeared in MOTOGRAPHY from the pen of S. S. Hutchinson, president of the American Film Company, Inc., in answer to an article that had appeared in the *Post,* on the subject of "Trick Photography." Mr. Vaughn sent the story to the *Post* without any comment whatever.

Last week Mr. Vaughn received a reply from one of the editors of the *Post,* reading as follows:

Thank you very much for allowing us to see Mr. Hutchinson's answer to our recent article, "Trick Photography." We are extremely desirous that no inaccuracies or misstatements should find their way into the columns of *The Saturday Evening Post,* and when they do, we are glad to have the matter called to our attention.

Calvert on Vacation

E. H. Calvert, one of Essanay's leading directors, has gone on a hunting and fishing trip to the Ozarks, in Southern Missouri, after several months of strenuous work. Mr. Calvert is an expert with the gun, having been one of the best marksmen in the army. A West Point man, he retired as a captain after fourteen years service, to go on the stage. Mr. Calvert spent the summer at Chattanooga, Tenn., where he directed the series of "Tish" photoplays by Mary Roberts Rinehart as well as several other photoplays, in some of which he himself took the leads. He then went to "The Pines" near Waukegan, Ill., where he directed "The Man Trail," Essanay's six-act photoplay taken from the recently published novel by Henry Oyen. Since then he directed "The Circular Path" and "The Outer Edge," two three reel dra- has featuring Henry B. Walthall and Warda Howard, as well as several other plays.

Pathe Director Pleased with Reviews

George Fitzmaurice, whose Gold Rooster play "Via Wireless" was recently released by Pathe, has been reading with much interest the many complimentary reviews which have been written about the picture. One thing in particular has interested him, almost without exception the critics have praised the remarkable scenes in the gun foundry, showing the casting of a gun. "The highest compliment I could get," says Fitz, "those foundry scenes were all taken in the Pathe studio in Jersey City."

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The Decision Against the Patents Company

THE United States District Court has declared, through Judge Dickinson, that the Motion Picture Patents Company is a combination in restraint of trade. At least one of the defendants in the case is quoted to the effect that no appeal will be taken, and that the company will be dissolved.

The Patents Company was organized seven years ago on the assumption that ownership of patents constituted legalized monopoly—a view held at the time by many eminent authorities. It is safe to say that a considerable number of corporations founded on similar lines are operating in various industries. The rejection of the theory by the court therefore gives this case extraordinary commercial importance, and it would be interesting to see it carried before the Supreme Court for final adjudication.

But interesting as the decision may be to industry in general, we must not overestimate its effect on the business it directly affects. The "independents," to resurrect a rather passe term, are naturally pleased; the principle they contended for has won. It means an open film market for the exhibitor; but that advantage most exhibitors have enjoyed for some time. It means that the theater owner no longer need pay a "royalty" to the patent owners involved in the case; but no theater owner has been required to pay such a tax for a long time.

Altogether we cannot see that the decision as it stands has any practical effect on the industry. Whatever influence it has will be one of those "psychological" affairs. The case lasted over two years—long enough so that the acts condemned had been abandoned in the expediency of natural evolution long before the decision was rendered.

The companies and individuals actually named in the decision will, of course, be put to some inconvenience. This is regrettable, as is anything tending to divert anyone's attention from the major work. But at the worst, the inconvenience will be an office affair merely; a labor of rearrangement, of redistributing interests. The exhibitor will know little about it and care less.

We hardly think even the old-time enemies of the Motion Picture Patents Company will feel in their hearts that any vicious ogre has been slain. To be sure, they will probably make advertising capital out of it. That is their privilege, and doubtless good business. But the company was formed at a time when a stern hand was needed, and firm regulation was the order of the day. Even the court says:

"We would not be justified and would certainly have no wish to deny the presence of the very laudable motives, which defendants avow in their answer, some of which were to gratify the desire to allay bickerings and recriminations among themselves, to advance and improve the art, to protect the morals of the public, and, as they frankly admit, to make money for themselves.

"Certain it is that the end and purpose of the plan was to dominate and control the trade in all the accessories of the art and, in order to assure this, to control the entire motion picture business. We are driven to this conclusion, not only because that is the plain meaning

of what they did, but also because they themselves categorically declare the latter to be the imperative need of the business and one which they alone could supply. The need was for a single directing and regulating head.

"This extended even to a censorship of what was shown. The United States could not, and the states would not, interpose for the purpose of regulation, and the defendants claim the credit of having performed this neglected duty of the state. In doing all that was done the defendants not merely deny the illegality of either end or means, but also lay claim to commendation."

Obviously this is not intended as a eulogy of the defendant, but merely as evidence of combination. Nevertheless, it bears out the thought that, in the mysterious processes of evolution, the Motion Picture Patents Company performed an important and not wholly undesirable function. Even the antagonism it developed in the days of its greatest activity has acted as a spur to prosperity. It has served its purpose, and we believe a useful one. Now, if it be decided not to appeal the case, it can dissolve without serious injury to anyone, and enjoy the spiritual immortality of a vigorous maker of industrial history.

Join the Fighters

"WE did not sit down and pass resolutions—we got right into the fight." The words, savoring strongly of John Paul Jones and Admiral Farragut, emanate from the office of the Motion Picture Board of Trade of America, Incorporated, and they indicate exactly the way the new organization is going after things inimical to the industry—of which there are a plenty.

The Board of Trade looks good. Its active men are live wires, eager to use their potential energy. We think every motion picture man eligible to membership should get in; not because the board needs him, but because he needs it.

The new organization has already assisted greatly in handling the duping situation. It is about to tackle censorship and legislation. Its committees are full of ability and fight, and they are going to make things hum. A year of this activity will make considerable difference in the conditions the industry has to meet.

We are plugging for the Board of Trade because we admire its purposes and the energy it already displays. We think it offers the motion picture man, whatever his classification, the best chance he ever had to fight all the things that are spoiling for a fight. No need to list what they are; we can all think of a dozen conditions that ought to be changed—that *must* be changed. The Board of Trade can do the job. Get in with it now, before the real fun starts, and help to tear things loose. Get up a little interest in the work and we'll make these biased legislators and silly censors and little grafters think of burned fingers when they hear the word "film."

The organization is what you need. Get behind and push.

The Exhibitor's Creed

I believe in giving my patrons a square deal. I believe in advertising, first, last, and all the time. I believe in returning cuts, slides and photographs to my exchange promptly. I believe that prices should be maintained. I believe in fresh paint and soap and water. I believe in keeping my piano in tune.

Just a Moment Please

Expect next Monday will see all the lads at their desks as usual, now that Mayor Thompson has clamped the lid on Chicago and the saloons will all be closed over the Sabbath day.

—

Personally, we should worry about the lid.

—

Since we always take cigars.

—

But there's some as will.

—

A round-robin signed by Ken McGaffey of Lasky's; Ken O'Hara of Inceville; Bennie Ziedman of Fine Arts; Frederick Palmer of Keystone; M. G. Jonas of Universal; H. O. Stechhan of Balboa; J. C. Jessen of the *M. P. News;* C. W. Pope of the *Morning Telegraph,* and Clarke Irvine of the *M. P. World,* has reached us from the Cafe Bristol, 4th and Spring streets, Los Angeles, conveying best wishes and informing us that the Scream Club was then in session. The meeting seems to have been an important one for the following mail brings us a full set of Misrules and Irregulations as compiled by Screamer Richard Willis. If you don't believe the club is a Scream, give a look at its dope sheet. Willis writes:—

SEEING THAT WE ARE A DISUNITED AND UNORGANIZED ORGANIZATION—SO TO SPEAK—I SUGGEST THAT IT IS INADVISABLE THAT WE SHOULD HAVE EVERYTHING IN IMPROPER ORDER AND TO THIS UNDESIRABLE END I HAVE NO PLEASURE IN SUBMITTING SOME MISRULES AND IRREGULATIONS WHICH I PROPOSE, SECOND AND CARRY UNANIMOUSLY.

1—THE PRESIDENT HAS NO AUTHORITY WHATEVER AND THE OFFICERS NO RIGHTS.
2—NO OUTSIDERS, SUCH AS OWNERS, DIRECTORS, ARTISTS OR CAMERA MEN ADMITTED EXCEPT BY UNANIMOUS INVITATION. THIS CLUB MUST BE KEPT SELECT.
3—TO —— WITH KNOCKING.
4—NO BAD LANGUAGE, ALOUD.
5—DUTCH TREAT AT ALL TIMES; DIVVY UP FOR VISITORS. IF A SCREAMER IS HARD UP HE GETS IN ON THE DIVVY; NO FUDGING.
6—THE HEADQUARTERS OF THE CLUB SHALL BE IN THE SCREAMER SAINT'S PALATIAL OFFICES IN THE WRIGHT-CALLENDER BUILDING. THE MEMBERS MUST TAP (KNOCKING BEING TABOO) BEFORE ENTERING; THE OFFICES BEING EMINENTLY RESPECTABLE.
7—WE SHALL NOT SAY TO EACH OTHER'S FACE WHAT WE MENTION BEHIND EACH OTHER'S BACK.
8—SLINGING THE BULL IS ALWAYS IN ORDER.
9—OUR PASS-WORD SHALL BE "THE TRUTH IS NOT IN US."
10—OUR MOTTO SHALL BE "AUT SILLIER AUT NUTTUS."
11—OUR CLUB SONG SHALL BE "MY STUDIO, 'TIS OF THEE."

—

THAT RIDING ACADEMY.

We lamp by the press sheets that the Famous Players have taken over a well known riding academy for its temporary studios. Gosh we hope none of the "talent" come down with the Charley Horse in the new surroundings.

—

Odds of 8 to 5 that Lloyd and Bennie are already "feeling their oats."

—

OUR BURG.

The big show at the Studebaker Opry House come off as planned last Sat. Nite and all the bon ton and elite of Our Village was there. Congratulations Harry on the Opning.

Bill Selig, our w. k. and pop. fellow townsman has hopped the rattler for that sunny Calif.

Ralph Bradford of Mpls and thereabouts was lamped on Main St. on Sat last, he having come on for the big doings of Sat nite.

Ben Beadell and Frank Hough was hosts to a squad of their friends at Walt Bermingham's pop. opry house on Mich Ave on Tues a. m. of this wk. the occasion being the first showing of the Edison fillim "Vanity Fair."

—

Speaking of chauffeurs, have you ever lamped Ed Gaylor wheeling his chariot up to the curb preparatory to dismounting? We witnessed the spectacle on Clark street tother day and take it from us Ed is a regular Barney Oldfield. N. G. C.

Some Current Releases Reviewed

"A Black Sheep"

Reviewed by John C. Garrett

OTIS HARLAN, the well known stage comedian, makes his film debut in Selig's five-reel picture, "A Black Sheep," which is to be released through V. L. S. E. on October 18. The story of "A Black Sheep" was written by Charles



The "Black Sheep" discovers his cousin, Percy, at Ada's house.

Hoyt and the production of the picture was given to T. N. Heffron, who obtained some splendid results in excellent photography and very good interior settings.

This five-reel photo comedy is chock full of humorous situations and the sub-titles which have been cleverly compiled are very successful as "laugh instigators." One instance of the comedy which is apparent throughout the picture is when Goodrich Mudd or "Black Sheep," borrows twenty-five cents off the sheriff, then orders drinks for the by-standers and after the drinks are gone "Black Sheep" turns to the sheriff, returns the twenty-five cents and then states that he always pays his honest debts first. Supporting Otis Harlan as Goodrich Mudd, known as "Black Sheep," are Rita Gould as Lida, a burlesque queen, Miss Grace Darmond as Ada Steele, Mudd's cousin, Jack Rollins as Percy Vere, another cousin of "Black Sheep," John Charles as Jarvis Smith, an attorney, and James Bradbury as manager of the burlesque troupe. All of these people do excellent work and are well cast.

Goodrich Mudd, known in Tombstone as "Black Sheep," meets and falls in love with the queen of a burlesque company and the first night they are there he wines and dines Lida, the burlesque queen. The same night Tombstone's bad man steals the receipts of the burlesque company's night's performance and as a result the company are stranded in the hotel. Their trunks and clothes have been taken from them and they have no clothing but their performance clothes.

About this time a lawyer comes to Tombstone looking for "Black Sheep," and when he sees him he informs him that he is heir to $2,000,000, but to secure the fortune he must first live at the Mudd mansion in Chicago; secondly acquire culture; thirdly place a wreath on his grandfather's grave; fourthly marry his cousin, Ada Steel, within ninety-nine days; fifthly if Ada turns him down marry someone else in ninety-nine days, and sixthly, if he declines these terms the fortune goes to his other cousin, Percy Vere.

"Black Sheep" takes up his abode at the Mudd mansion in Chicago and with him he brings all of his friends. He manages to acquire culture and one of the most humorous moments in this production is when he comes back to call on his friend clothed in his "culture." After some trouble and being mixed up with two lady crooks and held prisoner by them Mudd arrives on the night of the ninety-ninth day just in time to marry Lida, the burlesque queen, for his cousin Ada has turned him down and the fortune is theirs and his "culture" so called, is forgotten.

"Bred in the Bone"

Reviewed by Neil G. Caward

A SPLENDIDLY produced, well rounded story on an interesting theme is offered exhibitors in "Bred in the Bone," the Reliance Mutual Master-Picture, scheduled for release the coming week.

Paul Powell is the director of the production which is in four reels and Dorothy Gish and William Hinckley head the well-balanced cast. Miss Gish is unusually good as Mercy, the little Quaker maid born with a love for the stage, and rises to dramatic heights in the big scenes of the last reel when she is attacked by Al Filson, as the manager of the company in which she rises to stardom.

Mr. Hinckley makes a likeable sort of chap of the Quaker boy who loves Mercy, but is given no very great opportunity to display his real ability. W. E. Lawrence, as the leading man of the troop of players, has a splendid role and grows better and better as the film progresses. His best work is done in the drunken scenes in the last reel when, intoxicated and enraged, he sets forth to wreck vengeance on the manager he knows intends to bring harm to the little star of the troop. After shooting the manager Lawrence registers the varying emotions in a wonderful manner and after sobering up long enough to see Mercy safely restored to the arms of her Quaker sweetheart, he brazenly calls up police headquarters, tells of the murder and then, overcome by strong drink, sinks into a drunken stupor.

That the potential traits of heredity will generally run their natural course, before environment and education can fully manifest a corrective and salutary effect, is the theme of the story and the producer gets it over in a most convincing fashion.

Harvey, the "heavy," and Bella, the "ingenue," of a fly-by-night troop of players, quarrel and the heavy flees, leaving his wife behind to care for their tiny babe as best she can. When a few days later the troop "busts" Bella decides to abandon her baby and with her scanty remaining funds makes her way to another city where there seems a possibility of her securing a position. Accordingly the babe is abandoned on the doorstep of a childless old Quaker couple, and upon being found, is taken in and adopted.

Years later, Mercy, the foundling babe, is attracted by the sight of a visiting troop of thespians and the love of the stage which is bred in her bones, leads her to the stage entrance of the little village theater just in time to see one of the company discharged. She immediately applies for and is given the place in the company, and that night departs with the troop. Her departure well nigh breaks the heart of the old Quaker couple who have grown to love her, and the Quaker lad next door who likewise worships her.



The girl returns home.

As time passes Mercy finds success on the stage and eventually becomes a star, though in signing new contracts she always insists upon a position being found for the leading man of the first troop, who was the one responsible for her being given a chance "on the boards." A crafty manager, who admires Mercy's growing beauty, induces her to sign a new contract at a really

exhorbitant salary, for the purpose of placing her under obligation to him. Mercy's maid, an aged woman of the stage herself is taken ill one day and Mercy cares for her with real tenderness. A letter received from Mercy's Quaker sweetheart results in the maid's learning that the newly created star is her own daughter, for the maid is none other than the mother who deserted Mercy years before.

Jealously guarding her secret, the maid permits Mercy to lavish love upon her and the day before she dies writes to the Quaker boy that Mercy is in danger and he had best come to the city after her. That very day the manager visits Mercy alone in her apartments and attempts to take advantage of her. The leading man of the company, drunk with liquor and rage against his manager, appears at that moment and shoots Mercy's unwelcome caller. The Quaker lad appears a few seconds later and the leading man insists upon his taking Mercy back to the country, where she is warmly welcomed by her foster parents, while he calmly calls up police headquarters, describes the murder and then falls over in a drunken stupor.

"Vanity Fair"

Reviewed by George W. Graves

WITH Mrs. Fiske impersonating Thackeray's immortal character of Becky Sharpe comes the elaborate Edison production of "Vanity Fair," for release on the Kleine-Edison Feature Service program. The time consumed and the expense incurred in creating an atmosphere of old England has been liberally rewarded, for the costumes and sets are imbued with the finery and elegance of the time.

It goes without saying that Mrs. Fiske is superb in her farfamed role of Becky Sharpe, registering the satire, frigidity, and selfishness of that woman in an entirely screenable manner, and it is pleasing to note that the cinematograph is again the means of perpetuating a famous character in the history of the drama.



The great ball on the eve of the Battle of Waterloo.

In constant contrast to Becky, is the amiable, pure, and ever-trusting Amelia Sedley, (Helen Fulton) into whose home the orphaned Becky is invited. Through Amelia's family, Becky ascends in the direction of exalted social heights, Rawdon Crawley being her final prey, the successful victim of her matrimonial ventures.

At first, when Sedley loses his fortune, the engagement between Amelia Sedley and George, the son of old Osborne, is severed at once by the latter, who will not have his daughter marry into poverty, but through the unremitting efforts of Captain Dobbin, the malice of Osborne is overcome and George marries Amelia. Thereupon Becky sets out for Queen's Crawley, marries Rawdon Crawley and plunges into the thick of her wild career.

When George dies upon the battlefield of Waterloo, he is still faithful to Amelia, although he is one of the many that have been drawn into the vortex of Becky's wiles.

Dramatic situations abound in this story. Throughout the seven reels things have been tastefully handled by the Edison Company. Richard Tucker is excellently suited to the part of George Osborne. Other Edison notables comprising the cast are William Wadsworth, Robert Brower, Bigelow Cooper and George A. Wright.

"The Man of Shame"

Reviewed by Neil G. Caward

WILTON LACKAYE has unlimited opportunities for dramatic and emotional work in "The Man of Shame," the five reel Broadway Universal feature scheduled for release this week, for he is cast not alone as hero of the story,



Wilton Lackaye and Rosemary Theby in a scene from "A Man of Shame."

but also as heavy, and in many scenes appears twice, once as himself and again as his enemy, so that there can be no question about his being the featured personage in this melodramatic subject, produced under the direction of Harry C. Meyers.

"The Man of Shame," is an adaptation of the French novel, "Roger La Honte," by Jules Mary, and the story is a costume production, with all its scenes laid in France about the time of the Franco-Prussian war. The settings are in most cases absolutely convincing, and whoever picked out the locations for the exterior scenes, is to be congratulated, since despite the fact that they are all taken in and about New York city, they seem typical of France. Mr. Lackaye is supported by Rosemary Theby, who has unusual opportunities for emotional acting in the role of Julia, wife of Lucien de Norville, and Evelyn Dubois also is seen to advantage as Marie Greville, later Roger's wife.

As the story runs Roger La Roque, a French soldier and gentleman of leisure, is enamored of Julia, a beautiful adventuress, who in reality is the wife of Lucien de Norville, though every one believes her single.

Julia has broken the hearts of a score or more of men, but just as Roger is falling under her spell, he is called away to war, and in the camp encounters Louversan, a gambler, with whom he quarrels. After he has exposed Louversan as a cheat, Mr. Lackaye plays both these roles, that of Roger, and that of Louversan, and is particularly good in the scene in which he quarrels with himself, the director deserving no little credit for the skill with which the scene is managed.

Following his exposure, Louversan swears vengeance on Roger, and the latter, returning to Paris shortly afterwards with Lucien, invited to the latter's hame, where he learns for the first time that Julia is the wife of Lucien.

Roger points out to Julia that their love affair must end immediately, due to his loyalty to Lucien, but Julia resents his attitude and vows to be avenged. This results in Louversan and Julia forming a partnership to revenge themselves upon Roger, since both greatly hate him.

Some years later, after Roger has married Marie Greville, his uncle's ward, and becomes a banker, Louversan sets about his revenge by sending Julia to Roger with a request for a loan of one hundred thousand francs. At first Roger refuses, but at length yields to her entreaties, and gives her the money, though he knows that in so doing he is weakening his bank.

Louversan then induces Gerbier, an old man who has deposited a large sum with Roger, to withdraw it from the bank, and Roger, finding he is embarrassed, has to ask for more time in which to pay over the sum to Gerbier. Louversan unfolds to Julia a plan to take a hundred thousand francs from Gerbier's safe, and have Julia return the sum to Roger, but when Louversan goes to steal the money he finds it necessary to kill the old man in order to secure the gold.

Next day, upon the discovery of the murder, Roger is

arrested, since his letter asking for more time to pay Gerbier has been found among the letters belonging to the latter. At Roger's trial, circumstantial evidence is all against him, and Lucien, who defends him, drops dead from heart failure, upon the discovery that Roger has received one hundred thousand francs from Julia on the same night as the murder.

Roger is sentenced to life imprisonment, but finally is enabled to escape. His wife meanwhile has seen Louversan, and noted his remarkable resemblance to Roger. When her husband returns home, therefore, she suggests that Louversan may be the real murderer, and Roger sets about to prove that such is the case.

Discovering he is being followed, Louversan plans to have Roger rearrested, but just as he thinks his plan successful, Julia turns against him and admits that Roger is innocent. Louversan is arrested, and Roger is restored to his family, as the picture ends.

"The Closing Net"

Reviewed by Thomas C. Kennedy

WRITERS of crook plays have a habit of reforming their central characters in what seems to be an early portion of the story. There is usually much to interest one in a clever crook, and when the interest is centered upon such a figure and many suspenseful situations are expected, something



A scene from Pathe's "The Closing Net."

happens to make the crook reform. From that point on he is continually at his wits end to keep "straight," as the first robbery in his near vicinity is laid to him. This is the case with "The Closing Net," a five-part Gold Rooster play adapted from the story by Henry C. Rowland, which appeared first in the *Saturday Evening Post*.

But whether at the business of reforming or not, it must be admitted that Clamart, alias the "tide-water clam," holds the attention and brings interest to a point of excitement in his clashes with his former associates, crooks of international fame. This story is filled with tense situations, and these receive able presentation. Edward Jose produced "The Closing Net," and he has brought forward all that is best in the story, and staged it splendidly.

The story concerns itself with one Clamart, the illegitimate son of a wealthy merchant. He has been reared, to the age of fourteen, in an orphan asylum. From the time he escapes from the orphanage, Clamart has been associated with crooks. When he becomes a young man, he is sought, but never captured, by the police. In Paris he meets a group of "society" criminals. Clamart and the beautiful accomplice of Chu Chu, Leontine, are mutually attracted.

Together they plan a scoop. The house they enter happens to be that of Clamart's half-brother, whose father, in a moment of repentance, has instructed him to try and find Clamart and give him what assistance he can. He can be identified by a peculiar birthmark. In paying court to Leontine, Clamart arouses the half-brother. The girl escapes. Clamart is shot. The legitimate Clamart discovers the birthmark and at the insistence of his wife, gives him a home.

Clamart strives to lead a worthy life. Chu Chu, jealous of him, robs the Clamart home. Suspicion immediately falls upon the former crook. Clamart secures the jewels stolen by Chu Chu, and the latter swears to kill him for this. After a series of adventures, Clamart meets Rosalie, with whom he falls in love. To save her lover, Rosalie shoots and kills Chu Chu, when he is besting Clamart in a struggle. Clamart and Rosalie marry.

Howard Estabrook, Kathryn Browne-Decker, Bliss Milford, Madeline Traverse and Arthur Albro comprise a cast that is adequate in every respect. Mr. Estabrook has an attractive part, which he portrays in a highly satisfactory manner, and Kathryn Browne-Decker is a beautiful and ever-graceful figure as Edith.

"Two Spot Joe"

Reviewed by John C. Garrett

ANOTHER Mustang brand picture in two reels is to be released October 15. "Two Spot Joe" is the title of this drama of a western mining town and the acting is admirably handled by all of the players. There are many good Western scenes which add much to the realism of the picture.

The cast includes Anna Little who does splendid work as Jean Carroll, wife of Tom Carroll, which part is ably portrayed by Jack Richardson; Louise Lester as Stella, a woman of the dance hall, and E. Forrest Taylor who in the role of "Two Spot" Joe is exceptionally convincing.

The story itself is one which draws lines of comparison between strong and weak men and carries a strong moral lesson to the minds of its witnesses. It deals with the lives of an Eastern man, his wife, "Two Spot" Joe, a true man of the West of generous heart and honest respect for a woman, and a girl of the dance hall. Credit for the direction of the production is due to Donald MacDonald.

Tom and Jean have been recently married. Tom is out of work and can find no opening for him and at last he decides to go out West and after bidding farewell to his wife and mother he leaves to seek his fortune in the mountains and promises to send for them at an early date. Tom who is of a weak character arrives in the small western town and here is soon lured into the dance hall life. He squanders his money on Stella, a dance hall girl, and even writes his mother for more money, telling them he wants to stake a claim. The mother sends the money she has on hand and as a result she and her son's wife have to take to sewing to support themselves.

Stella has Tom so thoroughly under her influence that he not only spends all of his money on her but all of his time with her and he boasts loudly of this. One day he takes from his pocket a locket containing a picture of Jean, his wife, and his mother and as all of his money is gone he stakes this in a poker game. Joe wins the locket and keeps it supposing the picture of the younger woman to be Tom's sister.

Back in the East Tom's mother passes away and Jean starts out to seek her husband. Tom is arrested and put into prison for holding up a stage coach and Joe manages to steal the keys



A tense moment in "Two Spot Joe."

from the head sheriff and release Tom, gives him a large amount of money and tells him to take Stella and beat it out of town.

Joe meets Jean on her arrival and later he tells her that Tom had died in trying to save the lives of men in a burning mine. The girl then tells him that he was her husband and Joe is

surprised and very taken aback for he realized that he loves the girl deeply. That night he writes a note telling her of his deception and starts out for the mountains.

Tom, who has been drinking heavily, hears that Jean is living with "Two Spot" Joe and he immediately starts out for Joe's home. On his way, however, he accidentally stumbles and crashes down a deep precipice to his death. Joe passes some time later and discovers Tom's body. He loses no time in returning to the town and arrives just as Jean is opening the letter he had left for her. After taking the letter from her and destroying it he tells the girl of his love for her.

"Tides That Meet"

Reviewed by Neil G. Caward

IN "Tides That Meet," the three-act feature announced by the Essanay Film Manufacturing Company, for release, on Monday, October 4, Director Berthelet makes his debut as an Essanay producer.

Unquestionably the new director of films has set a high standard with this production, and one over which exhibitors will rejoice, for his picturization of this story from the pen of Clinton Dangerfield, is striking in its treatment and shows unusual care on the part of the director.

The story of this feature is laid in Mexico, and yet, despite the fact that it was all taken in and about Chicago, Mr. Berthelet has put real Mexican atmosphere into it. All the exteriors are so realistic that one who has actually visited Mexico might easily be



One of the exciting moments in Essanay's "Tides That Meet."

fooled into believing that the company really traveled to that war scourged republic for the purpose of taking the picture. The director's handling of the lighting of his scenes is particularly commendable, while all the settings, props and furnishings are carefully chosen. Unusual care has also been taken with trifling bits that go toward giving real Mexican atmosphere to the picture. For instance, one is given a view of a country road, down which an automobile, bearing several of the principles wends its way. The road is just an ordinary one, located somewhere on the outskirts of Chicago, and then after the auto passes, the director introduces a splendidly made-up old Mexican wood carrier, who steps into the picture just long enough to register, ere another scene is flashed on, and yet in that tiny flash you get the impression that this is Mexico.

Again, another woodland road is shown, down which two of the principals ride on horseback, and though this is only an ordinary Cook county road, you get an impression of Mexico through an old ox-cart that is driven into view, just as the riders pass from the screen, and though probably no more than ten feet of film is utilized for showing this old ox-cart, its impression and atmosphere are lasting, and tend to make the picture as a whole convincing.

Bryant Washburn is cast as Rupert Ellston, in this production, which for a change gives Mr. Washburn an opportunity of playing a hero role, rather than that of a villain, a fact that will no doubt tend to still further increase his popularity with his countless feminine admirers.

Washburn is every inch the hero, and does really splendid work in those scenes in which he registers horror in being compelled to shoot down his friend Bourne Carringford, in cold blood, in order that he may secure the aid of Lopez Deligardo, in rescuing Estelle Dalny, his half sister.

Ann Kirk is entirely satisfactory in the role of Estelle Dalny, and Edmund F. Cobb makes a manly Carringford, while John H. Cossar is convincing as Lopez Deligardo, and Jack Meredith is positively villainous as Jacoba, a Mexican bandit.

The story in brief tells how Estelle Dalny goes into Mexico on Red Cross duty, and is later followed by her half brother, Rupert Ellston, who is a surveyor. When Rupert learns that Estelle has been captured by Jacoba, the outlaw chief, he finds upon inquiry, that the only man who can aid him in rescuing his sister is Lopez Deligardo, another Mexican outlaw.

Upon consulting Lopez, he is told that aid will be given him only upon the condition that he kill Bourne Carringford, an American, who has incurred Lopez's displeasure. Though Carringford is one of Ellston's best friends, the latter deliberately shoots him, since he is desperately in need of Lopez's aid.

After Ellston and Lopez have rescued Estelle from the clutches of Jacoba, Ellston flees the country, but is forever haunted by the face of the man he killed. Later he returns to Mexico and joins the rebels, hoping to be killed in battle. Estelle, meanwhile, is called upon to nurse a badly wounded man, and discovers by chance that he is no other than Carringford, who was only badly wounded by Ellston's shot.

Carringford little suspects that Estelle is the sister of the man who shot him, marries the girl, and some months later, upon confronting Ellston turns the would-be murderer over to Martinez, a rebel chief, who stakes him out to a post in the boiling sun.

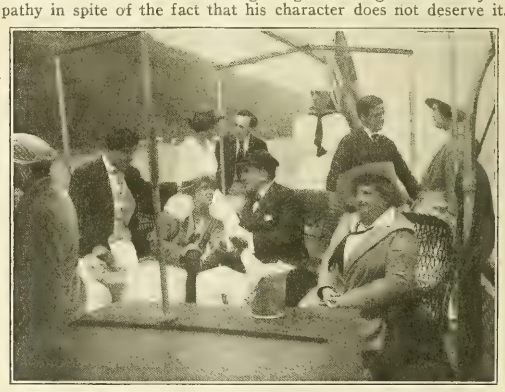
Ellston has fallen in love with Felicita de Lome, and the girl, learning of his plight, appeals to Carringford, explaining that Ellston shot him only to save his sister Estelle. Later, when Carringford confirms the story told by Felicita, he rushes off to save Ellston, and a happy reunion follows between Ellston and his sister, and the same man and his sweetheart.

"The Master of the House"

Reviewed by Thomas C. Kennedy

SENTIMENT is the chief element in Edgar James' "The Master of the House." The five-reel Equitable release, which features Julius Steger, who has scored many successes on the vaudeville and legitimate stages. "The Master of the House" was his most popular play, which one can readily understand after viewing the pictured version; for its ending marks a most touching reconciliation. The public has long since shown its desire to see Mr. Steger in just such a part as he has in this play.

Julius Steger is seen as Frederick Hoffman, a character who, in the beginning of the story, brings one to remark that oft repeated adage, "there is no fool like an old fool," as he becomes infatuated with a girl who deliberately seeks to fascinate him and whose methods of obtaining this end are apparent and all of amateurish. After his awakening, of course, he suffers terribly in his longing to be again with his "old-fashioned" wife and his two children. Mr. Steger's good acting wins the sympathy in spite of the fact that his character does not deserve it.



Aboard the yacht—one of Bettina's extravagances.

The story itself presents nothing above the ordinary, but it is so well produced and enacted that "The Master of the House" is an entirely worthy offering. Joseph A. Golden as the director deserves a large share of the credit for the appeal which the pic-

ture makes. Margot Williams is the "Woman." Her appearance and interpretation of the part are most agreeable. Austin Webb, Ralph Morgan and Grace Reals do splendid work in their important roles.

Hoffman is so absorbed in his work and home that after a time he begins to feel bored with both. His wife gives much of her time to charity work, and that she may accomplish more, decides to employ a secretary. The secretary, Bettina, is little interested in her work. She is a butterfly in every sense. Longing for wealth and gay times she determines to have both by winning the affection of the master of the Hoffman home. She soon interests Hoffman in herself. Then by arousing his jealousy and sympathy she leads him into believing that he is in love with her.

The result is that he leaves his wife for Bettina. His life with her is in striking contrast to his former life. She is extravagant and frivolous to the extreme. Some time later, his old friend, Allison, learns that she is practically robbing Hoffman and carrying on an affair with another man. Allison proves this to his friend. Hoffman suffers a physical breakdown. Penitent and considerably aged he returns to the wife whose sterling qualities he now appreciates, and is forgiven.

"The Diamond from the Sky"

Reviewed by John C. Garrett

THERE are three new characters introduced in "A House of Cards," chapter twenty-five of the North American serial "The Diamond from the Sky." They are important



Blair Stanley attacks Durand just as he secures the gem.

characters in this chapter and although they appear only for short periods in this particular story their work registers well. Two of the new characters are an Italian dance hall girl and her friend, who dance in a beer garden and through whom DeVaux manages to secure aid in his attempt to get "The Diamond from the Sky." The other new character who is introduced is a contractor through whom Quabba gets a job to fix the roof of the jail and thereby communicate with Luke, who is a prisoner there.

There are some wonderful scenic beauties projected in this chapter and excitement keeps up throughout. The famous gem is stolen by Durand and when he is lying broken and dead on the grounds of the Powell mansion the jewel is taken from his clasped hand and disappears.

As this chapter opens the last revelers of the Belshazzarian feast depart and Arthur Stanley is sorrowfully regretting the fact that Esther had seen the marks of the dope needle on his arm. Vivian Marston left alone with him is anxiously trying to discover where the diamond is. At this time the gardner finds the jewel hanging on a rose bush. Blair Stanley and Durand rush down to get the "Diamond from the Sky," but the gardener refuses to give it to anyone but Arthur. He comes down after it and then places it in his wall safe in his bedroom.

Esther and Marmaduke Smythe depart for Richmond and the girl once arrived in the eastern city goes straightway to see Hagar who has recovered from her recent lapse of memory. Esther relates to the woman her experiences in Los Angeles and then she and Hagar go to take up their residence at Stanley Hall.

Back in Los Angeles DeVaux meets a beer garden dancer and her friend Quabba and a friend of his meet a contractor who tells them he is looking for someone to help him fix the roof of the jail. Quabba says he will take the job and the next morning he goes to the jail and manages to communicate with Luke Lovell and get to him a saw and a coil rope. When we last see Luke Lovell he has managed to saw through one of the iron bars of his cell window.

Durand plans to steal the precious jewel from Arthur's safe and that night while they are playing cards he manages to dope Arthur's wine and soon Arthur becomes drowsy and is taken to his room where he falls into a dead stupor. Durand tells Vivian that he is going to take the diamond and that she must not interfere. DeVaux manages to get some old Italian's clothes through his dancing girl friend and in this lisguise he waits under the window while Durand goes to Arthur's room. Blair Stanley hearing Durand in the room stealthily follows him. He opens the door and just as Durand gets the diamond from the safe Blair attacks him. Vivian comes to the door at this moment and Arthur, awakened by the crash of Durand falling through the open window, jumps out of bed and they all rush down-stairs. Durand is broken and dead and DeVaux, who is standing near terror stricken spies the jewel clasped in the dead man's hand, unclasps the cold fingers and grabs the jewel.

"Emmy of Stork's Nest"

Reviewed by Thomas C. Kennedy

SURROUNDED by an atmosphere of the real, the appealingly human and natural, Mary Miles Minter, whose performance is naturalness itself, is a winsome, thoroughly engaging little figure in her latest screen appearance as Emmy Garrett in "Emmy of Stork's Nest," a Columbia feature for release through Metro. Miss Minter will be remembered for her splendid work in "Always In the Way," in which she appeared for the first time as the featured player, and it would seem that she is seen to better advantage in this picture. Judging by her fine portrayals in both of these plays, she has a brilliant career before her; for Miss Minter acts before the camera with effective naturalness and repose, and she combines with her beauty an ability to impart personality and feeling to her part.

The story is based upon the novel of the same name by J. Breckenridge Ellis. Its simplicity and pathos are the strongest points about it. The characters are all well drawn. The big-hearted half wit; the spineless Silas; the crushed Crissy; manly Benton and the bullying Bije, all serve to bring forward the lovable character of Emmy. The part of Bije is a bit over-done, but Charles Prince handles it skillfully and makes it as real as possible. The country which serves as a setting for the action is real farm country. Run-down, but not squalid, houses, horses more gentle than they are sound of limb, and well used wagons and harnesses, with a number of other accuracies elaborate the air of simple rusticity.



A pleasing moment in "Emmy of Stork's Nest."

William Nigh is the director who has given the story such an artistic and helpful setting. Niles Welch as Benton Cabot; Martin Faust as Jim Whitlicks; Mrs. Brundage as Crissy; Wm. Cowper as Silas and Mr. Bresee as Hiram Garrett are the players

who distinguish their parts and who excellently support the star.

Benton Cabot's father dies leaving him nothing but a run-down farm in Scragg county, near Stork's Nest. He makes the best of what resources he has and determines to earn a living on his farm in the mountains. There he meets a beautiful little girl, one having had no advantages of education, but a child of nature. Ignorant of farm methods and unable to live in the tumble-down house, Cabot accepts employment with Bije Stork. The latter is anxious to marry Emmy and he has her grandfather's consent.

The girl and Cabot become friends. Friendship soon grows to something more. Stork, a powerful bully, humiliates the city chap before Emmy, who at first is highly amused, but later concerned by Cabot's discomfort. By misrepresenting an episode, Stork causes Emmy to believe that Benton does not care for her, and she agrees to marry Bije. The latter is wanted by the sheriff for counterfeiting. He flees, taking Emmy with him. Cabot learns this and follows them. He overtakes Stork and Emmy. When matters are explained the girl acknowledges her love for Cabot.

The plot is commonplace, but a number of developments which appeal to the heart and the sympathetic interpretations make this a beautiful picture. An actor whose name does not appear in the cast, but who makes a favorable impression despite that handicap, is the young bear. This agile though clumsily built cub is Miss Minter's pet.

"The Land of Adventure"

Reviewed by Thomas C. Kennedy

CENTRAL AMERICA, that land of overnight revolutions and favorite stamping ground for salesmen of arms and ammunition, is the locale in which Harry Beaumont, scenario writer and director, has placed two energetic young Americans that they may exhibit their strategy and courage in things more or less military. Romance is also an important factor in "The Land of Adventure," the three reel Edison release for October 22. This comedy drama has plenty of zestful action, and the desire of the author to make it nothing more than good interesting fiction is laudable.

The story plays in New York, on shipboard, where the "soldiers of fortune" are spied upon by two individuals in the employ of the revolutionist, who are of the type that probably inspired the term "greaser" and in a Central American republic. The soldiers of fortune are Eddie Renolds and Billie Drew, who are invited by the President of Panzuelo to come and help him put an end to a revolution which has recently started. These young men are known by Villanzo, the revolutionist, and he warns them to keep away from Panzuelo.

This threatening letter causes the young men no apprehension, and they set out for "the land of advenutre." On the ship they meet two American girls who live in Panzuelo. The girls are attractive, and the boys do not require an unreasonable amount of encouragement, so before the



Vellanzo demands a large sum for the release of the captives.

ship puts into their port, all are on quite friendly terms. With much pomp and ceremony they are received by the President, who informs them that all his power is at their service.

Villanzo is in need of funds and he conceives the idea of kidnaping the Bruce girls and demanding a heavy ransom of their wealthy father. His plan is successful, in so far as capturing the girls is concerned. But the young Americans have to be reckoned with. They set out for Villanzo's camp. They, too, are made prisoners and sentenced to be shot at sunrise. During the night they escape from their guard-house and free the girls. When they carry the girls past the danger zone, Renolds returns to the camp, and single-handed makes Villanzo his prisoner. This latter feat brings the insurrection to an end. Renolds and Drew are handsomely rewarded by the President, and plan their early marriage to the Bruce sisters.

Edward Earle takes the leading part as Renolds. Johnnie Walker, Margaret Prussing, Jean Dumar and Julian Reed are included in the large and able cast. Several bits of good comedy and well presented melodramatic situations make this a genuinely enjoyable picture, and it is only proper to add that Director Beaumont has handled his subject skillfully. The scenes of romance and conflict with the revolutionary spies on the ship are especially appealing.

"The Price"

Reviewed by Thomas C. Kennedy

GEORGE BROADHURST'S "The Price," a modern society drama, picturized in five parts is the Equitable Motion Pictures Corporation's release for October 3. Helen Ware is featured in this film version of her great stage success; produced



Stannard speaks of love.

some years ago. It is an elaborate production of a good play, which has many strong situations and opportunities for Miss Ware, seen as the girl who has an affair with a married man, and later as a wife who by her uncalled-for jealousy and subsequent suffering, is made to realize what an ignominious part a woman who accepts the love of another's husband, plays.

The picture has a happy ending, which in this case proves satisfactory. The misunderstanding between the man and wife, which results in unearthing the girl's past, hangs on a slight incident, which a few words could have cleared up. But it is as convincing as the majority of like situations are. Furthermore this gives Miss Ware her biggest opportunity, and her work is forcible and finished. Miss Ware plays her part with feeling and fine artistry.

The production is all that beautiful settings and able direction can make it. Many views of the Metropolitan museum of art occupy a portion of the first reel. Among these scenes are some remarkable photographs of a number of the most famous paintings in the Metropolitan collection. A noteworthy feature of the picture is that, while the girl is forced to earn her own living, she does not find it next to impossible to obtain employment, as most heroines do.

The cast includes Wilmuth Merkyl, James Cooley and Blanche Douglas, who gives a high character of support to Helen Ware. Mr. Cooley's characterization is highly commendable. Joseph A. Golden produced the offering. His portion of the work shows judgment and skill.

Briefly, the story tells of a girl, reared in luxury, who is thrown upon her own resources. She becomes the secretary of a famous artist. His wife has no time for anything but housekeeping. The charming secretary is an inspiration to him and he disregards his wife and expresses his love for the girl. Mis-

taken, he believes that she reciprocates his love. He dies suddenly. The girl is now married to a physician and is perfectly happy.

The artist's wife reads in her dead husband's diary notes which make it appear as though her husband had been unfaithful. Bent upon revenge she secures employment in the physician's home. She persuades the wife that the doctor is in love with another woman, which is false. The wife denounces the doctor. This gives the widow her opportunity and she shows the diary to him. The physician leaves his wife. She attempts suicide but is prevented from so doing by the maid. The physician learns the truth and he and the girl are reunited.

"The Brave Deserve the Fair"

Reviewed by John C. Garrett

TOM MIX, the popular Selig star, not only takes the leading part in the story "The Brave Deserves the Fair," the two-reel Selig production to be released on October 18, but the story was also a conception of his and he is responsible for the direction of this drama. Supporting Mix in this production are Victoria Forde as Vicky Johnson, daughter of Andy Johnson, who comes West to see his home; Leo Malone as Leo Binnis, Tom Martin's friend, and Howard Farrell as Andy Johnson, Vicky's father.

Tom Martin and Leo Binnis arrive in a small mining town. Andy Johnson, his wife and daughter, Vicky, are also seeking a western home. Jim Brown, a cattleman, poisons the water holes to kill off the wild horses that are eating the range bare, and Johnson and his wife drink from the water hole and die. Vicky, upon returning from a hunt, finds her parents dead.

Tom and Leo, wandering in the hills, become lost. They are also exhausted when Tom sees Johnson's wagon in the distance. He also sees the poisonous water hole. He fills a tin cup with the water, raises it to his lips, but Vicky, who has seen Tom and realizes his danger, grabs a rifle and shoots the cup from Tom's hand just as he is about to drink.

Later Tom, Leo and Vicky arrive at the small mining town. Tom and Leo assist Vicky to engage in the restaurant business. The boys pan out a snug sum from the creek. Vicky by this time discovers that she loves both the boys, and after much thought, decides to try them out to see which one likes her best. Vicky sees a physician and tells him to explain to the boys that she has been injured in a stage coach wreck; that she was thrown out and is disfigured for life.

The doctor tells Tom and Leo the story. Both are horror stricken. Tom is sorry and starts off to see Vicky, while Leo shows that he could not love her now. Vicky from a window, sees Tom approaching, and when he walks into the room, Vicky greets him, in good health. She then tells him the method she employed to find out which of the boys loved her best. Leo, in the meantime, leaves the town to seek his fortune elsewhere, while Tom is happy planning with Vicky for their future.

"Let There Be Light"

Reviewed by John C. Garrett

THE American Film Company have scheduled for release October 11 the two reel production "Let There Be Light," featuring Helene Rosson, Charles Newton and E. Forrest Taylor. This picture is one which not only contains a very good dramatic story but is educational and interesting.

The plot deals with the life of one Peter Stearns, an inventor, his marriage to a young western girl and his discovery of an exceedingly brilliant electrical ray. There are electrical devices of every kind used in this picture and it is really surprising the numerous ways in which electricity can be used. Helene Rosson portrays the part of June Sterling who later becomes Stearns' wife. Charles Newton is very good in the part of the bachelor inventor and E. Forrest Taylor is a typical matinee hero of motion pictures.

Peter Stearns, who devotes most of his time in his search for an electric ray which will astound the world with its brilliancy works faithfully to this end. He is a wealthy bachelor and lives in a beautiful home with all of the electric devices possible. He receives word from an old friend who is on his death-bed entrusting to Peter's care his "little girl." Peter immediately has one of the large rooms done over in childish fashion, white furniture installed, builds an enormous doll house in which he installs electric lights and buys a great amount of toys for the child and even goes so far as to hire a nurse for her. His embarrassment is keen when a young woman arrives and announces that she is June Sterling. June is very happy in Peter's home, bringing happiness and sunshine to the lonely old bachelor.

However, the town gossips get busy and go so far as to tell Peter that June is his mistress. Straightway Peter asks the girl to marry him and she consents, and although he showers his wife with attentions the inventor's life work comes first and she is thrown upon her own resources for companionship.



The inventor's wife meets the leading man.

While attending a motion picture show she falls in love with the leading man and for some time after he is her dream hero. Through her husband she later meets the motion picture actor and they spend much time together. Peter perfects his light and as he chances to flood the garden with its rays he sees June in the arms of the actor. Crushed and heart-broken he returns to his library and decides to give June her liberty that she may remarry. The girl, however, knows that she loves her husband truly, tells her suitor that she doesn't want to see him again and after that husband and wife live happily in a truer conception of the reality of their love for each other.

"A Bungalow Bungle"

Reviewed by Thomas C. Kennedy

GEORGE RANDOLPH CHESTER'S most popular stories, "The New Adventures of Wallingford," which are being put into pictures by the Whartons for Pathe, make excellent screen material. The first of this series to be released is entitled "A Bungalow Bungle," in two parts, in which J. Rufus "separates" a young collegian, whose inclinations are of an inventive nature, from a certain portion of his voluminous bank account.

An eminent cast has been selected to interpret Mr. Chester's interesting characters. Burr McIntosh is the genial Wallingford, whose business deals are just a trifle beyond the



One of the big scenes in "The Bungalow Bungle."

reach of the jury room. Max Figman plays Blackie Daw, and Lolita Robertson is a charming Violet. The name of any one of these three artists announced as the featured player in a production should make it a box office attraction.

Together they make up a cast of unusual strength. Their co-starring represents a great outlay on the part of the producers, who have declared their intention to give the "Wallingford" series a presentation of superior quality.

In this story Wallingford and Blackie meet a charming young lady during a railroad journey. Violet knows them by reputation and asks Wallingford if he will not try to make the railroad president's son, who is also a passenger, pay for an injury done Violet's family by the railroad president. Wallingford sees his opportunity when he learns that Bennzy Falls has designed a portable bungalow.

J. Rufus declares his belief that the manufacture of portable bungalows would be a big commercial proposition. He subscribes a sum equal to that of Bennzy's and his friends. After the company is formed Wallingford, at a directors' meeting, presents his many improvements to the portable bungalow. He offers to sell these "improvements" to the company for a staggering price. The other directors refuse to buy the patents, until their first customer, a typical rube, claims that he will give a large order if they add some fancy "fixins" to the buildings.

Bennzy immediately buys the patents from Wallingford. Later a very business-like gentleman notifies the Portable Bungalow Company that he will bring suit for infringement of his patents. This is none other than Onion Jones. By the time Bennzy and his friends extricate themselves from their business tangle they have presented Wallingford with a neat sum, the factory, and all the bungalows built so far. Violet expresses her satisfaction and thanks J. Rufus and Blackie.

"The Family Cupboard"

Reviewed by Thomas C. Kennedy

THE Owen Davis domestic drama, "The Family Cupboard," produced with success on the speaking stage, in its screen adaption should meet with the approval of photoplay patrons. With the co-operation of a good cast headed by Holbrook Blinn, Frank H. Crane, who scenariorized and directed the Wm. A. Brady production, released through the World Film Corporation, has attractively produced this generally appealing story.

The dramatic situations are presented to the best possible effect. They have not been forced beyond their natural limitations, and as a consequence they are convincing. The most serious scene, where the wife learns that her husband has been unfaithful and it is agreed that they will separate, is an example of this. The situation is well developed, but, once reached, there is no attempt upon the part of the actors or the director to enlarge upon it.

In the beginning we are shown the simple home life of Charles Nelson and his family, consisting of his wife, son Kenneth and daughter Alice. By hard work he accumulates a fortune. Immediately the wife and the two children become engrossed with the business of "society." They become so absorbed that the father is neglected. After a time



Kitty and Le Roy rehearse.

his longing for companionship brings him to seek it with an actress.

Before long he is spending all his spare time with her. The son, a rather weak character, hears this. In a quarrel with his father he speaks of it. Mrs. Nelson overhears her son's accusation and asks her husband if it is true. When he answers that it is true, she determines to leave him. The son clings to his mother. The daughter realizes that they are to blame and sympathizes with her father. So the house is equally divided.

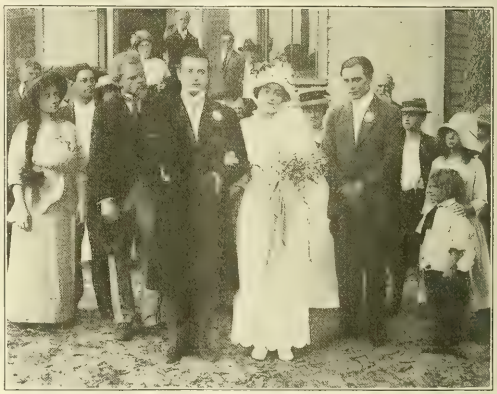
Nelson, living with his daughter, refuses to have anything more to do with the actress. Living under another name she seeks the acquaintance of Kenneth. The boy becomes infatuated with Kitty. When he is informed that Kitty, whom he loves and wishes to marry, is not the good, innocent girl he supposed, he contemplates suicide. His mother learns this in time to prevent him from carrying out his wish. This leads to Mrs. Nelson and her husband being reconciled and the family reunited.

Holbrook Blinn gives a splendid performance as Nelson. In appearance and action he is the accepted type of American business man. Frances Nelson's characterization of Kitty Claire is a feature of this offering. Miss Nelson has a not to ograteful part but her Kitty Claire will win the admiration of all who see the picture. She and John Hines, in a well suited part, supply all th ehumor, of which there is plenty, and it is as bright as it is plentiful. The settings are artistic and the photography good.

"Nan o' the Backwoods"

Reviewed by John C. Garrett

A STORY dealing with the life of a simple country girl, her big hearted and strong headed brother, a young doctor, who is in love with the girl, and a dissipated city youth who manages to win



Nan and Dr. Brenton are married.

the girl's affections, is the plot of "Nan o' the Backwoods," Lubin's three reel production to be released on October 14.

Sidney Olcott directed this picture. Valentine Grant, who does excellent work as Nan Peters, a young girl of the backwoods, is supported by a strong cast which includes P. H. O'Malley, the clever young Lubin leading man, as Lige Peters, Nan's brother, Roy Sheldon as her father, Walter Chapen as Gilbert Martin, a New York idler, and James Vincent as Dr. Brenton, whose heart is in the girl's keeping but does not make known his affection to her.

Nan is a contented girl who lives in the woods with her father and young brother. In the nearby village resides one Dr. Brenton, a young man who takes more than passing interest in the girl and spends much of his spare time in helping the girl study. The girl is fond of the doctor and when they are not studying together they are out riding through the woods in his buggy.

Gilbert Martin, an idle New Yorker, with his mother and father leave the city for the south. They take up their country home and one day while out driving his car through the woods Gilbert sees Nan. He asks the girl to ride with him and she happily agrees. An automobile is a luxury and something which she has never before seen only in pictures. Dr. Brenton drives along and seeing the girl in the car tells her to get into the buggy with him and utterly ignores Martin.

The girl and Martin hold many clandestine meetings and during one of these her brother Lige comes upon them. He drags his sister from the car and tells her never to see Martin

again. That night however the girl slips out of the house to meet Martin and is seen by Lige who stealthily follows her. He sees Martin kiss his sister and unjustly suspecting the girl he tells Gilbert that he must marry the girl. Gilbert leaves, promising to return the next day to marry her. The next morning Lige, while walking through the woods sees Martin leaving in his automobile. The young man takes the train and by a clever ruse Lige gets the Martin chauffeur to make a wild dash across the country and they catch up with the train.

Lige boards the train, takes the young New Yorker off from it and after a struggle he orders the chauffeur at the point of a revolver to drive to his home. Once arrived there Lige tells his father of his suspicions and regardless of the girl's denials and Dr. Brenton's protests they are married. They then go to Martin's parents and tell them of the marriage. The elder Martin forces them from the house declaring that he will have the marriage annulled.

Later Nan's husband dies from a raging fever. On his death bed he makes a confession which clears the girl's name and leaves her free to marry the doctor.

Norbert Lusk Engaged by Universal

Norbert Lusk, magazine writer and photoplaywright, formerly with Lubin and World Film, has been engaged by Universal for a long period. Mr. Lusk will contribute original stories from time to time, but his work for the present will be confined to feature adaptations, the first of which, a version of the legendary German classic, "Undine," has been completed.



Norbert Lusk.

Work of arranging for the screen a series — not serial — of twelve three - reel stories, each episode complete in itself, is now being carried on. The well-known English novelists, C. N. & A. M. Williamson, authors of "The Car of Destiny," "The Lightning Conductor" and other best sellers, are under contract to write this series, entitled "The Journal of Lord John," the release date of each installment and its appearance in *The Ladies' World* being simultaneous. William Garwood will be starred as Lord John and is now in Universal City engaged on the initial chapter, with prominent players in his support. In many respects the photoplays promise to be unique and the pages of "The Journal of John Lord" are said to contain not only strong stories, but character, class and charm.

Mr. Lusk's success in fitting Harry Myers and Rosemary Theby with congenial roles in "The Double Life" has encouraged Mr. Lusk to begin work on a story for them in which Miss Theby will be cast for a character entirely new to the screen.

Kathryn Osterman, who made her film debut in a World Film Corporation production several months ago, has been engaged by the Equitable Motion Pictures Corporation as a permanent feature in that company's productions for the forthcoming two years, during which time Miss Osterman will appear in four different releases.

Blanche Ring in Next Morosco Release

For its next release the Oliver Morosco Photoplay Company announces Blanche Ring, the celebrated comedienne, in "The Yankee Girl," a film adaptation of her great comedy triumph of several seasons ago. In selecting this play as the initial motion picture vehicle for the well known stage favorite, Oliver Morosco has foreseen the wonderful possibilities afforded in this subject in the way of beautiful scenic and photographic offerings, this in addition to the acknowledged adaptability to Miss Ring's particular ability.

Beautiful marine scenes taken at the world famous



Blanche Ring in scene from Morosco's "The Yankee Girl."

Catalina Island, the hacienda scenes taken at the Fernandex Sanches ranch house, a landmark 150 years old half-way between Los Angeles and San Gabriel and one of the historic taverns of the Mission days, together with many other pretty scenic displays afford a most picturesque background. The story is a comedy drama of a copper feud in the tropics, of the light breezy American variety and one that will entertain young and old alike, replete with humorous situations and with a touch of dramatic romance. That it lends itself admirably to the screen will readily be appreciated by the many thousands who are familiar with it. The dramatic possibilities Oliver Morosco has developed from the Blanche Ring musical comedy hit by the simple expedient of staging it in natural scenery, opens up a new utility for the higher class musical comedies. One of the most realistic fights ever staged is presented in this film by Forrest Stanley, the leading man, and Howard Davies, who portrays the villain.

Mutual Title Changed

The Mutual Film Corporation's Masterpicture entitled "The House of a Thousand Scandals" must be retitled as the result of an injunction granted in the Supreme Court of New York. Justice Pendleton granted an injunction sought by the Selig Polyscope Company against the Mutual Film Corporation on this title. The Selig company's suit was based on the question of rights and priority of a somewhat similar title covering one of their recent productions. According to a statement from the office of John R. Freuler, president of the Mutual, the new title for "The House of a Thousand Scandals" will be "The House of Scandals."

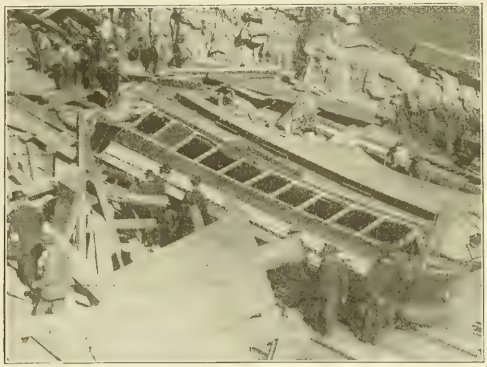
News of the Week as Shown in Films



Gothamites watch Boston fireboats give special display. Copyright, 1915, Hearst Selig News Pictorial.



Harry Ford discusses subway Plan with Secretary of State Daniels. Copyright, 1915, Pathe News.



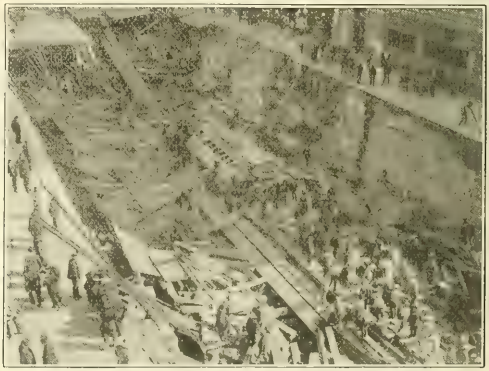
Subway cave-in at Seventh Avenue and Twenty-fourth St., New York. Copyright, 1915, Universal Animated Weekly.



President Wilson returns to Princeton, N. J., to vote at primaries. Copyright, 1915, Hearst Selig News Pictorial.



Streets of Syracuse flooded as a result of washout. Copyright, 1915, Pathe News.



Scene of recent subway cave-in, in New York City. Copyright, 1915, by the Mutual Weekly.

Brevities of the Business

PACIFIC COAST NEWS

By "Capt. Jack" Poland.

Perhaps the most notable news item in film circles this week was the arrival in Los Angeles of **Thomas Dixon,** the noted former Baptist preacher, famous as the author of "The Clansman," the great photoplay produced under **David Wark Griffith's** personal direction and now showing throughout the country at advanced prices.

Mr. Dixon said to MOTOGRAPHY'S representative Wednesday that he was here for the purpose of securing a studio and producing immediately a screen version of his latest novel "The Fall of a Nation," a companion piece to "The Clansman." He expects to personally direct this picture or to direct the directors who do the directing, and plans to make it the most startlingly realistic production ever shown in films.

The noted author is authority for the statement that this new picture will in number of feet of film and cost exceed that of "The Clansman" by some forty per cent, and give employment to three times as many people. He expects to crowd this picture through within six months time.

Thomas Dixon has been a very popular man among motion picture manufacturers and producers of Los Angeles this week. He has been entertained royally by master producers, directors and others, many of whom are anxious to become associated with him in the great new production.

Local newspapers showing their thorough unfamiliarity with the cost of productions of even monster and collossal pictures, have published the startling statements that "Mr. Dixon plans to spend $750,000 in the next six months in the making of his new film and to give employment to 50,000 people." The gentleman's press agent must have been working overtime, or maybe the reverend's royalty returns have been coming in so strenuously from "The Clansman" that now that he is with us in the motion picture producing metropolis he don't care how he spends his money.

Anyhow, Mr. Dixon is creating some reputation as a capitalist, author and plunger by the announcements in the newspapers.

California exhibitors are leaning strongly to the Mutual program and every release shows a steady patronage that is most gratifying. Many of the leading exhibitors have secured splendid returns from Mutual pictures and they appreciate the system of publicity given, which aids so strongly in filling their houses.

"Flying A" features produced by the American Film Company at its beautiful Santa Barbara studios have established a demand that is far reaching. The present day exhibitors seem to appreciate quality and the Flying A releases catch on quickly. These pictures are distributed through the Mutual program.

At the Fine Arts Films, (Griffith studios) Inceville and Keystone studios, there is great activity in evidence, caused by the production of new pictures for Triangle program releases. Heads of the companies, director generals, just plain directors, fancy priced stars and even ordinary players are working overtime for results. Great pictures are promised and much enthusiasm is displayed in the feature productions.

H. M. Horkheimer, president and general manager of Balboa Features, who is in New York adding new achievements to Balboa productions, is expected home this week, and he is sure to come back filled with new and original ideas and a new player of note signed up for the Balboa pictures.

Weber and **Fields,** the famous comedy stars, are not nearly so hilarious over their advent into motion pictures as some people appear to think. The comedy favorites like the big money they earn, but the hazards and perils which they encounter every day have given them cold feet, so to speak. Being nearly killed in automobile accidents, hit over the head with heavy missles, etc., is not their happy go lucky way of acting. They now live in daily dread of what's coming next.

Eddy Foy and the Keystone management are said to be having trouble over an alleged broken contract. As the story goes the directing head of the Keystone Film Company, **Mack Sennett,** engaged Foy and the Little Foylets for a period of ten weeks at $2,000 per week. An additional contract was made after Foy came to California, which, it is said, entitled the Keystone Company to his services for ten weeks time for two years, the time to be when most convenient to Foy and not in conflict with his other engagements.

A few days ago Foy placed a claim in the hands of a prominent local attorney for $6,000 unpaid salary, the first contract it is alleged having been broken by the discharge of Foy after seven weeks service, and the second contract cancelled.

Hayward Mack, until recently an Edison star, is steadily advancing as a screen favorite via the Universal brand, and of late has had an opportunity of doing some unusual work in heavy roles, in the company directed by Richard Stanton. Mr. Mack's first picture at Universal City was "The $50,000 Jewel Mystery," directed by Murdock MacQuarrie, but since that time he has played in "The Pinnacle," "Inside Information," "Did It End Right?" and "Riches," all of which were directed by producer Stanton. Mrs. Mack, who in public life is Marjorie Ellison, has joined her husband in Los Angeles, and is expected will also appear in Universal films.

MIDDLE WEST NEWS

William Noble.

Oklahoma.

Warden **R. W. Dick,** who is regarded as a model penitentiary warden, has established an innovation in the moving picture business, and in consequence his theater will have one of the largest audiences regularly in the United States.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
American Film Manufacturing Co.	86	97
Biograph Company	45	55
Colonial Motion Picture Corp.	1¼	4¼
General Film Corp., pfd.	38	42
Mutual Film Corp., pfd.	51½	55
Mutual Film Corp., com.	51	53½
North American Film Corp., pfd.	70	...
North American Film Corp., com.	65	79
New York Motion Picture Corp.	69	72½
Thanhouser Film Corp.	1½	2½*
Triangle Film Corp.	8	8⅝*
Universal Film Mfg. Co.	150	...
Vogue Films, Inc.	110	...
World Film Corp.	3⅜	3⅝*

* Par $5.00

General Film Corporation.—An action of far-reaching importance is represented by the decree of the United States District Court ordering a dissolution of the so-called "Motion Picture Trust." The defendants named in the original petition, besides the Motion Picture Patents Company, and the General Film Corporation, are: Biograph Company, Thos. A. Eidson, Inc., Essanay Film Manufacturing Company, Kalem Company, Inc., George Kleine, Lubin Manufacturing Company, Pathe Freres, Selig Polyscope Company, Vitagraph Company, Melies Manufacturing Company, Frank L. Dyer, Henry N. Marvin, J. J. Kennedy, William Pelzer, Samuel Long, J. A. Berst, Siegmund Lubin, Gaston Melies, Albert E. Smith, George K. Spoor, and W. N. Selig.

The court rules against all of the foregoing except the Melies Manufacturing Company. It is understood an appeal will be filed which will carry the case to the United States Supreme Court. The prosecution declared that in the first year of the existence of the General Film Corporation (one of the defendants) the company disbursed more than $2,000,000 from profits; paid 7% on its preferred, and 12% on its common and that at least one of its organizers netted 1600% on an investment of $10,000.

Triangle Film Corporation.—Opened up the Studebaker theater in Chicago under very happy auspices. The crowd packed the house and, according to the press notices in all of the newspapers the following day, the new idea has made its appeal in Chicago. Trading in the stock on the New York Curb continued at about the same volume as in preceding weeks.

Vogue Film, Incorporated.—110 and better has been freely bid and sales of small lots have already been reported between 120 and 130. As this company will be definitely operating on a schedule that should assure profits of approximately 100%, it is not difficult to find an explanation of why there is no stock for sale.

Mutual Film Corporation.—A steady increase in business is reported from many different centers. The common stock was in demand between 50 and 52. Seven new Mutual offices have been opened, located in: Fargo, N. D., Cairo, Ills., Wichita, Kas., Fort Smith, Ark., San Antonio, Texas, Houston, Texas, and Escanaba, Mich.

Warden Dick is now building in the penitentiary at McAlester, Okla., a moving picture theater where free moving pictures will be shown at least once a week to the 2,000 or more inmates of the Oklahoma State Penitentiary. The theater is to be modern in every respect, equipped with stage for local vaudeville stunts to be pulled by the theatrical inclined convicts. The penitentiary authorities believe that the showing of good pictures will have a tendancy of helping to benefit the prisoners. The penientiary will be completed and ready for the first show by January 18.

Plans to make Tulsa, Okla., one of the country's moving picture centers, is being considered by the Tulsa chamber of commerce. A representative of a motion picture syndicate visited the Commercial Club and stated that the dry farming grounds in Tulsa would make an ideal location for a plant and made a tentative proposition to establish a film producing plant in Tulsa. The proposition will be considered at the next meeting of the county board of commissioners.

The Oklahoma New State Fair of Muskogee, Okla., will be well advertised next week, when the picture of the society girls of Muskogee selling keys to the fair will be on exhibition at the principal theaters throughout the state. The picture was taken at the New Yale theater at Muskogee recently and the film is over 200 feet in length.

NEW YORK NOTES

Aaron Gollos, exhibitor, states rights man and regular fellow from Chicago, was a New York visitor last week. He refused to divulge the exact nature of his visit, but admitted that he came to look over some big films which might soon go the rounds of the exhibitors in Illinois and adjoining states in his name.

The Thanhouser ball of last week was a big success. The fact of its being held as far away from Broadway as New Rochelle made no difference to the many who wished to attend—and a corking good time repaid them for their journey and risk on the New York, New Haven and Hartford Railroad. **L. J. Rubinstein** occupied much of the limelight through his diligent efforts to make the affair enjoyable and profitable. **Morris Foster** and **Mignon Anderson** led the grand march.

George Blaisdell of the *Moving Picture World* and **Julian Solomon** of the Oliver Morosco Photoplay Company are newly elected members to the publicity committee of the M. P. Board of Trade.

John W. Grey, assistant to **Albert E. Smith** of the Vitagraph Company and V. L. S. E., whose artistic advertising and poster work marks a new epoch in motion picture publicity, is a golf enthusiast on Saturdays and Sundays despite the tiring inconsistency of the 5:15 on which he commutes from New Rochelle to New York every day.

Rumors bearing the ear-marks of authenticity have it that **Bill Barry,** Nicholas Power advertising manager and popular screener, has thrown moth balls at his swimming suit and coldly deserted it. Even so and notwithstanding, it is an even break that if Indian Summer proves the least bit encouraging, Bill's mailing address will again be Brighton Beach tank.

J. Wilson of the Ohio Board of Censors was seen about Times Square recently—without a body guard. But then, **Carl Pierce** of Bosworth, Inc., journeyed to Los Angeles after planting "Hypocrites" in Ohio, so Mr. Wilson really had nothing to fear.

The Globe Feature Film Company, connected with the United Booking Offices, has purchased Itala's latest six-reel "Maciste" picture, and is preparing to release it within a week or two. Besides this, the Globe has a number of other excellent pictures on hand, and will soon make an announcement of great interest to exhibitors and exchange men.

CHICAGO GOSSIP

Members of our big family who attend "The Passing Show" at the Garrick theater will be glad to see our old friends the **Howard Bros.,** who five years ago were doing small time at the Madison street picture theaters. Sammy the messenger boy makes just as big a hit at two dollars as he did at five cents.

Aaron M. Gollos returned from New York on Monday.

George L. Cox has severed his connection with the Advance Motion Picture Company.

William N. Selig, president of the Selig Polyscope Company, left Wednesday evening, September 29, for Los Angeles, California, where he expects to spend several weeks at the beautiful Selig Jungle-Zoo which was recently completed. Mr. Selig has been in Chicago for several months, but has expressed his pleasure over again having the opportunity to visit his extensive interests in the Golden State. "The film business was never more flourishing than at present," said Mr. Selig in an interview before leaving Chicago for the West. "Motion picture productions are improving and although it is more expensive now to film a meritorious play, nevertheless more people are daily attracted to the motion picture theater because of the worthiness of the average production. "We have plans about all prepared for the filming of 'The Crisis,' Churchill's wonderful story of life before and during the Civil War. We are going to introduce an all-star cast and you may say that this production will receive our very best efforts and promises to be noteworthy in every respect." Mr. Selig will be cordially welcomed when he arrives on the Pacific coast by his employes, who before Mr. Selig's departure for the East several months ago, presented him with a loving cup as a slight testimonial of their love and respect.

The Rex Theater, Sixty-eighth and Racine streets, is one of the more modern houses of Chicago, having been built some few months ago. The lighting effects are well worth mentioning. The upper wall of the theater is panelled and in the center of each panel the lights are installed in such a way that it gives the effect of the sun just coming up over the horizon. The theater is absolutely fireproof and the ventilation is perfect. Six reels of pictures, Mutual and Universal, and two acts of vaudeville, together with a three-piece orchestra constitute the bill offered by the Rex Theater. **Adolph Powell** is manager.

Albert Goldman, president of the Standard Motion Picture Company, advises that he has just completed a two-reel picture in Paducah, Kentucky.

Thank you, **Roie C. Seery,** for the splendid entertainment provided at the Studebaker theater Saturday night, when the initial showing of Triangle films was made. The show was good enough to attract our boss, **Ed J. Mock,** who despite a terrific cold, enjoyed himself immensely.

Speaking of shows, our hats are off to the men responsible for the Kleine-Edison feature "Vanity Fair" which had a trade showing at Orchestra Hall October 5 which was carefully engineered by **Ben W. Beadell.** The picture was a treat.

Arthur Bard, president Associated Film Sales Corporation, was a busy man at the Sherman House last week interviewing out-of-town exchange men anxious to tie up with his program.

The Hippodrome, Clark near Diversey, 2,600 seats, now nearing completion, will show pictures it is definitely stated. The Covent Garden Corporation is the lessee. The house will open February 1.

Morris Salkin who bought **May's** Admiral Theater, 49th and Indiana, has installed an eight-piece orchestra and is giving his competition a good run for its money.

The friends of anyone contemplating matrimony are referred to **H. Case Hoagland** the world's greatest inventor and purveyor of Hoagland's Patent Royal Japanese Perfumed Rice Torpedoes.

An enthusistic meeting of the Illinois Motion Picture Exhibitors' Association was held Friday, October 1, which over one hundred and seventy-five members attended. Action against forthcoming legislation detrimental to the industry was discussed and planned.

Moe Choinski, William N. Sweeney, Fred Hartmann and one or two others made speeches that were roundly applauded. Every one present was enlisted to secure one new member each. The work of the association is to be commended.

While talking about associations here is a letter received from Fred J. Herrington this morning:

"To the exhibitors of Indiana, Illinois, Michigan, Kentucky and West Virginia, Pennsylvania, and all other exhibitors that can come, you are invited to attend the convention of Ohio exhibitors at Cleveland, Ohio, Tuesday and Wednesday, October 19 and 20. While the convention is called for the Ohio exhibitors, all exhibitors are welcome and it will be the duty of the Cleveland boys to make your visit a pleasant and profitable one. As there are many things of vital importance confronting us in our business to day, we ask you to attend. Many questions that affect your profits are to be discussed. Come and give us the benefit of your ideas."

NOTES FROM ALL OVER

One of the interesting features at the Strand Theater in New York last week was the picture, "Guarding Old Glory," a patriotic American theme illustrating the efficiency of the U. S. Army service.

Harry Franklin, who has appeared on the screen in many motion pictures, has just been appointed assistant director to Edwin Carewe, whose latest picture was the Rolfe-Metro feature, "Destiny," or "The Soul of a Woman," with Emily Stevens. Mr. Franklin is already at work at the Rolfe studios assisting Mr. Carewe with his next production, "The Final Judgment," in which Ethel Barrymore will be starred.

Pedro, a timber wolf, is the first occupant of the newly built "domestic menagerie" at the Vitagraph plant. It is Mr. Sturgeon's intention to collect a fine assortment of picture animals—dogs, cats, horned toads, snakes, lizards, coyotes, etc., and keep them on hand, to be available at any time.

William S. Hart, America's premier exponent of Western character interpretation, with Clara Williams, his leading woman, and Jack Standing, the "heavy," returned to the Ince-Triangle studios this week from the Mojave desert, where they have been filming some important scenes for the current feature in which Hart is to be starred.

An unusual picture of the bleak and barren Northwest is now being produced for the American Film Co., Inc., by Director Charles Bartlett. It will be two reels and called "A Key to the Past."

President Fred J. Balshofer, of the Quality-Metro studios, in Hollywood, Cal., is away on a belated summer vacation. He is in the Sierra Madre Mountains with his guide, Pedro Leon, where he is hunting deer, mountain quail and ducks.

Pell Mitchell, who has charge of the Mutual Weekly, is receiving congratulations for his quick work in getting on the job at the Seventh avenue subway cave-in. Even before the city officials had arrived, Mr. Mitchell was present with his camera men, recording history as it was being made. The film was finished and shown in three sections at the Strand Theater the evening of the accident, less than ten hours later.

The crisis in the illness of Miss Mabel Normand, featured Keystone star, is passed and the beautiful comedienne is well on the way to recovery. Los Angeles dailies printed extras stating that Miss Normand was near death and later that she passed away. The latter report was denied immediately, however, and the following day Miss Normand was reported better and has been improving ever since.

Walter Edwin is now at work on "Canavan, the Man Who Had His Way," a film play written by himself from Rupert Hughes' story "Canavan." Arthur Hoops plays the title role opposite Miss Ruby Hoffman, while opposite Miss Della Connor, the ingenue, Billy Sherwood, the handsome Southern juvenile, from New Orleans, plays the part of the young lover.

Although a mutual admiration for each other's work on the screen has existed for a long time, Francis X. Bushman, the Quality-Metro star, and J. Warren Kerrigan, the Universal favorite, have just met for the first time. Kerrigan called at the Quality Pictures Corporation studio



Francis X. Bushman meets J. Warren Kerrigan.

in Hollywood, Cal., and the two motion picture artists had a long social chat and visit.

An indication of the lengths to which the more exacting picture actors and actresses are wont to go to insure absolutely correct detail in their impersonations, may be found in the fact that Beatriz Michelena, the beautiful "California" star, has recently become a student of hypnotism. The result of her investigation is intended to assist her in one of the big scenes of "The Unwritten Law" which is now being produced at the "California" studios.

Edwin Middleton, the man who is directing "Casino Comedies," released on the regular Mutual program, is an old hand at the production of motion picture comedies. He was with the Lubin Company for years, and was more recently with the Biograph company as one of their directors.

One of the novel features of the new brick and concrete producing plant of the Keystone Film Company, now under construction under the supervision of Mack Sennett and Business Manager George Stout, will be the day and night cafe which will never close after its doors are opened. The new eating place will be up to date in every detail and the service will be equal to that of any restaurant.

Director Jack Conway, the Fine Arts Films producer, for the personal amusement of his company, recently staged a huge fiesta, which took place during the evening at Chatsworth Park, California. It is there that Mr. Conway and an exceedingly large cast are engaged in the filming of scenes to be used in the dramatic Triangle film, "The Penitentes."

Wyndham Standing, one of the famous brothers of that name, has arrived at Inceville under contract with Producer Thomas H. Ince, and is making preparations for his initial appearance before the Ince camera in a forthcoming Ince-Triangle feature.

John Emerson, who produced the Max Chappelle translation of "Old Heidleberg," at the Fine Arts Films studio, and also played the stellar role in "The Scarlet Band," has turned again to producing and is on his way to New York, where he will produce a picture play of a light comedy nature, with Douglas Fairbanks in the chief role.

Harold Lockwood, Miss May Allison and the American company directed by Thomas Ricketts is working on the San Diego Military Reservation taking scenes for the big feature written by Kenneth Clark of The Saturday Evening Post, to be called "The Buzzard's Shadow."

A new process in color photography, the discovery of William Alder, cameraman in charge of the cinematography laboratories at the Quality-Metro studios in Hollywood, has just been shown in a public exhibition for the press and public at the Majestic theater in Los Angeles.

"Heredity," by Seymour Galland, one of the manuscripts submitted in the Vitagraph Scenario Contest, is the next feature to be produced by Director William Humphrey.

Robert Harron, who created the part of younger "Stoneman" in the Griffith success, "The Birth of a Nation," has been assigned to portray the star part in a Fine Arts Films production, from a story by Eleanor Talbot Kinkead, author of the popular novels, "The Invisible Bond" and "The Courage of Blackburn Blair."

An old fashioned barn dance is being planned on completion of the immense stage at the new Vitagraph plant in East Hollywood. The affair will be strictly informal—rather an apron and overall affair—and the refreshments will include gingerbread cookies and cider.

Mr. Frank Schade, "Keystone Fritz," the jolly rotund comedian, and Miss Frida Fedderson were united in marriage on September 14th in Los Angeles. After a trip to the San Francisco exposition they returned to the pretty new bungalow which Mr. Schade recently purchased.

Jack Pickford, the well known motion picture star, will make his initial appearance as a Selig player in a two-reel Selig Special, "The Making of Crooks." He is supported by a strong and well balanced cast.

It is interesting to note, since the announcement of the release of Richard Bennett in the screen version of "Damaged Goods" through the Mutual Film Corporation on October 4th has been made, that Henry W. Pemberton, the actor who played the lead in that same play in one of the road companies last season, will appear on the Mutual program regularly in the future. He had joined the stock company of Mr. William F. Haddock at the Gaumont studio and will play leads in the Rialto Star features produced by that company for the Mutual.

Carlyle Blackwell is glad to be back at work again after his inaction. He has a wonderful part in "Mr. Grex of Monte Carlo" and is enthused over it. Carlyle has named his new home "Blackwell Lodge" and the latch string is out at the gate of his lovely residence.

Neva Gerber, the little "Beauty" brand actress, collapsed at the end of a recent photoplay and her mother promptly took her to Los Angeles from her work. She will take a short holiday and deserves it; she has been acting for months without scarcely a day off and like so many other willing girls overdid it. Neva is at present visiting friends in Los Angeles.

A school for the children players that appear regularly in Fine Arts Films is the latest move at the Fine Arts Films studio. A competent teacher will be in charge and school hours will be from eight to ten o'clock in the morning, and four to six o'clock in the afternoon.

William Wolbert is well on the way with his first photoplays for the Western Vitagraph, a three reeler entitled "The Wanderer," with William Duncan, Otto Lederer, Mary Ruby and Hazel Buckham in the cast. Wolbert joined the Vitagraph recently and is a well known actor-director.

Roy Clements, who has earned an enviable reputation for himself in the production of western comedy releases with the Frontier and other film companies, this week joined the Universal forces at their western studios to assume charge of the second Joker company in the production of one-reel comedies. Victor Potel, former Essanay star, will play his leading roles.

The Universal will shortly place into rehearsal, a new six-reel feature photoplay entitled, "Son of the Immortals." King Baggot will assume the leading role in the feature, while Harry Spingler is slated to depict the next role of importance in the photoplay. The direction of this important feature falls to the lot of Harry Mac Rae Webster.

Jack Murray, lieutenant of Herbert Blache, director and producer at the Popular Plays and Players-Metro studios in Fort Lee, is laid up with a severe attack of blood poisoning. Murray, in private life, is an expert roller skater, and he has been obliged to cancel his entry in a long distance event scheduled at a local rink.

Robert A. Dillon, a well known scenario writer of New York, is visiting his brother, Director Jack Dillon. He is the author of "The Man Who Couldn't Lose" and other stories.

When Dorothy Gish and Owen Moore complete their performance in "Jordan is a Hard Road," with Producer Allan Dwan, they will depart for the New York Fine Arts Films studio, where they will play the principal parts in a feature character drama laid in a New England atmosphere.

Hobart Bosworth and his company of feature players are still encamped on the edge of Bear Lake where they are producing exterior scenes in the staging of their latest five-reel feature, "The White Star."

Edgar Martin Kellar, who will be remembered for his strong work in "The Lorelei Madonna," as La Farge, the Pearler, has come from San Francisco to resume his work with Rollin Sturgeon's Feature Company.

Robert Brunton, noted throughout the country, but especially in the Middle West, as an artistic director of the first calibre, is the latest acquisition to the ranks of Producer Thomas H. Ince. He arrived this week and is now expediting his duties as chief technical director under the supervision, of course, of Ince himself. Brunton's work will be along the lines of designing sets of an elaborate and costly nature and prescribing the architecture and furnishings of settings not included in modern construction. He has given Ince sufficient reason to believe that he will prove a valuable asset to the great producer in the production of forthcoming Ince-Trangle features.

Olga Grey, who plays in the Fine Arts Films photo-adaptation of Herbert Quick's "Double Trouble," featuring Douglas Fairbanks, was recently taken ill with pneumonia. At the present writing she is gradually recovering.

Through the courtesy of Kolb & Dill, Inc., Wellington Playter, who is under contract with them for a year to play character leads, was loaned to the Quality Pictures Corporation for a period of two weeks to play the role of Jules Blondeau in the Quality-Metro production of "Pennington's Choice."

The interior of the Strand theater in New York has been changed for the winter, and presents an altogether luxurious appearance—the white hangings at the boxes have been removed and replaced with rich, red velvet ones, heavily embroidered with gold and the light striped slip covers have been removed from the red velvet orchestra chairs. The uniformed staff appear in cadet gray embroidered with gold instead of the gray and white summer uniform.

Helen Marie Osborn is Balboa's newest leading young woman. For her the Horkheimer Brothers claim the distinction of being the youngest lead before the camera and screen world today. Only recently she was three years old. At the present time, "Baby Marie," as they call her about the studio, is playing opposite Henry King.

Rupert Julian, who was this week given his own company at the Universal Pacific Coast studios, is preparing to start work on the production of two-reel story by himself, called "The White Father." No cast has thus far been assigned to him.

Miss Cissy Fitzgerald, the English comedienne, who is at present engaged in making a comedy entitled, "A Corner in Cats," at the Gaumont studios, to be released through the Mutual, has just written a book entitled, "The War Baby," which has been declared exceptionally well written, and has been accepted by Harpers. The book is a dramatic novel, telling the story of the love of a young English officer and a girl.

How is this for a combination? Cleo Madison, Tom Chatterton and Douglas Gerrard. They are playing together in a three-reeler entitled, "Live And Let Live." Tom Chatterton who came to the Universal from Inceville to play leads.

A story of Mexico, during the days when intrigue and war alarms were threatening the precipitation of the present struggle in our sitser country, is vividly told in the Vitagraph Feature production, "The Woman in the Box," now nearing completion under the direction of Harry Davenport.

Louise Glaum is acting with W. S. Hart in a feature Triangle picture. Here are two especially strong personalities playing opposite each other, both artists in their respective way. Down Inceville way, they say that Hart and Louise are going to keep audiences standing on their toe-tips.

Edward Simmons, the well known artist and interior decorator, who is in New York to execute a commisison for decorations in the home of John D. Rockefeller at Pocantico Hills, has been engaged by the Metro Pictures Corporation to design the posters to be used in the forthcoming Rolfe-Metro production, "Tables Turned," in which Emmy Wehlen is starred.

"The Devil's Admiral" by Frederick Moore, the dramatic novel, has been purchased by the Fine Arts Film Company, which will soon present it to the public in film form.

William D. Taylor has taken the principals of the "Diamond From the Sky" company to San Diego, for some aviation scnes.

So rapidly is Grace Cunard recovering from the operation which she recently underwent at Los Angeles hospital, that she has been granted permission to be removed to her home during the period of her convalescence. She will not be allowed to return to her work for another week or ten days.

Word has been received from Mr. H. M. Horkheimer, president and general manager of Balboa, who is in the East, that a number of important changes are pending in the film world. Rumor has it that several big combinations are forming, which will present certain of the oldest companies in new alignments. Mr. Horkheimer reports that the business outlook is improving steadily.

Henry Walthall is as well liked at the Chicago Essanay studios as he was in Los Angeles. An actor has just joined the Hollywood colony, hailing from the Essanay. He says you would scarcely know that Walthall was around, he is so quiet. He is in better health now than he has been for years and likes his work and director.

Mae Marsh, prominent in D. W. Griffith's "The Birth of a Nation," who recently became seriously ill with a sudden attack of pleurisy, is improving in health, according to a recent statement from the physician in attendance.

Little Mary Anderson, "Sunshine Mary," of the Western Vitagraph Company, will soon be seen in the first photoplay she acted in out West. The name of it is "Cal Marvin's Wife," and she has a delightfully sympathetic part. William Duncan took the lead opposite her.

Roy Clements, one of the latest of the arrivals at Universal City, is this week producing a one-reel comedy entitled, "By Return Mail." Victor Potel, the former Essanay comedian, is working in the feature role of this offering. "Smiling Billy" is playing in juvenile lead.

Louise Kent, who plays the role of "Nancy" in the play of the Tennessee mountains, entitled "Sunshine and Tempest," which is a three-reel Mutual Rialto Feature Release, is a very well known and clever stock actress. She has played all over the country, and is especially good in character roles.

Charles Clary, together with Orrin Johnson, Paul Gilmore and other big artists, is still at Chatsworth, Cal., where the company is making scenes for "The Penitentes," a Triangle feature.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	10-4	The Old and the New	Biograph	1,000
D	10-4	Tides That Meet	Essanay	3,000
D	10-4	The Fashion Shop	Kleine	2,000
D	10-4	The Pretenders	Kalem	4,000
D	10-4	Think, Mothers	Lubin	1,000
D	10-4	The Sultana of the Desert	Selig	2,000
T	10-4	Hearst-Selig News Pictorial, No. 79, 1915	Selig	1,000
D	10-4	The Reward	Vitagraph	1,000

Tuesday.

D	10-5	The Worth of a Woman	Biograph	2,000
D	10-5	The Old Sin	Essanay	3,000
C	10-5	Whitewashing William	Kalem	1,000
C	10-5	Love and Swords	Lubin	1,000
D	10-5	The Girl and the Mail Bag	Selig	1,000
D	10-5	The Barriers of Prejudice	Vitagraph	2,000

Wednesday.

C	10-6	Black Eyes	Edison	1,000
C	10-6	The Fable of "The Statesmen Who Did Not Make Good"	Essanay	1,000
D	10-6	The Man in Irons	Kalem	2,000
D	10-6	Jim West, Gambler	Lubin	3,000
C	10-6	Fits and Chills	Vitagraph	1,000

Thursday.

D	10-7	Her Soul Revealed	Biograph	1,000
C	10-7	Snakeville's Weak Women	Essanay	1,000
D	10-7	The Telegrapher's Peril	Lubin	2,000
C	10-7	The Honeymoon Roll	Mina	1,000
D	10-7	The Bridge of Time	Selig	3,000
T	10-7	Hearst-Selig News Pictorial, No. 80, 1915	Selig	1,000
C	10-8	Miss Sticky-Moufie Kiss	Vitagraph	1,000

Friday.

D	10-8	Billy's Stratagem	Biograph	1,000
D	10-8	An Unwilling Thief	Edison	3,000
D	10-8	Broncho Billy, Sheepman	Essanay	1,000
D	10-8	The Finger of Suspicion	Kalem	1,000
D	10-8	The Son	Lubin	1,000
C	10-8	Miss Sticky-Moufie Kiss	Vitagraph	1,000

Saturday.

D	10-9	Bob's Love Affairs	Biograph	1,000
E	10-9	The Manufacture of Coin	Edison	1,000
D	10-9	Suppressed Evidence	Essanay	2,000
D	10-9	The Water Tank Plot	Kalem	1,000
C	10-9	Think of the Money	Lubin	1,000
D	10-9	The Tiger Slayer	Selig	1,000
D	10-9	Youth	Vitagraph	3,000

Monday.

D	10-11	Jealousy's Fools	Biograph	1,000
D	10-11	The Village Homestead	Essanay	3,000
D	10-11	Wilful Peggy	Kleine	2,000
D	10-11	The Dancing Doll	Kalem	3,000
D	10-11	The Emerald God	Lubin	1,000
D	10-11	The Sculptor's Model	Selig	2,000
T	10-11	Hearst-Selig News Pictorial, No. 81, 1915	Selig	1,000
C	10-11	The Lure of a Widow	Vitagraph	1,000

Tuesday.

D	10-12	Blow for Blow	Biograph	2,000
D	10-12	The Great Defeat	Essanay	2,000
C	10-12	Queering Cupid	Kalem	1,000
C	10-12	Romance of a Beanery	Lubin	1,000
D	10-12	The Foreman's Choice	Selig	1,000
C	10-12	Lillian's Husbands	Vitagraph	3,000

Wednesday.

D	10-13	Serge Panine	Biograph	3,000
C	10-13	The Widow's Breezy Suit	Edison	1,000
C	10-13	The Canimated Nooz Pictorial	Essanay	500
S	10-13	Canadian Rockies	Essanay	500
D	10-13	Voices in the Dark	Kalem	2,000
D	10-13	The Dragon's Claw	Knickerbocker	3,000
D	10-13	The Steadfast	Lubin	2,000
C	10-13	On with the Dance	Vitagraph	1,000

Thursday.

D	10-14	The Dawn of Courage	Biograph	1,000
C	10-14	All Stuck Up	Essanay	1,000
D	10-14	Nan o' the Backwoods	Lubin	3,000
D	10-14	Title not reported	Mina	
C	10-14	Landing the Hose Reel (Series No. 1 of the Chronicles of Bloom Center)	Selig	3,000
T	10-14	Hearst-Selig News Pictorial, No. 82, 1915	Selig	1,000
D	10-14	The Third Party	Vitagraph	1,000

Friday.

D	10-15	Pippa Passes	Biograph	1,000
D	10-15	Gladiola	Edison	4,000
D	10-15	Broncho Billy's Parents	Essanay	1,000
D	10-15	The Law at Silver Camp	Kalem	2,000
D	10-15	Belle of Barnegat	Lubin	1,000
C	10-15	How John Came Home	Vitagraph	1,000

Saturday.

D	10-16	The Inevitable	Biograph	1,000
D	10-16	The Little Saleslady	Edison	1,000
D	10-16	The Reaping	Essanay	3,000
D	10-16	A Test of Courage	Kalem	1,000
C	10-16	The Price of Pies	Lubin	1,000
D	10-16	In the Midst of African Wilds	Selig	1,000
D	10-16	The Ruling Power	Vitagraph	2,000

V. L. S. E. Program

Aug.	23	Wheels of Justice	Vitagraph	4,000
Aug.	23	House of Thousand Candles	Selig	5,000
Aug.	30	The Ring-Tailed Rhinoceros	Lubin	4,000
Sept.	6	Mortmain	Vitagraph	5,000
Sept.	13	The Man Trail	Essanay	6,000
Sept.	20	Playing Dead	Vitagraph	5,000
Sept.	20	The Circular Staircase	Selig	5,000
Sept.	27	Tillie's Tomato Surprise	Lubin	6,000
Sept.	27	The Great Ruby	Lubin	5,000
Oct.	4	Dust of Egypt	Vitagraph	5,000
Oct.	11	In the Palace of the King	Essanay	6,000
Oct.	11	The Valley of Lost Hope	Lubin	5,000
Oct.	18	A Black Sheep	Selig	5,000
Oct.	18	The Man Who Couldn't Beat God	Vitagraph	5,000

Mutual Program

Monday.

D	10-4	Damaged Goods	American	7,000
D	10-4	Just As It Happened	American	2,000
C	10-4	Cousin Clara's Cook Book	Falstaff	1,000
C	10-4	The Corsican Brothers Up to Date	Novelty	1,000

Tuesday.

D	10-5	The Light on the Reef	Thanhouser	3,000
S	10-5	See America First	Gaumont	500
C	10-5	Keeping Up With the Jones'	Gaumont	500
C	10-5	Mother's Busy Week	Beauty	1,000

Wednesday.

D	10-6	Sunshine and Tempest	Rialto	3,000
C	10-6	Just Like His Wife	Mutual	1,000

Thursday.

D	10-7	Rhoda's Burglar	Centaur	2,000
C	10-7	Dicky's Demon Dachshund	Falstaff	1,000
T	10-7	Mutual Weekly, No. 40	Mutual	1,000

Friday.

D	10-8	Breezy Bill, Outcast	Mustang	2,000
D	10-8	The Sting of It	American	1,000
C	10-8	A Change of Luck	Cub	1,000

Saturday.

D	10-9	Pardoned	Clipper	3,000
C	10-9	Curing Father	Beauty	1,000

Sunday.

D	10-10	The Queen of the Band	Reliance	2,000
C	10-10	A Corner in Cats	Casino	1,000
D	10-10	The Has-Been	Thanhouser	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Kleine, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Vitagraph, Biograph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Monday.

D	10-11	Let There Be Light	American	2,000
C	10-11	Capers of College Chaps	Falstaff	1,000
C	10-11	Miss Trillies Big Feet	Novelty	1,000

Tuesday.

D	10-12	The Scoop at Belville	Thanhouser	1,000
C	10-12	Down on the Phony Farm	Thanhouser	1,000
S	10-12	See America First, No. 5	Gaumont	500
C	10-12	Keeping Up with the Jones'	Gaumont	500
C	10-12	Billie, the Hill Billy	Beauty	1,000

Wednesday.

D	10-13	The Bread Line	Reliance	3,000
C	10-13	Gold Bricking Cupid	Novelty	1,000

Thursday.

D	10-14	Stanley's Close Call	Centaur	2,000
C	10-14	Bing Bang Brothers	Falstaff	1,000
T	10-14	Mutual Weekly, No. 41	Mutual	1,000

Friday.

D	10-15	Two Spot Joe	Mustang	2,000
D	10-15	Profit from Loss	American	1,000
C	10-15	Taking a Chance	Cub	1,000

Saturday.

D	10-16	The Long Arm of the Secret Service	Than-o-Play	3,000
C	10-16	Aided by the Movies	Beauty	1,000

Sunday.

D	10-17	The Ever-Living Isle	Reliance	2,000
C	10-17	Cissy's Romeos	Casino	1,000
D	10-17	John T. Rocks and the Flivver	Thanhouser	1,000

Universal Program

Monday.

D	10-4	Fatherhood	Broadway	4,000
C	10-4	When a Man's Fickle	Nestor	1,000

Tuesday.

D	10-5	The Silent Battle	Gold Seal	3,000
	10-5	No release this week	Rex	
C	10-5	The Unnecessary Sex	Imp	1,000

Wednesday.

D	10-6	The Woman Who Lied	Victor	3,000
	10-6	No release this week	L-Ko	
T	10-6	Animated Weekly, No. 187	Universal	1,000

Thursday.

	10-7	No release this week	Imp	
D	10-7	The $50,000 Jewel Theft	Big U	2,000
C	10-7	The Acrobat's Dream	Powers	500
C	10-7	The Hero of the Gridiron	Powers	500

Friday.

D	10-8	The House With the Drawn Shades	Rex	2,000
	10-8	No release this week	Victor	
C	10-8	Eddie's Little Love Affair	Nestor	1,000

Saturday.

D	10-9	The Queen of Jungle Land	Bison	3,000
D	10-9	The Third Partner	Powers	1,000
C	10-9	Fifty Dollars for a Kiss	Joker	1,000

Sunday.

D	10-10	Alas and Alack	Rex	1,000
D	10-10	Marianna	Laemmle	1,000
C	10-10	A Bath House Tragedy	L-Ko	2,000
D	10-10	The Broken Coin, No. 16	Universal	2,000

Monday.

D	10-11	The Man of Shame	Broadway	5,000
C	10-11	Some Fixer	Nestor	1,000

Tuesday.

D	10-12	The Kiss of Dishonor	Gold Seal	2,000
C	10-12	The Healing of Mary Brown	Rex	1,000
C	10-12	Bashful Glen	Imp	1,000

Wednesday.

	10-13	No release this week	Victor	
C	10-13	Under New Management	L-Ko	2,000
T	10-13	Animated Weekly, No. 188	Universal	1,000

Thursday.

D	10-14	The Girl of the Dance Hall	Laemmle	3,000
	10-14	No release this week	Big U	
C	10-14	Lady Baffles and Detective Duck in "When the Wets Went Dry"	Powers	1,000

Friday.

	10-15	No release this week	Imp	
D	10-15	A Kentucky Idyll	Victor	1,000
C	10-15	And the Best Man Won	Nestor	1,000

Saturday.

D	10-16	The Yellow Star	Bison	3,000
D	10-16	The Vengeance of Guido	Powers	1,000
C	10-16	No Babies Allowed	Joker	1,000

Sunday.

D	10-17	A Mother's Atonement	Rex	3,000
	10-17	No release this week	Laemmle	
C	10-17	Does Flirting Pay?	L-Ko	1,000
D	10-17	The Broken Coin, No. 17	Universal	2,000

Miscellaneous Features

York State Folks	Gra-ko		**5,000**
A Mother's Confession	Ivan		5,000
Sarah Bernhardt at Home	Photoplay Releasing		2,000
Romance of Elaine	Pathe		24,000
The Victory of Virtue	United Photo Plays Co.		5,000
The Pearl of the Antilles	Picture Playhouse Film Co.		5,000
The Flame of Passion	Picture Playhouse Film Co.		5,000

Associated Service.

Oct.	11	The Highest Bidder	Empire	2,000
Oct.	11	Joe's Devotion	Navajo	1,000
Oct.	11	Too Much Elixir of Life	Alhambra	1,000
Oct.	11	A Movie Nut	Banner	2,000
Oct.	11	The Blind Music Master	Santa Barbara	2,000
Oct.	11	Rhoda's Burglar	Centaur	2,000

Kleine-Edison

Released week of

Sept.	8	Money Master	Kleine	5,000
Sept.	15	The Fixer	Kleine-Edison	1,000
Oct.	6	Vanity Fair	Edison	7,000

Metro Features.

Released Week of

Sept.	13	The Silent Voice	Metro	6,000
Sept.	20	The Bigger Man	Metro	5,000
Sept.	27	An Enemy to Society	Metro	5,000
Oct.	4	Song of the Wage Slave	Metro	5,000
Oct.	11	The Stork's Nest	Metro	5,000

Mutual Masterpieces.

Released Week of

Sept.	2	Infatuation	American	4,000
Sept.	9	The Wolf-Man	Reliance	4,000
Sept.	16	The Man From Oregon	N. Y. M. P.	5,000
Sept.	23	The House of a Thousand Scandals	American	4,000
Sept.	30	The Price of Her Silence	Thanhouser	4,000
Oct.	7	Bred in the Bone	Reliance	4,000
Oct.	15	The Miracle of Life	American	5,000

Paramount Features.

Released Week of

Sept.	6	The Foundling	Famous Players	5,000
Sept.	6	Esmeralda	Famous Players	4,000
Sept.	9	Out of Darkness	Jesse L. Lasky	5,000
Sept.	13	Peer Gynt	Oliver Morosco	5,000
Sept.	13	The Case of Becky	Jesse L. Lasky	5,000
Sept.	20	The Explorer	Jesse L. Lasky	5,000
Sept.	23	'Twas Ever Thus	Bosworth	5,000
Sept.	27	The Voice in the Fog	Jesse L. Lasky	5,000
Sept.	30	The Fatal Card	Famous Players	5,000
Oct.	4	Zaza	Famous Players	5,000
Oct.	7	A Girl of Yesterday	Famous Players	4,000
Oct.	11	The White Pearl	Famous Players	5,000
Oct.	14	Blackbirds	Lasky	5,000

Pathe.

Released Week of

Sept.	27	The Lost Secret	Balboa	2,000
Sept.	27	Exploring Ephraim's Exploit	Pathe	500
Sept.	27	An Intimate Study of Birds No. 8	Pathe	500
Sept.	27	Pathe News No. 78	Pathe	1,000
Sept.	27	Pathe News No. 79	Pathe	1,000
Sept.	27	Neal of the Navy No. 5	Panama	2,000
Sept.	27	The Spender	Gold Rooster	5,000
Sept.	27	Considerable Milk	Starlight	1,000
Oct	4	New Adventures of Wallingford	Pathe	2,000
Oct.	4	Fresh From the Farm	Phunphilms	1,000
Oct.	4	Pathe Daily News, No. 80	Pathe	1,000
Oct.	4	Pathe Daily News, No. 81	Pathe	1,000
Oct.	4	Picturesque Zeeland (Holland)	Photocolor	500
Oct.	4	Altar of Heaven (Pekin, China)	Globe	500
Oct.	4	Neal of the Navy, No. 6	Panama	2,000
Oct.	4	The Closing Net	Gold Rooster	5,000
Oct.	4	Pretty Rough on Aunty	Starlight	1,000
Oct.	11	New Adventures of Wallingford, No. 2	Pathe	2,000
Oct.	11	When Mice Make Merry	Pathe	500
Oct.	11	An Intimate Study of Birds	Pathe	500
Oct.	11	Pathe News, No. 82	Pathe	1,000
Oct.	11	Pathe News, No. 83	Pathe	500
Oct.	11	Neal of the Navy, No. 7	Panama	2,000
Oct.	11	John Glayde's Honor	Gold Rooster	5,000
Oct.	11	Wilful Wallops for Wealth	Starlight	1,000

World Features.

Released Week of

Sept.	27	Salvation Nell	California	
Sept.	27	Letters from Bugs to Gus, No. 12	World Comedy	
Sept.	27	Little Mademoiselle	Shubert	
Sept.	27	The Lure of a Woman	Armstrong	
Sept.	27	The Master of the House	Triumph	5,000
Oct.	3	The Flash of an Emerald	Shubert	
Oct.	3	The Price	Triumph	
Oct.	10	The Family Cupboard	Brady	
Oct.	10	Blue Grass	Equitable	
Oct.	17	The Code of the Mountains	Shubert	

Brief Stories of the Week's Film Releases

General Program

The Pretenders—(FOUR REELS)—KALEM—OCTOBER 4.—Crawford Kent and Marguerite Courtot featured. Dick, who thinks Elsie is a farmer's daughter, and Elsie, who thinks Dick is a hired man, fall in love with each other. Shortly afterward Dick accidentally exchanges traveling bags with Spike, a burglar. Later that night he sees Elsie apparently breaking into a cottage, and believing her a thief, follows her into the house, where Spike, the burglar, also is, and the three are bagged by a detective and are locked up in the village jail. Dick eventually clears himself after Elsie's identity has been established by her father and the girl taken home. Some time later Dick accompanies a friend to a dinner at the Dunbar's home and he finds himself confronting Elsie, who, believing him a thief, shouts for help. However, the snarl is untangled and their love resumes its course.

Whitewashing William—KALEM—OCTOBER 5.—William Cruller loves Arabella, but his rival, Archimedes Asphalt, has won the girl's affections. a battle takes place between the two, in which the weapons are whitewash buckets and brushes. The following day Arabella is compelled to go canoeing with William and when the canoe is upset Archie rescues Arabella and elopes with her. William, thinking she has drowned, dives in vain for her, and after returning to the bank of the stream he discovers that Archie and his sweetheart are married.

The Man in Irons—(TWO REELS)—KALEM—OCTOBER 6.—The appearance of counterfeit $10 bills at the Grand Hotel fills the management with consternation. Vallie Martin registers at the hotel and gets in touch with a Dr. Perrin. Jack Arling, who loves the doctor's daughter, finds himself regarding Vallie with suspicion. Arling later traces a bill back to Perrin and he makes an attempt to arrest the doctor. Later the doctor is mortally wounded and confesses to be the head of the counterfeiters. Vallie as captured and through information supplied by her leads to the roundup of King and the entire band.

Hearst-Selig News Pictorial—No. 80—PATHE—OCTOBER 7.—Victims of F-4 are borne to Arlington National Cemetery, Washington; ostriches hitched to light runabouts and put on race course, Los Angeles, Calif.; state dedicates twenty-mile highway cut out of solid rock by convict labor, Canyon City, Colo.; tank car explodes and tears down buildings at Ardmore, Okla.; latest fashions designed by Lucile, Lady Duff Gordon; baseball stars in two leagues start for world's championship flag; imported mules condemned because of bad tempers are broken on farm, near London; convalescent soldiers of British army are entertained by expert swimmers and divers on the Thames river, Moseley, England; Harry K. Thaw and his mother and her niece pose in front of building at Panama-Pacific grounds, San Francisco, Calif.

Broncho Billy, Sheepman—ESSANAY—OCTOBER 8.—Feautring G. M. Anderson as Broncho Billy, who goes to the village store and purchases an engagement ring for his sweetheart, the school teacher. On his way home he is fired upon and wounded. He goes to the school house, where he is protected by his sweetheart. In the meantime the cattle king has also been wounded by a shot, and is picked up and cared for by Broncho Billy's parents. When he discovers who has saved him he goes to the school house, where he begs Broncho's forgiveness.

The Finger of Suspicion—KALEM—OCTOBER 8.—Robert Wallace gets a position in the west and urges his sweetheart, Kathleen, to marry him, but she, on account of her invalid sister, refuses to go. Robert steps into the invalid sister's room to say goodby and shortly after his departure she is found dead. Robert is placed under arrest on a murder charge, but the evidence is not strong enough to convict him and he is freed. Later Kathleen finds a note from Adele telling her that she is going to set her free and commit suicide. Kathleen hastens to the station, overtakes Robert and shows him the note which clears his name forever.

Hearst-Selig News Pictorial, No. 79—HEARST-SELIG—OCTOBER 9.—Supply ship arrives from Honolulu bearing bodies of members of crew of undersea craft F-4 that sunk during maneuvers; Boston fire department demonstrates new automobile engines and ladder trucks; six "queens" from Butte county distribute thousands of pennies to lads at Panama-Pacific Exposition; Princess Alexander of Teck inspects Canadian troops at Shorncliffe Camp, England; Belgian recruits given instructions in horsemanship; Belgian base near Havre, France; M. Gilbert, famous French airman who was made prisoner, returns to Paris; moving day at Central Park Zoo, New York; President Wilson arrives at Princeton, N. J., to take part in election for state and county offices; National Guards mobilize in New York for mimic war and are reviewed by Governor Whitman.

The Water Tank Plot—KALEM—OCTOBER 9.—Featuring Helen Holmes. Learning that Cameron's horse is being shipped to the track on the special, Dorgan, who wants to drug the animal, discovers that the train will stop at Lone Point and decides to drug the water in the tank. Helen, fishing from the trestle, sees the men approaching and learns of their plot. She follows Tony to the partly filled tank and finds herself staring into the muzzle of his pistol. The special stops and takes water. Helen knocks her captor from the ladder and the train is just pulling out when she jumps to the edge of the tank and lands aboard the last car. The crooks are later all killed in a smashup.

Jealousy's Tools—BIOGRAPH—OCTOBER 11.—Featuring Charles Perley, Robert Nolan and Augusta Anderson. The partners answer an advertisement of a girl, "object, matrimony." In a few days they receive a photograph and a note asking for $100 for clothes and traveling expenses. They both send $50 and decide that she is to choose between them. On the day when she is expected to arrive they decide to settle it with cards, and the result is that the loser starts up, there is a struggle, a gun speaks, and the partnership is severed. Just as he is leaving he meets the mail carrier, who gives him a letter from Marie in which he reads in her mocking handwriting: "Received from a fool there was, $100 for one picture."

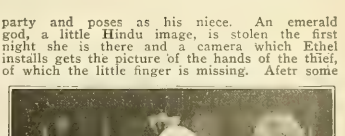
In the Palace of the King—(SIX REELS)—ESSANAY—OCTOBER 11.—Featuring E. J. Ratcliffe, Richard Travers, Arleen Hackett and Lewis Eggbard. A romantic costume drama that was reviewed at length on page 743 of the issue of October 9.

The Village Homestead—(THREE REELS)—ESSANAY—OCTOBER 11.—Featuring Darwin Karr and Betty Brown. Jim Canby is sent to investigate certain moonshiners in a certain district and poses as an unsophisticated city youth. He buys a homestead where he suspects the moonshiners are at work, and here he falls in love with Sallie Samson, who is also loved by one of the daring band of moonshiners. The moonshiners finally plot to kill Canby and Sallie, overhearing it, hurries to warn Canby of his danger. He and his assistant are attacked by the moonshiners, but later they capture them and Canby also learns that he has captured the girl's heart.

The Dancing Doll—(THREE REELS)—KALEM.—Featuring Vivian Wessell. Felix supports himself by selling wooden dolls. Grown to manhood, the boy becomes engaged to Hilda, who is fond of dancing, and meeting Hart, a professional dancer, she elopes with him. His sweetheart's flight drives Felix mad. He fashions a life-sized figure in Hilda's likeness and dresses it in her clothes. Mechanism enables the doll to walk and dance. Hilda finds her married life unhappy and returns to the mountains. Among his father's books Felix finds a note which states that a spark of life can be implanted into a lifeless form by lightning. A violent storm comes up as Hilda approaches the house. A flash of lightning stuns Felix and Hilda, entering, removes the dry clothes from the doll and dons them. When Felix recovers consciousness he sees Hilda and believes the doll has come to life. Later Felix's sanity returns and he and Hilda gaze at each other in perfect trust and understanding.

The Sculptor's Model—(TWO REELS)—SELIG—OCTOBER 11.—Richard Haynes, a millionaire sculptor, is seeking a model for his figure of "Dawn." By chance he stops at the Gray farm in the country where lives Farmer Gray, his wife, their son and their adopted daughter, Una. Tom Gray, the son, and Una are in love, but as the girl appeals to the sculptor as being the ideal type for his model, she returns to the city with him. Gray follows Haynes and accuses him of having lured the girl from home, but Haynes convinces him that he merely is the girl's employer, but that he also has a deep loves for her. They agree to let the girl choose between them, and when the three are brought face to face Una decides Tom is the one she loves and goes to his arms.

The Emerald God—LUBIN—OCTOBER 11.—Featuring Jessalyn Van Trump, L. C. Shumway, and a strong cast. Ethel Holt, a girl detective, attends James Elston's house party and poses as his niece. An emerald god, a little Hindu image, is stolen the first night she is there and a camera which Ethel installs gets the picture of the hands of the thief, of which the little finger is missing. Afetr some



time it is discovered that Rollin Ryse, a reckless spendthrift is the thief and Ethel, ashamed of her unjust suspicions of Oliver Weber, a society Raffles, turns to him and the man finds in the love of the good woman an incentive to lead a nobler life in the future.

The Lure of a Widow—VITAGRAPH—OCTOBER 11.—Featuring Nitra Frazier, Wally Van and Charles Eldridge. Lucy, believing that widows are the only ones able to secure husbands, becomingly dressed in black and with a big doll smothered in wrappings to resemble a baby, descends upon the seaside hotel. She falls in love with Tom, whose uncle detests widows. At times she handles the doll very carelessly, and the crowd is horrified to see her one day suddenly heavy the "baby" out into the water and fling her arms about Tom. A dozen heroes are on their way to the rescue and bring the doll to shore. When Lucy explains to them, all have a good laugh and Lucy wins a husband.

The Great Deceit—(TWO REELS)—ESSANAY—OCTOBER 12.—An all star cast featured. Jack Allen's wife is informed by her physician that it will be impossible for her to bear children. She does not tell her husband of this, and shortly after he is called to South America. After a long period Grace's sister, Louise, receives a letter from her supposed husband telling her of their illegal marriage and Louise goes to stay with her sister. Shortly after a baby is born, and to save her sister's honor and her own happiness Grace leads her husband to believe that the child is theirs. Later Grace dies and Louise becomes the wife of John Allen. The secret is held until the boy proves a great disappointment and then the truth becomes known.

Queering Cupid—KALEM—OCTOBER 12.—Almond and his rival are about to slay each other for Bertha's sake when Bertha smiles upon Ferdinand Fizzle. Ferdinand makes love to Bertha and gives her a quantity of jewelry. Ferdinand returns home and his irate wife asks him where the jewelry is he had taken to the jeweler. The flirt hastens to Bertha's home and tries to remove the gifts by force. Al hires a couple of gangsters to kidnap Bertha and takes her to a minister's, and Al is compelling the minister to perform the marriage ceremony when the police, attracted by the row, arrive. The officer in charge is a good-looking chap and when Al drops his gun Bertha picks up the pistol, holds up the dominie and the policeman, and compels the latter to make her his.

Romance of a Beanery—LUBIN—OCTOBER 12.—Featuring Dorothy Roth, David L. Lon and Jack Delson. Heinie Schmalzer, owner of a restaurant in a western town, is much enamoured with his cashier, Lizzie Banks. He invites her to the waiters' union picnic, and there Jack Darrow, a young millionaire, flirts with the girl, who manages to steal away from Heinie, who makes a deal with an Italian for a knife, gun and bomb, and when he gets them in his hands refuses to pay the Italian. Heinie discovers Jack and Lizzie, and throws the bomb at their feet. Jack picks it up, lights his cigar with it and throws it back. Later Heinie meets Lizzie, who is returning, after having quarreled with Jack. He picks her up in his arms and runs, and we last see them walking down the railroad track.

The Foreman's Choice SELIG—OCTOBER 12.—Tom Hickson leaves for the Diamond S ranch to become foreman. Vicky, stepdaughter of Bull Dexter, tears up a notice offering a reward for Dexter's arrest just as Tom rides up, and Tom

unsuspectingly meets Bud and trades horses with him, and later saves Vicky's life. When Tom returns to the ranch on Dexter's horse the sheriff and the ranch owner are suspicious of him, but he induces them to let him hunt down Bull Dexter. He shoots Dexter's horse from under him and makes him a prisoner, but Vicky rides up and pleads with Tom to let Dexter go. He does and takes the girl in his arms.

Lillian's Husbands—(THREE REELS)—VITAGRAPH—OCTOBER 12.—Featuring Lillian Walker and a comedy cast. Lillian receives a letter from her guardian saying he would be pleased to hear that she was happily married. Her girl friends advise her to write him that she is married and she does this. When he comes in person to congratulate her, she shows him a picture of her friend Mollie's fiance, and an exasperating but ludicrous mixup follows. Later Turner, her guardian, takes the fellow's place who was hired to marry her and in a disguise he marries the girl himself. When he reveals his identity Lillian nestles in his arms.

Serge Panine—BIOGRAPH—OCTOBER 13.—Featuring a strong cast. Madame Desvaenes' daughter, Micheline, and her foster-daughter, Jeanne, have prospects of happy marriages. Pierre, Micheline's sweetheart, goes on a trip to France and during his absence Serge Panine, a penniless nobleman, is introduced into the household. He falls in love with Jeanne, who returns his passion, but he marries Micheline because he thinks she is the better match; and Jeanne, through pique, marries Cayrol, a banker, who loves her. One day Cayrol plans to leave home, but Madame Desvaenes urges him not to go. Serge leaves his wife and in the dead of night goes into Cayrol's home, where Jeanne receives him in rapture. Cayrol, returning, discovers them together in his wife's boudoir and the excitement kills him. Serge hastens home and tells Micheline that he may be held responsible for Cayrol's death, and the girl breaks the news to her mother, who tells Serge to kill himself. He refuses and she makes up her mind, a shot is heard, Serge Panine is dead with a pistol by his side, and Madame Desvarennes is standing ominously by.

Blow for Blow—(TWO REELS)—BIOGRAPH—OCTOBER 13.—Featuring a strong cast. Alice and Mildred are twin sisters. Alice elopes with one Arthur Petherick and her father sends her from the house. Mildred is bothered with attentions from Drummond, her father's former clerk, but later she marries William Linden. Some time after his marriage Linden goes abroad and Drummond comes upon Mildred alone in the garden. He pursues her to the edge of a cliff, where, rather than fall into his hands, she commits suicide by jumping. The butler witnesses the death, but keeps silence. Dr. Grace, a friend of Linden's, while visiting in the slums, meets Alice Peteherink and Drummond meets her husband, and, learning where she is, plans to deal Linden another blow. He tells Alice that Mildred was poisoned by Linden, and desiring vengeance for her sister, the girl whom Linden had never seen, the girl falls in with his plan, which is to pretend that she is Mildred; but the old butler comes forward with his story and Drummond is arrested.

The Widow's Breezy Bathing Suit—EDISON—OCTOBER 13.—Featuring Sally Crute. The widow arrives at the seaside resort and as one man the men, who are enslaved by her beauty, vow to win her. They start out gay "doings" and some time later they discover that the veiled lady whom they treat to refreshments while she is occupying the widow's wheel chair is none other than the widow's colored maid. The widow's last day at the beach she goes bathing and while in deep water was taken with a cramp. Albertus Simpleton jumps into the water and goes to her assistance. When she is leaving they all come to say goodby and the widow tells Albertus that she is father's widow, she having married his father while Albertus was touring in Italy and she is quite contented to remain a widow.

The Canimated Nooz Pictorial—ESSANAY—OCTOBER 13.—Cartoon dealing with the topics of the day from a humorous standpoint. Also five hundred feet of scenes taken in the gorgeous Canadian Rockies.

Voices in the Dark—(TWO REELS)—KALEM.—OCTOBER 13.—Ethel refuses to become Harvey's wife. Later her father suffers a financial loss and obtains a loan from McCall, who poses as a mine owner. When Granger cannot meet the note, McCall consents to cancel it upon condition that her father consent to Ethel and his marriage. Ethel then learns that she is not Granger's daughter, but had been left on the doorstep when an infant and that the widower had adopted her. Rawlins, the housekeeper, also overhears the foregoing and the woman recognizes McCall. She then declares that McCall is her husband and Ethel is their daughter, and tells how, after McCall had been arrested, she had placed her upon Granger's doorstep. Harvey learns of Ethel's parentage, but his love is so great that he repeats his determination to make her his wife.

The Steadfast—(TWO REELS)—LUBIN—OCTOBER 13.—Henry Wygand receives a contract for the construction of a railroad bridge and awards the sub-contract to supply cement to his wife's father, William Floyd, who is persuaded to substitute an inferior cement for the bridge. Several months after its completion the bridge gives way and there is a terrible wreck. The shock proves too much for Floyd and he dies, leaving Burke, his chief clerk, in control of the business, who begins to press his attentions upon Mrs. Wygand. Wygand, who has been imprisoned, is later freed when Burke's servant tells him of the papers telling of Burke's guilt. Later the papers proving Burke's guilt are found and Wygand returns to happiness with his little family.

On With the Dance—(VITAGRAPH—OCTOBER 13.—Featuring John T. Kelly and Mary Maurice in a story of a grandmother and grandfather who pay a surprise to their married daughter, but find they have gone out to a tango tea. When the young people return we see entrancing visions of the terpsichorean art as it was in days past and also the latest Maxixe steps. Both sides are unconvinced and finally the Maxixe gets into the old folks' blood, and we next see them dancing among the young people at one of those scorned tango teas.

The Dawn of Courage—BIOGRAPH.—Featuring Curtis Cooksey, Isabel Rea and Hector V. Sarno. Sands, assistant to the village assayer, is driven from his sweetheart's side by the town bully, and the girl, regretting his overdrive, releases him from their engagement. Some time later a mysterious spot develops on his arm and the village doctor pronounces it leprosy. The doctor goes insane from overwork and starts to shoot up the town. Sands sees the danger, attacks the madman and overpowers him. Another doctor from another town hearing Sands declare that his bravery was inspired by the knowledge of his own doom, investigates the reason and discovers that the spot on his arm was caused by a chemical which he has spilled, and then Sands feels Ruth's hand steal into his.

All Stuck Up—ESSANAY—OCTOBER 14.—Featuring a strong cast. The salesman lands a big order for sticky fly paper in the town of Podunk and the storekeeper places the paper in every conceivable place. Before long his customers find themselves covered from head to foot with his sticky paper and every housewife is also well supplied, and many side-splitting scenes take place as a result. Finally the salesman is kicked out of town, after being plastered up with his marvelous fly paper.

Nan of the Back Woods—(THREE REELS)—LUBIN—OCTOBER 14.—Featuring Valentine Grant and a strong cast. A dramatic story of "Nan of the Back Woods" and how, after some time, she marries the man of her choice. For a longer review see another page of this issue. J. C. G.

Landing the Hose Reel—(FIRST CHRONICLE OF BLOOM CENTER)—(THREE REELS)—SELIG—OCTOBER 14.—The inauguration of an entirely new style of screen comedy and one which bids fair to spread like wildfire. The rural characters are skillfully drawn and wonderfully amusing, each being interpreted by a real artist. The first chronicle concerns the donation of a hose reel to Bloom Center by Millionaire Warren of New York, and the trial runs of the rural department on the day of the presentation. After two false alarms, the fire laddies refuse to respond when the chief's house really goes up in smoke. A more complete review of the picture appeared in the last issue of MOTOGRAPHY. N. G. C.

The Third Party—VITAGRAPH—OCTOBER 14.—Featuring a strong cast. Dr. Williams unconsciously neglects his young wife, and Newell Russell, a young society idler, becomes acquainted with them, and Bobby, the doctor's son, takes a great fancy to him. A former suitor of the doctor's wife writes a letter to him telling him he had better watch his wife. The doctor demands an explanation from Newell at the point of an automatic and forces the young man to come back into the house. Mrs. Williams saves the situation and the doctor is satisfied and apologizes, but Newell puts the gun and forces the wife's former suitor to come to the house and make a confession before them all.

Pippa Passes — BIOGRAPH—(REISSUE)—OCTOBER 15.—Featuring an all star cast. Pippa, the silk winder, goes forth with a song on her lips. A workman drinking away his wages hears the song and returns to his wife. A student, discovering the character of the woman he has married, is on the point of striking her when Pippa's song changes his heart. In another place a wife is persuading her lover to kill her spouse when Pippa passes, and the murderer's hand is palsied and the recreant wife chastened. And so it is wherever Pippa passes until she returns to her little room and sleeps, unconscious of it all.

Gladiola—(FOUR REELS)—EDISON—OCTOBER 15.—Viola Dana featured. Gladiola Bain, a pretty and unsophisticated country girl, leaves her home and marries a wealthy man from the city. A few months after her marriage she learns that Warren has lied to her, as he has another wife. She returns to her father. At her old home her baby is born. Later Warren's wife dies. He returns to the farm and pleads with Gladiola to



forget the past, but she refuses. In the end she turns to her loyal friend Abner, a country boy. See a longer review on page 53 of last issue.

The Law of Silver Camp—KALEM—OCTOBER 15.—A deadly feud between Walstead and Kerns leads to the gambler's death at the stagecoach driver's hands. Rose, the slain man's daughter, vows to avenge his murder, and Long, a young surveyor, saves Kerns' life and hears Rose's story. Kerns makes Paul the target for a volley of abuse while he is in the little frontier saloon, and Paul knocks the town bulley down, and Kerns being taunted by his gang for having been bested by Paul, starts a free-for-all fight in the course of which he breaks the mirror behind the bar and the saloonkeeper offers $100 for his arrest. Kerns is descending the face of a cliff and falls to his death and Paul and Rose discover the body. The marshall and his posse place them under arrest, but their innocence is established when it proves that Kerns died as a result of the fall.

Belle of Barnegat—LUBIN—OCTOBER 15.—A strong cast featured. A passenger steamer catches fire and among the passengers is a young mother who is unable to leave the boat before the sinking of the vessel, and with her little one takes to the water on a piece of wreckage. The mother dies and the little one is adopted by the brave hearts comprising the crew at the station. After a lapse of years Belle of Barnegat is loved by Tom Dawes. However, she becomes interested in Harry Fonda, a new acquaintance. Later Tom goes out in his boat, which capsizes, and the ropes and sheets of the rigging become so wrapped about him that it is impossible for him to extricate himself. Belle rows out into the storm, rescues Tom and in each other's arms vows are made which are never to be broken.

How John Came Home—VITAGRAPH—OCTOBER 15.—Featuring Mr. and Mrs. Sidney Drew. John disappears, leaving the impression he has drowned. After his money is all gone, he accepts a job as a hackdriver. Mary, his widow, is left a fortune by her rich uncle and in coming out of the lawyer's office she gets into John's hack. When he hears that his wife is wealthy, he employs the "lost memory" trick and gets away with it beautifully, being received with open arms by his wife.

The Inevitable—BIOGRAPH—OCTOBER 16.—Featuring Claire McDowell, Alan Hale and Vola Smith. The frivolous wife meets the artist and the affair progresses until she faces the alternative of guarding her husband's honor or going with the other man. The husband's cousin, a young girl, pleads vainly with the wife to think of her husband and child. Time passes and the artist begins to tire of her. The thought of her child saves her from committing suicide and at length she goes to the home of her husband's cousin, where the child is. Stress of emotion causes the mother to faint and she is borne into the house by her husband and where, in the midst of memories long lost, she is reconciled to her loved ones before dying.

The Little Saleslady—EDISON—OCTOBER 16.—Leoni Flugrath as the little girl behind the counter, who, in her effort to earn her own living, is beset by temptation. Virtue is rewarded and the girl is led to the altar by the owner of the department store. Robert Walker plays the part of the employer.

The Reaping—(THREE REELS)—ESSANAY—OCTOBER 16.—Featuring Lillian Drew and Richard

Travers. Dennis becomes engaged to Diana. One evening he betrays her and later he dies. Diana goes to the country home of her aunt and shortly after a boy is born. When she returns to the city the boys poses as her aunt's adopted son. Later Diana marries and a little girl is born to her, and as the years go by the children fall in love with each other. The boy asks Diana to marry her daughter and she confesses the truth to her husband, and she is about to tell the children when her aunt tells her that Diana's real son is dead and that she had substituted an adopted child for her niece's son years before.

A Test of Courage—Kalem—October 16.—Helen is imprisoned in a clothes closet by Denning and is able to escape by picking the lock with a hairpin. The two desperadoes board a freight and escape. Helen emerges just as the local passes and swings aboard the last car. She induces the engineer to overhaul the freight. Realizing their danger, the crooks hold up the freight engineer, compel him to cut the engine loose and speed away. They then desert the engine and flee. They circle back and climb aboard the freight engine and open the throttle. Helen runs after the locomotive and just succeeds in swinging aboard it, and meeting the crooks she holds them at bay with a pistol. Later they are captured by the railroad men.

The Price of Pies—Lubin—October 16.—Billie Reeves featured as a bill poster and later as a sandwich man. He lays the boards aside and takes a nap in a freight car, and later he is found by the brakeman. He has been advertising a convict picture and is in a prison suit to help along the effect, and as there is a reward out for a man who has escaped, Bill thinks they want him for stealing pies. He starts to run, but after eating four pies a stomach ache comes on and he is compelled to saw wood to pay for the pies.

In the Midst of the Wilds—Selig—October 16.—Jan Kraga and his daughter, Meta, receive a call from Kraga's friend, John Morgan, who falls in love with Meta. Hans Vedder, a neighboring farmer, goes to Kraga and demands that Meta name a wedding day. When Meta refuses to do this her father orders her from the house. Armed with a small knife, the girl enters into the jungle and after a fight with a ferocious leopard she escapes death by a miracle. Later she is found with a huge elephant, which is conducting her from the jungle wilds, and after being taken home by her father, who is remorseful, she agrees to marry Sir John.

The Woman in the Box—(Two Reels)—Vitagraph—October 16.—Featuring Harry Morey, Peggy Blake, L. Rogers Lytton and George Cooper. Milton Asheton of the United States secret service, while in Mexico, attends the opera and becomes attracted to a beautiful woman sit-



ting in a box opposite. The following evening he attends a ball at the Mexican secretary of war's house and the hostess proves to be the lady whom he met at the opera. She is an American-born woman and, finding papers which prove her husband a traitor, she shows Milton a copy. Her husband and Milton later arrange for a duel, but the husband is assassinated and after seccring the documents and delivering them to Washington, Milton returns to Mexico City and woos and wins the "Lady in the Box."

The Land of Adventure—(Three Reels)—Edison—October 22.—The cast includes Edward Earle, Johnnie Walker, Margaret Prussing and Jean Dumar. Two young Americans visit a Central American republic at the solicitation of the president, who asks them to aid in bringing the revolution to an end. They rescue two American girls from the revolutionist leader. Renolds captures the leader and turns him over to the president. The Americans are handsomely rewarded by the president. They also win the love of the girls they rescued. For a longer review see another page of this issue.

Mutual Program

Bizzy Izzy—(Two Reels)—Gaumont—September 24.—Bizzy Izzy is in the cloak trade. Although Muggs, his cloak model, is not unattractive to him, she being homely, is the cause of his losing much business. At last Izzy's office manager persuades him to advertise for a beautiful model, and Maisy, fair of form and face, answers. She has been having trouble with her husband, who has refused to purchase her a new hat. After Maisy's rescue from an embarrassing position in a restaurant, a boxing match, and Izzy's arrest, Maisy accompanies her spouse home and Muggs gets her old job back.

His Lordship's Dilemma—Casino—October 3.—Featuring W. C. Fields. Fields, a remittance man, informs Bud, his valet, that he is broke and that they must both look for jobs. Unknown to each other, they obtain work carrying advertising signs. The two meet and cleverly manage to obtain lunch without paying. In the park Fields and Bud read that Lord Swan has won a Fifth avenue heiress by his wonderful golf playing. In his dream, Fields does not win his heiress by golf playing exactly, but by his skill and bravery in using one of the clubs to whack a bomb planted by two Blackhanders on the steps of Mr. Moneybags' home. Waking, Fields, in disappointed rage, pushes his ex-valet into the lake and as he fails to rise Fields saddles away, realizing that his future battles must be fought single-handed.

Cousin Clara's Cook Book—Falstaff—October 4.—Bings, a book agent, has a tough time in selling copies of "Cousin Clara's Cook Book." Returning to the office disheartened, he meets the author of the compilation, who is a dainty little girl with dreamy eyes. This girl inspires him to adopt a new modus operandi, and in desperation he conceives the following plan: He calls up the local newspaper, introducing himself as the proprietor of a sanitarium and tells the editor that one of his patients has escaped; that he had been a book agent, and should he return to his old occupation, to warn the people to buy at once or he cannot answer for the consequences. It makes a good story; the plan works well, and Bings returns with a wad of good money. But the girl, instead of gratefully falling into his arms, produces a hulking youth to whom she is to be married on the strength of the book's sales. Soon the detonation of the book striking the head of the youth is heard for a considerable distance, and Bings wanders out into the cold world.

The Light on the Reef—(Two Reels)—Thanhouser—October 5.—The little favorite of the dance hall has grown tired of the empty pleasures of her life and unconsciously seeks after an ideal sweetheart. The latter is not long in appearing, for after the accident a stalwart young man picks her up and takes her to the hospital. The man, a lighthouse keeper, marries the girl, and all is happiness until one of the girl's former admirers tells the husband of her past life. He is furious and orders her away without listening to her entreaties. The husband is grieved over the breaking up of his home and going on shore, takes to drink. He sleeps way past the time when the beacon should be lighted, and when he is awakened realizes how he is disgraced. He rushes madly down to the beach. Arriving there, a remarkable thing occurs. The great light, at first dark, is illuminated. Later he learns that his cast-off wife had swum out and taken his place. He forgives the girl and they embrace.

Rhoda's Burglar—(Two Reels)—Centaur—October 7.—Welden Shaw and his wife have one daughter, Rhoda. Their domestic affairs grow from bad to worse until the wife leaves her husband, taking her daughter with her, and marries a suave old roue. Her first husband, broken in spirit, becomes a burglar. The stepfather plans to carry off Rhoda to a libertine friend of his and the husband, hearing of the wedding, decides to rob the house of the wedding presents. He goes to the house, and the daughter, hearing a noise, goes downstairs and confronts him. She recognizes the burglar as her father and explains to him of her forced marriage and tells him she wants her father to aid her to wed a sweetheart of her own. Later Shaw and his wife are again happily reunited and the little girl at his feet listening to stories of wild animals.

The Has-Been — Thanhouser — October 10.—The sheriff's son returns from college and opens up a law office. Suddenly a string of crimes take place; banks are robbed, stages and mail trains held up, etc., all of which robberies have been committed by a single desperado. The sheriff does not get his man and, disheartened over his failure, he resigns. Whisky starts him on the downward trail and as the years pass he becomes a "has-been." For a long time after the resignation of the sheriff nothing more is heard of the bandit until one night the bank gives up its tribute. The posse and the new sheriff, on approaching their quarry, find that the former sheriff is ahead of them. The bandit is caught

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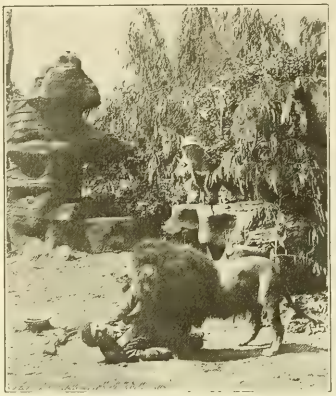
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Monadnock Bldg., Chicago

on the other side of the border and turns out to be the lawyer son of the old man. His father protects him from the posse, saying that he is his prisoner and will hold him until the party comes back with the loot. Then father and son start away to begin a new life.

Let There Be Light—(Two Reels)—American—October 11.—Featuring Helene Rosson and Charles Newton. A drama in which the latest electrical devices are shown, and one in particular is the means of reuniting a husband and wife. For a longer review see another page of this issue. J. C. G.

Stanley's Close Call—(Two Reels)—Centaur—October 11.—Ada Payne, a wealthy orphan, starts for Africa to join her lover, Jack Wilson, who, with his chum, Dick Dickerson, at this time are returning to America with Nina Mannering, the girl they have rescued from the Hidden City. When this party arrives in New York and find Ada gone, Tom marries Nina and then the party start back to rescue Ada. Ada reaches the Hidden



City and, finding Stanley's party gone, resolves to push forward and join it. Stanley, seized with fever, is delayed in an interior town and Ada falls in with an eccentric old man with an elephant known as the Jungle Rat, and he becomes the companion of her wanderings. Later Jack arrives and is also siezed with a fever, and Ada is captured by natives while in the jungle. The Rat is left for dead. Stanley is also attacked, but fires the natives' town and escapes in the confusion.

Dicky's Demon Dachshund—Falstaff—October 7.—Dicky is the lion of a summer resort. As he keeps the girls to himself, he incurs the enmity of three young men, who resolve to be avenged.



The conspirators send a dachshund to the boarding house where Dicky is staying, knowing that the landlady hates dogs and will not allow them around the premises. But the landlady is also under the spell of Dicky and allows him to keep the dog in his room. The conspirators then lure a bloodhound to make a phonograph record of sleep-disturbing howls. By means of this and other sundry brilliant schemes, Dicky is finally deposed and he leaves in ignomy. Then the girls return to their original admirers.

Taking a Chance—Cub—October 15.—George Ovey featured. Jerry and Hank arrive at the town depot just as a troupe of Uncle Tom's Cabin players step from the train. They go to the hotel, proclaim themselves as members of the troupe to the proprietor and get a meal. Just about this time little Eva and the Angel of Death quit the company and leave, and Jerry and Hank are hired to play the parts. At the night's performance they break up the show and in their queer garb they seek shelter in a house where a spiritual seance is at its height. The spiritualists assume that Jerry and Hank are real spirits, but just at this time thee Uncle Tom actors arrive and a merry time follows.

Billie, the Hill Billy—Beauty—October 12.—Featuring Neva Gerber and Webster Campbell. Robert Bennett goes into the Ozark mountains and comes upon a mountaineer's cabin, and is set upon by an old man who believes him to be his long-lost son. Bennett finds it easier to humor the old man's fancy than to turn away from him and he becomes interested in the daughter, who cherishes a talent for drawing. "Pap" threatens



to punish the girl by putting her to work in the tobacco fields, and Bennett, who has learned to love her, saves her by marrying her and taking her to his mother.

Profit from Loss—American—October 15.—Featuring Vivian Rich, Walter Spencer and Jack Richardson. Carter, on his way home from work, yields to temptation and loses all his pay to Harmon, a professional gambler. Carter's wife



goes into a cafe to sell some flowers, and Harmon, who is in the place drinking, gives Mrs. Carter the money he has won. Carter goes home to face his wife and learns that it is to her that Harmon has given the money he lost. He profits by his loss, for he writes a letter to his employer directing him to pay his wages in future to his wife.

"Two-Spot" Joe—(Two Reels)—Mustang—October 15.—Featuring E. Forrest Taylor, Jack Richardson and Anna Little in a strong tale of the hills, in which a man leaves his wife to seek his fortune and falls in with a woman of the dance hall. Later his wife comes to the town and is taken care of by the gambler of the western town. When her husband dies she marries the gambler. For a longer review see another page of this issue. J. C. G.

Aided by the Movies—Beauty—October 16.—Featuring Carol Halloway. John and Carol are in love, but her father favors Dick. Carol's father flirts with the leading lady of a motion picture

company and the next day the leading lady doesn't appear at the stcdio and the company is compelled to take a day off. John secures a parson and a marriage license, and his friend, director of the company, enters into a scheme to effect the marriage of John and Carol. Through a ruse, the



plan is carried out, and Carol's father and Dick act as witnesses. When her father discovers that the marriage is real he is furious and is about to renounce them, when the leading lady turns up and persuades him to accept the situation, which he finally does.

The Ever-Living Isles—(Two Reels)—Reliance—October 17.—In the reign of James the Second, Carlos, a rover of the Spanish main, on a visit to Provincetown in the New World, meets Prudence, daughter of Captain Josiah and Temperance Hafley. He falls in love with the maiden, who is suffering from a strange malady, which



Carlos cures with precious herbs from his own realm, the Ever-Living Isles. The Puritan selectmen, believing the Spanish tradesman to be a sorcerer, banish him on threat of hanging if he ventures to return. Prudence runs to the shore as her lover's galleon sets sail and flings herself into the sea. Carlos turns back the ship, rescues Prudence, and tries to persuade her to go with him across the deep. But she wins him over, and together they go back to Provincetown. Carlos is captured, sentenced, and is about to be hanged when a messenger from King James brings a proclamation stating that no magician or sorcerer may remain within the colony. The Spaniard seizes his opportunity to escape, claiming Prudence as his bride.

Universal Program

Universal Animated Weekly, No. 187—Universal—October 4.—G. A. R. veterans at annual reunion at Washington, D. C.; four hundred thousand dollar playground opened in Brooklyn, N. Y.; submarine victims who died under sea at Honolulu brought to San Francisco; contest winner and consort entering exposition ground at San Diego, Calif.; newly enlisted soldiers don uniforms at London, England; the kaiser's heir sees his old regiment; ex-President Taft visits Universal City; citizen rookies at their camp at Fort Sheridan, Ill.; *Independence*, pride of navy of 1812, destroyed at San Francisco, Calif.; President Wilson travels to Princeton, N. J., to vote at primaries; cartoons by Hy Mayer.

Some Fixer—Nestor—October 11.—Father does not wish his daughter, Corrine, to marry and leave him in the lurch, therefore he takes drastic measures to keep her apart from Eddie. Lee and father have always been good friends, and father, thinking Lee will never be capable of loving the girl, throws her with Lee on every occasion. Lee falls for the girl and plans the downfall of his opponent. In order to mislead the old man, Eddie



devotes himself to Jane whenever this can be appreciated by father. Eddie is never allowed to see his sweetheart and Corinne becomes indignant at his behavior. Before the picture comes to a close we see Lee being married to Corinne and Eddie to Jane. But no one seems to be disappointed, unless, perchance, it be father.

The Kiss of Dishonor—(Two Reels)—Gold Seal—October 12.—Bonny, left alone in the world by her mother's death, becomes one of the minister's household. She grows up in the com-



panionship of a little hunchback violin player, Rigo, whose only desire in life is to please Bonny. In later years Bonny becomes infatuated with a city chap, Ray Harding, and marries him. One night Bonny beholds her husband kissing another woman and, upon asking an explanation, he flies into a fierce rage. She returns to the minister's home. As Ray really loves her, he is tempted to follow, but pride holds him back. Meanwhile, Rigo has come to the city, but searched for Bonny in vain. Dore, an artist, comes to the the village. The sight of Bonny and her baby appeals to him and he paints a picture of them. Later this picture is the means of saving Ray from the wrath of Rigo. The latter is the means of uniting husband and wife once more.

Under New Management—(Two Reels)—L-Ko—October 13.—The stenographer is entirely too pretty for the equilibrium of the office force, and both the clerks and the boss find themselves off balance. The boss has authority in the office, but unluckily does not have the same at home, and when his spouse interrupts a little conversation he is having with the stenographer, the last mentioned leaves on express orders of the wife. Gertie returns, however, in boy's clothes, gets the old job back and also gets wifey stuck on her. Ensuing trouble takes shape in a secret meeting at a cafe, an intercepted note, and an important disclosure just at the wrong time. Wifey's attempt to take the office under her management and Gertie's inhabitation of men's clothes make for the worse.

"BUILT BY BRAINS"



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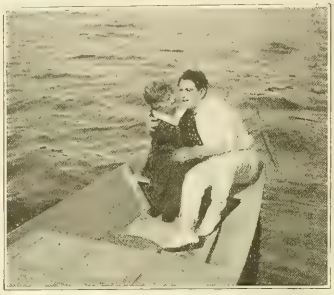
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Motography

Bashful Glen—IMP—OCTOBER 12.—Glen Martin is very much sought after by members of the opposite sex, but these attentions annoy him intensely. At a summer hotel he determines to check the flow of curiosity and puts up the picture

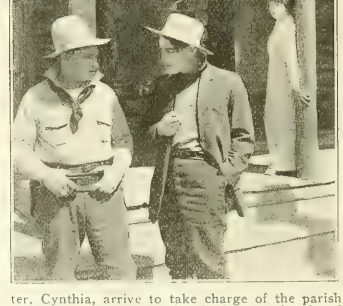


of another man's wife and children in his room. A famous actress and her husband come to the hotel. Unfortunately, Glen's photograph is of this actress. The latter's husband mistakes Glen's door for his own and thereby finds the photo of his wife on the dresser. Thinking she has given it to Glen, he rushes to his own room and accuses her. She pleads "not guilty." They find Glen in the hotel office and, after explanations, both men give the summer girls the laugh. Glen is finally accepted by the chambermaid, whom he has managed to woo during the intervals of her occupation.

The Girl of the Dance Hall—(THREE REELS)—LAEMMLE—OCTOBER 14.—Featuring Agnes Vernon. When Dora Matthews, an orphan, loses her position at the lunch counter, Faro Revere, a vicious character, gets her to obtain work in a dance hall and gambling house, as she has no means of livelihood. She accepts Revere's advances, believing he is in good faith. Ralph Allen's sympathy for Dora is aroused, as he feels she is living this life from necessity and not from choice. One night, when passing their cabin, Ralph protects Dora from Revere, and learns that they are not married. At this moment the sheriff comes on and arrests Revere for a crime in another county. Ralph gives Dora money with which to leave town. Revere escapes from jail and makes his way to the city. Later Ralph's friend, Oliver, introduces him to his wife, who turns out to be none other than Dora. Revere blackmails Dora, and in a fight between Ralph and Revere the latter is killed. Oliver becomes jealous of his wife's relations with Ralph, but finally all is explained and reconciliation follows.

When the Wets Went Dry—(LADY BAFFLES AND DETECTIVE DUCK SERIES, NO. 9)—POWERS—OCTOBER 14.—On the refusal of the governor to sign a bill in favor of the liquor interest, the political boss tries to force the executive to his will. The governor, after a series of thrilling experiences, thwarts the efforts of the politicians. The latter call on Lady Baffles, who impersonates the governor's wife and secures the executive's signature to the bill. Detective Duck, however, captures the politicians in a clever manner and beats Lady Baffles at her own game.

A Kentucky Idyl—(TWO REELS)—VICTOR—OCTOBER 15.—Lees Point, a small town in the Kentucky mountains, is owned by Bill Cameron. Madge Lee is Cameron's woman and assists him in all his deviltries. Rev. Plante and his daugh-



ter, Cynthia, arrive to take charge of the parish, and on asking Cameron for the keys to the church is refused until he introduces Cameron to Cynthia. Attracted by the latter, Cameron lets the missionary stay at Lees Point. Bill decides he is in love with Cynthia and calls on her. The father refuses to even let him see his daughter, on the grounds that he is not a Christian. After Bill closes the saloon and makes the inhabitants go to church, he is allowed to visit the girl. When Cynthia rejects him he reopens the saloon and things are as bad as at first. At last Cameron realizes that there was something in the church besides the girl, decides that he really loves Madge, "does the right thing" by Madge and Lees Point "gets religion for keeps."

And the Best Man Won—NESTOR—OCTOBER 15.—The boy, after a long time, gets the girl to consent to an engagement with him. They go to tell papa the news and learn that he has just engaged an artist to paint the girl's picture. The artist turns out to be handsome, and the boy does not relish having his sweetheart's picture painted by him, but she laughingly reassures him. The artist falls in love with the girl, and for a lark she encourages him, which lark ends in their trying to get married. However, the boy's chum puts one over on the artist; the latter is arrested for speeding and, the minister being handy, the boy and girl tell him to "go to it."

The Yellow Star—(THREE REELS)—BISON—OCTOBER 16.—Marie Walcamp as Claire Walton. The secret service is baffled by a band that is smuggling in Chinese. The chief of the department assigns Robert Wharton to take charge of the case, but in spite of his utmost efforts the smugglers are still at large. William Harwood is the chief clerk to the chief of the service, and on the side is connected with the smugglers. Claire Morton, one of the stenographers in the office, and Robert are sweethearts. Through the help of Claire the smugglers are finally brought to justice and Robert is saved from being forced to turn in his resignation.

No Babies Allowed—JOKER—OCTOBER 16.—As Freddy and his wife cannot secure lodgings because of their baby, Freddy leaves the child at his uncle's house. They then have no further trouble in getting settled. Getting lonely, the couple manage to smuggle the baby into their rooms, but when the landlady hears it cry all is off. The baby is then taken to a foundling home, where it is left after much kissing. Meanwhile, the bachelor uncle, Schultz, has found his home dreary without a child and decides to adopt one. Freddy's child is "it." In signing the ledger for the child the assistant carelessly spills ink over the page, obliterating the name. Freddy and his wife can stand the absence of the child no longer and go to visit him. Their agony is at last abated, however, when the baby is found at uncle's house, and they decide to move to the last mentioned domicile.

The Vengeance of Guido—POWERS—OCTOBER 16.—Guido Morea and his little sister, Nydia, forced to leave Italy, come to live in California. Nydia is hit by the auto of Willie Bail, a "speed maniac," and dies from the injuries. Vail is left off because of his wealthy connections and Guido swears revenge. Guido obtains work in the vineyards and in his spare time perfects an invention which he has been working on. His employer's daughter, Mary, has Willie Vail, the reckless driver, for a suitor. Guido, enraged at seeing Vail imperil the lives of so many children in the streets, resolves to teach him a terrible lesson. Mary averts this, however, and on hearing the tale of Nydia's death, her love for Guido finds expression, and as the two clasp Vail is seen in the distance, driving carefully, as his lesson has been learned.

Does Flirting Pay?—L-KO—OCTOBER 17.—In which the chronic flirt decides that it absolutely does not. In a cafe he makes eyes at a lady who had previously smitten him. Her escort leaves (through cowardice, Mr. Rawsberry thinks), and Rawsberry, going over to her table, gets there just in time to get the other man's check for the dinner. As the proprietor is an old enemy, Rawsberry does not succeed in redressing his wrongs, but considerably multiplies them. In the ensuing excitement many edibles and soups are liberally brought into play.

Feature Programs

Fox

A Wonderful Adventure—(FIVE REELS)—FOX.—William Farnum featured. The picture concerns two men alike in appearance, but different in character. Martin Stanley, a young westerner, comes east with a letter of introduction to his double, Wilton Demarest, the president of a large construction company. While waiting for Demarest, Stanley meets Mazora, a beautiful young mystic. On Demarest's return he meets the girl, who gets him in her power by teaching him the use of drugs, and before long he is a nervous wreck, and, encountering Stanley, he asks him to take his place until he can get on his feet again. Demarest's wife, without guessing the deception, finds herself falling in love with Stanley and he in turn

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Night Message	Nite
Night Letter	N L

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falls in love with her. Demarest dies of the effects of the drug, and Stanley and Eleanor Demarest are married.

Metro

Emmy of Stork's Nest—(Five Reels)—Metro —October 11.—Mary Miles Minter featured. Benton Cabot decides to make a living working the farm his father left him. At Stork's Nest he meets Emmy Garret, a beautiful little country girl. Bije Stork, a bully, is jealous of Cabot. He is determined to marry Emmy and persuades her that the city chap is not in love with her. Bije is sought by the sheriff for counterfeiting. He flees, taking Emmy, who has agreed to marry him, but Cabot overtakes the counterfeiter. When matters are explained to Emmy she gives her promise to become Benton's wife. For a longer review see another page of this issue.

Kliene-Edison

Vanity Fair—Kleine-Edison.—With Mrs. Fiske in the role of Becky Sharpe, Thackeray's triumphant adventuress. As a child Becky is orphaned by the death of her father. Later she is taken into the home of Amelia Sedley, and Becky the child becomes Becky the adventuress, calculating and selfish. Sedley loses his money through bad investments, and old man Osborne breaks the engagement between Amelia and his son, George. Becky lays her traps for Joseph Sedley, Amelia's brother, and nearly succeeds in her designs on him. Through the help of Captain Dobbin, George marries Amelia, and Becky goes to Queen's Crawley. Her adventures with old Pit Crawley, her marriage to Rawdon Crawley, their poverty, Becky's flirtation with Lord Steyne and her subsequent separation from her husband, the Battle of Waterloo and the death of George Osborne are the incidents which follow. For a longer review see another page of this issue.

Mutual Masterpictures

Bred in the Bone—(Four Reels)—Reliance.—A splendid production, featuring Dorothy Gish and William Hinckley. An actress deserts her baby on the doorstep of a Quaker couple and years later the girl, in spite of her religious surroundings, is led to seek fame and fortune on the stage, since the love of the bright lights has been bred in her bones. At a time when she is attacked by her manager, who has resolved to win her for his own, the Quaker lad arrives in the city and effects her rescue. A longer review will be found on another page of this issue. N. G. C.

North American

A House of Cards—(Chapter Twenty-Five of "The Diamond From the Sky")—(Two Reels) —American.—Esther and Marmaduke Smythe leave for Richmond and here Esther takes up her residence at Stanley Hall with Hagar. Durand manages to steal the Stanley heirloom, but in his attempt to get away is pushed through an open window by Blair Stanley, and DeVaux steals the gem from the dead man's hand and disappears. For a longer review see another page of this issue. J. C. G.

Paramount

The Voice in the Fog—(Five Reels)—Lasky.—Featuring Donald Brian. The story tells of a young man in London, Thomas Webb, nephew of Lord Moncton. He falls heir to the Moncton pendant. Mason, who boards in the next room to Webb, happens to be a first-class jewelry crook and he, with his assistant, have planned to rob Kitty Killigrew, an American heiress. The assistant lures Kitty into a taxi, brings her up just as Webb and Mason part in the fog, and she hears Webb's voice, but Mason's hand snatches the pendant from her throat. Kitty Killigrew and her mother and father sail for America, and so does Mason and also Webb, who goes as a steward. Some time later, after much confusion, Mason is found out to be the thief of the jewel. He is thrashed by Webb, who comes into his title, wins the girl he is in love with, and then the villain is jailed.

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Pathe

Pathe News, No. 78—Pathe—September 28.—When a second serious subsidence occurs in the New York subway construction the officials are whitewashed and the blame is laid to "shifting soil"; "moving day" at Central Park Zoo, New York; scenes from Mexican war front; John D. Rockefeller, Jr., visits Trinidad, Colo.; Pathe winter hat fashions; citizens' military camp at Fort Sheridan, Ill.

Pathe News, No. 79—Pathe—October 2.—President Wilson visits Princeton, N. J., to cast his vote at the primary elections; bodies of the victims of the submarine F-4 destroyer carried to their last resting place; scenes of the Mexican anarchy; annual reunion of the Grand Army of the Republic at Washington, D. C.; wireless tower at Summerville, Mass., blown down in a fierce gale; 4,500 pounds of dynamite used in a blast which blows out side of mountain at Winchester, Mass.; fair held at Mabton, Wash.; beauties of Chicago, Ill., parade in costumes at South Shore County Fair; ex-President Taft visits Portland, Ore., and is shown the $2,000,000 Columbia highway.

The Closing Net—(Five Reels)—Pathe.—Produced by Edward Jose. This Gold Rooster Play features Howard Estabrook and an all star supporting cast. Clamart, a famous crook, joins Leontine, the girl accomplice of Chu Chu, a "society" criminal, in a proposed robbery. Clamart is surprised and shot. The man who shoots him discovers that Clamart is his half brother and gives him a home. Chu Chu, jealous of Clamart, makes many attempts to kill him. After a series of dramatic adventures, Clamart meets Rosalie, the girl with whom he falls in love. To save her lover, Rosalie kills Chu Chu. In the end Clamart, who has proven that he is capable of living a worthy life, and Rosalie marry. For a longer review see another page this issue.

A Bungalow Bungle—(Two Reels)—Pathe.—The first release in the "New Adventures of Wallingford" series by George Randolph Chester. Featuring Burr McIntosh, Max Figman and Lolita Robertson. Their new acquaintance asks Wallingford and Vickie to "trim" Bennzy Falls, a wealthy chap whom Violet dislikes. Bennzy has invented a portable bungalow. Wallingford forms a company to manufacture bungalows. Before long Bennzy finds that Wallingford has the factory, a number of bungalows, a good share of his bank account, and Bennzy has the experience. Violet is highly pleased, for Bennzy's father had ruined her father financially. For a longer review see another page of this issue.

Universal Special

The Broken Coin—(Seventeenth Episode)—October 11.—Count Frederick boards the ocean liner and after a protracted search Kitty and Roleaux are unearthed in the hold, but as escape is about to be made a boiler explodes and the ship starts to sink. Kitty, Count Frederick and Roleaux succeed in grasping hold of a piece of wreckage, but some drowning passengers succeed in loosening Kitty's hold and as the two men become unconscious they see Kitty disappear from view. Back in Grahoffen, Count Sachio and his king plan to get the other part of the charred paper which Sachio has found in the palace during the revolution. Seeking to gain entrance to the palace of Gretzhoffen, Sachio sends King Michael a letter asking if they cannot again be friends. Feeling sure the puppet will say yes, Sachio makes his plans to go thither. Frederick and Roleaux are picked up by a band of natives and taken to the land. Later we see Kitty lying on the beach of a strange island and some of the wild-looking natives crawl toward her as the episode closes.

The Man of Shame—(Two Reels)—Broadway Universal.—October 11.—Wilton Lackaye, the Broadway star, has a dual role, that of himself and his own enemy, in this costume production with its scenes laid in France. A longer review will be found on another page of this issue. N. G. C.

World

The Price—(Five Reels)—World—October 3. —Produced by Equitable Pictures Corporation. The story is based on the stage success by George Broadhurst and features Helen Ware, who created the role in the stage production. The story is of a girl who has a harmless love affair with a married man. After his death his wife learns of this. Bent on revenge, she obtains employment in the home of the girl, who is now happy with her husband, a physician. The widow finally succeeds in estranging the doctor and the girl. This she does by enlarging upon the facts in her possession. Later the girl and her husband are reconciled. For a longer review see another page of this issue.

The Master of the House—(Five Reels)—World Film—September 27.—Equitable Pictures Corporation's production of Julius Steger's stage success, featuring Mr. Steger as Frederick Hoffman. He becomes fascinated with a young girl whom his wife has employed as secretary. Hoffman leaves his wife and two children and marries Bettina. He lives with her for a number of years. She cares nothing for Hoffman and continues to shower unsincere attention upon him because he has wealth. He learns that she is having an affair with another man and leaves her. Broken in spirit and health, he returns repentant to his "old-fashioned" wife, who forgives him. For a longer review see another page of this issue.

The Flash of an Emerald—(Five Reels)—World.—Robert Warwick featured. The prologue of the picture shows a crook and his mistress operating at a race track, where they steal the silver cup from a safe. The actual story takes Lucius Waldeck and his confederate in pursuit of Mrs. Weston and her sick grandchild. He manages to enter the old lady's apartments, chloroforms her and takes with him an emerald which is very valuable. Later, when he makes love to Phillipa Ford, she warns him. In the end Mrs. Weston and Victoria Allison furnish the police with evidence which results in the arrest of Marie, and Waldeck, realizing he is in the toils of the law, commits suicide.

The Family Cupboard—(Five Reels)—World Film.—Featuring Holbrook Blinn in an adaptation of the successful play of the same name. Charles Nelson, a self-made man who has amassed a fortune, is neglected by his family, consisting of his wife, a daughter and a son. For society he turns to Kitty Claire, a chorus girl. This becomes known to his wife. They agree to separate. The son clings to his mother. Alice, the daughter sympathizes with her father, realizing that the family is to blame. Later the son becomes infatuated with Kitty. He proposes marriage, but she refuses. Heart-broken, he contemplates suicide. This leads to the reconciliation of his mother and father. In the end the family are reunited. For longer review see another page of this issue.

Associated Service

Released Week of October 11.

The Highest Bidder—(Two Reels)—Empire.—A widowed wealthy lumber dealer dies and leaves his possessions to his only daughter. The superintendent schemes to deprive the girl of her fortune and when Jim, the sweetheart of the girl, sees the superintendent and the money lender together he gets suspicious. He overhears their plan and he goes to his friends, and through their contributions he is able to outbid the schemers, thereby saving his sweetheart's fortune.

Joe's Devotion—Navajo.—When Nell marries Tom, Joe is heartbroken, but when little Dot comes to earth he lavishes his affections on the child, who calls him Uncle Joe. Tom is killed and begs Joe to look after Nell and Baby Dot. Joe knows she will not accept charity and puts a bill under the door, and Nell accepts it as a godsend. A Mexican steals little Dot from the cabin, but Joe captures and overpowers him, and brings the child back, and the mother's gratitude brings her to a realization of Joe's worth.

Too Much Elixir of Life—Alhambra.—Professor Muggles tells Billy, when he asks for the hand of his daughter, that he has never done anything for science and he had better keep away. Billy later wraps Fritz, an apartment house janitor, in a sheet and buries him by the seashore, and has the professor and his daughter come to the place. The professor is delighted in the discovery of the mummy and, taking it to his laboratory, he decides to try the effect of the elixir of life he has mixed. The mummy comes to life all right and the professor starts to give chase. He loses him, but thanks Billy and gives him Rena's hand.

A Movie Nut—(Two Reels)—Banner.—Ignatz, a movie nut, finally lands a job and is cast as the star. He loses the job, and, getting tired, he falls asleep and dreams that he is the only rival to Charlie Chaplin. The funny things Ignatz dreams and does is a cure for the worst kind of blues. Suddenly he is rudely awakened by his landlady, who demands room rent or the room, and he is driven back to his position of chief cook and bottle washer at a delicatessen foundry.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



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WITH
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Vol. XIV CHICAGO, OCTOBER 23, 1915 No. 17

LUBIN

MONDAY
OCTOBER 25

ONE ACT DRAMA
"THE INEVITABLE PENALTY"
WITH
OCTAVIA HANDWORTH

TUESDAY
OCTOBER 26

D. L. DON
IN
"PLAYING IN TOUGH LUCK"
ONE ACT LAUGH

WEDNESDAY
OCTOBER 27

"THE MAN OF GOD"
TWO ACT DRAMA
WITH
ORMI HAWLEY
AND
EARL METCALFE

THURSDAY
OCTOBER 28

THREE ACT DRAMA
"THE STRANGE UNKNOWN"
WITH
L. C. SHUMWAY
AND
HELEN EDDY

FRIDAY
OCTOBER 29

ONE ACT DRAMA
"THE WONDER CLOTH"
WITH
L. C. SHUMWAY

SATURDAY
OCTOBER 30

BILLIE REEVES
IN
"HIS BODY GUARD"
ONE ACT COMEDY

GENERAL FILM
LUBIN
RELEASES



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Blanche Ring in a scene from Oliver-Morosco's "The Yankee Girl."

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WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, OCTOBER 23, 1915 No. 17

Motion Pictures to Dominate Drama

THANHOUSER PREDICTS BIG CHANGE

MOTION picture domination of the drama was forecast by Edwin Thanhouser in a recent chatty discussion of his part in the making of films for the new $8,000,000 Mutual program and the progress of the industry in general. "The time is near at hand," declared Mr. Thanhouser, "when the speaking stage will be looking to the motion picture plays for material, absolutely reversing the condition which has prevailed.

"I am finding it most desirable and necessary to amplify our field of operations to keep pace with the destiny of the film drama.

"The development of the film drama in this line of destiny is the most important thing before the makers and exhibitors of film today. The new Mutual program is an expression of that development. It is a big forward step in raising standards of the motion picture and in bettering the quality of entertainment that goes out to the people. It is one of the great powers of the motion picture. It is one of our many vast advantages over the speaking stage. It is impossible for a high art production, a powerful drama of the speaking stage to reach all the people—to be as available to the people of Amarillo, Tex., as on Broadway, New York.

"But it is possible to give the people of Amarillo just as perfect and fine a motion picture presentation of drama as is given in the biggest house on Broadway. In other words we are taking this wonderful new art to the people and we can do it as nobody else in the world can do it.

"There are a few developments in the motion picture to come before we can say that it is a perfect thing. We can, however, expect nothing that is more perfect than nature itself and the realism of the motion picture as it stands today is beyond betterment, except in minor details. We may see improvements which will result in perfect color rendition, we perhaps shall get better modelling of images through stereoscopic effect and we may attain certain other refinements of the picture mechanically.

"And I insist that the motion picture is coming to be the dominating form of dramatic expression. We are right up on the time when the speaking stage will come to the motion picture for material, just reversing the process of the time, now passing, when the motion picture borrows material from the stage and from the novel and short story.

"We are bound to see the time soon when the stage will be presenting its own version of the productions which have proven great screen successes.

"I recognize the fact that this is a daring statement, but to any one who will give serious consideration to the overwhelming growth of the picture and who recognizes the part that the picture today plays in human life the truth of my assertion is inevitable.

"It is with a full recognition of this vast importance of the motion picture and its artistic as well as its commercial future that the operations of the Thanhouser studios in making releases for the Mutual Film Corporation are directed.

"I feel highly responsible to the millions of persons who daily see our releases on the Mutual program. We owe them the best that is in the power of the industry to produce and we are always faithfully at work with that end in view. That is why we are going to the very heavy expense of money and effort to invade the tropics and the Canadian wilds—simply to make better, more worthy pictures.

"Our responsibility is as great, both to the public and to our own future, as though the printing press had just been invented and we were given control of so large a portion of the output of published matter for the information and entertainment of the millions.

"This means that we must pay heed to every factor that goes into the making of pictures. It explains why we have enlarged and improved our New Rochelle plant, putting in costly developing, printing and perforating machinery, a better ventilating system, additional factory space, better studio arrangements, and the like. It is the reason behind the big investment at Jacksonville, down in Florida where the Thanhouser corporation has acquired the big site where the new studio is now being rushed to completion. It explains why we are holding and continually building up one of the world's most remarkable organizations of actors and directors.

"Do you know it is a fact that Miss LaBadie's mail is often as big as the Thanhouser Corporation's mail? Why only the other day she received 1,300,000 votes in a newspaper film star popularity contest in which she was voluntarily entered and in which she did not make the slightest effort to get a single vote. That just goes to show how close the motion picture is to the people and how responsive and responsible we must be to them.

"All this big investment of genius and money is but a means toward the end of better pictures, pictures that shall keep in the van of the upward movement of the motion picture art.

"Which brings me to another point. I feel that the development of the future of the motion picture

calls for purely original matter, strong scenarios written for the motion picture and with only the motion picture presentation in view.

"The future means the development of a new field of writers for the making of feature films. This will force in turn, just what I mentioned before, the bringing of the stage to the motion picture for material. As a case in point I may remark that I have been approached and negotiations have been begun for presentation on the speaking stage of 'The Price of Her Silence,' a five-reel Thanhouser Master-Picture. This one fact points the way on which we are progressing to the period when the motion picture play will be the admitted and recognized fountain head of dramatic art."

TO BREAK GROUND THIS WEEK

Twelve Acre Tract at Culver City, California, Recently Acquired by Thomas Ince to Be Formally Dedicated Soon

The official ground-breaking ceremonies on the 12-acre tract in Culver City, which Thomas H. Ince has invaded for the purpose of building a new $50,000 Ince-Triangle studio thereon, will be held next week, under conditions unprecedented in the history of American amusement circles. The unique feature of the event will be that it will be attended by the greatest, in number, and, perhaps, most expensive galaxy of stage stars that has ever assembled together at one function, with the exception of a Lambs' Gambol or other similar events.

At present there are exactly twelve eminent figures of the footlight realms at Inceville, and each will be present at the ground-breaking. They are Billie Burke, Bessie Barriscale, Mary Boland, Truly Shattuck, William S. Hart, Frank Keenan, Bruce McRae, Frank Mills, Willard Mack, William H. Thompson, William Desmond and H. B. Warner.

Producer Ince has not as yet decided whether or not to make the event one of public interest, but it is likely that he will. This will mean that not only the city of Los Angeles, together with that of Culver City, will be officially represented, but that the public at large will be invited to attend and join in the celebration.

Harry H. Culver, the well-known southern California real estate magnate and founder of Culver City, who negotiated the deal whereby Ince purchased the 12-acre tract, has signified his intention of donating Ince a silver spade with which to turn the first earth. A jar will then be filled with some of the earth and retained in the new plant as a souvenir of the occasion.

Evidence that the stars who will congregate at the ground-breaking will constitute a record-shatttering assemblage, from a standpoint of salaries earned, is furnished by the fact that their aggregate pay envelopes amount to nearly three-quarters of a million dollars a year.

Board of Trade Directors Meet

The first regular meeting of the board of directors of the Motion Picture Board of Trade was held on Thursday, October 7, at the executive offices, 18 East Forty-first street, New York City.

Owing to the illness of J. Stuart Blackton, the president, John R. Freuler, president of the Mutual Film Corporation, presided. The executive secretary reported that thirty-eight new names of individuals and corporations had been received as applicants for membership since the last meeting.

A resolution was passed pledging the directors and individual members of the Board of Trade not to contribute any money or other assistance for any purpose connected directly or indirectly to any person whatsoever without the approval of the board of directors of the Board of Trade.

The board also condemned by resolution the action of the Ohio Board of Censors in prohibting the showing of "The Birth of a Nation" in that state.

Walter W. Irwin, S. L. Rothapfel, J. W. Binder, William M. Seabury and E. A. MacManus were appointed a committee to draft a resolution stating the position of the Board of Trade as regards the proposed new constitution in the state of New York.

Cameramen from the several motion picture weeklies were on hand to film the directors as they arrived in their cars before the office building in which the board's offices are located.

Bostwick Resigns as General Manager

A matter of interest to the trade this week was the resignation of Elwood F. Bostwick as general manager of the Eastern Film Corporation of Providence, Rhode Island. Frederick S. Peck, president of the company, desires to announce that W. P. Barrett has been appointed business manager and George Lessey, chief of productions for the Eastern Film Corporation. Both of the above mentioned gentlemen have seen long service in the business and have worked under the banner of the Edison company for several years.

Mr. Barrett will have complete charge of the business departments of the Rhode Island organization and it is thought that his keen sense of values and thorough knowledge of film finance will result in a saving of money and give to the company an efficient working organization. Mr. Lessey will be remembered as one of the directors of the Edison studios for several years and recently terminated a contract with the Universal as director for the famous King Baggot. Lessey has the power, virility and imagination of a master producer and with the facilities and stories now at his command, it is expected he will excel his previous high-class productions, among which have been "The Suburban," a Universal feature, all of King Baggot's multiple reel pictures and many famous Edison successes.

Mr. Lessey has just completed the production of "Cap'n Eri," a sea story by Joseph C. Lincoln, the famous author, which features George Bunny, a brother of the immortal screen comedian. The new chief producer of the Eastern Film Corporation has many plans and innovations for the success of the company and is rapidly putting them into effect with the assistance of a capable staff of directors. Bert Ennis will have complete charge of the publicity and sales for the Eastern Film Corporation and between these three men it is expected that the efforts of the Providence producing organization will soon be felt in the film trade.

Pretty Mabel Van Buren, known to thousands of film fans—and fannettes—through her many appearances as the lead in Lasky productions is the latest of the stars to join the David Horsley forces at the Los Angeles studios.

EQUITABLE FORCES ACTIVE

Many Big Productions Under Way, and More Being Planned—All Directors Are Unusually Busy with Forthcoming Features

The activities of the Equitable Motion Pictures Corporation are now producing wide spread and far reaching results. Five directors are busily engaged upon productions, with several other important functionaries assembling casts or revising stories preparatory to beginning work.

Marshall Farnum, responsible for "Wormwood," and other big, sensational productions, is directing the destinies of Alexandra Carlisle and her supporting cast in "Creeping Tides." This company hied itself away a short time ago to the mountains surrounding Gilboa, N. Y., in the very heart of the Catskills, where the preliminary stages for productional work had been done by the Equitable's traveling crew, which later journeyed to Block Island, R. I., where Thomas Seay and a company, working with Muriel Ostriche at the head, are engaged in the first scenes of "The Fisher Girl." William Sheer, whose work in "The Regeneration"



Florence Reed in a scene from "The Coward's Way."

called forth exceptional praise, is playing opposite Miss Carlisle in Kate Jordan's vivid tale, "Creeping Tides."

Webster Cullison, who recently completed a highly sensational version of Paul Armstrong's play, "The Bludgeon," returned to New York last Saturday, accompanied by Katharine Kaelred and her supporting cast, from a ten-days' stay at Hudson, N. Y., where many of the scenes to be shown in "Idols" were staged. Mr. Cullison and his cast of principals sailed on Wednesday for Bermuda, where a great many sets will be made, with the British Naval Station as a background. Permission for the co-operation of the British naval officials at the station has been granted. The "Idols" company will remain at Bermuda three weeks.

At the Triumph headquarters Director Joseph Golden is working on the last few scenes of that concern's production of Edgar James' absorbing story "Justice," in which the noted dramatic player Cyril Scott will handle the principal role. Henry Kolker, in "The Warning," a semi-allegorical fictional document, is in the preliminary stages under Director Golden. This feature will characterize the Triumph's units on the Equitable program the latter part of January.

Harry Pollard, formerly with Mutual, now a permanent adjunct of Equitable, is busily engaged at the Fifty-second street studio, assembling his cast to support Marguerite Fischer in her first Equitable production, "The Dragon."

Director John Ince, who completed "The Cowardly Way," with Florence Reed, last week, is working on his next production, which, by the way, has not been named as yet, but which, from all indications, will be Richard Le Gallienne's "The Chain Invisible," with Robert Edeson as the star. The plan of allowing directors to select their own stories and players, as put in vogue by the Equitable, is working out so admirably that at times a great economical gain results from a director knowing well ahead his forthcoming plays.

E. Mason Hopper, whose recent work with Thomas Wise in "A Ready Made Family," established him as an important screen figure, will start work at the Fifty-second street studio during the next week, gathering players to support Gail Kane in her first Equitable picture, "The Labyrinth."

"Damaged Goods" Shown Chicago

On Friday morning, October 8, a private showing of "Damaged Goods" was staged at the Ziegfeld theater in Chicago, the invitations for the showing being issued by the Mutual Film Corporation.

Persons prominent in all walks of life packed the theater to its full seating capacity, and following the showing of this remarkable subject, endorsed it in the heartiest fashion. Many were loud in their praise of the vivid lesson driven home by the picture, and expressed the wish that every young man and woman in the country might be able to see it.

Ere the picture itself was screened, Richard Bennett, the star in the spoken production, and also the lead in the film version, appeared on the stage to describe the difficulties which he had to overcome before "Damaged Goods" was finally presented to the public.

Mr. Bennett was introduced by Jay Cairns, and spoke in part as follows:

"The work of Brieux was first suggested to me by Senator Flynn of Pennsylvania, who, at that time was trying to put a bill through the state legislature prohibiting the marriage of persons without a doctor's certificate, for the protection of the future of the race. Senator Flynn said the production of Brieux's play would mean the passage of the bill.

"I obtained the book; read it, and undertook to form a company. I could not get an actor to listen after I told them that dread syphilis was the subject of the play. They ran from me as though I were possessed of the devil. I carried the play around under my arm for a year. Managers laughed at me; they seemed to think I had gone daft to try and present such a thing before the public.

"Eventually, the play was produced. The New York papers, some of them, very kindly granted that there was a great play there, but not a play that the public should see. Others demanded that the play should be put on the public stage because it was a play that everyone should see. Mr. Brieux came to America and I showed him a special run of the picture.

"'If I had dared to put into the play what you

have put into the pictures, they would have dropped me into the ocean,' he said. Words pass, but the picture is indelibly imprinted in the mind.

"To my mind, the picture of 'Damaged Goods' is worth more to the film world and to the civilized world than all of the big, spectacular pictures that were ever screened."

Not a single person left the theater during the showing of the unusual subject, and it was noted that a large percentage of those present were women, accompanied by their daughters, and one portion of the house was set aside for a class of twenty-five students of the Hahnemann Medical College, who attended in a group, and a number of the city's leading physicians and public characters were noted in the audience.

Many of those present offered voluntary tribute to the picture. Hon. Edmund M. Allen, former warden of Joliet penitentiary and recognized as one of the great criminologists of the country, said: "To see this picture is to learn in one hour what writers and lecturers have failed to do in centuries. It is a visualization burned into one's mind deeper than pen, or brush, or word, could describe. An educational intimacy with something we hate to believe."

Alderman Robert M. Buck, city council of Chicago: "The living race can build its greatest monument by protecting its posterity. It is such plays as 'Damaged Goods' that recall to us our responsibility."

Dr. W. A. Evans, former health commissioner of Chicago: "A play that must work for a deal of good."

Frank Comerford, lawer, writer and sociologist: "A remarkable play—one which every girl and boy of discretionary age should see; a bulwark for the protection of the future race."

Edward Maher, president Lawyers' Association of Chicago: "It is the things in life we are most afraid of that startle us when presented in all their undeniable truth. In our conservative age, it requires something unusually powerful to awaken us from conventional lethargy: 'Damaged Goods' does it."

James Warren Currie, writer and critic: "It is an opportunity given to understand with the eye what might not be comprehended by the ear; the realism of actual life."

Hon. Charles H. Mitchell, attorney to the county judge of Cook County: "The public wards of Cook County each constitute an argument for the widest possible showing of such pictures as 'Damaged Goods.' Doll houses could shelter our derelicts today had this play been presented a century ago."

John Mack Glenn, secretary of the Illinois Manufacturing Association: "Most marvelous picture I have ever seen. I owe a lot to Dr. Evans, who invited me to attend with him. Everyone should see it."

These comments represent the general consensus of opinion of those who viewed the picture, giving it their unqualified endorsement and enthusiastic approval.

Poe's Home Duplicated

For filming scenes in Essanay's six-act feature, "The Raven," adapted from George C. Hazleton's romance of Edgar Allan Poe, an exact reproduction of Poe's home, built shortly after the revolutionary period in Fordham, near New York, was erected in the Essanay studio yard. A noted architect was sent to Fordham for the sole purpose of drawing a set of plans from the famous poet's home, which still stands.

M. A. Neff Dead

On Saturday, October 9, M. A. Neff, founder of the Motion Picture Exhibitors' League of America, who passed away in New York City on Wednesday morning, October 6, was laid to rest in a cemetery in Columbus, Ohio, his home. The funeral services were in charge of the heads of the Ohio State Branch, No. 1, Motion Picture Exhibitors' League of America, and a large delegation from that organization accompanied the body to the grave. Mr. Neff's illness and death came as a surprise to all except his most intimate friends, for, though he had been ill for some time, it was not believed his illness was a serious one. Some weeks ago he went to New York on business connected with the "Battle of the Ballots," a motion picture dealing with the contest now being waged throughout the United States by the anti-saloon element, which he was making, and it was while there that he become so sick that he was removed to a private sanitarium, where he died after an operation for an affection of the kidneys. Mr. Neff was known to exhibitors the country over, since it was he who conceived and founded the Motion Picture Exhibitors' League, of which he became national president, and later succeeded himself.



M. A. Neff.

Mr. Neff was fifty-six years of age at the time of his death, and is survived by a widow and a son, whose home is in Cincinnati, and his sister, Mrs. A. B. Collby of West Virginia.

Max Stearn, president of the Ohio State Branch of the League, and W. R. Wilson, who was named as executor of Mr. Neff's affairs in his will, went from Columbus, Ohio, to New York to bring the body back for burial.

Out of deference to Mr. Neff's New York friends, a brief service was held over the remains at three o'clock Friday afternoon, October 8, in that city and the body was then taken back to Columbus for burial. MOTOGRAPHY joins with many others in extending its sincere sympathy to the bereaved family.

Kleine Signs Maude Fealy

Another company has been added to the present working forces of the Kleine organization with the engagement of Maude Fealy who will be seen in a series of big features during the present season. As in the case of Miss Irene Fenwick, Miss Fealy's film work is not to interfere with her stage career. An evidence of this is the fact that she last week acquired dramatic rights to the new play "A Lady in Love," by Harriet Ford and Caroline Duer, in which she will be starred by John Cort after the holidays.

Miss Fealy's first picture under the Kleine management will be "Bondwomen," work on which is already under way. She will be supported by Iva Shepard, Mildred Gregory, John Sainpolis, David Landou, Harmon McGregor, Harry Knowles, Maurice Stewart, Jr., Shirley De Me and Frederic Sumner.

The Pilot Aboard "The Big Four"

BY CHARLES R. CONDON

TO read the announcement on the front page of the first issue of *The Big Four Family*, the V. L. S. E. inter-office medium, dated June 5, review the activities of this concern up to September 25, and then read the announcement on the front page of the *Big Four Family* issue of that date is like watching a theory in an intricate mathematical problem work out to a sound and satisfactory conclusion. The problem in this case was the successful launching and development of the feature concern of Vitagraph-Lubin-Selig-Essanay, Inc.; the theory, "co-operation between all and everyone and everything upon their own merits;" and the result, a wonderfully successful, flourishing organization, built upon efficiency and a square deal. Walter W. Irwin was the mathematician in this case, and the sound judgment and fairness which he applied to V. L. S. E.'s problems and the consummate skill with which he worked them out marks him as fully worthy the great confidence placed in him by the directors of V. L. S. E. in appointing him general manager of the concern upon its formation.



General Manager Walter W. Irwin.

General Manager Walter W. Irwin in the June 5 issue of *The Big Four Family* outlined the company's policy as being founded upon the two principles of integrity and merit, which in their application meant: To get the utmost results for each manufacturer, without fear or favor, consistent with fairness to the exhibitor; and, a square deal to each representative. Mr. Irwin further stated that the entire organization would be absolutely free from politics in any way, shape, or form, and that a representative's salary compensation would be limited only by his individual ability and the value of his co-operation.

The above is the cause. Here is the effect.

In the September 25 issue of *The Big Four Family* an article signed by Walter W. Irwin, general manager, announces that 20 per cent of the net weekly profits of V. L. S. E. for the thirteen consecutive weeks prior to October 9, 1915, will, within ten days after that date, be distributed among the employes who have been in the company's service during the period from July 12 to October 9.

This was the decision of the board of directors, voted at the meeting held Tuesday, September 14, and it benefits each and every employe, without exception, whose period of service bridges these two dates. Furthermore, the board voted to make this a permanent thing, virtually taking the entire sales force in as one gigantic partner. Hereafter 20 per cent of the net profits each week will be paid into an established fund to be distributed at the end of each thirteen-week period among those who have been in the employ of the company during the entire period in which the fund was gathered.

There are a number of reasons for this movement, as it might be called, several of which are dependent upon others. The first reason, of course, is the almost phenomenal success and healthy development of V. L. S. E., Inc. The concern began operations in April, totally new, with hard competition to buck up against, and its line of aggressive defenses or exchanges to establish.

Its only assets were the reputation and quality of its manufacturers' product and the determination of its forces—little enough with which to break into an already overcrowded field and fight itself into a place at the top. And all of this was accomplished within five months, and those, the hot summer months, during which the seasoned distributors have heretofore retrenched in expenses and waited for the 25 per cent business depression, a chronic condition, to pass over.

The two pillars upon which this phenomenal success rests are organization and meritorious product. The latter is a most important factor; still, without proper distribution and presentation, it would be helpless. A complete organization working in perfect unison, with harmonious intercourse and mutual confidence and respect existing between each branch of the concern and the home office furnishes the keynote to V. L. S. E. success.

All of the foregoing points to one person; is really the story of his connection and activities in V. L. S. E. told by a series of illustrations. And that man is Walter W. Irwin, general manager, first by appointment and now by accomplishment, of the concern. Previous to being made pilot of the big film company, Mr. Irwin's knowledge of the motion picture industry was limited to what he had absorbed as legal counsel for the Vitagraph Company of America, but he had an unlimited store of good, sound judgment, believed that certain merchandising principles could be applied successfully to the film business, and understood human nature.

This latter is more important than it appears at first glance. With a clean-cut, fair policy and direct methods, Mr. Irwin won the implicit confidence, respect and good will of his sales force from the start. The result was that he found his people to be hard workers, efficient, and loyal, and exhibitors found them courteous, firm and persistent in their arguments, and reliable in their statements. Mr. Irwin's merchandising theories are reflected in the increased business of the firm and the prolonged and repeated runs of V. L. S. E. pictures in theaters, and in the conversion of numberless exhibitors to consistent newspaper advertisers. Another and most commendable idea of Mr. Irwin's is the "open market" for pictures. An exhibitor can book any V. L. S. E. feature without contracting for the entire program or pledging himself for additional subjects.

Hope for Scenario Writers

"To say that the day of the unthinking amateur scenario writer is past is merely to repeat an axiom which has been recognized for years by the knowing ones of the film trade, but, what with the passion for popular adaptations, it is only quite recently that directors and heads of producing companies have come to a realization of the fact that the scenario must keep pace with the unbroken advance in other branches of the industry, and that to do so, men of the better educated classes, who have made an especial study of the film problem, must be called upon to furnish the scripts of today and tomorrow." This is the gist of a recent statement made by Bert L. Kuhn, a free-lance script writer who has achieved no little distinction in scenario work within the past few years. Mr. Kuhn, who has a record of several years of successful newspaper work with some of the largest newspapers in the country, deserted that line sometime ago in order to devote his entire attention to scenario writing for a few of the large producers. "It is my belief," said Mr. Kuhn, "that the scenario writers of the future will be recruited not from the ranks of the masses, but from the men, who in addition to an experience and knowledge of dramatic technique, which fits them particularly for this work, are possessed of that broad outlook upon the world and its activities, which only the higher education can give." Mr. Kuhn is at present preparing a number of special scripts at Madison, Wis.



Bert L. Kuhn.

Essanay Using Southern Beauties

Seven Birmingham, Ala., girls, who won the largest number of votes in the Essanay scenario and prize beauty contest, conducted recently in conjunction with the Birmingham *Age-Herald* have arrived in Chicago and begun work on "The River of Romance," the prize scenario, written by Morgan D. Jones of Dadeville, Ala.

The girls are quartered at one of Chicago's leading family hotels as the guests of the *Age-Herald*, and as the Essanany studios are far from the hostelry, they are being transported to and from it and the studios in limousines furnished by Essanay.

Elizabeth Tinder, who won first prize in the contest and consequently was cast for the lead in the photoplay, has gone to Starved Rock, Ill., where some of the scenes are being taken. Alma Wood Perkins, second prize winner, accompanied her and will appear in the second most important part.

The other girls—Ruth Tinder, Mary Allison, Jean Lambert, Johanna Bodeker and Nona Allyn—will have minor parts in the cast. They were accompanied from Birmingham by R. U. Carter, representative of the *Age-Herald*, who is looking after their comfort and expenses in Chicago. Essanay furnishes complete wardrobes for all the girls, and several entire outfits—from hats to shoes—were purchased especially for Elizabeth Tinder, the star.

John Lorenz, Essanay leading man, will appear with Miss Tinder in the lead. "The River of Romance," directed by Charles E. Ashley, will be realesed November 20 on the General program.

Equitable Gets Lillian Lorraine Film

Lillian Lorraine, whose wonderful work as star in the numerous Ziegfeld Follies, Shubert's Winter Garden, and later as supreme star of the bigger Keith vaudeville houses, and who is now at Los Angeles devoting her time solely to motion picture work, is to be a feature on the Equitable program early in the forthcoming schedule, at a date in December to be definitely set and announced shortly.

Miss Lorraine, who established herself as a satisfactory screen possibility in the big serial "Neal of the Navy," and who proved by her work in that enterprise that she was ably fitted for big, emotional roles requiring more than mere beauty, makes her screen debut on the Equitable program in a specially elaborate production of an original work entitled "The Lady of Perfume," which was produced by Messrs. Horkheimer at their Long Beach, Cal., studios, especially for Equitable.

Hobart's Theater Remodeled

H. F. Coons, of Hobart, Ind., is completely remodeling and redecorating the Gem theater, which he owns and operates in that city, making it one of the most modern and up-to-date picture theaters in Indiana. A new and modern theater front is being built on the house, with an open lobby, and a stage sufficiently large to accommodate the average vaudeville act, is also being placed in position. Two new Simplex motor-driven projectors are also being installed in the reconstructed booth, 8x12 feet in size. For the comfort and health of the patrons, eight 16-inch fans and a 30-inch exhaust fan are being installed, thus giving perfect ventilation. A new orchestrian piano with pipe organ effect, trap drums, triangle, bells, tambourine and like equipment has been purchased, and will be installed.

The house when it reopens will use a straight Mutual program, using the Master-Pictures on Friday nights. On Monday, Tuesday, Wednesday and Thursday, a four-reel program is given, and on Saturday and Sunday, a five-reel program.

Vanosope Company Bankrupt

On Friday of last week the Vanoscope Company, of 220 West Forty-second street, New York City, filed a voluntary petition in bankruptcy. The petition gave $1,004,744 as the liabilities of the concern, and assets of unknown value, consisting for the greater part of patents on motion picture projectors. The principal creditor is E. Morhardt of Chicago, who is said to have a claim of $1,000,000 due to a suit for damages for breach of contract. The other debts cover rent, stationery, telephones and attorney's fees.



Farnum "putting" his touch down in "The Gentleman from Indiana."



Dustin Farnum and Frank Lloyd, Chief Director of "The Gentleman from Indiana."



Part of the town built for "The Gentleman from Indiana.

Pallas Pictures Pretentious Debut

"THE GENTLEMAN FROM INDIANA"

THE subject with which the newly organized Pallas Pictures will make its debut to the patrons of Paramount theaters through the country will be Booth Tarkington's well-known drama, "The Gentleman From Indiana," starring Dustin Farnum, was produced under the direction of Frank Lloyd, the young expert who in this elaborate offering proves himself to be one of the most able directors in this country today. With the assistance of technical Director Earl Sibley, at the head of a small army comprising the technical force, and Dal Clawson, in charge of the cameramen, Chief Director Lloyd is staging a subject that will create more than ordinary interest.

Part of the large premises of the Pallas Pictures plant has been turned into a small town of true Hoosier type. This in itself was a big undertaking.



Cynthy (Helen Eddy) supporting Dustin Farnum in "The Gentleman from Indiana."

Countless wagon loads of dirt had to be hauled to present typical rural streets, and buildings of every description had to be erected, including a courthouse, church, post office, printing establishment, town hall and numerous other village structures. To secure a rainstorm effect at night—in rainless California—Chief Director Lloyd had to use over 14,000 gallons of water, every gallon of which had to be hauled by auto trucks from a well three miles away. An entire circus had to be transferred to the Pallas Pictures property, where elephants, lady bareback riders, clowns and all the essentials that go to make up a popular organization of this kind were included in a monster parade, followed by a show. A whirlwind political campaign with stump speeches, together with amazing torchlight processions as in the days of old in the Middle West; a thrilling storm at night with buildings rocking in the wind and sheets of water washing down the window panes of the Main street stores; the same rainstorm in a grove of cedars where was enacted the famous Booth Tarkington lightning flash when Harkless was captured by the Whitecaps; and many other big scenes, ending finally with a terrific mob battle and the destruction of the entire town, go to make up a series of events that will make this production one of importance in the film industry.

Another feature of the photoplay will be the staging of an actual game of football in the historic athletic stadium of the University of Southern California. The powerful eleven of the Los Angeles Athletic Club supported by their hardly less stalwart "scrubs" furnish the background for Dustin Farnum's spectacular reproduction of a 105-yard run through a broken field for a touchdown.

Director Lloyd has spent considerable time in securing the desired types of the story with remarkable result. Despite the fact that many scenes included over five hundred people his painstaking care in selecting the cast will readily receive its reward when the general effect is seen on the screen. The staging of this immense production has caused considerable interest in Los Angeles and daily sightseeing trips are made by large crowds to the studio grounds. In one night scene Director Lloyd allowed the entire crowd of onlookers to come into the picture, thereby gaining a mob scene of most unusual strength.

Many unusual effects in day and night photog-

raphy are being worked out with success by Dal Clawson and his staff of photographers which will add beauty to the film. Mr. Clawson is known as the "prize cameraman" of the west coast, and his work in such productions as "Hypocrites," "Captain Courtesy," and other subjects of equal photographic beauty will readily bear out the right to his title. About Dustin Farnum little need be said. His popularity extends from shore to shore and a more favorite screen idol would be difficult to select. Opposite him appears his well known leading lady, Winifred Kingston, the balance of the cast including such artists as Herbert Standing, Joe Ray, C. Norman Hammond, Signor de la Cruz, Howard Davies, Page Peters and Elsie Cort.

Celia Santon New Horsley Star

Celia Santon has recently been engaged by David Horsley to support Crane Wilbur in the three and five-reel features now being produced at the Horsley Studios. Miss Santon is distinct ingenue type, small, dainty and possessing charming screen personality. She played opposite Mr. Wilbur with the Pathe Company and has been featured by the Universal Company in a number of pictures. Mr. Wilbur is writing all of the pictures in which he appears and in each new story he creates a role especially fitted to the talents of Miss Santon. Her first appearance with Mr. Wilbur was in the feature soon to be released on the Mutual Program, "The Blood of Our Brothers." In this picture, a sort of modern-allegorical play, she appears in the part of "Devotion," a shepherdess. In the story now being produced and entitled, "Could a Man Do More?" Miss Santon appears as "Faith Richardson," a girl of the old South. Mr. Wilbur is at present writing a decidedly novel picture-play to be called "The Thinker." In this Miss Santon will create the role of "The Butterfly," a society debutante in search of a real man.



Celia Santon.

NOVEL ADVERTISING IDEAS

Exhibitors Show Real Ingenuity in Preparing Advertising of the Unusual Kind—Clever Stunts Put Over with Several V. L. S. E. Features

No advertising plan or unique publicity idea that will contribute to the promotion of better business seemingly is being missed these days by progressive exhibitors who have tasted of the fruits of such exploitation. These "stunts" for the most part, of course, have their inspiration in the title of the feature shown, or the theme of the play.

For instance, when the feature, "The House of a Thousand Candles" was shown at the Orpheum theater, Franklin, Pa., the exhibitor engaged a show window, which he filled completely with candles of all sizes—some in candlesticks, some unsupported and others carelessly thrown around. At night those in the holders were lighted and made an unusual contrast to the other electrically lighted windows in the vicinity. A small card bearing the name of the theater where the feature was engaged, satisfied the curiosity of the large number of people attracted by the display. This same exhibitor used hundreds of candles to illuminate his lobby and his box office each night while showing this feature. The effect of the soft, mellow light was quite unusual, and attracted capacity business. Passersby thought that maybe the city light plant had broken down, until after closer investigation, the real reason for this odd illumination was apparent to them.

Three weeks before the exhibition date of "Mortmain" the Grand Opera House in Titusville, Pa., sent out an imprint of the human hand on a plain sheet of paper to each of the "leading lights" of the town. The imprint was made with carbon dust—giving it a very ghastly appearance. One week later, a second notice was sent to the same people. The third week, one day before the exhibition, the same imprint was sent again, but the sheet carried full information as to what it all meant. The two first notices created a vast amount of comment, and received a large amount of newspaper publicity.

The Lubin theater of Cincinnati, when showing "The District Attorney," got up an especially attractive mailing piece in the form of a legal size envelope on which was printed in red type, "A Warning from the District Attorney." The enclosure consisted of a herald and a red circular bearing a short synopsis of the story and the day of showing at the theater. This proved a very profitable advertising stunt.

A Portland exhibitor ran a big three-quarter page ad. in the Portland papers announcing the capture of "Crooky." This followed an advertisement of the preceding days, offering a $2,000 reward for Crooky's capture.

Star Writes Centaur Feature

Not content with the laurels that come to him as one of the most popular players in motion pictures, Crane Wilbur has branched out into a scenario writer, in which endeavor he bids fair to gain wide recognition, if his first effort may be taken as a criterion.

Mr. Wilbur has written a drama espousing the curse of war, called "The Blood of Our Brothers," which David Horsley, under whose direction the star is appearing, pronounced the strongest argument against war ever advanced. Immediate arrangements were made for the production of the play, and it is now being picturized at Mr. Horsley's studio in Los Angeles, with Mr. Wilbur in the principal role.

"The Blood of Our Brothers" is to be in three reels and will be released Wednesday, October 27, in the regular service of the Mutual program. Arthur Maude is directing.

The Associated Film Sales Corporation has been fortunate in securing the services of Mr. Monroe Isen as branch manager of their New York exchange. His new offices are at 110 West Fortieth street, where he is welcoming his many friends among the exhibitors.

Mirror Buys Studio

The Mirror Films, Incorporated, the new $2,500,000 factor in the film world, of which Clifford B. Harmon is president and Captain Harry Lambart director-general, has been working hard under cover for the past few



Mirror Studio at Glendale, Long Island.

months, it now appears, although the announcement of the official organization of the corporation was made but two weeks ago.

The company sent out an announcement this week to the effect that a studio property had been purchased and would be ready for operation as a studio in a few weeks. This brings the company nearer to a consummation of its plans than was supposed at first.

The property which was bought by the company was originally a dance hall and casino situated at Glendale, Long Island, within the corporate limits of New York City and within easy distance of the theatrical and motion picture center of New York by auto, trolley or train. The Glendale station of the Long Island railroad is only a short walk from the studio and cars from Brooklyn bridge pass by the door.



Interior of studio building, now being remodeled.

When Captain Lambart and Mr. Harmon first looked over the building, they saw at once that it could be turned into a picture studio in a very short time and at a comparatively small expense. They recommended it to the men associated with them in the formation of the company and it was acquired.

The main structure is of steel and concrete and contains two floors and a basement. The upper floor, topped by a high roof, needed only the replacing of tiling with glass and the installation of picture paraphernalia to make it a studio 147x90 feet, in which at least ten directors can work with comfort. From this studio the way leads to a large porch, which is to be enclosed in glass, and down from that is the lot, on which big scenes can be staged.

The second floor of the building lends ample room for ten large dressing rooms and wardrobes for the extra people, scene docks with north light and space for drying drums. On the same floor is a great kitchen which is being turned into a restaurant.

In the basement the room is big enough for a great laboratory, projection room and film vaults. One example of the ease with which the building is being made into a studio is the fact that a shooting gallery needed only a sheet at one end and a projection machine at the other to make it a projection room.

In a frame hotel which is attached to the main building, there is room for executive offices, scenario department and dressing rooms for the principals.

The head offices of the company have been opened on the seventh floor of 16 East Forty-second street, where the rooms for the business executives have been fitted up modestly but tastefully.

SHERMAN BUYS GRIFFITH FILM

Minneapolis Magnate Purchases Right to Show "Birth of a Nation" in Sixteen States West of Mississippi River for Huge Sum

H. A. Sherman, general manager of the Elliott-Sherman Film Company of Minneapolis, Minn., closed a deal this week for the rights to D. W. Griffith's great spectacle, "The Birth of a Nation," in sixteen states west of the Mississippi river. The price paid for these rights was $250,000 cash, making the largest transaction ever conducted for the rights to a traveling attraction in the history of the American theater. The deal was closed by President H. E. Aitken for the Epoch Producing Corporation, the New York company that controls all rights to the Griffith production. Owing to the tremendous work of handling the tours of ten companies that are under the direction of J. J. McCarthy, general manager for the Epoch company, it was decided to release this large territory to one concern. Mr. Sherman will make his headquarters in Minneapolis but will book his tours through the Klaw & Erlanger offices in New York City.

First Quirk Comedy

Billy Quirk, the famous screen comic, started work on his first Harvard comedy this week, entitled, "In the Salesman's Grip," from the story by Billy F. Kuhn. This comedy promises to be one of the funniest of the year, as Billy is working harder than he has ever worked in his life, for he wants to make the Harvard comedies the best on the market.

Tammany Young, creator of "Bill," in "Bill the Office Boy" series, recently made by Reliance in twenty reels, will play opposite Billy Quirk in this comedy. Others as well known will also be in the cast.

Marie Empress, Rolfe-Metro Star

Marie Empress, who comes from a long line of theatrical folks and is known on both sides of the Atlantic for her extraordinary versatility, will have a prominent role in the coming Rolfe-Metro feature motion picture, "The Woman Pays," in which Valli Valli will be featured. Her father was one time lord mayor of London, was a famous Drury Lane actor, a freeman of the City of London and prominent in Masonic circles. Her uncle was Edmund Kean, one of the greatest tragedians of all time.



Marie Empress.

Miss Empress is considered one of the leading male impersonators of the English speaking stage, whether in evening clothes or dressed as a ragged urchin. She is a well known comedienne in London and Paris and is also a dramatic actress of unusual force and power. In addition to this she plays ingenue roles with girlish vivacity, to which is added the attractiveness of her slender and graceful figure.

Mme. Belchere, the mother of Miss Empress, was a famous French actress. Her grandfather was Dr. Belchere, physician to the Rothschilds. In addition to her French and English parentage Miss Empress has some Spanish blood, and her Latin ancestry is very plainly shown, for her beauty is of the striking, dark type. Miss Empress entered her motion picture career with Lew Fields in "Old Dutch." She appeared as the "firely" with William Elliott in "When We Were Twenty-one," and afterwards had a leading part in "The Stubbornness of Geraldine." She has been very successful in motion pictures. Her striking beauty screens splendidly and her histrionic ability and marvelous versatility fit her to interpret almost any part, male or female.

"Who Is Guilty?" Series Next

Balboa is about ready to produce its new series of continued stories, which will be known under the title of "Who Is Guilty?" Pathe Freres will probably be the releasing agency. As the finishing touches are now being put on the "Neal of the Navy" serial at the Long Beach studio, the decks will soon be cleared for taking up the work which was planned some time ago, by the Horkheimer brothers.

"Who Is Guilty?" will consist of twelve individual stories from the pen of Will M. Ritchey, Balboa's chief scenario editor. He wrote all but one of the stories which made up the "Who Pays?" series, recently produced by Balboa and exhibited the world over with such success. Because of the many requests received for additional stories of this type, Balboa has decided to make the new series, which will virtually be a continuation of "Who Pays?"

Mr. Ritchey has already completed half of the "Who Is Guilty?" stories. The remainder are well in hand. A typically strong Balboa cast will interpret them and the productions will be all of the high order for which the Horkheimer brothers have achieved a reputation in the motion picture world. Definite announcement as to the cast and director will be made very soon.

Builds Private Studio

The first movie studio built entirely for personal use ever erected in the Middle West or in the United States for that matter is now being constructed on the roof of the Gilmore apartments in Milwaukee.

These apartments which are just being completed were built and are owned by Paul Gilmore, the well known photoplay star, who plays the role of "The Commandant" in the new Griffith production "The Penitentes" which will be released shortly.

The studio was constructed for Mr. Gilmore's own use and when completed will be one of the best equipped in the country. It is not large as studios go, but no expense has been spared to make it modern throughout, in fact it has been Mr. Gilmore's idea to make it a "vest pocket edition of the Griffith studio at Los Angeles," as he puts it.

It was with the idea of carrying out certain ideas and experiments that he has long had in mind that Mr. Gilmore had this studio built. It is located near the shores of Lake Michigan and developing, printing and drying rooms will also be located in the building. The apartment, which when completed will be known as "The Gilmore," is costing well over $100,000 and is the second to be erected in Milwaukee by Mr. Gilmore.

Portland Shows "Carmen"

E. L. Crawford opened the Casco theater, Portland, Maine, on Monday evening with the "Carmen" picture before a large and select audience. The theater has been fitted with a very elaborate stage setting for this production, which greatly enhances the picture. Suitable music was rendered by a select orchestra, and the production was staged by S. L. Rothapfel of New York.

Mr. Crawford has installed for this production two of the latest model motion picture projection machines, Power's Cameragraph No. 6B. A special representative of the Nicholas Power Company came to Portland from New York to install the machines and the projection of the "Carmen" picture was conceded to be the best ever seen in Portland.

Kleine Opens New Office

A new Kleine office, to handle the features of the Kleine-Edison Feature Service, has been opened in Cincinnati to care for the ever-increasing volume of business from that territory. The office will be in charge of H. A. Bugie, promoted out of the New York office, and will be located at 138-140 West Seventh street.

Pathe will release the week of November 3 "The Adventures of a Madcap," a four-reel drama by Balboa, and featuring Jackie Saunders. This picture has been colored by the Pathe process, since it was particularly adapted to this treatment, showing, as it does, out-of-door backgrounds of peculiar beauty.

America Is Picture Land

BY MAURICE TOURNEUR*

MOTOGRAPHY has asked me to write something about an interesting side of motion pictures. To my mind, the most interesting thing I can think of about them is my most recent discovery, that America is the ideal place to make them. Yours is a wonderful country, wonderful in a thousand ways. Everything is so big, so free, so healthy. Therefore let me give it big praise, big admiration, big thanks for your big, generous welcome to me. This is not the enthusiasm of an effervescent boy. I am no fledgling; I am a man of experience. I know France, England, Germany, Italy, Spain, Holland; I know the skin tents of the African nomad, the ranches of the Argentina, the scenic wonders of Brazil, but America is the place, and as long as she will extend her hospitality, I will remain the happy guest.



Maurice Tourneur.

I can find only pity for the benighted foreign writers who come here, spend six weeks in the hotels of the principal cities and then go home and write ironical and ludicrously inaccurate books on America. The subject is too big for them. They have no time to feel the deep, free, life-giving air you breathe, that untainted air, which before reaching your lungs has been purified and revivified by passing over countless verdant valleys and snow-capped mountains, past refreshing lakes and rivers, through the myriad trees of your glorious forests, the pungent depths of wildwoods. And when you breathe it, you are stronger and nobler than you were before. Mother Nature is behind you all the time.

And the conditions of American life are so different, so much better, in ensemble and in detail than the sordid, red-tape-bound life of other countries that here, too, the ambitious maker of moving pictures finds every assistance at his hand. Instead of making it hard to accomplish the best results, you make it easy; instead of pushing down the man who has intelligence enough to wish to rise to the top, you pull him up; you oil the wheels of progress.

For instance, in the matter of money, without which nothing big, nothing right, can be accomplished in the production of good photoplays, the American manufacturers' hands are always open. They are not penurious. If a director wishes to wreck a train, he gets the tracks, the locomotive, the cars, everything he requires, without a murmur. If he wants thousands of soldiers fighting, real soldiers, who will not appear ridiculous, he gets them and they are properly paid. That may seem an absurd thing to mention to my fellow directors, who have not worked in other countries, but if they had to work on the other side, they would not think so; indeed, no!

In Europe, you go to the head of your firm and say: "I have a new idea, which will make a wonderful effect. It will cost us about $400." His answer will be prompt and to the point. He will say, nearly bursting with rage, "Don't do it under any condition! The d——d thing is too expensive." And as you retire, crestfallen, with another happy thought gone to waste, he will sagely tap his head as he looks compassionately after you, as though to say: "Ah! Poor fellow! He has gone clean daft. I fear he is rapidly becoming a dangerous lunatic." In this country if you have any reputation at all for common sense, you have virtually carte blanche on the expenditures, and if you do not do your best work, you have only yourself to blame.

Then there is the contrast in the attitude of American officials and foreign officials. Here, the motion picture is regarded as a beneficial institution, an important factor in the education and entertainment of the people. There, it is regarded as a tolerated —and not too much tolerated, at that—evil, a thing to be discouraged and balked at every turn. There for train wrecks, soldiers, etc., the director has to see numerous officious public servants, who act more like private masters; he must spend long hours waiting on a bench in a dark hallway; harrassed by the remote but nevertheless persistent feeling that he is guilty of some overt act; he will be met with impertinent questions and sarcastic answers; he will be sent like an office boy from one ignorant fellow to another and then back again, just to make him realize that he is a worm and that they are demi-gods. Finally, and sometimes it is after months, he will be told that the request is absolutely impossible and that he is a disgrace and a nuisance to the community.

In striking contrast to this sort of treatment is that which was accorded to me in the New York city hall while I was engaged in the filmatization of "The Man of the Hour." In my desire to give to my picture the proper local color, I wished to go through the municipal building and the mayor's office. All I had to do was to open the doors, put my head in, smile and say: "Hello!" I invaded the sanctums of a lot of really important people, interrupted their business, asked them silly questions, threw open their windows on a bitter cold winter day to take exteriors, sat down in the very chair of the president of the board of aldermen in order that I might see things as he saw them, filled my lungs with aldermanic air, my eyes with the sights familiar to the mayor of the great city, and what was the result? A picture in which the audience was kind enough to detect a wonderful atmosphere and a comprehension of American life which they called surprising in a foreigner. It was not surprising. I had every facility for it. On the other side, I could never have penetrated farther than the ante-rooms. And if you have to work in the streets of Paris, it is simply a question as to how

*Director of the World Film Corporation.

many feet of film you can get before you are arrested, even though you make not the slightest disturbance.

It would be ungrateful, indeed, in me to close this paean of praise to America without a word of laudation



Director Tourneur discussing a scene with Clara Kimball Young.

for the American actor. He is far superior to the French actor. He is more earnest and thinks only of his work. The French actor is frivolous and thinks of his audience or the camera all the time and, worst of all, persists in looking at them, a fatal thing for convincing effects. It is a pity that an actor who is only five minutes on the stage cannot give his undivided attention to the work he is paid to do.

On the screen the American actor is particularly easy to manage because he can be held; it is impossible to hold the Frenchman; his mind is wandering all the time; he is thinking of the pleasures and pastimes that are to come and is just "sticking it out" till his work is over, for all the world like a school boy in the springtime.

One of your wittiest men has said: "Good Americans, when they die, go to Paris." May I be permitted to paraphrase him thus: "Good Parisians, when they would live, come to America," for truly has that other honored poet written:

"America! Half-brother of the world!
With something good of every land."

Kann Leaves for the Coast

George E. Kann, the young man who worked his way up from private secretary to President Carl Laemmle, of the Universal Film Manufacturing Company, to secretary and assistant treasurer of the Universal Company, left recently for the coast to assume duties there in the chair of one of the most responsible positions this company has to offer. Those friends of Kann's who have watched his rapid rise are convinced that he will make good in this new position and although they all disliked to to have him leave they knew it was one of the big moments in his career.

The Universalites had a "Kann" night on October 2. They first went to the Garrick theater and from there to Bustanoby's eating place where a big room had been set aside for them and a magnificent banquet prepared. The honored guest heard himself praised by all present and gifts were showered upon him and toasts galore drunk to him. One of the beautiful presents that Mr. Kann received was a solid silver cigarette case with his monogram engraved on the outside and inside were the words: "Yours for Universal Prosperity, October Second, Nineteen Hundred Fifteen." When the banquet broke up, in the early morning hours, everyone present declared it to be one of the most successful Universal hits of the year. The accompanying photograph shows the Universalites enjoying themselves at the banquet at Beistanoby's on "Kann" night.



Farewell dinner tendered to Mr. George Kann by the "Big U" boys of the Universal Film Mfg. Co.

Plays That Elevate Rather Than Degrade

INCE DISCUSSES MORALS

THAT the motion picture producer of today is doing his utmost to safeguard the morals of American youth—in his productivity—is the opinion voiced by Thomas H. Ince, one of the big world-famous triumvirate now making photographic spectacles for the Triangle. Never in the long and eventful history of the industry, according to the noted director-general, have such pains been taken to build picture plays that will elevate instead of degrade the moral standard of boys and girls, as those which are evident in present-day manufacture.

For some time past, a certain class of agitators has been striving desperately, Mr. Ince declares, to check the tremendous strides with which the motion picture art is advancing, by addressing scathing speeches against its moral tone. And it was in refutation of the insinuations uttered by these yowling fanatics that the great producer, in a recent interview, flung a denial in defense of the profession he so illustriously represents.

"I am prone to admit," says Mr. Ince, "that the time was when all too many of the American film manufacturing concerns were totally lacking in their sense of moral duty to the public. The fault lay in the fact that sensationalism was their goal—sensationalism that created a market for their pictures, for the public then was not fully educated to the fact that the good film drama can be made a medium of enlightenment on subjects that are vital to the interests of the human race.

"As time progressed, however, and heads of families joined their sons and daughters in frequenting picture playhouses, a new era was ushered in for the production of photo dramas. The demand changed from one for salacious stories without a moral to one for clean dramas with a heart interest or the powerful solution of a problem. Then it was that the producer awakened to the realization that if his industry expected to survive, he must needs eliminate the lewd and obscene from his films. By the eventful elimination of lewdness and obscenity, the motion picture production took a seven-league step toward the universal popularity it now enjoys."

To the question: "How is the producer safeguarding the morals of our youth?". Mr. Ince replied:

"By being careful and by simply allowing to remain in the film only that degree of suggestiveness which is totally essential to the dramatic value of the picture, as a story, or to the expression of a message, as a preachment. It will have to be admitted by the unprejudiced that certain types of photoplays demand, at times, the incorporation of a highly sensual scene to serve its purpose. Such a scene, I believe, cannot do harm—except to the moral pervert whose god is iniquity. The Knights of the Garter were delightfully broad-minded in their attitude. Their motto, if I remember correctly, was: 'Evil be to him who evil thinks.'

"Let me cite an example. A few months ago I produced a picture entitled, 'The Toast of Death.' It told the story of the tragic end of a man who was too weak to overwhelm the temptation of a woman. Had I designed the woman to be a plainly-dressed, awkward, slovenly person, the purpose of my story would have been entirely lost. She had to be one of the bewitching kind; the so-called 'vampire' type of beauty which, time and events have taught us, have most frequently proven the undoing of the spineless man. She didn't wear too many articles of clothing—I mean the actress in the interpretation of her role—and the production was the more artistic because of that fact. I was not a bit surprised when the National Board of Censors did not condemn the picture, for by their mark of approval they bore out my belief in them that they are highly appreciative of artistic values on the screen.

"In my production of 'An Alien,' adapted from 'The Sign of the Rose,' in which Mr. George Beban starred, there was another suggestive scene, which hypocritical 'reformers' would have loved to construe as lascivious. It suggested the gayety in which the scapegrace son of a millionaire reveled and which resulted in the heartrending loss of an innocent Italian's baby.

"It was a scene depicting a Bohemian wine party in a private dining room of one of New York's fashionable cafes. Some undoubtedly have said: 'Oh, that is demoralizing,' but they do not realize that without it the moral of the story—for it had a big moral—would have been lost to their sons.

"The subject of morality in motion pictures is a big one. It is an issue that most assuredly needs the sincere attention of America's producers. But it also is an issue that is in no danger of impeding the progress of the photoplay. The producer of today, as I have said, is cognizant of the very palpable fact that the undeveloped mind of our youth is susceptible to erroneous impressions, which can be created—and I cannot make this too emphatic—only by showing him on the screen that which is irrelevant, incompetent and immaterial."

Real Governor a Lubin Star

Governor Hunt of Arizona, the man with a heart which is so much more human than which it was ever supposed a politician's might ever be, has become a motion picture devotee, and starts right off on his career before the camera with a bang, good, big and generous.

Recently the powers that be of the western branch of the Lubin Manufacturing Company, had under consideration the production of a three-reel feature, which called for an impersonation of Governor Hunt. The entire stock company had a whack at making up but the problem was still there. In last resort, the governor himself was approached. It was thoroughly explained to him that "his presence" was urgently needed and he acquiesced. The result is the debut of a new motion picture player, no less than the governor himself, and in the Lubin release of November 3, "A Western Governor's Humanity," the governor of Arizona is portrayed by Governor Hunt of Arizona, and the director sits back and wonders if the harsh critic will tell him the picture is miscast. His wager is ready.


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MOTION PICTURE BOARD OF TRADE
of AMERICA, Inc.
KNICKERBOCKER ENG. CO. N.Y.



These are the men who organized the Motion Picture Board of Trade of America. The officers on the opposite page will serve until the first annual meeting in January. Since these officers were elected, many other concerns and individuals of equal prominence in the industry have become members.

Quality Company to Produce in East

"California is just as good as it ever was for motion picture making, and I like it immensely, but New York offers facilities for producing elaborate features which outweigh all the considerations of climate and consistent atmospherical conditions which are the Golden Gate State's biggest assets."

This declaration was made by Francis X. Bushman at the Metro offices in the Heidelberg building early this week, in announcing the fact that he intended making his permanent headquarters in the East. Mr. Bushman arrived in New York from the Quality-Metro studios in Hollywood, Cal., last Saturday, bringing with him the first print to reach this city of "Pennington's Choice," the latest production of the Quality Pictures Corporation for the Metro program and the first Metro release starring the beautiful Beverly Bayne with Mr. Bushman.

Mr. Bushman was accompanied by Miss Bayne, Lester Cuneo and Helen Dunbar. Other members of the Quality-Metro company in which Mr. Bushman and Miss Bayne are the stellar attractions, reached New York early this week and will at once begin work on two important screen productions for Metro.

The first of these will be a picturization of "The Yellow Dove," a stirring romance of the international secret service by George Gibbs, which was accepted in manuscript form for screen production before its publication by D. Appleton & Company. The other production in which Mr. Bushman and Miss Bayne will be featured is "Richard Carvel," the great Winston Churchill historical romance.

Both these productions are planned on a scale somewhat more elaborate than the average high-class feature, and in both Mr. Bushman and Miss Bayne will divide stellar honors. The interiors for both pictures will be taken in New York, while for the exteriors of "Richard Carvel," Mr. Bushman and Miss Bayne will go with their company to Maryland and Virginia to obtain the requisite historical settings demanded by the Winston Churchill novel.

Mr. Bushman's latest picture, which will be released on November 8, is "Pennington's Choice." This is a drama of physical prowess and is a distinct contrast to Mr. Bushman's last picture, "The Silent Voice," in which he starred with Marguerite Snow. In "Pennington's Choice" Mr. Bushman battles with J. J. Jeffries and performs many feats of manly endeavor.

Marguerite Snow, the other member of the triumvirate of stellar talent under contract with the Quality Pictures Corporation, will remain at the Hollywood studio until her newest picture, "Rosemary—That's for Remembrance," is completed. Then she, too, will come East.

Until arrangements for a studio in New York for the Quality-Metro companies are completed, Mr. Bushman will use the Rolfe Photoplays, Inc., quarters at No. 3 West Sixty-first street. With Miss Bayne he will probably begin work there early in the coming week. Negotiations are already under way for a big Manhattan studio and will probably be concluded in the course of the next fortnight.

After Marguerite Snow's departure for the East, the Hollywood plant will be maintained by the Quality Pictures Corporation for such pictures as the Metro may deem it expedient to have produced there. Bushman, Bayne and Snow will be located in the East.

Mimi Yvonne Joins Lubin

Dainty, talented, lovable and beautiful little Mimi Yvonne, the seven and one-half year old little leading lady, has been added to the Lubin stock company. For the past six years little Mimi has been endearing herself in the hearts of audiences of Europe and America with her appearances on the speaking stage and in motion pictures, for her first appearance behind the footlights was made on October 21, 1909, with the celebrated English actor Martin Harvey.



Mimi Yvonne.

Little Miss Yvonne made her first pronounced "hit" in motion pictures in the titular role of "The Littlest Rebel" for which performance the press of the country were unanimous in their proclamation of the youthful actress, for such she is; not merely a portrayer of the stage child, but a finished little actress be it comedy role or the more serious.

Since her debut in motion pictures, she has earned the endorsement of such producers as Herbert Brenon, King Baggot, Daniel Frohman, William Fox and others.

Her first appearance with the Lubin Company will be in the coming production of a strong dramatic story by Dr. Daniel Carson Goodman, which is now being produced by Director Joseph Kaufman with Vinnie Burns in the leading role.

Lubin Company to Block Island

Jack Pratt, Lubin feature director, with Richard Buhler, leading man, Rosetta Brice, leading lady, and a company of twelve have left Philadelphia for Block Island to begin work on the production of "A Man's Making," to be released through the V. L. S. E. offices.

From Philadelphia the company proceeded by train to New York where it boarded Mr. Buhler's racing schooner, "Ben Hur." The outside (ocean) course will be taken to Block Island that many of the ship's deck scenes of the production may be taken en route.

"A Man's Making" is a powerful drama of the rivalry of father and son, a story of the sea and sea life, in which Mr. Buhler will be given excellent opportunity to display his versatility in the role of the son, the sturdy young American. It is from the pen of Director Pratt himself, who, collaborating with Anthony P. Kelly of the Lubin scenario staff, has also prepared the script for a stage presentation after the film version is made.

Mr. Pratt and his company will be at Block Island for about four weeks and then will return to the Philadelphia studios to complete the picture.

Metro Pictures to Have Season Run

UNIQUE POLICY OUTLINED

FOLLOWING the tried and successful example of the spoken drama in routing plays for a fixed and established season, the Metro Pictures Corporation will inaugurate a new motion picture policy by setting six months as the season for its feature productions.

The season of the dramatic stage begins in September and ends in June. The Metro season will begin separately for each picture and after a run of six consecutive months a new season, with new prints, new paper and new campaigns in behalf of the successful feature offering.

President Richard A. Rowland in announcing the new policy said yesterday:

"Many superb pictures are released and go on exhibition in the theaters and after a successful run are lost sight of because the columns of the trade press are constantly filled with reports and accounts of the newer productions.

"It is a mistake to judge a picture as good merely because it is new or to disregard the profit making qualities of a big picture that he has been running successfully for six months.

"We have settled on a six months period as the proper season for a motion picture feature because experience has demonstrated that after six months of continuous booking a feature requires fresh prints and fresh handling from an advertising point of view.

"Just as when a play of the spoken drama proves unusually successful and is continued for the second, third and sometimes the fourth and fifth seasons, so Metro pictures will be given new seasons at appropriate intervals and the public will at all times have clear strong prints of its favorite plays.

"When many thousands of dollars are carefully and judiciously expended in the making of a feature picture and a real success is turned out, it acts as its own best advertising medium and creates its own demands with the public.

"It is because our Metro pictures are of this kind that our exchanges are met with requests for return dates. Only last week in Syracuse, 'The Soul of a Woman' played for seven successive nights in one theater and already a return engagement of three days next week has been asked for and arranged.

"It is our ambition that every picture goer shall see every Metro success and accordingly we shall take each Metro picture in turn and at the end of the first six months after its release, we will give it new prints and new handling.

"This new season arrangement is only possible with feature pictures of extraordinary drawing power in the theater and none save the really great pictures, the pictures that appeal equally to the human heart and mind, will flourish under the arrangement."

This new Metro policy will be inaugurated by the opening of a second season for "The Heart of Maryland," the great David Belasco play, in which Mrs. Leslie Carter is the star. This picture was produced by Herbert Brenon, who made "Neptune's Daughter" and other celebrated screen successes, and was first released six months ago by the Tiffany Films Corporation through the Metro exchanges. It was tremendously successful at the Hippodrome, where it played to 139,000 persons in eight days, and at other large theaters, and it has been playing continuously since the time of its first showing. Because it has been unusually successful on its second and third showing at the theaters, it has been decided to formally inaugurate its second releasing season with a campaign throughout the country, calling attention of the exhibitors to the great size and power of the production.

NEW THANHOUSER STUDIOS

Arrangements Made to Open Studios and Establish Companies at Jacksonville, Florida, and in Labrador.—New Rochelle Continues

One of the most novel plans of production ever conceived even in the swift and novel history of motion pictures, is presented in the plans of Edwin Thanhouser, the head of the great New Rochelle organization which bears his name. He has just returned from a series of trips and the first day of December will witness the beginning of the new movement. In brief it is this:

Several companies will be shipped to Jacksonville, Florida, where Mr. Thanhouser has arranged for a great studio building. From there these companies will work in Cuba, the Bahamas and Bermuda. Up in Labrador two more companies will be planted and they will work with snow and ice around them. In New Rochelle the main studio will be kept as busy as ever and a combination of the three will, it is claimed, produce the most unusual output ever seen. It will be an ordinary matter under this arrangement, for one week's releases to have represented in them the climate, foliage and general atmosphere of a wonderful variety—from the Arctic to the Equator. If variety is the spice of life as well as of the motion picture industry, the variety thus presented by Mr. Thanhouser should suit the most extravagant taste. Six companies are now preparing to depart and take up their quarters for the winter; and special scenario arrangements have been made and the rights to several plays and books have been purchased so that the best equipment possible will be assured these companies. Mr. Thanhouser has long had in mind a number of productions which can be made only under a permanent studio system and in establishing these studies at so widely divergent points, he secures facilities of inestimable value.

The Falstaff Comedies, as well as the Thanhouser films, Than-o-plays (three-act features) and Thanhouser Mutual Master-Pictures, will reflect in their release the advantages of these innovations.

The Universal Film Manufacturing Company has decided to call its next big serial, which will follow "The Broken Coin," and be written by several famous authors, "Graft." Universal has selected Hobart Henley and Helen Holmes to appear in the leading roles of this serial.

Arrow to Release Through Pathe

A contract has been entered into between Pathe and the Arrow Film Corporation, of 71 West Twenty-third street, New York City, whereby the Arrow organization is to produce pictures for release by Pathe. These pictures will include productions of one, two, three, four and five-reel lengths; the latter to be released on the Gold Rooster program. W. E. Shallenberger, president of the Arrow company, has enlisted the services exclusively for the Arrow of Howell Hansel as director-in-chief of all Arrow productions, Mr. Hansel, who directed "The Million Dollar Mystery," will devote his immediate attention to the casting and staging of the first Arrow pictures for Pathe release. He has engaged as his assistant A. F. Mayo, who has been successfully identified with the many big productions of his famous chief. The Standard studio at Yonkers, N. Y., has been leased by Mr. Shallenberger for Arrow producing purposes. Upon the inauguration of picture-taking, which will be in about a fortnight, Mr. Hansel will make his headquarters almost entirely in the Arrow studios. The executive offices of the Arrow Film Corporation will remain, for a while, at 71 West Twenty-third street, but later on they will be moved uptown.



Howell Hansel.

Internationally famous stars of the stage and of the screen will be seen in forthcoming Arrow releases. The stories will be written especially for Arrow pictures by the most capable authors. These stories will be put in scenario form under a plan devised by Mr. Shallenberger for the perfect co-ordination of all units of production, collaboration by story-author, scenario writer and director.

The scenario, advertising, and publicity departments will be in charge of Albert S. LeVino, secretary and treasurer of the Arrow company.

MinA's New Players

During the past few weeks, MinA Comedies have been unusually active and several stars have been added to its coterie of leads. To secure comedies out of the ordinary run has been the aim and the company has been receiving much complimentary criticism on its recent efforts.

Several of the subjects, such as "Alone in the City of Sighs and Tears," tend to burlesque and poke fun at more serious pictures and, in doing this, present something novel in filmdom.

A glance over the personnel of those who have joined the MinA forces bespeaks the quality of these comedies.

Constance Talmadge, who makes her first MinA appearance in "Beached and Bleached" is well known to film fans. While with the Vitagraph players Miss Talmadge established a screen reputation for herself, specializing in comedy roles.

"Smiling" Bill Persons, who needs no introduction, has also been recently added to the MinA forces.

Rena Rogers, a former Universal favorite, played the lead in the MinA release "The Honeymoon Roll" and, because of her big success in that subject, has been retained for future releases, making her next MinA appearance in "Alone in the City of Sighs and Tears."

Pierce Returning East

Carl H. Pierce, special representative of the Oliver Morosco Photoplay Company, passed through Chicago last week on his way east from the studio to attend a meeting of the Paramount manufacturers with the head officials of the Paramount organization to be held on the fifteenth of October, in New York.

"I am returning to New York after a trip to the Coast which included the Panama Fair, more enthused than ever at the prospect of our coming releases," said Mr. Pierce, in a personal talk with the executives of MOTOGRAPHY. "Were the reader to have visited the studios of the Paramount manufacturers, as I have just done, and were he to have seen the extreme care and attention that is being paid to all branches of the work, there would be no doubt left in his mind that Paramount pictures are designed and destined to be all that the name implies.

"Take our own studio, as an illustration. Covering the best part of two city blocks right in the heart of Los Angeles, you find a studio so scientifically arranged and conducted on such business principles as to challenge favorable comparison with any well ordered business undertaking that one may call to mind. Criticisms of our industry have been made—in time past—stating that it is loose-jointed; that it is thrown together; that there is more waste in the conduct of the motion picture business than in any other line of human endeavor.

"In the Morosco studio you will not find this to be the case—and I simply speak of this particular plant as a type. Here, for example, you will find the director of art analyzing the carefully prepared scenarios; selecting sets and scenes that are true to type of the period in which the play is written; these sets are then drawn to scale with all of the art-period furniture and decorations; and these hand colored drawings are then given to the carpenters, artists, decorators, etc., as a model. And they must be exactly as per schedule.

"One morning when I was at the studio the director, Mr. Lloyd, appeared at the office with two different kinds of linoleum in his hand. He wished a certain kind for a church scene in "The Call of the Cumberlands" which is soon to appear on the Paramount program with Dustin Farnum as the star.

"'One of these,' he said, 'is less expensive than the other, but it will not have the same churchy effect.' . .

"'By all means get the best,' was the answer of Charles Eyton, Morosco's general manager. And so it was ordered.

"The same condition prevailed in the set itself. The effect might have been produced, in a way, by having the walls of the little church made of canvas —something that has been extensively used and is inexpensive to prepare. Not so with this setting. Orders were issued to have the interior of the scene made of the best quartered oak; varnished with the highest grade of varnish—the result being that that particular

end of the studio resembled nothing so much as the inside of a cozy country church, with Herbert Standing, in broadcloth, ready to perform a perfectly good marriage ceremony.

"Such fidelity to detail; such unsparing methods to produce the very best photoplays, irrespective of expense, are some of the things that are not only raising the photoplay to higher standards but are constantly drawing more and more of the best class of people to our play houses to witness the silent drama —the application of right business methods, meanwhile, constantly conserving the losses and leaks that have formerly been the bete noir of the business—this saving being spent in the production of constantly improving achievement."

Mr. Pierce expects to remain in New York only a few days, thence to return to Columbus to continue his efforts to have "Hypocrites" passed in Ohio.

Balboa Star's Rapid Rise

At the suggestion of three of America's foremost artists, Jackie Saunders—the Balboa girl—became a motion picture player. While doing ingenue parts in a Philadelphia stock company, Harrison Fisher saw Miss Saunders and invited her to New York to pose for him. Because of her girlish beauty, she was much in demand in the studios of the metropolis. Howard Chandler Christy used her in some of his best known pictures of three or four years ago. Then she became a model for Clarence Underwood. He it was who first sensed Miss Saunders' photographic possibilities, at the time that cinema productions began to become popular. But as the silent drama did not stand very well, Miss Saunders was a bit uncertain about appearing before the camera. She discussed the matter with all three of her artist friends and on their united advice, decided to give it a trial, with the result that she has been a film actress ever since. She broke in as a leading woman with the Reliance Company, in New York, by saying she had already had studio experience when she applied for an engagement.



Jackie Saunders.

When the star of the motion picture empire began to move westward to the Pacific coast, Miss Saunders followed it to Southern California. There, she appeared successively in Biograph, Kinemacolor and Universal productions. Subsequently, she joined the Balboa forces at Long Beach when the Horkheimer brothers began their activities. Now, she has a contract which runs three years longer and the photoplays in which she appears find a ready market.

Jacquelin is the first name given to Miss Saunders at birth, but it was soon shortened to "Jackie" and she likes that sobriquet best. It expresses her nature, for she is a bizarre, out-of-doors girl. Her preference is for ragety-taggety parts, in which she can rare and tear with her luxuriant hair flying in the winds. Of late she has done several mountain pictures, going bare-footed over the rocky trails.

Yet it is not difficult for this screen favorite to put on ballroom gowns and become Jacquelin in a nonce. She wears her clothes as gracefully as she is natural in tomboy regalia.

During the past year Miss Saunders has appeared in a dozen of Balboa's biggest productions. The list includes "Will O' the Wisp," "Rose of the Alley," "Little Sunbeam," "Reaping the Whirlwind," and "A Bolt from the Sky." Her interpretation of "Ill Starred Babbie," the story of the Pennsylvania coal fields by the Rev. Will W. Whalen, pleased the author so thoroughly that he pronounced the characterization perfect. Miss Saunders' last feature is called "The Shrine of Happiness." This turned out so satisfactorily that Pathe Freres sent it abroad to be hand-colored. The fact that it is the first five-reel photoplay ever treated to such costly consideration gives an indication of the fine quality of Jackie Saunders' cinematographic work.

Gaumont Company to Florida

The Gaumont Motion Picture Company of Flushing, N. Y., will send a company of film stars to Jacksonville, Florida, this winter, according to an announcement made lest week by S. J. Vaugh, with offices in the Heard building, who is representing the company in making arrangements for the arrival of the players.

Mr. Vaugh states that he has negotiated a lease on the Dixieland theater in South Jacksonville, from the South Jacksonville Ferry and Land Company, where the players will have their headquarters.

There will be between twenty-five and thirty people in the company, and it is stated that the majority of them are stars. In other words, the Geaumont people intend to make only feature and comedy films during their stay here. They will work in and around Jacksonville, and will arrive by steamer about November 1.

"Right Off the Bat," the five-reel comedy drama which introduces world-famous Mike Donlin as a screen star, has been bought outright from the Arrow Film Corporation by the All Feature Booking Agency of 71 West Twenty-third street.

Stars Aid Fashion Show

At the personal request of Daniel Frohman, managing director of the Famous Players Film Company, four of the feature producers' big stars, Mary Pickford, Marguerite Clark, Hazel Dawn and Pauline Frederick, consented to sell programs and souvenirs at the Fashion Extravaganza, "Yesterday or Tomorrow," which was staged at Carnegie Hall, New York, on Thursday, Friday and Saturday of last week. A large portion of the proceeds of the performance were contributed to the Actors' Fund, of which Mr. Frohman is chairman.

Attired in the very latest gowns designed in accord with fashion's most recently issued dictates, these four beautiful screen favorites were the reigning sen-

sation of the show and broke all known records for the sale of programs and of the beautifully dressed "puppets of fashion," the French dolls which they were disposing of as souvenirs.

The same gowns will later be seen in Famous Players productions so that the motion picture fans all over the country will have an opportunity of seeing the very newest thing in feminine apparel.

Metro's Canadian Publicity Man

Edwin Bower Hesser, one of the youngest and most capable publicity experts in the amusement world, has accepted a position as director of publicity for the Metro Pictures Ltd., the new Canadian branch of the Metro Pictures Corporation, at Montreal. In recording the achievements of this brilliant young man it is difficult to believe that he but recently reached his majority. When he was seventeen years old he arranged, managed and directed the tour of several noted lecturers which carried them from coast to coast. The following year he was at once manager and advance agent for an operatic company, in a tour of the South and far West. Afterward he directed concert companies that appeared in lyceum programs in every state of the Union Two years ago Mr. Hesser brought the famous Welsh Glee Singers to this country and conducted them on a successful tour in vaudeville and the lyceum and chautauqua circuits. Several members of this organization were drowned when the Lusitania was sunk. For more than a year Mr. Hesser was the special press representative of the old Kinemacolor company in New York.



Edwin B. Hesser.

He is thoroughly conversant with amusement enterprises and conditions in this country and in Canada. He not only conducts vaudeville and concert tours through Canada, but for a year he had a string of motion picture theaters extending from coast to coast, which he supplied with a special program of films.

Mutual After Canadian Business

The Mutual Film Corporation is going after the Canadian business with renewed vigor. A report which gained some circulation to the effect that the distribution of films on the Mutual program was to be left to the individual manufacturers in Canada has been officially denied from the offices of the Mutual in New York.

Elaborate plans for the distribution of the pictures on the new $8,000,000 program have been made in a series of conferences held at the home office with J. B. Price of the Toronto Mutual Office and J. M. Cummings, special representative in Canada.

"The conditions in the Canadian motion picture field give us a particularly good opportunity with the new all-star, all-feature program," observed Mr. Price on the occasion of his call at the home office this week. "The Canadian censorship is still a problem and a serious one to every concern releasing pictures in the Dominion, but there is hope for the ultimate education of the public demand to the point where a more reasonable censorship attitude will be forced by the pressure of public opinion. The motion picture business and the ammunition business are about the only two lines of activity on which the war has not exerted a damaging influence."

That the efforts of the Canadian offices of the Mutual are bearing fruit is giving evidence in the increasing number of inquiries received by the New York office from Canadian exhibitors and from the Canadian newspapers interested in the news of the motion picture industry.

Hard Task to Find Raven

After weeks of incessant search, Essanay at last found one of the extremely few ravens in captivity in the United States for use in its six-act feature photoplay, "The Raven," from George C. Hazelton's romance and novel of Edgar Allan Poe. The bird—a splendid specimen—was obtained from the Milwaukee, Wis., zoo, which possesses one of the best collections of animals to be found in this country.

It is said not more than half a dozen ravens are in captivity in the United States, and three of these are the property of the Milwaukee zoo. They are kept in a huge cage, in which also are numerous eagles, and it proved a task of several days to corner one of the ravens.

For several days after it was brought to Essanay's Chicago studio the raven refused to eat and constantly pecked at anyone who came near it and at the chain fastened to one of its legs. As it grew accustomed to its new surroundings, however, it quickly made friends and now eats out of the hands of studio attendants.

The raven plays one of the most important parts in the Essanay production, which features Henry B. Walthall, Essanay's leading man, as Poe, and Warda Howard as Virginia Clemm, Poe's sweetheart and wife.



Hilda Spong in a scene from Equitable's "Divorced Triumph."

Pictures Accompaniment Popular

That the public will soon be whistling at least one of the catchy airs from the music composed for "The Golden Claw," the five-part Ince-Triangle feature, in which Bessie Barriscale is starred, is the prediction of Wedgwood Nowell, musical director forThomas H. Ince. The particular selection on which Nowell bases his prophecy is a gavotte written especially for the production, by Victor Schertzinger, a rising young composer of modern music. It forms the motive in this tense drama of life.

The idea of composing music for each picture is original with Director-General Ince. During many visits to theaters he was impressed by the poor quality of music offered. He noted that many times it was not in keeping with the scene and materially detracted from the dramatic effect. He resolved to give the public better music, just as he had given it better pictures. Among the actors of his own company, he found Nowell, who had joined the Inceville forces for the summer months. He induced Nowell to cancel his plans to return to the direction of light operas and muscial comedies in the winter and offered him the position as director of music at the studio. Nowell accepted. After an exhaustive search, Nowell selected Schertzinger and Prof. J. E. Nurnberger to assist him, the former to write music for the picturesque and lighter portions of the drama and the latter to draw on his long experience with the German masters for the heavy dramatic compositions. Nowell, Schertzinger and Nurnberger give their time exclusively to composing the music, while five copyists arrange it for a forty-part orchestra.

INCE HEAVILY INSURED

Famous Producer Has Life Insured for $250,000 to Guard Film Organization Against Loss Should He Die

Thomas H. Ince has just been insured for $250,000. Such is the startling announcement made this week from the Inceville studios of the New York Motion Picture Corporation. The beneficiary named in the policy is the New York Motion Picture Corporation, and the step has been taken, it is learned, to guard that concern's interest in the Triangle Film Corporation, for which Ince is now making his multiple-reel photodramas.

Six big American companies, representing combined assets aggregating $1,934,911,165, share the responsibility of compensating the Kessel and Baumann organization in the event of loss by it, by death, of the great producer. They are: Mutual Benefit, of Newark, N. J.; Pennsylvania Mutual, of Philadelphia; Mutual Life of New York; Travelers', of Hartford, Conn.; Prudential, of Newark, N. J., and Equitable, of New York.

Pathe's Unique War Films

Some of the most realistic war pictures that have ever been taken were released on Saturday, October 9, in the Pathe News. As a matter of fact those who have already viewed them say they leave behind all previous war pictures.

The first installment shows actual scenes in the trenches during an assault by French grenadiers. General Joffre's forces are seen throwing hand grenades into German trenches, and the resulting explosions with terrific loss of life and property are clearly shown. Following one of the explosions a horse is seen blown into the air and landing in the topmost branches of a neighboring tree. The pictures show more clearly than anything else could do the horrors of war.

Other pictures of a like nature will follow in the issues of the Pathe News of the near future, some showing the explosions of all kinds of shells, towns in flames under bombardment, and the most startling effects of shell work. All of them are issued with the absolute guarantee of their authenticity by the French government, but the best proof of their genuineness is found in the pictures themselves.

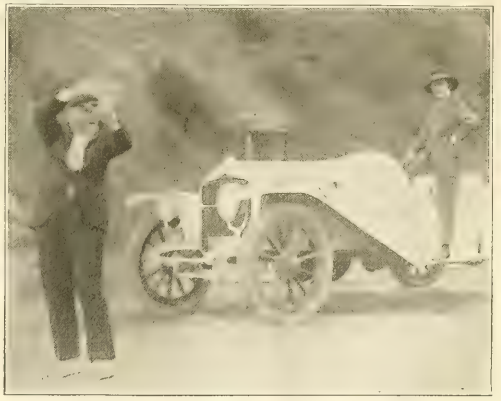
Great Thanhouser Publicity

The Thanhouser two-reel release for Tuesday, October 19, is entitled "The Spirit of Audubon." This picture was made in conjunction with Herbert K. Job, who is the expert on applied ornithology for the National Association of Audubon Societies. This association is devoted to the preservation and protection of birds. Two million adults throughout the country comprise its membership, and in 6,000 towns there are one-half million active junior members. They will all be notified by letter and through the society's periodical, *Bird Lore*, of the release of the picture and will be urged to utilize its exhibition at theaters for spreading bird knowledge. Schools and clubs will arrange for attendance in great bodies.

"The Spirit of Audubon" is a Thanhouser release which is designed to boost business everywhere. Little Helen Badgley (the Thanhouser kidlet), and Leland Benham, add a touch of human interest to the beautiful scenes of wonderful birds in astounding numbers and startling views.

Mr. Job was accompanied on this trip by Theodore Roosevelt, who is shown in the film, an who made the great Florida bird colonies possible by the reservation acts which he forced during his administration.

W. C. Harwood of the Vermont theater, Toronto, Canada, is generous in his praise for the Knickerbocker star feature, "Hamlet." He writes: "The feature was very beautiful, splendidly produced and a great success at our theater."



Thomas Ince Rehearsing Billie Burke in coming Triangle feature.

Boone Joins Authors' Agency

Scarcely a month old, the Authors' Associated Agency, with Jacob Wilk as its guiding spirit, has made itself a power in the illimitable field of the motion picture. If a producing director today wants a good story for converting into a picture he goes to Mr. Wilk in the Longacre building. But more than that: if he is making a big picture and wants a big star, one of the $2,000 a week kind, he goes to Mr. Wilk. Or maybe the big star wants to be in a big feature. He also goes to Mr. Wilk.

The organization is visibly growing. It has attracted the services of J. Allen Boone, a brilliant young writer, who will be a busy member of the A. A. A.'s literary staff. Mr. Boone is a young literary man of social standing who has worked on the best newspapers and magazines in the United States and has traveled extensively in Europe and Africa. Quite recently he held the post of publicity manager for the Lubin Company. He has written photoplays and dramatic sketches; and is a member of many literary and social clubs in Philadelphia, New York and Newport.

Premo Features Has New Plan

That the selection of great plays with great players does not always work satisfactorily is the contention on which the Premo Film Corporation evolved its unique production plans. To meet an eminent actress of tragedienne fame in the part of a screen miss of sixteen is unfair to the actress, the play, the company, the exhibitor, and mainly the public, who have come to know her for what she has done before. The Premo Features Film Corporation has a different idea. It is along this sort of policy that Premo features are being built: Eminent stage stars are to be presented on the screen in plays built for them by leading dramatic and motion picture writers.

It is the Premo corporation which is now completing a drama selected from 497 scripts submitted as a proper motion picture vehicle to star Cyril Maude, the eminent English character actor, whose "Grumpy" is the outstanding memory of three New York theatrical seasons. Maude, in "The Antique Dealer," meets the motion picture audiences in the kind of part that is expected of him, that he best loves to play, that he best can play. While "Grumpy" later makes its first tour of the country, exhibitors will have an opportunity to star Cyril Maude in a part which is said to out-Grumpy "Grumpy."

Salary Is Seven Bones a Week

A new actor has been added to the Gaumont stock companies at Flushing, N. Y. He has appeared in "A Corner in Cats" with Miss Cissy Fitzgerald, and he is now working with Miss Grace Valentine in "The New Adam and Eve." He will be seen frequently in future Gaumont releases. Although regularly employed his salary is only seven bones a week. His name is Bruno, and he is the handsomest Newfoundland dog on Long Island.

"The Battle Cry of Peace," the nine-reel Vitagraph production, which had a very successful run in New York, comes to the Olympic theater of Chicago on October 18. The engagement at the Olympic theater will be for ten weeks and during this time it will be managed by Wallace Monroe.

HAZEL DAWN IS NEXT VEHICLE

Famous Players Feature Her in Adaptation of Henry Arthur Jones' Famous Play, "The Masqueraders," and She Scores a Triumph

Henry Arthur Jones' internationally celebrated drama, "The Masqueraders," which has just been converted into a photoplay feature by the Famous Players Film Company with Hazel Dawn in the stellar role, will be released on the Paramount Program October 28.

It is the story of a high spirited, beautiful girl who finds herself compelled to become a bar-maid at the local inn when the wolf of poverty hovers near the family doorstep.

Picturesquely set in the atmosphere of Merrie England, "The Masqueraders" gives Hazel Dawn the best opportunity she has had since becoming a screen star for displaying her histrionic talent. As a light-hearted, carefree girl, she suddenly faces the serious problem of self-



Hazel Dawn in "The Masqueraders," Famous Players.

support. She is the life of the inn while she remains there, her charming vivacity winning her innumerable friends. Then comes the terrible revelation of her husband's real character and the suffering that follows, which reaches its final culmination in the gripping scenes of the game of chance in which she is the stake. Only a most accomplished actress could interpret the vastly differentiated emotions to which Dulcie is subjected. That Miss Dawn more than fulfills the requirements of the role will be the verdict of those who witness her talented performance as Dulcie.

In support of the star there appear such well known stage and screen favorites as Elliott Dexter, Frank Losee, Ida Darling, and Russell Bassett, who has contributed many clever characterizations to the screen.

Three Ingenues Under One Roof

If a tidal wave should wipe Flushing, Long Island, off the map, Broadway would lose three of its most attractive young ingenues. Just at present the Gaumont Company has at the studio in three different productions, Miss Francine Larrimore, Miss Grace Valentine and Miss Alice Dovey. As there are three star dressing rooms, every one is happy. The recently announced Gaumont All-American program is well under way, as well as the policy of a new star for each production, evidenced by the presence of three such Broadway favorites at one time.

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When the Exhibitor Becomes a Censor

WE ARE fighting censorship—all of us. The board of Trade is fighting it, the manufacturers individually are fighting it, the exchanges and the exhibitors are fighting it. We object to censorship, aside from its moral and ethical features, because it gives one man the right to say what a thousand others shall or shall not enjoy, regardless of the legal aspect of such enjoyment.

Therefore, if you analyze it, the exhibitor who selects the films for his program takes on some of the attributes of a censor. When he visits the manufacturer's projection room and rejects a film because he personally does not like it, he is denying his thousand or ten thousand regular patrons the right to see that picture.

That, of course, is his right and privilege. In fact, he looks upon it as his duty. That is what he is there for. But he properly regards his function as positive rather than negative. That is, he is there to book the films he likes, not to knock the ones he does not like.

Only a comparatively small percentage of exhibitors are in a position to see the films before they book them. Those who are able to do so are apt to become blasé and calloused with the watching of many pictures. After a few years of constant attendance at advance showings it takes an exceptionally good production to gain their praise, and those really moderately good are likely to be condemned instantly as "rotten."

So it becomes a question if the exhibitor who relies too faithfully or too long on his own impressions is not doing himself more harm than good. Isn't it quite possible that he is censoring a lot of stuff out of his house that his patrons would like to see, and giving them instead some stuff that they will tire of in time because it reflects his one-man viewpoint?

That is the trouble with censorship—the practical, operating trouble, that is; and it is the trouble also with individual selection. It is using the one-man opinion to decide the tastes of thousands of men, women and children. The same arguments that we brought against film criticism in the trade press a few weeks ago apply against film selection and rejection by the individual.

There are many exhibitors, of course, who can rise above the restrictions of this condition, just as there are a few good censors and reliable critics. But we honestly believe that the exhibitors who can book a film they do not like because they know their patrons will like it are few and far between. The only purpose of this note is to encourage the development of more of them.

The exhibitor is master of his own house. He wants to exercise the privilege of all buyers in all lines; that of selecting what he pays his money for. We would be the last to deny him that right; but unregulated selection and rejection of films with only his personal taste for a guide is sometimes more apt to lead into deep water than is haphazard selection on a hit-or-miss basis. In the latter case he has a gambler's chance of pleasing everybody half the time. In the former he is pretty sure to displease those whose ideas do not happen to harmonize with his.

It may not please the average exhibitor to have his selective proclivities compared with censorship. But just to show that the distinction is not so great as it might be, we might relate an incident that occurred in Chicago a few days ago. The owner of a successful house on the north side was showing a picture whose harmlessness and utter propriety will be realized when it is said that the film had passed the ordeal of the Chicago Censor Board. However, this exhibitor was visited by a lady patron who "bawled him out" for running such a film before children. The exhibitor, moved by some mysterious and occult motive, called up the well known Major M. L. C. Funkhouser, who dictates the morals of the population of Chicago, and related the circumstances to him. Possibly his idea was to have the censor refute the lady. If so, he went to the wrong place. The major canceled the permit for the film and substituted one of those pink slips whose significance is "for adults only." And when the film's distributing office protested, Mr. Funkhouser answered that he had no choice in the matter—one of the office's own exhibitor customers had practically requested the action.

So here is a case where an exhibitor actually insisted upon recensoring a film that had already gained the approval of the official censor board. And he did it because *one* patron didn't like it. The fact that a thousand others did like it and approve it had no effect upon him.

That is as good an example as we know of the foolishness of the one-man viewpoint. If that exhibitor had been able to take a vote of his patrons on the picture the protesting lady would have been confounded and the incident would have closed immediately.

The exhibitor is not able to take votes on the kind of pictures he shall show. The nearest he can come to it is to study his patrons closely and intelligently until he is able to feel instinctively what they will or will not like. To do this successfully he must absolutely subordinate his own tastes and refuse to recognize them—no easy task for a man of strong opinion. He cannot please them all; he *must* please the majority. And he should remember that the indignant old woman who thinks a love scene is shameful, the highbrow who exclaims "silly!" at a comedy, and the lowbrow who stamps noisily out during an educational, do not constitute a majority. Add them all together and they make a very small and inconsiderable minority.

Frankly, we believe the exhibitor who leaves his program to a properly operated exchange is just as sure of success as is he who insists on choosing his own films from the manufacturer's screen. Perhaps he will claim there is no properly operated exchange. As to that we cannot argue. But surely if the exchange can be so organized that it can serve efficiently as a selector of subjects for its customers, that is the better system. For so far, it seems, the exhibitor who does his own selecting and his own censoring has been able to show no advantage over his competitor who has it done for him.

The new English import duties on films is the chief subject of discussion abroad. The proposed tax is 16 cents per foot on imported negatives, 2 cents per foot on imported positives and 1 cent per foot on imported raw material. It is estimated that 95 per cent of this raw material comes from America.

Just a Moment Please

The more they come the better they get.

We refer, of course, to these publications personally supervised by the press agents of the various film companies.

Since we last referred to this particular subject Harry H. Poppe, the Horsley dopester, has forwarded to our desk the *David Horsley News*, and Parsons of Patheville has broken into the limelight with *Photoplay Sidelights*. Both are newsy little clip-sheets that ought to result in tons of publicity matter getting into the newspapers and the fame of the Horsley and Pathe stars spreading to the four corners of the earth.

IT'S A GAY BIRD, ALMOST AS BRIGHT AS THE ORIOLE.

The San Francisco *Rounder* says "Everybody is talking about the smashing success of the 'Neal of the Navy' seriol."

Perhaps they were trying to be neutral, but at any rate the "effects men" at the Studebaker theater, Chicago, where Triangle films have their first run, took all the German atmosphere out of "Old Heidelberg" this week by yelling "Hurrah," while imitating the roistering students celebrating the arrival of prince Karl. A couple of "Hoch's" in gutteral tones would have partially, at least, taken the curse off that "Hurrah" stuff.

Speaking of that Triangle bill reminds us that the sudden turning on of the lights at the end of "The Coward" nearly caught us with one corner of our hankerchief to our eyes.

We aren't ashamed of it either, for that Ince production is sure a "tear squeezer." If the matinee girls don't drown the orchestra with their weeps before the week is over we miss our guess.

A VERSATILE CHAP IS MILLER.

A letterhead of the manager of the Orpheum Theater of Keokuk, Iowa, bears in its upper left hand corner the inscription "S. A. Miller, Shoes, 616 Main St.," while the upper right is decorated with "Orpheum Theater, The House of Quality, 417 Main St." In his spare moments S. A. perhaps is marriage license clerk and village undertaker, but we'll bet it's the Orpheum that earns him his three squares per day.

On the reverse side of a beautifully tinted postcard of the Valley Green Inn, Wissahickon, Philadelphia, Pa., our associate ed. Charley Condon, advises us that "It rains beautifully in Philadelphia."

Now we're wondering if Charley is humorously referring to the rain of hits made off Alexander's pitching.

OUR BURG.

On Fri. of last wk. this village was invaded by a whole bevy of notables from sunny Los Anglaize, said bevy consisting of such folks as Francis X. Bushman, Beverly Bayne, Lester Cuneo, Helen Dunbar, Don Meaney and Mrs. Meaney, to say nothing of the rest of the party. All was welcomed as prodigal sons and then departed for the Effete East aboard the w. k. rattler.

W. E. Shallenberger of Noo Yawk and points E. was a visitor to our sanctum on Tues. of this wk. He is modestly proud of the arrangement just completed whereby the Arrow Fillim Corp. is to make Gold Rooster plays for Pathe, and if we was him we'd surely crow.

The closing of some 7,000 liquor dispensaries in Our Burg on Sun last is reported to have boomed the biz. of several of our pitchur shows, besides making less work than usual for the village constable.

That ain't no wild west cowboy you seen on Main St this wk. but Pal Haase under his new bonnet, imported from Cheyenne, Wyo.

We learn with surprise that Bill Barry has discarded his swimming togs for this yr. but it's even money that Bill will be "first in" when the ice goes out in the spring.

BRYAN'S ONLY RIVAL.

A young man connected with the Nichols-Finn organization introduced Richard Bennett at a recent invitation performance of "Damaged Goods," and by his silver tongued eloquence so captivated the throng that unless Joe Finn keeps his eyes peeled the above mentioned young man will be starring on a chautauqua circuit in opposition to an ex Sec. of State.

What's all this we hear about Pete Schmidt running for sheriff?

We'll bite. N. G. C.

Some Current Releases Reviewed

"The Brink"

Reviewed by Neil G. Caward

ONE of the most intensely interesting, grimly powerful films that has yet been offered as a Mutual Master Picture is "The Brink," the four-reel offering of the New York Motion Picture studios for this week.



Forrest Winant in a scene from "The Brink."

Forrest Winant, Rhea Mitchell and Arthur Maude have the leading roles and all three of them are given plenty of chances to shine. Miss Mitchell makes of Beth Kirkland a most winsome sort of girl, and is especially good in her scenes with Mr. Maude in the last reel, when he confronts her with a revolver and threatens her life if she attempts to interfere with his robbing her father's safe. Forrest Winant has the role of a weakling, which he interprets skillfully, and ere the film ends gives promise of becoming a real man. Mr. Maude, as Grimshaw, the gambler, is smooth, suave and convincing in every scene. His villainy is not overdone or exaggerated, and yet he never lets you forget that he is the villian, ready to go to any lengths to accomplish his evil purposes.

The director of the production is not named on the screen and yet he and the scene builder have arranged and constructed a wonderful set in the rooms representing Grimshaw's library and the adjoining room, and are deserving of praise for the clever manner in which the production is staged and the craft with which the big scenes are worked up to powerful climaxes.

Paul Martin, a lad with a penchant for gambling, finds himself at the bottom of his roll in Grimshaw's palatial gambling house one night and, his plight being noted by the famous gamester, the boy is invited to accompany Grimshaw to the latter's home.

Arrived there, Grimshaw learns in detail of Paul's financial situation and bit by bit the crafty gambler hints to the boy that he can make "big money" if he will consent to help in a series of society buglaries. Horrified at learning that Grimshaw, the man he had believed a "square" gambler, is also the ringleader of a band of thieves, Paul rejects the offer of the older man and plans to depart. Remembrance of his financial plight compels him to return and finally to yield to the gambler's suggestion and then he is met with a series of surprises. Raising a framed picture on the wall the gambler discloses a button that opens a secret panel in the wall. Passing behind this panel the two men enter a large, bare room, where Grimshaw displays all the tools and paraphernalia for crime that he has accumulated. Assistants of Grimshaw's arrive and before they are admitted to the house are shown in a series of reflecting mirrors which the crafty criminal has installed to prevent surprise.

Paul is given a large sum in currency, told that a millionaire named Kirkland is the owner of a string of pearls worth many thousands, and then ordered to force an acquaintance with the millionaire, secure an invitation to his home and then prepare and forward to Grimshaw a plan of the house and a description of the hiding place of the necklace.

Reluctantly, Paul sets out upon his mission and goes through with the whole disagreeable task. In Kirkland's home he meets and falls in love with Beth Kirkland, the millionaire's daughter, and, too late, realizes that he has forever sealed the doors against an honest courtship of her. His love for the girl overpowering every other emotion Paul determines to yet prevent himself from sinking to the depths of thievery, and therefore returns to the city in the hope of inducing Grimshaw to give up his plan of robbery.

The old gambler only laughs at Paul's pleas and then has him whacked over the head with a blackjack and tossed to one side. Grimshaw and his assistants depart to secure the necklace and hours later Paul regains consciousness and sets out to thwart them. He reaches the Kirkland home only to discover Grimshaw at the safe and Beth helpless before the muzzle of a revolver held by another of the thieves. Ere being covered with the pistol Beth had telephoned her father for aid, and Paul, by leaping to her rescue, is able to keep both thieves busy until help arrives.

One of the thieves is shot, but Grimshaw escapes, calling back over his shoulder as he departs, that Paul is one of the band and supplied the plans of the Kirkland home. Paul admits his guilt and explains how he came to fall into Grimshaw's clutches. Beth and her father, seeing a chance for him to reform, set about making a new man of him.

"Selig's Shoo Fly"

Reviewed by John C. Garrett

THE second of "The Chronicles of Bloom Center," Selig's series of screen comedies, is to be released on October 25. The title of this two-reel side-splitting comedy is "Shoo Fly." Again we have the group of realistic rural characters, who with their old fashioned costumes and quaint customs are the cause of much laughter. The story, which not only contains a number of comical situations, but is an original one, is written around a "fly swatting" campaign which is carried on in Bloom Center.

Among the prominent characters in the cast of this picture are Martin Kinney as Prof. Trapp; Fred Carufel as Jim Billings; Williams Hutchinson as Constable Plum; John Lancaster as Ira Pash; Lee Morris as Phil Pickle; Sidney Smith as Johnny West; Ralph McComas as Chubby Green; Martha Mattox as Selina Tubbs, and Lillian Brown Leighton as Mrs. Plum. These names in themselves are enough to start a ripple of laughter through a motion picture audience.

When Professor Trapp and his wife arrive in Bloom Center to sell fly traps and fly swatters to the inhabitants of the small town, a "fly swatting" campaign is immediately decided upon, and all of the people neglect their duties and devote the greater part of their time to swatting the deadly fly. One night Prof. Trapp and his wife give a stereopticon entertainment in the Melodeon Hall showing the danger of the common house fly. To this entertainment all of Bloom Center comes dressed in their gayest array and it is decided that prizes will be awarded to a certain number who catch or kill the largest number of flies.

After the natives of Bloom Center have become adept at the art of swatting the fly, Jim Billings, a commercial traveler, arrives and is suffering from an attack of indigestion. He goes to Phil Pickle, the town druggist, who, nervous because of making a sale, gives Billings Paris green through a mistake.

The judges in the "fly swatting" campaign all leave their work and rush to Jim Billings' aid, and the clerk, being tired of waiting for the return of the judges, dumps the dead flies into a garbage can. Jim Billings recovers and there are three flies which are bothering him most pestiferously. He manages to kill them and place them in a fly trap, and when he hears of the fly swatting contest he presents his three to the judges and as they are three more than any one else has he captures all the prizes.

"Blue Grass"

Reviewed by Thomas C. Kennedy

THE central figure in Paul Armstrong's "Blue Grass" is a genial, enthusiastic, even boyishly so, convivial and above all a virile man, and as Thomas A. Wise plays this part in the screen adaptation, produced by the Equitable



The Colonel plays host.

Pictures Corporation, "Blue Grass" is a thoroughly enjoyable film. The picture will be released on October 10 by the World Film Corporation. The story revolves about that sport so truly named "the sport of kings."

Horse racing, race track characters and atmosphere make the highly melodramatic story appealing. Usually the race scenes in photoplays lack this atmosphere which is generally to the detriment of the production. In "Blue Grass" there are genuine race horses, excited crowds and that air of exhilaration which is found at race tracks only. These scenes were taken at Belmont Park during the meet there. Charles Seay, the director, has indeed given the story a colorful production.

Mr. Wise is cast as Colonel Taylor, a Kentucky gentlemen and race horse enthusiast. At the spring meeting his entry, My Lady, is seriously injured and will be unable to race again. This is a sad blow to the colonel, whose financial condition is none too good. The following year "Blue Grass" is born to My Lady. By robbing one pocket to fill another the colonel manages to keep his home. When the second colt is born the Taylor family are in real straightened circumstances.

Much as it is against his principles the colonel decides to sell the second colt. He sends his son to Louisville with the animal and instructs him to secure a certain sum. Morgan is not able to realize one-half of the amount his father expects. Believing he has a sure tip he sells the colt and gambles with the money. He loses and the father disowns him. Virginia Taylor on a visit to Cincinnati meets a wealthy lawyer, Wilfred Warren.

They are attracted to each other and correspond after her return home. Warren and some friends visit Louisville during the spring meeting. Virginia and Warren renew their friendship. The colonel enters "Blue Grass" in an important event, and stakes his every dollar on the outcome. A bookmaker, Kelly, fears the colonel's horse and to insure the success of his own entry, plans to dope "Blue Grass." Warren learns this and frustrates the plot.

"Blue Grass" wins, which makes the colonel the proudest, most contented person at the track. In a happy frame of mind he meets his son, who has just proven that he is worthy of the name of Taylor, and the colonel takes him into his arms. He also consents to the marriage of his daughter to Warren.

The part of the colonel is eminently suited to Mr. Wise whose previous work in pictures has provided him with the experience and knowledge of photoplay acting. His pleasing personality and good humor are impressed upon one in this picture as they were impressed upon the many admirers he gained in his appearances on the stage. George Soule Spencer, a familiar figure to screen patrons, is Wilfred Warren. Clara Whippel as Virginia and Ray Tuckerman as Morgan are commendable. Frank Beamish plays Kelley excellently. Another member of the cast, whose name is not mentioned among the members, renders a splendid character interpretation, this is the man who is seen as the colonel's colored stableman.

The Second Triangle Bill

Reviewed by Neil G. Caward

CHICAGO got its second taste of $2.00 motion pictures on Sunday, October 11, when the Triangle Film Corporation put on at the Studebaker its second week's offering by screening "A Favorite Fool" and "Oriental Magic," both Triangle-Keystone features; "Old Heidelberg," from the Fine Arts studios and "The Coward," a Triangle-Kaybee production. Unquestionably the honors again go to the Ince studios, for "The Coward" is nothing short of a masterpiece, and held the audience tense in its seats until the final inch of film had spun past the shutter of the projector.

The bill was opened by "Stolen Magic," which featured Raymond Hitchcock, Mack Sennett and Mabel Normand. Mr. Hitchcock really got more of an opportunity to take the center of the screen than he did last week in "My Valet," and proved himself as much of a comedian as on the speaking stage. He may have been even funnier than the audience suspects, for there were certain indications at interesting points in the film that Major Funkhouser had used his shears on it, but it got the laughs and, after all, that was its object. The plot centers about a visitor from India who brings with him a collection of snakes and a "key of magic."

"Old Heidelberg" was the second number of the program, and gave both Dorothy Gish and Wallace Reid splendid opportunities for their talents. While a beautiful picture, presenting life at the German universities in a convincing manner, and though it carried along a pretty love story with an unhappy ending, it can scarcely be said to be in the same class with the Fine Arts feature of the opening Triangle bill.

Eddie Foy and the seven little Foys provoked much laughter in another Keystone absurdity, the story of which concerns the efforts of a certain tramp-like "son of rest" to assist the female owner of a one-ring circus to get back her property, after it has been stolen from her by a brutal ring-master. The seven youngsters, who appear as the children of the circus owner, are lively imitations of their celebrated father, and contribute not a little to the fun making. Polly Moran, a well known Keystone comedienne, has the leading role opposite Mr. Foy.

The big punch is given the program by "The Coward," the five-reel story made under the direction of Thomas Ince. The story develops rather slowly, but never drags, and the indescribably good Ince photography gets over every emotion as portrayed by such steller artists as Frank Keenan, Charles Ray, and Gertrude Claire. Battle scenes of a spectacular sort add



One of the tense moments in "The Coward."

their portion to the unfolding of the sad little tale, but it is the tremendously powerful close-ups that make the picture the big, gripping, powerful drama that it is. So clever is the playing that, as the lights went up at the finish many were caught with handkerchiefs to their eyes and moisture still glistening in their

eyelashes. "The Coward," alone, would make the second Triangle bill superior to the first week's program.

The second week at the Studebaker started off with even more satisfying box office returns than marked the premier and, from present indications, there seems no reason to doubt that the $2.00 films have come to stay.

"The Campbells are Coming"

Reviewed by John C. Garrett

THE four-reel Universal Broadway feature, "The Campbells are Coming," to be released on October 18, is one of the most stupendous productions ever screened. It is a war drama that is full of gripping situations and absorbing interest. The scenario was written by Grace Cunard, who is not only a Universal star, but a universal favorite. The direction of this production was



A dramatic scene from "The Campbells Are Coming."

given to Francis Ford, and there are some startling realistic scenes, which have been convincingly photographed.

The handling of the scene is done with remarkable cleverness, and among those which register forcibly are the ones showing the Sepoys attacking the English town in India, the fight on the hillside, the approach of the Campbells, a stirring scene which fires the spectator with fervor and the scene of the Campbells storming the Sepoys town gates. Grace Cunard plays the part of the Scotch lassie who leaves her Scotch laddie, which part is played by Harry Schumm, to join her father, a missionary in India, and is later captivated by Nana Sahib, an Indian prince, played admirably well by Francis Ford. In support of these two stars are Mr. Denecke as Campbell and Lew Short as the Scotch lassie's father.

The Scotch lassie is a belle of the village. At last the day comes when she is forced to bid farewell to her sweetheart and leave to join her father, who is a missionary in India, and who has gotten her the position of a school teacher there. The little Scotch lassie leaves for India, and on her way there meets Ozimooah, agent for Nana Sahib, who is returning from an interview with Queen Victoria. Ozimooah has gone to ask the queen to continue the pension given Nana Sahib's father, but she refuses the petition because Nana Sahib was only an adopted son of the former ruler. Ozimooah becomes infatuated with the lassie, but on his arrival he loses track of her until Nana Sahib sees her and desires her for his harem.

The uprising breaks out in India against England. The treachery of the Sepoys, the brutality of Nana Sahib and his followers, the extreme cruelty exercised upon the women and children and the anguish and suffering of the English followed closely upon her arrival.

During the rebellion the lassie and her father are taken prisoners and thrown into a fort. Nana Sahib sees her there and takes her by force to his palace and makes her the favorite of his harem, much against her will. She, realizing the uselessness of fighting him, pretends to like him and therefore is given her way in the palace. While he is out with his men she, by a ruse, makes her escape and informs her father and the English colonel of the plans of Nana Sahib and his men. They are able, with her information, to make some headway against the Sepoys, but she is again captured by Nana and taken back to his palace.

When Campbell arrives to relieve Lucknow, with the lassie's sweetheart, who she had left in Scotland, Nana Sahib is taken prisoner, but escapes and returns to his palace to kill the lassie before her sweetheart can save her, but her sweetheart gets there before Nana and rescues her. Nana escapes, but is driven to the jungle, where he is left a prey to the wild beasts without food or drink.

"The Valley of Lost Hope"

Reviewed by Thomas C. Kennedy

IMPRESSIVE mob scenes and a train wreck which far surpasses anything of the kind ever shown upon the screen, and there have been many thrilling railroad accidents done in pictures, are the outstanding features of "The Valley of Lost Hope," produced by Lubin, under the direction of Romaine Fielding, for the V. L. S. E. program. October 18 is the release date of this elaborate, striking production of a story which deals with the days of the gold rush.

We often hear of those people who made fortunes in prospecting for gold. But seldom, if ever, do we hear of the failures. Alluring are the accounts of an individual or group of individuals who "struck it rich," and so seldom are the numbers who were unsuccessful taken into consideration that the days of the gold fever are often looked upon as the most attractive period, the period most replete with opportunities, in the history of this country. "The Valley of Lost Hope" concerns itself with the failures. Men and women who, filled with hope, toiled and suffered hardships only to find that their suffering was needless and their time and energy wasted.

The story is many sided, it does not center about any one character or conclusively develop any one of its many themes. It is an account of a certain valley which, though in appearance promising, is barren of gold, and the many prospectors who buy claims upon the fake reports of a crooked land broker. The broker's son learns of the swindle and determines to make his father refund the money he has received from the gullible people.

The money is returned by the son. But as this comes about through the untimely death of the father, when the train is wrecked, and not through the son's strength of character, no great admiration is felt for him. So it is with the other characters. The good are not impressively so, nor are the bad impressively bad. But in a production of such magnitude as this, the story is of minor importance. There are many incidents, many scenes which compel one's interest and afford excellent entertainment.

The train wreck is wonderful. The two locomotives come head-on at considerable speed and when they collide the coaches are hurled high into the air. This is a sight that will be long remembered by those who see "The Valley of Lost Hope." It is certain to bring a murmur of surprise from every spectator. The explosion which destroys the



Scene from "The Valley of Lost Hope."

mining camp is another remarkable scene. Effective staging and the work of a capable cast make the picture a worthy addition to the V. L. S. E. program.

Romaine Fielding is seen as the Reverend John Dean,

the official "sky pilot" of the camp. B. J. Roberts plays Bob Ewing, the young man who wins the hand of Helen Dean and the high regard of the prospectors by righting his father's wrong. Mildred Gregory is an appealing Helen. Peter Lang as James Ewing, Robin Williamson as "Snake" Richards and Nannie Pearson as Granny Royce, complete the cast.

"The Gun Runners"

Reviewed by Thomas C. Kennedy

ASIDE from the story, one of the many details which mark the Pathe-Balboa serial, "Neal of the Navy" as exceptional, is the good judgment shown in selecting types to enact the character roles. William Conklin; Edwin Brady as Hernandez; Charles Dudley as the weak Joe Welcher and Lucy Blake as Inez Castro look their parts as well as play them particularly well. The work of the cast and the direction of Harry Harvey from the opening chapter on, has been gratifying, to say the least, and to a great extent these factors are responsible for the popularity which "Neal of the Navy" enjoys.

In the seventh episode, entitled "The Gun Runners," we find all the principals in Santa Maria, lower California. As Hernandez, in "the Cavern of Death," obtained the other half of the map, the struggle for its possession has ceased. But the smuggler is now in love with the beautiful girl, and is determined to capture her. A realistic and thrilling attack upon the house where Annette is stopping furnishes the climax of "The Gun Runners." The action in the picture is continuous and the attention of the spectator is held firmly during all the incidents which develop these splendidly handled scenes of the encounter, between a band of natives and the occupants of the government official's house.

Lillian Lorraine and William Courtleigh, Jr., continue their fine work in the leading parts. Both of these players are alive to the opportunities their parts offer and use them to telling effect. The story has proven adequate to the requirements of "installment" pictures. Even if one has not seen the previous chapters there is much to hold the interest in any one of the two-reel episodes thus far shown.

Having been robbed of the map showing the location of Lost Island Annette journeys to Santa Maria, in an effort to secure duplicate maps by presenting her claims at a mission there. She is followed by Hernandez. The latter is in need of money and promises to "run in" guns and ammunition for the revolutionary leader. In the meantime Neal has earned promotion, and is sent to Santa Maria with a detachment of sailors.

Hernandez persuades the revolutionist to attack the house where Annette is staying, and instructs him to be sure and capture the girl. The bandits fight their way into the house. Hernandez follows and seizes Annette. Just as he is about to make her his prisoner, a company of sailors ar-



A scene from "The Gun Runners."

rive. Neal, who is in charge of the company, drives the natives away, and saves Annette from Hernandez. He is painfully but not seriously wounded. His superior officer compliments him for his bravey.

"John Glayde's Honour"

Reviewed by Thomas C. Kennedy

AN adaptation from Alfred Sutro's modern drama, "John Glayde's Honour," which is built around a financier who, in attaining his ambition, financial power, neglects his de-



A tense moment in "John Glayde's Honour."

voted wife and loses forever her love, is the first contribution of the Frohman Amusement Corporation to the Pathe Gold Rooster Program. This play was successfully produced on the speaking stage some years ago. The moral of the story is strong and convincingly drawn. The once loving wife grows to hate the man who puts his work, his desire for wealth, above everything.

C. Aubrey Smith interprets the title role to good effect. The part entrusted to him is well suited and he advantageously uses his dramatic opportunities. The supporting cast includes Mary Lawton as Muriel and Richard Hatteras as Trevor Lerode, the artist. In her scenes with Mr. Smith Miss Lawton is forceful in portraying her emotions. Both the characters, husband and wife, are truly depicted, and finely interpreted.

The play deals with John Glayde, a railroad magnate whose aim it is to become a great financial power. Some of his transactions might be considered "shady," though he does only that which his competitors would do were they given the opportunity. To retain the confidence of his investors he finds it necessary to continually scheme and work. In his preoccupation he entirely neglects his wife. Always alone, she decides to accompany some friends to Europe.

In Paris Muriel meets a young artist. He is attracted to her and asks permission to paint her portrait. After many meetings Muriel and Lerode discover that they are in love. The artist's mother sends a message to Glayde urging him to come to Paris as his wife is becoming dangerously intimate with a certain artist. Glayde drops his business transactions and hurries to Paris.

He warns Lerode that his visits to Muriel must stop. Stunned by Muriel's declaration that he has killed her love by his neglect, Glayde begs her forgiveness. She refuses to listen to him. Fearing that he will kill her lover, Muriel promises her husband never to see the artist again. That afternoon she and Lerode run off to a villa in the country. Glayde follows them. He threatens to shoot Lerode, but Muriel steps between them and tells her husband that it is not love but pride that prompts him to kill. He leaves. In the end he is seen contemplating all that he has lost in attaining his ambition.

This interesting plot is splendidly presented. The settings are artistic and the photography is of a good quality. But the story is strong enough to sustain interest without depending upon an elaborate production for its appeal.

"The Diamond from the Sky"

Reviewed by Neil G. Caward

ERE chapter twenty-six of the North American serial, "The Diamond from the Sky" ends, events have so shaped themselves that it is clearly apparent the story is nearing its end, for the various characters who have been widely scattered are again assembling and events that have

long puzzled both the characters in the story and the audiences who have been following the picture, are beginning to be explained.

It is in chapter twenty-six that Esther returns to Virginia, accompanied by Marmaduke Smythe, where the two meet Hagar, who has recovered entirely from her lapse of memory.

The family tree of the Hardings, the Lovells, and the Stanleys, is shown by Hagar to Marmaduke, and the gypsy, now fully resolved that Esther shall be established as mistress of Stanley Hall, even goes so far as to announce that the girl who has long passed as Esther Harding, is, in reality, Esther Stanley.

Marmaduke Smythe, much astonished at the revelation, and armed with the family tree which Hagar has given him, departs to investigate the story, ere recognizing Esther as heir to the Stanley fortune and estate, while Hagar, knowing that society will never accept Esther so long as a gypsy is her sponser, prepares to return to her wandering tribe, leaving Esther to reign as mistress of Stanley Hall.

Meanwhile Arthur Stanley, still known as John Powell, dreams of Esther, and longs for her return, much to the chagrin of Vivian Marston who is still seeking to win Arthur's love, and with it the famous "diamond from the sky."

Blair Stanley and Vivian are seated in the library of the Powell mansion one evening, when they are startled by the fall of a heavy body in the room above, and on hastening upstairs, discover that Arthur, who has been asleep and dreaming, has fallen out of his arm chair, just as his dream



Marmaduke is shown Esther's family tree.

caused him to believe that he was pursuing Esther in an automobile through the Garden of the Gods, while the vision of the girl ever lured him on and on, until at last the auto went plunging over the edge of a cliff. Arthur, on being awakened by falling out of his chair, is glad to discover the accident but a dream, but the memory of Esther lingers with him even now when he awakes.

Meanwhile Quabba assists Luke Lovell to escape from jail, and Luke later on is taken to an Italian rooming house, and there established until the hue and cry over his escape has subsided.

One night Luke overhears a conversation in the next room that attracts his attention, and peering through the cracks in the thin wall that separates the two rooms, he perceives DeVaux, the man who stole the "diamond from the sky" from Durand, showing the jewel to the keeper of the Italian rooming house. Amazed to discover the precious jewel in the hands of the disguised DeVaux, Luke steals into the room, smashes the light, and while the room is in darkness grabs the diamond and escapes, just as the chapter comes to an end on the screen.

"Nell of the Dance Hall"

Reviewed by John C. Garrett

WRITTEN and produced by the western Lubin company, "Nell of the Dance Hall" is the three reel Lubin production to be released on October 10. The story is one of which audiences never tire, presenting the triangular plot of a dance hall proprietor, a girl of the dance hall and a young minister, who saves her from insult, later is the cause of her reform and finally wins her honest love.

Edythe Sterling is cast as "Nell—The Dancing Doll."



Nell gives the sexton a bouquet for his wife.

Her presentation of this character is very good. Nell is a performer in the notorious dance hall run by Keats, which part is taken by George Routh. L. C. Shumway is splendid in the role of the Rev. Miles Justine, a young minister who not only jeopardizes but finally loses his pastorate because of his interest in the girl.

Nell, a dance girl favorite of the western dance hall patrons, is under the influence of Ben Keats, a dance hall proprietor. Rev. Miles Justine lives near by and one day proves a benefactor of Nell's when he punishes Keats for his insulting attention. The dance hall is raided a few nights later. Nell escapes to the minister's home. The Rev. Justine thwarts the pursuing police and throws them off the track. He extracts her promise never to return to the old life and offers her a home. Soon a love affair develops, while Keats, determined to get her back, tells the church trustees of Nell's history.

The trustees order the Rev. Justine to give her up. Nell overhears his promise to do so, determines to take her leave and disappears, leaving an explanatory note. She finds a home with Jerry, the church sexton, and begins work in a factory. The Rev. Justine is stricken with brain fever and in his delirium calls constantly for Nell. She learns of this through Jerry and rushes to his bedside. Nell's attentions are noted by the church trustees; an indignation meeting is called and the Rev. Justine is expelled from the church.

To prolong his life the minister is ordered to the mountains. Nell, learning that he is penniless, plans to get the money to send him away. Refused in her every demand, as the last resort she returns to the dance hall, continuing to send money to the minister which he believes to be coming from the church trustees.

Restored to health Rev. Justine returns and learns of Nell's return to the old life. He is unrelenting until by comparison of handwriting he realizes who his benefactor has been. The truth dawns upon him and with it comes his forgiveness. Nell is led to a newer and better life as his wife.

Famous Players "Zaza"

Reviewed by Charles R. Condon

NO mistake was made in leaving "Zaza" unqualified and without appendages as the title of that immortal drama, as the role of Zaza, properly interpreted, is virtually the whole play—and Pauline Frederick plays it perfectly in this recent Famous Players' release. Miss Frederick's work in "Zaza" is one of her greatest histrionic triumphs. Here she is seen in a role which could not allow her more freedom in the things which are her forte were it written especially for her.

Miss Frederick's excellent self-control in the highly emotional scenes and her natural command of the uncertain moods, flashing spirit and quick, catchy little mannerisms of the Paris music hall singer, Zaza, are as complete and satisfying as her wonderful conception of the character's opportunities and dramatic value. Sometimes it is the contrast between a star and a mediocre supporting cast that causes the featured player's work to stand out in bold relief, but such is not the case here, for Miss Frederick is surrounded by a well-selected and able cast.

Julian L'Estrange is gallant and noble in appearance, as well as deceitful and faithless in fact, as Dufrene, Zaza's married lover. Mark Smith as Cascart, Charles Butler as the Duc de Brissac, and Maude Granger as Aunt Rosa do remarkably well in their parts. Ruth Sinclair, Walter Craven, Blanche Fisher and Helen Sinnott are not quite as prominent as the others in the action, but when brought into the limelight do their share in preserving the high standard set by the leading role.

In either the script or the director's visualization of this famous play can be seen a rare appreciation of the value of even, consistently advancing action and balanced interest. The latter is not allowed to soar and drop alternately, but, while containing enough suspense to make the climax fresh and strong, nevertheless travels at a pretty even pace. The picture contains so much meaty matter and life that a trace of padding would be instantly noticed, but, needless to say, tiring detail and listless action are unknown quantities.

The splendid atmosphere created through French characteristics, both personal and architectural, the striking characterizations and acting, the sumptuous settings, the correct costuming, and the general air of finesse which pervades the entire play reflect upon and reward the untiring efforts of those masters of production, Edwin S. Porter and Hugh Ford.

Through peculiar circumstances Dufrene is forced into a duel over Zaza, a Paris dance hall singer, whom he has never seen before. Wounded in the duel, he quickly recovers, and becomes infatuated with Zaza, who, not knowing that Dufrene is married, loves and worships him. Rumors of the other's private life reach the girl in time, however, and she investigates for herself. The appearance of Dufrene's little girl on the scene



Zaza destroys her contract with Cascart.

brings Zaza to a realization of the domestic tragedy which she is about to precipitate.

She leaves Dufrene's house without exposing her lover's double life to his wife. Later, Dufrene, now a widower, calls on Zaza, professes his love, and wishes to marry her. But she tells him that, as far as his relations with her were concerned, he died when she learned of his being married, and begs him to leave her alone with her pleasant memories of the time when she loved him and believed her love returned.

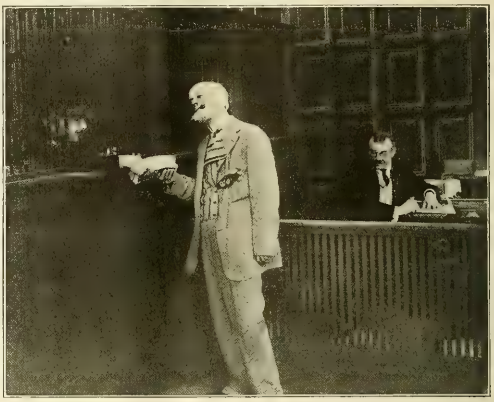
"Three Rings and a Goat"

Reviewed by Thomas C. Kennedy

THERE is much good humor and quick action in the second release in the "Wallingford" series, Pathe's picturization of the popular George Randolph Chester stories, being produced by the Whartons. In this episode J. Rufus sells a circus which he does not own, then to keep himself out of jail he must find means to buy it back again. The intricacies of high finance are quite simple as shown in these pictures, and credit for this virtue is due the adaptor, George Brackett Seitz.

The title of the second episode is "Three Rings and a Goat." Silas Bogger, who is on Violet Warden's black list, is the goat. This part is well rendered. Silas is a typical small-town financier. If in the beginning the action seems a bit forced it is soon forgotten in the amusing incidents which follow. The production is splendid, which is what one might expect from the studios of the producers of such offerings as "The Exploits of Elaine."

Violet Warden and her sister Fanny plan to have their



A tense moment from "The New Adventures of J. Rufus Wallingford."

friends, Wallingford and Daw meet Silas Bogger, who became rich upon the death of their father. The day of the meeting a traveling circus visits the country town. Blackie gives Silas glowing tales about the wealth of the circus owner, Wallingford. He explains that the government forces Wallingford to sell out the circus every year because he makes so much money.

After the rube is convinced that Wallingford is the real owner he agrees to buy the outfit for $65,000. After the sale is completed Wallingford informs Blackie that it is up to them to buy the circus back again, if they prefer to remain outside jail. Blackie arranges with some of the performers to make Silas sorry that he is the owner of the circus. The performers demand back salary to begin with. Then Silas, seeking protection from the mob, hides in the dressing tent of a lady trapeze artiste. Her husband, a giant, finds him there and threatens to kill him. Bogger is kept busy dodging the giant. Finally he consents to sell the whole outfit back to Wallingford for $10,000.

Burr McIntosh as Wallingford, and Max Figman as Blackie Daw, both render satisfactory impersonations of Mr. Chester's characters. Those who have read these stories, and they are numberless, will find that the Wallingford and Daw of Mr. McIntosh and Mr. Figman corresponds with their conception of the types suggested by the stories. Lolita Robertson as Violet Warden, the charming girl who wishes to "square" accounts with the men who swindled her father, is beautiful and her acting is graceful. The members of the supporting cast are also commendable.

"The Blot on the Shield"

Reviewed by Neil G. Caward

THE innumerable trials and tribulations that can befall a young man when he is down on his luck, and shabbily clothed, are amply illustrated in "The Blot on the Shield," the two-reel "Flying A" feature, scheduled for release on Monday, October 18.

This picture is splendidly enacted by Dick Le Reno, Vivian Rich, and Walter Spencer and was produced under the direction of Reeves Eason. Though slightly melodramatic in several portions, it is a most satisfactory feature.

The scenes of the story are laid in Kentucky, where Col. Taliaferro, a proud Kentuckian, lives on his country estate, with his only daughter, Sally. Taliaferro, who is striving to preserve the family honor which has remained unsullied for more than five hundred years, on his daughter's eighteenth birthday presents her with a beautiful necklace, and pointing to his family shield, impresses upon her his desire that she shall always respect the family name, and preserve the family honor.

William Copeland, a young man decidedly down on his luck, encounters a band of tramps, who suggest that he aid them in a robbery, but when he resents the insult a fight ensues and Copeland eventually makes his escape, hatless, disheveled and dusty.

Shortly afterwards he encounters Speed Allen and his over-

seer, and the latter, noting the camp of tramps, reports the matter to the sheriff.

Copeland applies for work at Taliaferro's place and though Allen, who is present, objects Sally persuades her father to employ the young man as a groom. As time passes, Sally becomes extremely fond of her new groom, much to the rage of Allen, who loves her and is jealous.

Ere the sheriff breaks up the camp of tramps, Allen's overseer is set upon and murdered by the lawless men, and Allen immediately endeavors to cast suspicion upon Copeland. When the sheriff comes to arrest the Taliaferro groom, Sally hides the young man in a closet opening off her room, and, later, when he attempts to escape from the bedroom window, he is discovered and arrested.

Fearing that his daughter has been compromised, Taliaferro hands her a revolver and suggests that she kill herself rather than have the family honor stained.

About this time Copeland is found by lawyers, who have been seeking him, and advised that he has inherited a vast estate and a title in England. He is able to prove to the colonel that Sally's honor is still unstained, and the tramp, who really killed



The wanderer is engaged as a groom.

the overseer, having been discovered in the meantime, Copeland is exonerated from all suspicion, and the colonel places his hand in that of Sally, and gives his consent to the marriage of the young people.

"The Spider"

Reviewed by John G. Garrett

THERE is danger lurking behind the smooth advances of the wealthy clubman to the innocent hard-working girl who stands behind the counter from morning until night and then goes home to a small ill-ventilated hall room. This theme is very splendidly worked out under the direction of James Francis Dwyer in Essanay's two-reel production to be released on October 23, entitled "The Spider."

A good lesson is shown in this story, which is splendidly photographed and the Essanay Company has chosen well its cast. Ruth Stonehouse plays the part of Ruth Arlison, a young girl from the country, who works in a city department store, and whose longing for a real "swell" dinner in a real "swell" restaurant leads her to elude her country town lover, John Buckland, played by Hugh E. Thompson, and dine with Hartford Medhall, a man fully sixty years old, who looks and acts but forty. John A. Lorenz does especially convincing work in the part of Medhall, the old roue.

Hartford Medhall, a wealthy old bachelor, who is sixty years of age, but who acts and looks but forty, leaves his apartments and goes to the club. Here some of the clubmen, while discussing the man, say that the devil must be on his side as he does not show his age, and Medhall answers them by saying that possibly he and the devil have an entente alliance. When Medhall leaves the club one of the men remarks that some day Medhall will be visited with the fifty years due him for his riotous living.

Ruth Arlison, a country girl, works in a department store. Every night she is met at the door by a chap from her home town who loves her devotedly. They always have dinner together at a cheap restaurant but Ruth longs for the better things in life and wants to dine in a certain high-class cafe which they pass on their way to their eating place.

Hartford Medhall comes into the store one day and, upon seeing Ruth, decides that he will lure her into his web. For



The girl's lover gains entrance to the roue's apartment.

some few days after that he comes in every day and makes unnecessary purchases in order to see the girl and at last persuades her to take dinner with him.

Ruth manages to slip home through a side door and thus elude John, who is waiting for her. She dines with Medhall in a high-class cafe that night and he steers her through every course with the suavity which he is known for. The next time he takes the girl to dinner he invites her to come to his studio, telling her it is not his living apartments, and the girl consents.

One of the girls who works next to Ruth, suspecting the attention of the old man, has followed her to the restaurant and later meeting John tells him where the girl has gone. John arrives just in time to see the old man help the girl into his car and drive off and, hiring a taxi, he follows them.

He gains entrance to the bachelor's apartments, and once inside the room he makes a lunge for Medhall, who begs for mercy. The old man trembling drops into a chair and Ruth slips into John's arms. As they turn to leave the bachelor's apartments Ruth is horror-stricken to see that old age has suddenly descended upon her host, his hair having turned pure white and the footprints of time stamped upon his face.

"Buck's Lady Friend"

Reviewed by Neil G. Caward

GOOD as was the initial release of the Buck Parvin series of the Mustang brand, on the Mutual program, the second installment, entitled "Buck's Lady Friend," goes it one better. In fact exhibitors will hunt a long while before they will find a comedy to equal this latest incident in Buck's career as a film star.

Art Acord, famous cow puncher, again enacts the role of Buck Parvin, a member of the stock company of Titian Films Inc., and has far better chances to exploit his peculiar brand of comedy than in his first appearance. Sylvia Ashton, a lady of considerable avoirdupois, plays "Georgina," Buck's lady friend, and gives it just the right touch to make the part uproariously funny. The player who interprets the role of the property man is unnamed on the cast sheet, but to him is due no small portion of the fun to be found in the film, since he makes a perfect foil for Acord and doesn't appear to be "acting" at any stage of the game.

The public will undoubtedly take a deep interest in the Buck Parvin series, this interest becoming more and more keen as time passes, and future releases apparently give more and more of an insight into happenings in a mythical film studio, for the fact is indisputable that film fans the country over like to imagine they are being shown the inside workings of picturedom and will eagerly follow any series of films which apparently presents this "inside stuff" to them. It was largely this very feature that made the Van Loan stories so popular as they appeared in *The Saturday Evening Post*, and the same snappy language, comic situations and interest compelling plot, that made the stories fascinating, is to be found on the screen.

As the second story in the series begins we learn that Buck has something on his mind besides his day's work before the motion picture camera. The director, the camera man, the leading lady and other members of the Titan company discover something ails Buck and finally the property man hits upon the truth—Buck is in love!

In glowing terms Buck describes to the property man the wonderful eyes, the kissable mouth, the classical features, the swan-like neck, the shapely hands, and the tiny feet of his "lady fair," until "Props" becomes well nigh as much enamored of her as is Buck himself.

One day Buck calls upon Georgina, his divinity, and after explaining in detail his prowess and fame as an actor, suggests "Let's go down to the Palace theater and see me act." Georgina eagerly accepts the invitation, but alas for Buck's hopes. Arrived at the theater they discover, via the screen, that Buck's "acting" has been all but eliminated by the film cutter. Georgina, much disgusted, leaves her escort and returns home. Buck mopes about the studio next day until he hits upon the idea of inviting Georgina to the studio to *see* him act, thus proving beyond all doubt that he really *is* an actor.

A big costume production is on at the Titan studio when Georgina arrives, but this creates nothing like the excitement that Georgina herself causes, for instead of being the "beauty" whom Buck has described to the property man, she is seen to be only a "near-beauty."

Georgina becomes much interested in Dick La Rue, the leading man of the Titan company, and Buck grows more and more jealous as he notes the flirtation going on directly before his eyes. When the action of the play then being staged gives him



Buck's necktie results in some joshing.

an opportunity to confront La Rue, he becomes wild with rage and starts a regular prize fight, with La Rue as his opponent. Georgina indignantly departs, declining to remain "where people don't act gentlemanly," and Buck's love affair collapses.

"The Magic Skin"

Reviewed by Thomas C. Kennedy

THE second Edison feature to be released through the Kleine-Edison service is an elaborate, artistic production of "The Magic Skin" by the great French novelist, Honore de Balzac. In its tragedy and touch of the weird this charming romance is a splendid subject for screen visualization. Its opportunities for procuring beautiful effects have been grasped and executed with skill by Richard Ridgely, who scenariorized and directed "The Magic Skin." The settings are beautiful and tasteful, but the atmosphere of this picture goes deeper than settings. Mr. Ridgely has created, and maintained throughout, an appealing illusion.

The story follows closely the book on which it is founded. The artist's bargain to give his soul to Mephistopheles in return for the pleasures of the world, and its fulfillment, take place in a dream. In this and a few unimportant details only does the screen version of Mr. Ridgely differ from the novel. The scenes of revelry are vivid but there is nothing even approaching objectionable, and the romantic scenes between Ralph and Pauline are most picturesque.

As the ethereal musician who succumbs to the temptation of the flesh, Everett Butterfield is a convincing figure. The part is a trying one. But its difficulties are offset by



Scene from Edison's "The Magic Skin."

the advantages it offers Mr. Butterfield, who acts forcibly but never over-acts his scenes, either as the lover or the twitching, doddering debauchee. Mabel Trunnelle's beauty and fine artistry in conveying her emotions make her characterization of Pauline Coudin strongly appealing.

Sally Crute is an excellent Flora Margot, the adventuress. Miss Crute's wicked glances and spontaneous facial expression effectively photograph. Herbert Prior, William West, George Wright and Nellie Grant have important parts. Completing the cast are Harry Linson and Frank A. Lyon.

Equitable's "The Bludgeon"

Reviewed by George W. Graves

IN this five-reel film of the Equitable Features Corporation, we have the old story of the busy husband and the neglected wife clothed in new vestments, and the "Bludgeon" proves to be a weapon which deals as much misery to the wielder as to the intended victim.

The picture has an air of probability and enough "punch" to justify itself as a feature of merit. Kathryn Osterman as Irene Evendorr, and John Dunn as Irene's husband are given ample opportunity to display their emotional talents. Both of these two are well cast, and their work vies with that of Frank Beamish, who impersonates "Stoney" Brooke.

The ball-room scene, in which Irene appears as Odalisk, assumes quite elaborate proportions. Some very artistic exhibition dancing also characterizes this scene. There are periods of suspense, and a "thriller" is introduced in the final plunge of the two struggling men down a cliff, and their subsequent end as they both sink below the water's surface in locked grip.

When Carl Evendorr, a chemist, perfects a formula which yields him a fortune, for the sake of his wife and little child Rose, he moves into a home of luxury. At first, Irene does not wish to enter society, but the wily flattery and persuasion of Mrs. Wharton, a social parasite, strike at her weak points. At their first entertainment, Irene appears in the costume of Odalisk, a scanty Turkish affair, and ensnares the menfolks. Carl protests, but without avail, and pays the enormous bills.

Carl, an indefatiguable worker in his laboratory, completes another formula, but it does not bring much. Irene has incurred heavy gambling debts, and Mrs. Wharton informs "Stoney" Brooke how to win Irene. Carl finds his wife in Brooke's arms, and at the end of a revolver the latter falsely confesses his guilt. Irene divorces Carl, he taking the blame, and some time after, Hillman, a lawyer and friend of Carl's, marries her. Brooke threatens Mrs. Wharton, and she causes his arrest.

Ten years later, on his release, Brooke forces money from Irene, and meets Mrs. Wharton on his way out. Mrs. Wharton is in desperate need of money, and gets the drop on

Brooke. But the latter's strength prevails, and in the struggle the woman is slain.

Carl, come to see his daughter, hears the shot, and rushes into the house. He is seen bending over the dead



Scene from Equitable's "The Bludgeon."

body just as Irene and the police enter. Hillman assumes the guilt and saves Carl. The police, however, capture Brooke in the garden and bring him in. After making a frenzied confession, Brooke bolts out of the house with Hillman and the police in hot pursuit. In the struggle between the lawyer and Brooke, both fall over a precipice, and the police arrive in time to see them sink in a savage clutch below the water's surface.

"The Card Players"

Reviewed by Thomas C. Kennedy

IF hypnotic suggestion could actually be used to such good purposes as it is in the Rialto Star Feature release for October 20, entitled "The Card Players," it would prove a wonderful aid to society. In this drama, which deals with the gambling vice, a young man whose passion for card playing is inherited, is cured of his ruinous habit by experiencing, in a hypnotic trance, the tortures of what the hypnotists calls "A gambler's hell."

Experience is the best teacher, and if we could get this experience with all its benefits, in a realistic dream, all humanity



Scene from Rialto's "The Card Players."

would be the gainer. This makes up an interesting theme and it presents several good dramatic situations, which are plausibly developed and well acted. The settings and details of production show good judgment on the part of the director. The scene in which Carl is about to be executed for murder is, perhaps, a bit too vivid. But the incident is of minor importance and its realism therefore does not have a depressing effect. The continuous, well-placed action and the interest-compelling plot make this a commendable offering.

William Roselle, who is well known on the speaking stage and in pictures, is featured as Carl Fremont, whose weakness for gambling is inherited. Both his mother and father devote much of their time playing cards. After his graduation from college Carl contracts many debts. His father refuses to pay any more of either his or his mother's gambling obligations. His mother overhears this, and as she is being dunned by one of her creditors, she takes money from her husband's safe. When Fremont misses the money he accuses his son. To shield his mother, Carl takes the blame.

His father disowns him. In spite of the pleadings of his fiancee Carl continues to play cards. A year later the young man is a ragged wanderer, his craving for gambling is stronger than ever. Zimar, Carl's college chum, returns from India, where he has been studying mysticism. Zimar calls to see Nita and is shocked when he learns from her that his friend is now an outcast. They take an automobile ride together and accidently meet Carl, just as he is to be arrested for stealing. Zimar and Nita bring him to his home.

Fremont orders his son out of the house. But Nita intercedes. Zimar expresses the belief that he can "cure" Carl by showing him, in a hypnotic trance, "a gambler's hell." In a dream Carl sees himself sink lower and lower. Finally to obtain money wtih which to gamble he murders his fiancee. He is convicted and sentenced to death. Awakening, Carl resolves to break his habit. After proving himself worthy he secures Nita's promise to become his wife.

The lighting and photography are good. Lucille Taft is a pretty and natural Nita, and Wm. Stieff is a good type for his part as Zimar, the hypnotist and student of mysticism. Charles U. Davis and Madge Orlamond as the game-of-chance loving father and mother of Carl, complete the cast.

"How Molly Malone Made Good"

Reviewed by Thomas C. Kennedy

THE appearance of ten of the best known stars of the legitimate stage, a famous prima donna and a cast of well known screen artists in one multiple reel production should make "How Molly Malone Made Good" a popular offering. The Kulee Featuring Company presents this unusual picture produced by the Photo Drama Company. The story is of a young girl reporter who, to secure a job with a New York City newspaper, has to accomplish the difficult task of interviewing ten eminent stage stars in three days. If she fails to gain an audience with one, the plan will not succeed, for she depends on one for an introduction to another.



Marguerite Gale.

To make the story suspenseful there is a jealous girl who is already on the staff of the paper and who does everything to hinder Molly. The actors and actresses on whom the girl calls are seen at their various summer homes, which makes the picture still more interesting, as it is seldom that the public is given an opportunity to see their favorite players as they appear when they are off-stage. Each actor or actress answers the questions, which ask their views on motion pictures versus the speaking stage, and other questions regarding their profession.

The answers are to be published in newspapers throughout the country. Each star's views are to be the subject matter of an article in the magazine section. Robert Edeson, May Robson, Leo Ditrichstein, Julian Eltinge, Julia Dean, Lulu Glaser, Cyril Scott, Henrietta Crosman, Henry Kolker,

and Mr. and Mrs. Charles J. Ross, as well as the famous singer, Madame Fjorde, participate in this attraction.

Marguerite Gale is a beautiful and winning Molly Malone, who has exciting automobile and aeroplane trips. There is nothing theatrical about Miss Gale's delightful performance. The cast also includes William H. Tooker, Helen Hilton, W. A. Williams, Armand Cortes and Edward Sullivan. There is a thrilling automobile episode in which Charles J. Ross and Miss Gale star.

"The Fatal Card"

Reviewed by Thomas C. Kennedy

WITH two such popular artists as John Mason and Hazel Dawn co-starring in the Famous Players Production, the melodramatic romance by C. Haddon Chambers and B. C. Stephenson, "The Fatal Card," will be an attraction wherever exhibited. In its artistic settings, locations and details of staging this offering is well up to the high standard maintained by the Famous Players Company.

The splendid production and the acting of John Mason are the strong points of "The Fatal Card," which is a story with a crook whose charming daughter lives in blissful ignorance of her father's "profession," as its central figure. The situations are all melodramatic and its ending is sensational, a young man is to be murdered by a bomb which is set to explode within five minutes, but he is saved by an act of providence.

The story might be shallow in this sensationalism were it not for the judicious acting of Mr. Mason and his associates in



A happy moment in "The Fatal Card."

the cast. The action is ever spirited and interesting but at times it seems as though the plot could develop faster. "The Fatal Card" is especially interesting and it will be well received on that account.

The story centers about George Forrester, who, accused of a robbery, is saved from the men at a mining camp who threaten to lynch him, by a young easterner. Forrester thanks his rescuer. He gives the young man a torn playing card and tells him that he hopes some day to return the favor. The card will identify him. Years later Forrester and young Austen meet but do not recognize each other. Forrester's daughter, who knows nothing of her father's past, and Gerald become fast friends.

Forrester's former associates locate him and induce him to join them in a big "deal." They rob, and in doing so, accidentally kill their victim, Gerald Austen's father. Because of a quarrel with his father Gerald is accused. In eluding the police he comes upon the crooks while they are dividing the loot. To save themselves they decide to kill Gerald. Forrester is chosen as the one to murder Austen. By accident he finds the torn card in the young man's wallet, and allows him to escape. Forrester is killed by the explosion of the bomb he manufactured. Still ignorant of her father's complicity in the murder, Margaret promises to marry Gerald.

John Mason plays his ungrateful part as Forrester masterfully. To enlist even a trace of sympathy in such a character, a man who will not hesitate at even murder, is indeed an accomplishment. Hazel Dawn is beautiful as Margaret, which is all that the part demands of her. David Powell as Gerald Austen does well with the part and W. J. Ferguson renders a commendable character portrayal as Jim Dixon.

"The Heart of the Blue Ridge"

Reviewed by Thomas C. Kennedy

BEAUTIFUL scenery, Clara Kimball Young as a country girl, and the director's keen appreciation of the value of atmosphere are the features of the World Film Corporation's five-part melodrama, "The Heart of Blue Ridge." The scenic beauty of this offering is constantly uppermost in the mind of the spectator. Of course, the impressive hills enhance, they do not detract from, the interest which Miss Young succeeds in centering upon her artistic characterization of Plutina, whose desires are of the simplest.



Scene from "The Heart of the Blue Ridge."

The story deals with moonshiners, men so frequently referred to as nature's noblemen, and revenue officers. This theme is ever popular. It is productive of much action and good melodramatic situations. The city chap, who usually comes into the life of the mountain girl, is not missed in this story. Zeke, the young farmer, is both interesting and worthy of the beautiful girl, whom he finally wins.

Clara Kimball Young makes admirable use of the dramatic opportunities her part affords, and while in this respect the role is not remarkable, her performance will surely delight her numerous admirers. Chester Barnett gives a natural and sincere portrayal of the young farmer, Zeke. Robert Cummings is Dan Hughes, the moonshiner. Mr. Cummings is a most conventional "bad man." His expression of constant fear of the secret service agents seems studied. But it must be said that he is effective in his last scene with Miss Young.

Plutina, an unlettered mountain girl, lives in the district where illicit stills are operated. Dan Hodges, who makes moonshine, is in love with the girl, but she refuses to marry him. Dan learns that there is a revenue agent in the mountain. He goes in earch of him and shoots the officer, wounding him. Zeke, Plutina's lover, takes the detective to his cabin, where he is cared for by Zeke's mother. Hodges warns the girl's grandfather to keep her away from Zeke, as he is going to shoot him for aiding the officer.

Some time later Zeke receives an offer to manage a new lumber camp, as he has been recommended by the secret service agent. He leaves for Norfolk. Zeke misses the train and is forced to wait for seven hours. In the meantime Hodges' still is destroyed by the officers. Dan escapes. He meets Plutina and takes her by force to the mountain, where he intends marrying her. The revenue officer rides to the railroad station to watch for the escaped moonshiners. He informs Zeke of the girl's plight. Zeke sets out to rescue Plutina. He arrives in time to confront Dan as he is about to strike the girl. The men struggle, and Hodges is plunged over a cliff to his death.

Mrs. Thomas Whiffen, who has entertained and delighted playgoers in this country for two generations, during the last of which by her masterly delineation of elderly women parts, has been engaged by the Popular Plays and Players to appear in the big five-part feature production, "Barbara Frietchie," which will be released on the Metro program.

Fayette Parry With Gaumont

Fayette Parry—that irresistible little charmer of the legitimate and vaudeville stage—is bringing all of her clever wit and attractive personality to the screen for a little time, and will appear as the next star of the Gaumont "Asino All Star Comedies" on the Mutual Program. Miss Parry will play the lead in a screamingly funny farce entitled "Ethel's Romeo."



Fayette Parry.

Fayette Parry was born in Nebraska about 20 years ago. Even when she was in school and had no thoughts for the stage she was a beautiful dancer and performed in most of the local entertainments. Her first professional appearance was in Denver in the light opera "Martha."

There followed a very successful season in stock in Denver, and then the pretty little ingenue-dancer-comedienne came to New York to try her fortune under the direction of Cecil De Mille. She first appeared in vaudeville at the American Music Hall. New York liked her. She was fresh from the west, and the breeziness of her manner was most delightful. After a season in vaudeville little Miss Parry went to New Haven, where she again played in stock.

Since, Miss Parry has done a variety of things. At times it has been vaudeville, again opera, then stock. She has also appeared in the pictures—having been with Universal, Lasky, Pathe and Kinemacolor. Her many friends will look forward with great pleasure to the next Casino (Mutual) release.

REMARKABLE PATHE SUBJECTS

Two Amazing Productions Photographed by Electric Spark and Showing the Analysis of Motion Scheduled for Early Releases

Pathe will release during the weeks of November 1 and December 13 some very remarkable pictures showing the analysis of motion. These films are the second and third of the kind ever released by any of the film manufacturers. The first of the type, called the "Analysis of Motion," was released by Pathe about two years ago, and at that time secured some very remarkable publicity.

Ordinary motion pictures, it will be remembered, are taken with a camera making sixteen pictures per second, and are projected upon the screen at the same rate. With the "ultra rapid" method, patented by Pathe, a motor is attached to the camera and 1200 pictures are taken in a second. These pictures are projected at the ordinary rate with the consequence that every animate object in the film moves so slowly that the naked eye easily has time to detect the contortions and muscular action of every object. For instance the hurdler running at a record pace is seen crawling along at almost the pace of a snail so that he seems to almost float in the air as he goes over the jumps.

For pure interest and educational value combined it would be hard to beat these pictures.

PLANS ON COLOR PHOTOGRAPHY

Camerman William Alder of Quality Studios Claims to Have Perfected Method of Photographing Motion Pictures in Their Natural Colors

Natural colors on the screen are claimed to have absolutely been discovered by William Alder, cameraman and profesor of cinematography of the Quality studio laboratories. Mr. Alder has devoted nearly ten years of his life to the study of photography, and for the past four years has been working on a color process that will photograph natural colors through the lens of the motion picture camera instead of making the colors on the positive after the printing. His experiments and his labor and sleepless nights have at least accomplished this: The first test process shown at public exhibitions at the Majestic theater in Los Angeles was proclaimed by the audience and the press as being the nearest thing to natural colored photography ever shown. In the next production in which Mr. Bushman and Miss Bayne will appear, Mr. Alder will photograph a few scenes with his new camera, which will be the added feature of the production. One film manufacturer is said to have offered Mr. Alder two hundred thousand dollars for his process and patents on the camera.

$10,000 for an Idea

How would you like to have $10,000?

It is easy to get. All that is necessary is to write the best suggestion for a sequel to "The Diamond from the Sky" and the money is yours. But in writing the sequel suggestion consider very carefully these points:

What becomes of the "Diamond"?

What becomes of the child?

What is the fate of Blair Stanley?

What happens to Vivian Marston?

It is unnecessary for one who tries for this fortune to possess any great literary genius, as the judges who will make decision will pay no attention to style, phraseology or vocabulary. All they will be interested in will be the idea, and the idea must be a practical one, replete with picture possibilities and suited to the making of a sequel to "The Diamond From the Sky."

The scenario for this big picturized novel won for its author, Roy L. McCardell, a prize of $10,000, and any motion picture fan anywhere has opportunity now to duplicate the fortune of Mr. McCardell and annex the $10,000 now being offered for a suitable sequel suggestion.

The British Isles are in the throes of the hottest advertising campaign that has ever been attempted there. Pathe's big American serial successes "The Exploits of Elaine," "The New Exploits of Elaine," and the "Romance of Elaine," are taking the British exhibitors by storm, aided by a truly remarkable use of newspapers, billboards and other methods of publicity.

News of the Week as Shown in Films



Vernon Castle, the famous dancer, takes a lesson in hydro aeroplaning
Copyright, 1915, Universal Animated Weekly.



A scene from the Rookies encampment at Ft. Sheridan, Chicago, Ill.
Copyright, 1915, Mutual Weekly.



Ex-President Taft visits $2,000,000 Columbia highway at Portland, Ore.
Copyright, 1915, Pathe News.



Members of the G. A. R. march in grand review at Washington, D. C.
Copyright, 1915, International Film Service Incorporated.



Bandmaster of popular recruiting band presented with statue at London, England Copyright, 1915, Universal Animated Weekly.



Two victims of the submarine F-4 disaster arrive at San Francisco, Calif.
Copyright, 1915, Mutual Weekly.

Brevities of the Business

PACIFIC COAST NEWS

By "Capt. Jack" Poland

William N. Selig arrived from Chicago this week and has been busy with his executive heads, directors, stars and players at the Edendale and Zoo studios. Mr. Selig is always royally welcomed when he comes to Los Angeles, and his official rendezvous—the Hotel Alexandria—is usually thronged with callers waiting an audience with the big manufacturer. He has been the recipient of much social attention by representative people of the West during the present trip.

Siegmund Lubin, head of the great Lubin Manufacturing Company of Philadelphia, has completed a tour of the Golden State, during which time he visited the Lubin studios at Coronado Beach, the San Francisco exposition, where he was accorded special honors, and Los Angeles. In this city Mr. Lubin was entertained at the leading studios and at the Fine Arts Film plant was the personal guest of **D. W. Griffith.** Mr. Lubin was well pleased with his trip west, and will stop at Phoenix, Ariz., on his return, to look over his studio in that city and discuss affairs with Romaine Fielding, manager of the Arizona-Lubin studios.

Eddie Foy, the famed comedian, who has been employed with the Keystone Film Company under a ten-week contract, is now suing that company through his personal attorney, **John F. Clark,** an eminent lawyer of this city, for $6,000, three weeks' salary. The suit is unique in that Foy claims the contract was canceled by General Manager **Mack Sennett** after seven weeks. Foy sues in three suits of $2,000 each, filing a suit each week. The first suit for $2,000 was filed Monday, October 4, another October 11, and another will be filed October 18, as the salary claimed by Foy falls due. Just as regularly as Foy's lawyer calls for the money, he is just as politely turned down by the Keystone management. It is stated by Attorney Clark that Foy will file an additional claim for $100,000 damages, alleging that his wonderful prestige and fame of forty-nine years on the stage has been damaged by the foolish antics of so-called screen comedies in which he was supposed to be starred. Foy claims to have been hit in the face with pies, washed down in his night clothes with a garden hose, thrown out of automobiles and subjected to other indignities during the seven weeks before he was fired. The Keystone management simply laugh, shrug their comedy shoulders and say they have nothing to say at this time. The outcome is being watched with much interest by moving picture concerns employing high-priced celebrities.

William Parsons, president of the National Film Corporation of Los Angeles, which temporarily ceased operations a few weeks ago, after making a number of good pictures, plans to begin immediate operations again within a few weeks. He has a number of good ideas ready and expects to keep the National before the film world in a prominent manner.

Everybody seems to be keyed up watching Triangle Film Company developments. The first pictures are being anxiously anticipated and Messrs. **Griffith, Ince** and **Sennett** are much in the public eye. Especially notable attractions are looked for, and judging from reports from the studios, new records in screen productions will be made.

Thomas H. Ince, director-general of the New York Motion Picture Corporation, was this week insured for $250,000 by the heads of the Triangle Film Corporation, after passing an examination from fifteen doctors. The idea of the policy is to protect the new organization from loss in case of the death of the noted producer. It is stated that a policy of the same magnitude will be taken out on **D. W. Griffith,** and a big policy be written on **Mack Sennett.** These fellows are always putting over something new.

"Capt. Jack" Poland has been appointed associate editor of *Photoplayers' Weekly* and will co-operate with the new owner and managing editor, **J. Frederick Ryan,** in an earnest endeavor to make this paper the most representative newspaper of its kind in the West.

Wycliffe A. Hill, former editor of the *Movie Magazine,* has resigned that position to engage in the motion picture promotion business, as publicity expert for a newly formed company handling projection machines and equipment.

The Scream Club will hold a semi-spectacular Chicken Fest and Get-together Social at Jahnke's celebrated tavern, October 14. All the scribes, correspondents, pencil pushers of the promotion departments, and others, will attend. The program of entertainment includes no shop talk, no movie specials, just eats, suds and stories. Each guest is invited to bring along an extra fish for membership.

CHICAGO GOSSIP

W. E. Shallenberger, president of the Arrow Film Corporation, was a visitor at MOTOGRAPHY'S offices Friday. Mr. Shallenberger has just closed an arrangement with Pathe whereby he manufactures a number of releases every week for that concern. As one of the pioneers in the Mutual Film Corporation, Mr. Shallenberger has a splendid record and MOTOGRAPHY predicts that his product will be well worth keeping in touch with. **Howell Hansell** will be the director for the Arrow Company.

J. W. Brickhouse, formerly traveling representative for the Universal's Standard film exchange, left that exchange on Monday and assumed a similar position with the Mutual Film Corporation, H. & H. Branch, at 117 North Dearborn street. Mr. Brickhouse is remarkable in the number of friends he has among exhibitors and that he will be successful in his new connection goes without saying.

Frank Flaherty, formerly manager of the Universal's Standard exchange on Washington street, severed his connection on Monday and assumed a similar position with Mutual, H. & H. Branch, on North Dearborn street. Frank says he is tickled to death to connect with the eight million dollar program, as he picks it for a winner, it being the only program which is advertising extensively to the exhibitors at the present time.

Claud Plough of the Universal Anti-Trust film exchange, on Lake street, was making arrangements last week to take over the customers of the Standard Universal exchange on Washington street, which was discontinued on Monday, October 11. Plough has the entire 4-story building and basement, and ample facilities for taking care of the increased number of customers. It is not generally known that Mr. Plough started in the exchange business among the very first in Chicago, he being associated with William Swanson at Swanson's exchange when Swanson was booking the Hale Tours for the Selig Polyscope Company. There are few exhibitors left who remember these early days.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
American Film Co. Inc.	85	97
Biograph Company	43	56
Colonial Motion Picture Corp.	1½	4¾*
General Film Corp. pref.	38	46
Mutual Film Corp. pref.	51	55
Mutual Film Corp. com.	52	56
North American Film Corp. pref.	70	—
North American Film Corp. com.	66	80
New York Motion Picture Corp.	68	72
Thanhouser Film Corp.	1½	2¾*
Triangle Film Corp.	7⅝	8 *
Universal Film. Mfg. Co.	150	—
Vogue Films Inc.	115	—
World Film Corp.	3⅞	4 *

* Par $5.00.

Mutual Film Corporation.—There is a demand for Mutual common, but very little stock to be had. This situation seems to be based on facts that are now reaching the public, which indicate the Mutual's business has been improving faster than any of the distributing companies.

New York Motion Picture Corporation.—There have been comparatively few trades in this stock—most of them being in 5 and 10-share lots.

Triangle Film Corporation. — It is claimed on the New York Curb that the Triangle Film Corporation in bookings now in hand and foreign business contracted for, will be releasing at the rate of 50 prints per week during the present month, which will be increased each week on a regular schedule. Stock sold within the last ten days as low as 7⅞ and as high as 9¼.

The Strand theater opens up in its new location, viz., the old Globe theater, at Seventh street and Wabash avenue, on Friday, October 15. A very expensive and particularly attractive stage setting is a part of the interior decorations that have been put in and the entire building on the outside will have a very fine electrical display that should serve as an attraction to patrons. The Strand Company has already taught the Chicago exhibitors something about exhibiting, even though it is a new comer in the business, and if it can continue to hold the crowd at its new location a great many exhibitors in Chicago will lose caste as prophets.

H. K. Moss, whom exhibitors will remember as connected with the Mutual Film Company, has opened up a new office at Room 1105 Mallers building, as Chicago office of the *Manager's Screen Reports*, a New York company headed by **Harry Poppe** of the Horsley Company and **C. V. Morrison,** formerly of the Chicago Billboard office. Moss reports a splendid progress for the first ten days and confidently predicts that this service is going to be a big thing for exhibitors throughout the central states.

The *Chicago Tribune* broke loose with a story on Wednesday about a new talking moving picture, patents for which are held by **Charles K. Cregier** of the city electrician's department. Patents consist of a machine that synchronizes the phonograph and the film.

Walter Noble Burns, an old newspaper man, recently with the Chicago *Interocean*, was in Motography's office on Friday last to announce recent connections with the publicity department of a local chain of theaters.

Walter H. Christian, president of the Real Photoplays Company, states that his new picture entitled, "The Cowboy," is now being assembled and will soon be ready for exhibition.

Ralph Bradford, the Minneapolis Triangle manager and the piscatorial expert of the exchange men, was in Chicago to witness the Triangle performance at the Studebaker theater. Ralph is getting fat and expressed himself as particularly pleased with the way in which the Triangle pictures were received by the audience at the Studebaker.

Aaron M. Gollos returned from New York last week. His company is making a rigid campaign for the sales of the charming feature "Sarah Bernhardt at Home" to various state rights purchasers. This picture was booked for a week solid at the Strand in Minneapolis, beginning Monday this week, and a splendid business is being done. The company is also sending out notices to exhibitors about its new five-reel picture, "The Vengeance of the Wilds," a drama in which wild animals take a leading part, which is exceptionally thrilling. Mr. Gollos was featured in the newspapers this week as the claimant against Isac Rosenthal, a dealer in motion picture films, who was arrested on a warrant sworn out by Mr. Gollos, charging him with operating a confidence game.

On Sunday, October 17, the Olympic theater will open its doors to a select audience to witness the eight-reel Vitagraph special feature entitled, "The Battle Cry of Peace." The admission price will grade from $2.00 down and as this film had a splendid run in New York, a similar result is expected in Chicago.

The Eitle brothers, proprietors of the Hotel Bismarck, invited the writer to the opening of their "Munich Room" last Wednesday evening and quite a number of film folks were present. A feature of the evening was the dancing of Thomas Keesey and his partner, Miss Freeman.

Carl Laemmle, president of the Universal Film Manufacturing Company, was a Chicago visitor the past week and returned to New York on Wednesday's century.

Albert W. Howell has been appointed traveling auditor for the Metro Pictures Service for its Pittsburgh, Chicago, Des Moines and Kansas City offices.

So rapid has been the growth of the Chicago office of the Metro Pictures Service that the fifth floor of the College building has seen Metro officials measuring off floor space which would denote that another film exchange is about to enter the College building, Chicago's newest home for film exchanges. **Harry Weiss,** local manager of that firm, together with **Phil. H. Solomon,** assistant manager, pride themselves on the fact that they have just signed up their three hundredth contract and that to date not one cancellation has been received which speaks pretty well for these enterprising hustlers as well as for the Metro Picture Service.

The New Castle Theater, State and Madison streets, Chicago's newest theater, opens up shortly with Metro Pictures Service which will have a home here for two days each week. Together with a week's run at the Ziegfeld and Fine Arts Theater and a showing at the Star Theater on Madison street and the Boston Theater on Clark street and the Bijou Dream Theater on State street, it makes a total of five downtown runs for the Metro Pictures which is the highest average operating out of Chicago.

On a recent automobile trip through the territory immediately surrounding Chicago, **Mr. Weiss,** manager of the Chicago office of the Metro Pictures Service, made four hundred and forty-three miles in five days and landed six contracts. In one place owing to the bad roads it took three hours and fifteen minutes to make seven miles, but Mr. Weiss landed a good contract when he got to the town he was trying to make. Mr. Weiss originally intended to take a few days' rest, but he simply could not keep away from business.

NOTES FROM ALL OVER

On Thursday, September 30, Frederick Charles Gunning, better known to the film trade as "Wid," was united in marriage to Helen Renick Fickardt, daughter of Mr. and Mrs. Frederick L. Fickardt of Circleville, Ohio. The wedding occurred at the home of the bride and was largely attended. Motography joins with a host of Mr. Gunning's friends in the trade in wishing the young people every happiness and extending congratulations.

Jack Abrams has succumbed to motion pictures also. At the present time he is serving at the Balboa studio as technical and art director. For many years he produced vaudeville acts independently. Then he was one of the best known theatrical costumers in New York, being proprietor of the well known "Maison Jacques."

Director Arthur McMakin of the Beauty (Mutual) Company, has just finished an amusing comedy, "The Woman's Votes," in which John Steppling plays a leading role. Mr. MacMakin is now engaged in the production of "Her Adopted Father," a good comedy in which Frank Borsage plays the lead.

The Congress Amusements, of St. Louis, Mo., recently issued invitations to the opening of the Congress Street, Alice at Sarah, St. Louis. For the initial performance in this house they showed Emily Stevens in Metro's "The Soul of a Woman."

Harry Walthall Essanay's leading man, recently went to New York to consult with George Hazelton, author of "The Yellow Ticket," who is an authority on Poe, and who adapted "The Raven," a six-act photoplay in which Walthall is soon to appear. Also some scenes of the play were taken at the Poe cottage and elsewhere.

Miss Gazelle Marche, who played "Innocent Inez" in "The Exploits of Elaine" and lead for the Terriss Film Company in the comedy, "Papa's Wife," is now



Miss Gazelle Marche.

ingenue lead with the Charles K. Harris Company in the five-part feature, "For Sale—A Baby," being produced at Whitestone, L. I. Miss Marche is a very fascinating and magnetic screen artist, and is coming to the front rapidly.

Mr. and Mrs. Rollin Sturgeon recently gave a most enjoyable dancing party at the Pavilion de Danse at a neighboring beach. The entire studio force was in attendance and had a glorious time.

Recently there disappeared from the vaults of the Chicago branch of the World Film Corporation several reels of films. It appeared that a minor employee had a pass key; stole the films and disposed of them to a receiver. So precise, however, is the checking system employed that within two hours of the disappearance of the film, the thief was arrested and implicated the receiver of the stolen reels.

Dr. E. J. Boseke, who spent about two months in New York City during which

time the Associated Film Sales Corporation was formed, has returned to his home in Santa Barbara, California, and has taken up his duties at the Santa Barbara Motion Picture studios.

Among the recent visitors at Universal City were W. B. Jerome of Chicago, general western passenger agent of the New York Central Lines; Charles D. Pike, of Los Angeles, city passenger agent of the San Pedro, Los Angeles and Salt Lake Railroad, and John W. Daly of Chicago, passenger traffic manager of the New York Lines.

The Associated Film Sales Corporation are preparing to send two comedy companies to Los Angeles, California, and they will be located at the D. L. Burke studios, where additions and alterations are now being made.

Harry Spingler, juvenile par excellence, will have a rather important part in a forthcoming six reeler the Universal will stand sponsor for, entitled "Son of the Immortals." This important feature will be directed by Harry McRae Webster, best known for his work while on the directorial staff of the Essanay.

Maurice Tourneur is making a picture on the well known stage success, "A Butterfly on the Wheel," which is to have the advantage, in the cast, of the remarkably powerful and popular artist, Holbrook Blinn, who has placed himself by general consent at the very head of his recently adopted profession; while Vivian Martin's beauty, charm and piquancy are the themes of general admiration. Mr. Blinn and Miss Martin make an ideal pair of leads.

At the Liberty Film Company at San Mateo, the Swedish actress, Sadie Lindblom, took the lead in a photodrama entitled "The Peacemaker," with Frederick Montague in support. She is now appearing in "Love Finds a Way" with Al Lutthringer playing opposite her. Mr. Lutthringer is well known on the speaking stage and this is his first experience in pictures.

John H. Cossar, an Essanay player, is nursing a severe attack of hay fever which he acquired a week ago.

Howard Hickman arrives at Inceville, acts and then goes. One scarcely hears of him and yet he is taking one of the most prominent parts ever seen on the screen and is one of the soundest and best looking actors in the business.

Miss Eugenie Besserer, the popular Selig star, recently entertained a large number of friends to a house and lawn party at her beautiful new bungalow at Los Angeles, Cal. The invitations were unique, being engraved on cards in reproduction of the Selig Diamond S trade mark. The function was in celebration of Miss Besserer's fifth anniversary as a leading member of the Selig stock company.

Francis Ford and his company of Universal players have returned to the Universal City studios from a short stay in San Francisco, where they went to stage a number of boat scenes in the production of a one-reel comedy entitled "Orders Is Orders."

"Bought" is the name of the first photoplay which Barry O'Neill is making for World Film. Fredereick Lewis and Ethel Grey Terry are starred in the picture which is based upon strong and novel plot.

Rollin S. Sturgeon, of the Vitagraph, is once more getting good results from a comparative novice. In the one-reel he is putting on while preparing for his next big feature, he has Corinne Griffin, in the ingenue part and Miss Griffin is a newcomer. It is remarkable what this producer can do with raw material, and he is a splendid judge of potential "comers."

The Detroit Kriterion Film Service, handling the Associated Program for Michigan, are so pleased with the quality of pictures that they have decided to take in a much larger territory than originally contracted for.

It is rumored that George Cooper and Kate Price, both prominent Vitagraph players, are married—Mr. Cooper to a young lady whom he wont name, and Miss Price to a gentleman in New England. In Mr. Cooper's case. dame rumor may be correct, as he has been wearing a sheepish look for the past few days. Kate doesn't affirm or deny the report, but she still wears her sunny smile and looks as if she might be happy. Oh, Kate! if you did, why did you?

Robert Leonard and his company of Rex Players are rapidly nearing the conclusion of the six-reel adaptation of Frances Hodgson Burnette's novel, "That Lass O' Lowries." Featuring Helen Ware in the title role. Miss Ware's part in the production ended several days ago and the company since that time has been at work on remaining scenes in which she had no part.

The Associated Film Sales Corporation has just signed up two directors whom it believes are the best that can be had in the business today. Tom Moore and Al Ray are the men referred to. Tom Moore was until recently director and leading man with the Kalem Company, and his work is well known wherever pictures are shown. He is the husband of Alice Joyce, and directed most of her pictures when she was with the Kalem Company. Al Ray is considered to be one of the best comedy producers in the business today, and has been the cause of millions laughing until they cried at the funny films he has produced.

Charles Gay, who is playing important roles in the Centaur Features with the Bostock animals, is a famous trainer of wild beasts, in which line he has been engaged for many years.

The breaking of a dam, depicting thousands of gallons of water rushing madly through the opening, flooding the surrounding territory and setting awash houses, barns and other structures, is but one of the many thrilling realistic scenes presented in "The End of the Road," a forthcoming Mutual Master-Picture, screened at the American studios.

In jumping from a box car to a flat car in one of the Helen Holmes railroad pictures last week, George E. Cummings fractured his ankle badly. Producer J. P. McGowan drove him to the Sister's Hospital where he is resting nicely. It will be weeks before he will work again.

Ruth Stonehouse, Essanay leading woman, has returned from Elkhart, Ind., her old home, where she went a few days ago to act as godmother to Alice Jane Webb, daughter born to Dr. and Mrs. Basil Webb.

The property rooms of the Universal Film Manufacturing Company at Universal City have just been stocked with a large supply of new furniture. This furniture consists of bedroom, parlor and dining room seats and library equipment.

Charles Richman, Eleanor Woodruff, James Morrison and Zena Keefe have begun work on a big screen story, as yet unnamed, in which the United States navy will figure conspicuously. Important scenes will be taken at Newport, Rhode Island, Annapolis, Maryland, and Cuba.

Mrs. Mary Roberts Rinehart, author of "The Circular Staircare," a Selig Red Seal play, was recently a guest of Mr. Child, manager of the Pittsburg branch of V. L. S. E., when the Selig production was shown.

Frank Powell, whose masterly direction of "A Fool There Was," added new laurels to his reputation as one of the foremost photoplay directors in this country and who has been associated with the Fox Film Corporation practically since the advent of that company into the motion picture field, is turning out artistic features with the regularity of the old one reeler days. A few of Mr. Powell's successes during the past year include "A Fool There Was," "The Children of the Ghetto," "The Valley of the Missing," "Princess Romanoff," "The Devil's Daughter," and soon to be released are the five-reel drama, "The Woman Pays," featuring Miss Nance O'Neil; an Italian tragedy, "The Final Payment," and the spectacular production of "The Witch."

It isn't often that Daniel Gilfether, of Balboa's acting force, asks for a vacation. But last week he wanted to go to San Francisco to see the fair. Gladly did the Horkheimer Brothers grant Gilfether's wish. In spite of his three score and more years, he is one of the most regular men about the big studio, never missing a day, for he would rather work than do anything else.

Edna Maison is taking the lead under the direction of Henry Otto, in a well written photoplay entitled "Manna." She takes the part of a factory girl who becomes very religious and influences the lives of others in a novel manner. Edna's sister has just returned home from the hospital. She had a slight operation for an injury caused by one of the actors lifting her up in the air and injuring a gland near the heart. She is well again.

Both the big photoplay features which Tom Terriss and his associates in the Terriss Feature Corporation made in Jamaica, West Indies, some months ago have been released by the Picture Playhouse Film Company, and the prints are in the hands of the company's several branch offices throughout the country. The Terriss Company are now engaged in filming other big features at their studio in Yonkers, N. Y.

On every alternate Tuesday and Saturday, the Vitagraph Company releases a three-part film story, which it has collectively named Broadway Star Features. These picture plays, while shorter than the Blue Ribbon Features, which

run four parts and over, are their equal in story, production and photography, and are enacted by specially selected casts.

Producer Thomas H. Ince employed the long-distance telephone from Los Angeles to Chicago this week, to engage another man for his staff. The man is J. Parker Reed, well known in motion picture circles as a promoter and producer of features, and his presence at Inceville, will, it is believed, add strength to the general producing forces at the plant.

This week's additions to David Horsley's playing forces were Edward Roberts and Clarence Baker. The former has been cast for an important part in the "Stanley's Adventures in South Africa" series which Frank Montgomery is staging for the Centaur Features, while Mr. Baker is playing heavies in the Centaur Feature company directed by Carl LeViness.

Ernest Maupain, one of Essanay's leading men, who has the part of John Allan, Edgar Allan Poe's foster father, in "The Raven," Essanay's six-act feature photoplay from George C. Hazelton's romance of Poe, is an artist and sculptor of no mean ability, and in his spare moments busies himself painting portraits and landscapes or sculpturing. Several beautiful paintings which Mr. Maupain made have been purchased by Essanay and are used in its photoplays whenever occasion requires. Mr. Maupain is an expert in bas-relief work and has made numerous bas-reliefs of various Essanay players.

Robert Whitworth, the well-known English actor, is the latest recruit from the legitimate stage to join the ranks of film stars, having recently been engaged by the Vitagraph Company. Mr. Whitworth will be remembered for his appearances with Nazimova in "Bella Donna," and with Phyllis Nielson-Terry in "The Adventures of Lady Ursula." His first part as a screen actor will be in "Wasted Lives," a three-part society drama by Ouida Bergere, upon which Director Theodore Marston is now at work for the Vitagraph Company.

Roscoe Arbuckle has been directing a two-reel comedy in which most of the scenes are laid on the beach, in the surf and in the bath houses of popular Pacific beaches. One of the thrilling incidents in the story is the leap of an automobile and an electric beach chair from a fifty-foot pier into the ocean. Minta Durfee, who was the occupant of the chair, narrowly escaped drowning, as the heavy battery caused it to gradually settle into the water after the drop. The prompt action of Arbuckle, who freed himself from the wrecked automobile and went to her aid, averted what for a time looked like a disaster.

Helen Dunbar, who plays old women parts at the Quality-Metro studio in Hollywood, Cal., entertained her friends at her new home there on two afternoons during the world's baseball series with what she was pleased to call "baseball fan soirees."

Charles Giblyn, who is assisting Producer Thomas H. Ince in the production of the Ince-Triangle feature in which Billie Burke will be starred, is in grave danger of gangrene poisoning, according to statements made this week by his physicians. About a week ago Giblyn accidentally stepped on a rusty nail. It pierced his shoe, but he thought little of the mishap. Inflammation soon developed, however, and now he is confined to his bed, under the care of two physicians and a nurse.

George O'Donnell, operatic basso and all-round actor, has been added to the roster of Vitagraph stars and will be seen in the production of Cyrus Townsend Brady's "My Lady's Slipper," under the direction of Ralph W. Ince.

One of the most elaborate and probably the largest set ever constructed for screen purposes in a studio in Manhattan was used at the Rolfe-Metro studios in West Sixty-first street in "The Woman Pays," in which Valli Valli is starred. The set was a ballroom and every inch of the large studio floor space was utilized.

SOME NEW THEATERS

Florida.

The Southern Motion Picture Corporation, West Palm Beach, will erect a building 100x40x18½ feet, to cost $10,000, for the manufacture of motion pictures. Edgar W. Ruff, president and general manager.

Colorado.

George W. Hockenberger has purchased an interest in the Empress theater in Colorado Springs. Plans are under way for many improvements, but just what the changes will be has not been determined.

Georgia.

Macon will soon have its fourth moving picture show. It will be located on Cherry street, in the Small building, and will be ready for opening some time this month.

Atlanta is to have the most remarkable moving picture theater in the entire south, and one that will compete in beauty of design with the famous motion picture houses of the large eastern and western cities. The theater will be erected at the southwest corner of Forsyth and Luckie streets, and cost about $50,000. Peter Mion has leased the theater building for a term of years and promises the best motion pictures that can be procured.

Illinois.

J. B. Gurnell will shortly open his new motion picture theater, the Princess, in Centralia.

The Castle theater, in Havana will be enlarged. The work will be commenced at once and when completed the building will have a seating capacity of about five hundred.

The Majestic theater on Vermilion street, Danville, has been opened under new management.

President of the Alice Theater company, Alfred Hamburger, has acquired another theater located at Prairie avenue and Fifty-eighth street, Chicago. The theater is now in the process of construction and will be known as the Prairie.

The Mutual Motion Picture Producing company, Chicago, capital $10,000; incorporators, Richard I. Gavin, George R. Neff, Jessie Hamm.

Fidelity Film Corporation, Chicago, capital $10,000; incorporators, Michael F. Ryan, William F. Quosse, Robert L. Reid.

A most up-to-date moving picture theater is to be started in Moline in the old Family theater building in the near future by Grando and Sodini.

The National Motion Picture company, Chicago; capital, $1,000; incorporators, Richard I. Gavin, George R. Neff, Jessie Hamm.

McClure will shortly have a motion picture show, to be operated by J. G. Wilson, every Saturday night.

Indiana.

Carathers and Carrier, proprietors of the motion picture show in Wolcottville, have installed a new machine.

Two new moving picture houses have opened in Bluffton. The Gaiety was moved to Bluffton from Fort Wayne, and the Palace, the second new theater, will be managed by W. H. Sawyer.

The Lyric theater in Michigan City has been taken over by Myron Bonheim, of St. Louis, Missouri, who has changed the name to the Franklin and has planned many improvements.

The Family theater in Elkhart will be enlarged.

Iowa.

Schleswig's new motion picture theater, the Palace, has been opened. It seats three hundred and is owned by John Krohnke.

Mrs. John Tredenick is erecting a theater building at Lucas, which will be used as a motion picture theater.

The Garden theater, on Main and Brady street, Davenport, has been opened to the public. The new theater has a seating capacity of 1,000 and the seats are upholstered in morocco leather. The theater is garden effect throughout, the walls being set off by overhanging vases of flowers of various color. Samuel Greenbaum is manager and part owner; associated with him is A. H. Blank of Des Moines.

Maryland.

The Parkway theater on North avenue, west of Charles street, Baltimore, is almost completed. It is owned by the Northern Amusement company, of which H. W. Webb is president. It will be devoted to the production of high grade motion pictures.

Thomas D. Goldberg has purchased the Suburban motion picture theater at the southeast corner of North avenue and Ninth street, Walbrook. Mr. Goldberg will make a number of improvements to the theater.

Michigan.

The Uno theater in Crystal Falls has been sold by W. H. Needham to Lee Wilson of the Menominee range city.

Work has been started on the new motion picture house which will be erected by C. and G. Budde in Bridge street, between Seward and Lexington Avenue, N. W., Grand Rapids. The building will be one story high and will be built of cement, brick and hollow tile. It will cost $5,000.

Fine Arts Theater company, Detroit, $35,000; moving picture theater; stockholders, A. Arthur Caille, Henry J. Guthard and John J. Walsh.

Incorporation articles have been filed at Lansing by the Isis Theater company of Grand Rapids, who will erect a play house on Monroe avenue, N. W., near Crescent street. Among the incorporators of the company, which is capitalized at $45,000, are John W. Goodspeed and George C. and William S. Williams.

George C. Nichols, owner and manager of the Superba and Nichols theaters in Division avenue, Grand Rapids, has purchased a large lot on the southwest corner of Division avenue and Shelby street, on which he will erect at once a new motion picture house. It will have a seating capacity of 800, and will cost $20,000. A strictly modern ventilating system will be installed, and the building will be absolutely fireproof. The theater will be called the Palace.

After another short period of existence the Lyric theater, in St. Joseph, has been closed and the equipment purchased by Hansen & Sather, of the Caldwell theater. The theater equipment was purchased from Louis Kahn, owner of the Lyric for the past few weeks. The theater will not be reopened.

Minnesota.

E. R. Crosby contemplates erecting a motion picture theater in St. Charles.

E. V. Harris and Carney Koerner are contemplating establishing a picture theater in the Roberston building, Litchfield.

Missouri.

The Columbia Novelty Company has purchased property at the southwest corner of Twelfth and Clinton streets, St. Louis, as a site for a building for a high-class motion picture theater. The seating capacity will be 1,200. A garage for baby carriages will be one of the features of the theater.

The Pageant theater, the latest addition to handsome homes for the film drama, was opened in St. Louis September 18.

An explosion of a box of picture films caused a damage of about $150.00 to the North Grand theater, 3624 North Grand avenue, St. Louis.

A motion picture theater will replace the old Singleton home at the southeast corner of Fifteenth street and Troost avenue, Kansas City.

Montana

Planning to buy, sell and conduct moving picture theaters over the state, as well as to furnish other entertainment, the Harrison avenue theater company of Butte, has filed articles of incorporation with the secretary of state. The capital stock is $100,000 and T. J. Bennetts, George Kelson and Fred A. Ironsides are the principal stockholders.

Nebraska.

A. P. Ake, who has been in charge of the Lyric theater at Wymore for the last eight years, has disposed of the place to Harvey Dimmitt.

A new motion picture theater has been started by Drayton and King in Orchard.

It is rumored that Fairbury is to have a $50,000 motion picture theater within the near future. The structure will be built of stone, concrete and steel and will be absolutely fireproof throughout. The theater will have a seating capacity of 900 and will be under the management of C. W. Bartlett.

The Hamilton moving picture house, a new structure of brick and fireproof construction throughout, has just been completed at Fortieth and Hamilton streets, Omaha, and has been opened. The structure cost approximately $20,000, which makes it one of the real big outlying moving picture structures. E. B. Winn of 2105 Binney street, is owner and proprietor.

Harry Lawrie, architect, has completed the plans for a moving picture theater that will be erected on the site of the buildings now occupied by the World-Herald in Omaha. The buildings will be vacated March 1 of next year and razing will begin. It is expected the new theater will be ready for occupancy by August 1, 1916. The theater will be under the the management of Goldberg Brothers.

New York.

The Plaza moving picture theater at Fifty-ninth street and Madison avenue, New York, was damaged by fire.

The Lion Film Manufacturing Co., New York. Manufacture and sale of moving picture films and machines; capital $100,000.

The village of Whitesboro opened its first motion picture theater, the Whitesboro, seating 400, September 21. It is managed by Mr. Hansom.

A slight damage was caused by a fire which started in the film room of the Majestic photo theater, at 1113 Second avenue, New York, September 28.

The Scenograph Feature Film Company, Inc., Manhattan. Theatrical and motion picture business. Capital, $100,000. Incorporators, I. McCool, 8 East Fifteenth street, New York City; W. M. Westervelt, Arlington, N. J.; J. A. Kuck, Jr., Hastings-on-Hudson.

The Barry MacDonald Film Company, Mount Vernon, theatrical motion pictures; $50,000; A. J. McCarten, L. B. Vanderhoop, A. L. McDonald, Lincoln, Neb.

Plans are being drawn by Mr. Obenhach for a $10,000 moving picture theater of unusual and attractive design in tile and stucco and fireproof construction, which will be built on East Falls street at Portage road, Niagara Falls. It will be designed to seat 500. Eljas and Janicki Eljasznjanichi, brothers, of Thirteenth street, will build and conduct the theater.

H. W. Bell, C. B. Cook, 240 Collins street, Hartford, Connecticut.

A new license for the Victoria theater in Rochester, which was revoked, was signed recently by Mayor Hiram H. Edgerton, and Herbert C. Kelly was named as manager.

Articles of incorporation were filed with the County Clerk in Reno and at the Secretary of State's office at Carson City, September 17, by the Nevada Motion Picture Corporation, with a capitalization of $500,000. W. B. Alexander, Frank Manson, W. H. Simmons, Samuel Platt, C. W. Mapes and Dr. St. Clair of Reno and E. N. Walter and George C. Walker of Oakland are the principal and active factors of the new corporation, which will build in Reno one of the largest film-making studios in the West.

Work has been started on the new Brace motion picture theater on Sheather street, Elmira.

George W. Brinon, Incorporated, Manhattan, motion pictures, $50,000; C. Stickles, Elsie Greenberger, S. M. Cohen, New York.

Ohio.

Sanford Burke will erect a motion picture theater at 934 Cleveland avenue, Columbus, which will be known as the Milo.

J. K. Peters, proprietor of the Pastime theater in Lorain, has sold the theater to Frank Berrill, of Grafton. The new owner will make some improvements and endeavor to give the public the best in moving pictures.

E. P. Mott, manager of the Lyric theater on East Liberty street, Wooster, and owner of half interest, purchased the other half of the property from his partner, Frank Ramsey of Orville. Extensive improvements are expected to be made next spring, the nature of which has not been announced.

The incorporation of the Federal Photo Plays Company, at Columbus, recently, with headquarters at Cleveland, marks a definite move of the Educational Film Corporation, of Chicago, in the production of motion pictures in Cleveland. The new corporation is capitalized for $150,000. The headquarters of the company will be located in the Marion building.

October 2 the new Auditorium theater on East Fourth street, Dayton, was opened. The theater has been entirely remodeled and furnished and will be managed for the Auditorium Amusement Company, by P. A. Bloch of New York.

The Feature Theaters Company, Cleveland, $30,000; B. W. Price.

The northeastern part of Columbus, to which the name Milo still clings, though it is now part of the city, is to have a new picture show. C. S. Burk is the owner of the new building, which is just getting under way, and its cost will be about $4,500. It is located at 934 Cleveland avenue.

The Non-Rewind Film Reel Company, Toledo, $5,000; Paul F. Reichart.

The Photoplay World Company, Cleveland, $5,000; C. M. Baxter.

The Duchess theater, Euclid avenue and East Fifty-seventh street, Cleveland, has abandoned the contemplated policy of vaudeville and pictures, substituting instead feature photoplay productions. The change takes place the first week in October.

Plans are being prepared by A. Silberberg for the erection of a motion picture theater on Lexington avenue N. E. near E. Sixty-sixth street, Cleveland. The theater will seat 500 persons and will cost about $25,000.

Jacob Janowicz has secured a lease on the McKinley theater in New Philadelphia for a term of years from J. C. Walsh, the owner. R. E. Brunswick will be associated with Mr. Janowicz in the management of the theater.

S. M. Kasse has purchased the Empress Theater on South Howard, near Market, Akron.

Charles V. Gerry, Mansfield contrac-

tor, has been awarded the contract for the building of the new moving picture theater which will be erected at Shelby.

It has been announced by G. L. Warson, president of the Educational Film Corporation which has made its headquarters in Chicago, that a complete moving picture studio is to be equipped and in operation at Cleveland within sixty days.

Wilmer & Vincent, at present lessees of the Orpheum theater and Able Opera House, Easton, have added the Northampton theater to their list of leased local play houses, of which J. Fred Osterstock is the manager. The policy of the Northampton will be exclusive photoplays.

Oklahoma.

Lucian Cox assumed the management of the Majestic theater, in Ardmore, September 20. Mr. Cox had his theater redecorated and new furniture installed, and it is now a cozy and pretty little playhouse.

Sand Springs will shortly have a new picture show. It is being erected by Cupp and Chandler on Second street, and will be completed within a few weeks.

Oregon.

The National theater in Portland is now showing moving pictures exclusively.

The moving picture theater in Forest Grove will hereafter be operated on Sundays. The theater is managed by Carl Hoffman.

Pennsylvania.

The new Strand theater, State street, between Ninth and Tenth streets, Erie, is expected to be ready for opening the middle of October. It will be managed by M. J. Hayes of Buffalo.

The name selected for the new theater at Chambers and Hudson streets, Easton, is the Chambers Street theater. It was formally opened September 25.

The Galen theater, in Marysville, was damaged by fire to the extent of several hundred dollars.

The new Butler theater, formerly the Orpheum, in Butler, opened the twenty-third of September.

The new Majestic theater, Avoca, owned by T. J. Dunn, was opened September 16. The playhouse is well equipped with modern appliances. The building is a two-story brick, the interior being lined with fireproof material. The front of the building presents a very attractive appearance, being of brick and ornamental steel.

After weeks of preparation on the part of the decorators and electricians, the new Hamilton theater, located on Hamilton street, near Second, Allentown, has been opened. The theater, which will be devoted to the exclusive showing of feature photoplays, is one of the prettiest in the city. It has a seating capacity of 500 people and is constructed along strictly fire-proof lines. Herbert M. Meeker is manager.

To Charles P. Biggin, 1829 Harlan street, Philadephia—Theater (Marquie), South street, east of Twelfth. For J. T. Gibson. Cost $600.

The Pennsylvania State Board of Motion Picture Censors has established a branch office in Pittsburgh in the Vandergrift building.

Gibbstown will have a motion picture theater.

The Mishler theater, which since its construction has been known as the home of legitimate drama in Altoona, has changed its policy and will run only high-class pictures.

The Theatorium, 4411 Butler street, Pittsburgh, was slightly damaged by fire.

Film building, 1227-29 Vine street, Philadelphia.—One story, brick, 35x90 feet. Bids due August 20. P. J. Hurley, E. J. Kreitzburg, George K. Heebner, D. Henwood and I. T. Shoemaker. Charles E. Oelschlager, architect.

The Golden theater in Marysville has been reopened after being closed on account of damage done by fire recently.

Film building, 12th and Winter streets, Philadelphia, to D. Henwood, 1509 Wood street. Two stories and basement, brick and stone, 32x53 feet. For B. Alexander. Cost, $6,260. Permit granted.

Howell and Clark have sold the Strand theater on North Main street, Washington, to Allan T. Brandon, of Butler.

Zenith Motion Picture company, Philadelphia, to engage in the manufacture and sale of moving picture machines, supplies and all kinds of photographic films. Capital stock, $500,000. Joseph F. Curtin, Samuel B. Howard, S. A. Anderson, New York city.

To Meyer Teitelman, 1478 Mount Ephraim avenue, Philadelphia, picture theater, 1521-23 Mount Ephraim avenue. One story, brick, 34 by 100 feet.

John Kadow is having plans prepared for a motion picture theater to be located on Washington street, Monitowoc.

A fire occurred in the operator's booth of the Wisconsin moving picture theater, at Twenty-fourth and Walnut streets, Milwaukee. The damage done was the destruction of a two-reel film valued at two hundred dollars. Julius Louis is the proprietor of the theater.

Lander has a new motion picture show, the Iris, opened recently under the management of Searl and Allen.

South Dakota.

R. C. Gibbs will remodel the building which he now occupies on Dakota avenue, into a first class motion picture theater, to be known as the Strand.

Tennessee

Bristol's four moving picture houses and the Columbia theater have all been consolidated under one management and ownership. The Central Amusement Company, headed by L. Morse, proprietor of the Columbia theater, purchased all the houses. C. A. Goebel, who owned the Olympic, Fairyland and Eagle, sold all three to the new company, while manager Kidd, of the American, sold his house in like manner. The new company is capitalized at about $40,000. It is now conducting five different houses here. The Columbia is the only one that is equipped for handling traveling shows.

Avoca Motion Picture Corporation of Nashville, Tenn.; capital stock, $100,000. Incorporators: Harry F. Green, W. H. Hooser, John Trotwood Moore, A. P. Foster, Alf. H. Williams, J. C. Collins, L. M. Hitt, James M. Frank, Joseph W. Byrnes, Harry S. Stokes, E. H. Parker, Joe J. Roache, R. B. Herzer, T. T. McCarthey, A. C. Broadus, W. H. Wassman, Alfred Levine, E. E. French, S. F. Wilson, Joseph C. Higgins, W. C. Cherry, Tom C. Rye, Aaron Bergeda, F. A. Sullivan. To manufacture and sell motion films, stereopticon slides, etc., and engage in the general motion picture business.

The managers of the Dixie Theater company are preparing to move the fixtures of the Princess theater, in Paris, which is the property of the Dixie Theater company, to Humboldt, where they will operate a motion picture playhouse. Will Miller will go to Humboldt to take charge.

Texas.

John's theater, a moving picture show which was operated in Jacksonville for several years, but which has been closed for more than a year, is to be reopened within the next week by John Morris, Jr., who will be manager.

Utah.

Architect Randall L. Jones, of Cedar City, is completing plans and specifications for a new moving picture theater to be built at Kanab, at a cost of about $15,000. The theater will be one of the finest in the state outside of Salt Lake and Ogden.

Virginia

Norfolk is to have one of the largest and best equipped motion picture houses for colored people in the United States. The Lincoln theater will be the name and it will have a seating capacity of not less than 2,500. It will show the best pictures that can be obtained. The Lincoln theater will be located on the west side of Church street, between Queen and Nicholson streets, and will extend from Church street back to Lincoln street, a depth of 240 feet. It will be operated by the Lincoln Amusement company, Inc., one of the largest amusement corporations in Norfolk, and will cost, when completed, about $40,000.

Amendment: Equitable Motion Pictures Corporation, Richmond, Lewis J. Selznick, vice-president, and Felis F. Feist, secretary, changing the redemption price of the preferred stock.

The Hocadian Realty Corporation are erecting a motion picture theater at 423-5 Granby street, Norfolk.

West Virginia.

Boehm and Fitzwater have opened a picture show in Ellendoro.

Wisconsin.

The American Photo Play corporation, Milwaukee, headed by J. B. Olinger, has retired from business.

Plans are being drawn for a modern new picture theater in Menasha. It will be managed by John Hrubesky. The building will be of concrete and terra cotta.

The Lay, Milwaukee's smallest theater, has been opened. It will be operated the same as a legitimate house, only two shows being given daily. With a seating capacity of four hundred and sixty it is planned to present the best photoplays.

Work on East Troy's new motion picture theater is progressing.

The Gem theater, in Portage, has been reopened under new management, T. H. Dailey being in charge.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	10-11	Jealousy's Fools	Biograph	1,000
D	10-11	The Village Homestead	Essanay	3,000
D	10-11	Wilful Peggy	Kleine	2,000
D	10-11	The Dancing Doll	Kalem	3,000
D	10-11	The Emerald God	Lubin	1,000
D	10-11	The Sculptor's Model	Selig	2,000
T	10-11	Hearst-Selig News Pictorial, No. 81, 1915	Selig	1,000
C	10-11	The Lure of a Widow	Vitagraph	1,000

Tuesday.

D	10-12	Blow for Blow	Biograph	2,000
D	10-12	The Great Defeat	Essanay	2,000
C	10-12	Queering Cupid	Kalem	1,000
C	10-12	Romance of a Beanery	Lubin	1,000
D	10-12	The Foreman's Choice	Selig	1,000
C	10-12	Lillian's Husbands	Vitagraph	3,000

Wednesday.

D	10-13	Serge Panine	Biograph	3,000
C	10-13	The Widow's Breezy Suit	Edison	1,000
C	10-13	The Canimated Nooz Pictorial	Essanay	500
S	10-13	Canadian Rockies	Kalem	500
D	10-13	Voices in the Dark	Knickerbocker	2,000
D	10-13	The Dragon's Claw	Lubin	3,000
D	10-13	The Steadfast	Selig	2,000
C	10-13	On with the Dance	Vitagraph	1,000

Thursday.

D	10-14	The Dawn of Courage	Biograph	1,000
C	10-14	All Stuck Up	Essanay	1,000
D	10-14	Nan o' the Backwoods	Lubin	3,000
D	10-14	Title not reported	Mina	
T	10-14	Hearst-Selig News Pictorial, No. 82, 1915	Selig	1,000
D	10-14	The Third Party	Vitagraph	1,000

Friday.

D	10-15	Pippa Passes	Biograph	1,000
D	10-15	Gladiola	Edison	4,000
D	10-15	Broncho Billy's Parents	Essanay	1,000
D	10-15	The Law at Silver Camp	Kalem	2,000
D	10-15	Belle of Barnegat	Lubin	1,000
C	10-15	How John Came Home	Vitagraph	1,000

Saturday.

D	10-16	The Inevitable	Biograph	1,000
D	10-16	The Little Saleslady	Edison	1,000
D	10-16	The Reaping	Essanay	3,000
D	10-16	A Test of Courage	Kalem	1,000
C	10-16	The Price of Pies	Lubin	1,000
D	10-16	In the Midst of African Wilds	Selig	1,000
D	10-16	The Ruling Power	Vitagraph	2,000

Monday.

D	10-18	Bad Money	Biograph	1,000
D	10-18	Inheritance	Essanay	3,000
D	10-18	The Village Outcast	Kleine	2,000
D	10-18	The Apaches of Paris	Kalem	4,000
D	10-18	The Lonely Fisherman	Lubin	1,000
D	10-18	The Brave Deserve the Fair	Selig	2,000
T	10-18	Hearst-Selig News Pictorial No. 83, 1915	Selig	1,000
C	10-18	Quits	Vitagraph	1,000

Tuesday.

D	10-19	His Hand and Seal	Biograph	2,000
D	10-19	The Outer Edge	Essanay	3,000
C	10-19	Adam's Ancestors	Kalem	1,000
C	10-19	Cutting Down Expenses	Lubin	1,000
D	10-19	The Stagecoach Guard	Selig	1,000
D	10-19	The Gods Redeem	Vitagraph	2,000

Wednesday.

C	10-20	Cartoons in the Country	Edison	1,000
C	10-20	The Fable of "The Sorrows of the Unemployed and the Danger of Changing from Bell to Hard-old"	Essanay	1,000
D	10-20	The Man in Hiding	Kalem	2,000
D	10-20	Nell of the Dance Hall	Lubin	3,000
C	10-20	Brown's Summer Boarders	Vitagraph	1,000

Thursday.

D	10-21	The Vulture	Biograph	1,000
C	10-21	Fun at a Ball Game	Essanay	1,000
D	10-21	When Youth Is Ambitious	Lubin	2,000
	10-21	Title not reported	Mina	
C	10-21	Landing the Hose Reel (No. 1 of the Chronicles of Bloom Center Series)	Selig	3,000
T	10-21	Hearst-Selig News Pictorial No. 84, 1915	Selig	1,000
D	10-21	On the Turn of a Card	Vitagraph	1,000

Friday.

D	10-22	Brute Force	Biograph	2,000
D	10-22	The Land of Adventure	Edison	3,000
D	10-22	Broncho Billy's Parents	Essanay	1,000
D	10-22	A Woman Reclaimed	Lubin	1,000
C	10-22	A Safe Investment	Vitagraph	1,000

Saturday.

D	10-23	The Banker and the Thief	Biograph	1,000
D	10-23	The Broken Word	Edison	1,000
D	10-23	The spider	Essanay	2,000
D	10-23	A Mile a Minute	Kalem	1,000
C	10-23	Playing Horse	Lubin	1,000
D	10-13	In Leopard Land	Selig	1,000
D	10-23	A Woman in the Box	Vitagraph	1,000

UNIVERSAL PROGRAM

V. L. S. E. Program

Sept. 20	Playing Dead	Vitagraph	5,000
Sept. 20	The Circular Staircase	Selig	5,000
Sept. 27	Tillie's Tomato Surprise	Lubin	6,000
Sept. 27	The Great Ruby	Lubin	5,000
Oct. 4	Dust of Egypt	Vitagraph	5,000
Oct. 11	In the Palace of the King	Essanay	6,000
Oct. 11	The Valley of Lost Hope	Lubin	5,000
Oct. 18	A Black Sheep	Selig	5,000
Oct. 18	The Man Who Couldn't Beat God	Vitagraph	5,000
Oct. 25	The Rights of Man	Lubin	5,000

Mutual Program

Monday.

D	10-11	Let There Be Light	American	2,000
C	10-11	Capers of College Chaps	Falstaff	1,000
C	10-11	Miss Trillies Big Feet	Novelty	1,000

Tuesday.

D	10-12	The Scoop at Belville	Thanhouser	1,000
C	10-12	Down on the Phony Farm	Thanhouser	1,000
S	10-12	See America First, No. 5	Gaumont	500
C	10-12	Keeping Up with the Jones'	Gaumont	500
C	10-12	Billie, the Hill Billy	Beauty	1,000

Wednesday.

D	10-13	The Bread Line	Reliance	3,000
C	10-13	Gold Bricking Cupid	Novelty	1,000

Thursday.

D	10-14	Stanley's Close Call	Centaur	2,000
C	10-14	Bing Bang Brothers	Falstaff	1,000
T	10-14	Mutual Weekly, No. 41	Mutual	1,000

Friday.

D	10-15	Two Spot Joe	Mustang	2,000
D	10-15	Profit from Loss	American	1,000
C	10-15	Taking a Chance	Cub	1,000

Saturday.

D	10-16	The Long Arm of the Secret Service	Than-o-Play	3,000
C	10-16	Aided by the Movies	Beauty	1,000

Sunday.

D	10-17	The Ever-Living Isle	Reliance	2,000
C	10-17	Cissy's Romeos	Casino	1,000
D	10-17	John T. Rocks and the Flivver	Thanhouser	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Kleine, Lubin, Selig, Vitagraph.

TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Vitagraph, Biograph.

THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Monday.

D	10-18	The Campbells Are Coming	Broadway 4,000
C	10-18	A One-Cylinder Courtship	Nestor 1,000

Tuesday.

D	10-19	The Fair God of Sun Island	Gold Seal 3,000
D	10-19	Lon of Lone Mountain	Rex 1,000
	10-19	No release this week	Imp

Wednesday.

	10-20	No release this week	Victor
C	10-20	Room and Board—A Dollar and a Half	L Ko 2,000
T	10-20	Animated Weekly No. 109	Universal 1,000

Thursday.

	10-21	No release this week	Laemmle
D	10-21	The Greater Courage	Big U 2,000
C	10-21	Prankful Ponies	Powers 500
E	10-21	Insect Oddities	Powers 500

Friday.

D	10-22	The Meddler	Imp 2,000
C	10-22	The Magic Bonbon	Victor 1,000
C	10-22	Almost a Knockout	Nestor 1,000

Saturday.

D	10-23	A Fight to a Finish	Bison 3,000
D	10-23	A Pure Gold Partner	Powers 1,000
C	10-23	Pete's Awful Crime	Joker 1,000

Sunday.

D	10-24	The Springtime of the Spirit	Rex 3,000
	10-24	No release this week	Laemmie
C	10-24	Poor But Dishonest	L Ko 1,000
D	10-24	The Broken Coin No. 18	Universal 2,000

Universal Program

Monday.

D	10-11	The Man of Shame	Broadway 5,000
C	10-11	Some Fixer	Nestor 1,000

Tuesday.

D	10-12	The Kiss of Dishonor	Gold Seal 2,000
C	10-12	The Healing of Mary Brown	Rex 1,000
C	10-12	Bashful Glen	Imp 1,000

Wednesday.

	10-13	No release this week	Victor
C	10-13	Under New Management	L-Ko 2,000
T	10-13	Animated Weekly, No. 188	Universal 1,000

Thursday.

D	10-14	The Girl of the Dance Hall	Laemmle 3,000
	10-14	No release this week	Big U
C	10-14	Lady Baffles and Detective Duck in "When the Wets Went Dry"	Powers 1,000

Friday.

	10-15	No release this week	Imp
D	10-15	A Kentucky Idyll	Victor 1,000
C	10-15	And the Best Man Won	Nestor 1,000

Saturday.

D	10-16	The Yellow Star	Bison 3,000
D	10-16	The Vengeance of Guido	Powers 1,000
C	10-16	No Babies Allowed	Joker 1,000

Sunday.

D	10-17	A Mother's Atonement	Rex 3,000
	10-17	No release this week	Laemmle
C	10-17	Does Flirting Pay?	L-Ko 1,000
D	10-17	The Broken Coin, No. 17	Universal 2,000

Monday.

D	10-18	The Blot on the Shield	American 2,000
C	10-18	Busted But Benevolent	Falstaff 1,000
C	10-18	Rip Van Winkle Badly Ripped	Novelty 1,000

Tuesday.

D	10-19	The Spirit of Audubon	Thanhouser 2,000
S	10-19	See America First No. 6	Gaumont 500
C	10-19	Keeping up with the Joneses	Gaumont 500
C	10-19	Alias James, Chauffeur	Beauty 1,000

Wednesday.

D	10-20	The Card Players	Rialto 3,000
C	10-20	You Can't Beat It	Novelty 1,000

Thursday.

D	10-21	Vindication	Centaur 2,000
C	10-21	Hattie, the Hair Heiress	Falstaff 1,000
T	10-21	Mutual Weekly No. 42	Mutual 1,000

Friday.

D	10-22	The Sheriff of Willow Creek	Mustang 2,000
D	10-22	Visitors and Visitees	American 1,000
C	10-22	The Little Detective	Cub 1,000

Saturday.

D	10-23	Buck's Lady Friend	Mustang 3,000
C	10-23	Deserted at the Auto	Beauty 1,000

Sunday.

D	10-24	The Penalty	Reliance 2,000
C	10-24	The Reformer	Casino 1,000
D	10-24	At the Patrician's Club	Thanhouser 1,000

Miscellaneous Features

York State Folks	Gra-ko	5,000
A Mother's Confession	Ivan	5,000
Sarah Bernhardt at Home	Photoplay Releasing	2,000
Romance of Elaine	Pathe	24,000
The Victory of Virtue	United Photo Plays Co.	5,000
The Pearl of the Antilles	Picture Playhouse Film Co.	5,000
The Flame of Passion	Picture Playhouse Film Co.	5,000

Associated Service.

Oct.	18	The Misleading Clue	Santa Barbara 2,000
		For the Honor of Bar X	Ramona 2,000
Oct.	18	Saved from Disgrace	Empire 2,000
Oct.	18	Double Reward	Navajo 2,000
Oct.	18	Mistakes Will Happen	Federal 1,000
Oct.	18	You Never Can Tell	Banner 1,000
Oct.	18	In Wrong	Atlas 1,000
Oct.	18	All on Account of a Doughnut	Alhambra 1,000

Kleine-Edison

Released week of

Oct.	6	Vanity Fair	Edison 7,000
Oct.	13	The Magic Skin	Edison 5,000
Oct.	20	The Green Cloak	Kleine 5,000

Metro Features.

Released Week of

Oct.	4	Song of the Wage Slave	Metro 5,000
Oct.	11	The Stork's Nest	Metro 5,000
Oct.	18	The Final Judgment	Metro 5,000

Mutual Masterpieces.

Released Week of

Sept.	23	The House of a Thousand Scandals	American 4,000
Sept.	30	The Price of Her Silence	Thanhouser 4,000
Oct.	7	Bred in the Bone	Reliance 4,000
Oct.	14	The Brink	N. Y. M. P. 4,000
Oct.	21	The Miracle of Life	American 5,000

Paramount Features.

Released Week of

Oct.	4	Zaza	Famous Players 5,000
Oct.	7	A Girl of Yesterday	Famous Players 4,000
Oct.	11	The White Pearl	Famous Players 5,000
Oct.	14	Blackbirds	Lasky 5,000
Oct.	18	The Chorus Lady	Lasky

Pathe.

Released Week of

Oct	4	New Adventures of Wallingford	Pathe 2,000
Oct.	4	Fresh From the Farm	Phunphilms 1,000
Oct.	4	Pathe Daily News, No. 80	Pathe 1,000
Oct.	4	Pathe Daily News, No. 81	Pathe 1,000
Oct.	4	Picturesque Zeeland (Holland)	Photocolor 500
Oct.	4	Altar of Heaven (Pekin, China)	Globe 500
Oct.	4	Neal of the Navy, No. 6	Panama 2,000
Oct.	4	The Closing Net	Gold Rooster 5,000
Oct.	4	Pretty Rough on Aunty	Starlight 1,000
Oct.	11	New Adventures of Wallingford, No. 2	Pathe 2,000
Oct.	11	When Mice Make Merry	Pathe 500
Oct.	11	An Intimate Study of Birds	Pathe 500
Oct.	11	Pathe News, No. 82	Pathe 1,000
Oct.	11	Pathe News, No. 83	Pathe 500
Oct.	11	Neal of the Navy, No. 7	Panama 2,000
Oct.	11	John Glayde's Honor	Gold Rooster 5,000
Oct.	11	Wilful Wallops for Wealth	Starlight 1,000
Oct.	18	New Adventures of Wallingford No. 3	Pathe 2,000
Oct.	18	Geithorn, the Rustic Venice	Photocolor 500
Oct.	18	How Winter Flowers Bloom	Globe 500
Oct.	18	Counsel for the Defense	Balboa 3,000
Oct.	18	Pathe News No. 84	Pathe 1,000
Oct.	18	Pathe News No. 85	Pathe 1,000
Oct.	18	Neal of the Navy No. 8	Panama 2,000
Oct.	18	The Sun Worshippers	Panama 2,000
Oct.	18	An Affair of Three Nations	Gold Rooster 5,000
Oct.	18	Fatty's Fatal Fun	Starlight 1,000

Triangle Film Corporation.

Released week of

Oct.	24	The Iron Strain	Triangle Kay Bee 6,000
Oct.	24	The Lamb	Fine Arts 5,000
Oct.	24	My Valet	Triangle Keystone 3,000
Oct.	24	A Gay Old Knight	Triangle Keystone 2,000
Oct.	31	Old Heidelberg	Fine Arts 5,000
Oct.	31	The Coward	Triangle Kay Bee 5,000
Oct.	31	Stolen Magic	Triangle Keystone 2,000
Oct.	31	The Favorite Fool	Triangle Keystone 2,000

World Features.

Released Week of

Oct.	3	The Flash of an Emerald	Shubert
Oct.	3	The Price	Triumph
Oct.	10	The Family Cupboard	Brady
Oct.	10	Blue Grass	Equitable
Oct.	17	The Code of the Mountains	Shubert
Oct.	24	Salvation Nell	California

Brief Stories of the Week's Film Releases

Mutual Program

The Card Players—(Three Reels)—Gaumont.—William Roselle featured as Carl Fremont, whose passion for card playing is inherited. To shield his mother, who has taken money from her husband's safe, Carl takes the blame. His father orders him out of the house. A year later he is a wanderer of the streets, his craving for gambling stronger than ever. His college chum, Zimar, returns from India, where has has been studying mysticism. With Carl's former fiancee he accidentally meets his old friend. They take him to his father's house. By showing Carl, in a hypnotic trance, a "gambler's hell," Zimar cures Carl of his desire for card playing. After proving himself worthy, Carl and Nita are married. For a longer review see another page of this issue.

Seeing America First—(Split Reel)—Gaumont—October 2.—Interesting sections of New York below twenty-third street are pictured in the fourth of the Gaumont split-reel scenic releases of the "Seeing America First" series. Harry Palmer's clever cartoons, picturizing the Jones family in the series, "Keeping Up With the Joneses," fills the second part of the reel.

The Corsican Brothers Up to Date—Novelty—October 4.—The Corsican brothers, Nap and Bony, are both in love with the count's daughter. The count does not approve of Nap, and sends his soul to Elysian. To dispose of the second Corsican, the count arranges for a duel with him in the woods. But the fat brother's spirit hovers near and keeps the count from laying his brother cold. The count finds that it is useless to oppose the soul of Nap, so gives up, while Nap's spirit, having saved Bony from destruction, ascends on high amidst the strains of halleluiah music.

Busted But Benevolent—October 8.—When the girls at the swell seashore hotel see blazoned upon the register the names, "Percival Von Der Hyde" and "Alfred Astorbilt," they believe that distinguished visitors have arrived. In reality, however, these two work in a dry goods store, and have a bank roll of $30 between them. When the bill of $374 is handed out to them, they realize that something must be done at once. But the clever little game that they brew up does not work upon the sympathies of the guests, as was expected. The main reason for this is the interference of two tramps who carry off the honors, and some money, too. The would-be aristocrats are finally forced to work out their bill as waiters.

A Corner in Cats—Casino—October 10.—Cissy and Jerry come to a small town and hang out a sign saying that cash will be paid for every cat delivered to them. All kinds of felines are brought in, for which they pay fifty cents a head. Meanwhile the wily pair have sent to the city for 600 rats. These are uncrated at night and turned loose in the town. Immediately cats are in great demand. Cissy and Jerry announce that they will furnish choice mousers at fifteen dollars apiece, and ordinary cats at ten dollars. They do a big business, and that night leave town. Coming across a stray cat, they take him along as mascot and christen the animal "Cash."

Capers of College Chaps—Falstaff—October 11.—A comedy which concerns the adventures of the two "sleepy head" members of a college glee club; showing how they are marooned in a town without any money, and obtain work as musicians in a dance hall. When the wedding of one of the chaps is about to take place, the crank dance-hall reformer comes to the wedding and bids fair to give the boys' secret away, but his old enemy, the dance-hall "bouncer," prevents this, and the marriage takes place.

Miss Trillie's Big Feet—Novelty—October 11. Miss Trillie is beautiful to look upon, but she is afflicted with big feet. Her sweetheart, Billee, gives a reception, and Svengali, a musician and hypnotist, is among the guests. During the festivities, Miss Trillie stubs her bare toe and runs a splinter into it. As little Billee cannot get it out, Svengali brings his mesmeric powers to bear upon the murderous sliver and it is instantly extracted. Svengali thinks that Trillie should be a prima donna, and works his spells upon her. Incidentally, he fascinates half a dozen other people. Taffy, the Laird, and Billee find the girl in a trance, and consternation reigns. But the lover finally revives his beloved with ice cream as the restorative.

The Scoop at Belleville—(Two Reels)—Thanhouser—October 12.—A pretty girl reporter is sent to review a young millionaire, and the next day, the latter is quite jarred when he reads a newspaper article, criticizing him in a semi-humorous manner, and remarking that, while he pities the poor, still he himself could not earn a dollar a day if thrown upon his own resources. He calls up the reporter and tells her emphatically that he will prove to her that he can earn his own living. He disappears and a year passes without news of the missing millionaire. Then in the hour of need the girl unexpectedly comes upon the young man, who is now a telegraph lineman. The wealthy lineman cuts into the wire with pocket kit and telegraphs the girl's story to her newspaper, thus helping her to secure the "scoop." "I said I would work for a year," he remarks, "and my time is up tomorrow. Won't you marry me and help me spend that ten million?" And "Yes" is the forthcoming answer.

Bing-Bang Brothers—Falstaff—October 14.—The Bing-Bang brothers, actors, leave for the backwoods in order to fill an engagement. On arriving at Mayville, they discover that the Carnival Company has failed, and that their services are not wanted. To defray expenses, Bang starts out for New York as baggage in a large hamper. The hamper is dumped off the train at a junction half way to New York, and while waiting there, Bangs hears a conversation of a compromising nature between a vaudeville agent, who had formerly rejected his act, and a young woman. The agent's wife understands that he is on a business trip. Later, the brothers enter the agent's office and enact a replica of his love scene with the young woman. The two are quite happy when the agent sends them away to Australia for a year.

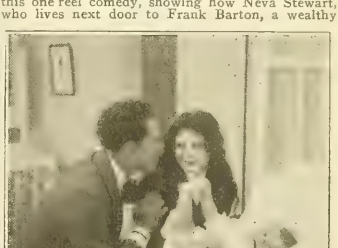
Mutual Weekly No. 41—Mutual—October 14.—Results of hurricane which hit the Gulf States; returning Thomas Osborne, warden of Sing Sing; South Shore Country Club carnival at Chicago, Ill.; Dr. Dumba leaves for home; scene at the Red Sox and Phillies baseball game; sending of the doves of peace from the dome of the capitol at Washington bearing messages to the rulers of the nations; first Naval Advisory Board visits the White House.

John T. Rocks and the Flivver—Thanhouser—October 17.—The "Flivver" is strictly a "poor man's car," but it outdoes the performance of other expensive cars. The advantage of having the endorsement of a prominent and wealthy citizen is thoroughly appreciated by the "Flivver" manufacturers. John T. Rocks has been approached by clever representatives of the company, but he declared that he never had ridden in an automobile, and never could. The company has a rule that if any of their employees getting a salary of less than $1,000 marry, they shall be promptly discharged. Therefore, the young bridegroom clerk makes an agreement with his employers that if he gets John T. Rocks to ride in a "Flivver" he will be given the exalted position of salesman, and retained by the company. By clever strategy he snaps John T.'s picture riding in a "Flivver" and the ad soon appears in the newspapers. The millionaire, admiring the man's nerve, later makes him his secretary.

The Blot on the Shield—(Two Reels)—American—October 18.—Dick Le Reno, Vivian Rich, and Walter Spencer, are featured in this story, that concerns William Copeland, who, while a homeless wanderer, becomes a groom on the place of Col. Taliaferro in Kentucky. After a murder results, and suspicion is cast upon Copeland, Sally, the colonel's daughter, who loves him, hides the young man in her room when the sheriff calls. After he is discovered and arrested, the colonel, who believes his daughter compromised, suggests that she commit suicide to preserve the family honor, but Copeland is proved innocent of the murder and Sally's honor unstained, as the young people happily marry. A longer review will be found on another page of this issue. N. G. C.

Rip Van Winkle Badly Ripped—Novelty—October 18.—Rip Van Winkle has a fortune to leave to his daughter. The burgomeister hears of it and decides that Dora Van Winkle shall marry his son, Piet. He takes Rip into custody and feeds him on salt herring, until he has worked up for the man a terrible thirst. The burgomeister refuses to give Rip anything to drink until he has signed a paper saying that his daughter shall marry Piet. The deed completed, Rip is loosed. He drinks the river dry. Intoxicated by the draught, he wanders up into the mountains with his faithful dog, and they fall asleep. When he awakes, his beard is four feet long, and the dog is three times the size he was before they climbed the mountain. Rip rushes back to town, upsetting everybody because of his hairy appearance. But he is in time to foil the burgomeister's plot, and Dora is given to the man she adores.

Alias James—Chauffeur—Beauty—October 19.—Neva Gerber and Frank Borzage are featured in this one reel comedy, showing how Neva Stewart, who lives next door to Frank Barton, a wealthy



bachelor, supposed to be a woman-hater, is able, by dressing in men's clothes, and securing employment as Barton's chauffeur, to prove not alone that he is not a woman-hater, but also that she loves him. Barton, who penetrates the girl's disguise, finally marries her. N. G. C.

The Spirit of Audubon—(Two Reels)—Thanhouser—October 19.—Helen Badgley and Leland Benham as the children. Near a widow and her little daughter lives a widower and his boy. The widower thinks that whatever his neighbor does is about right, but has never paid much attention to her Audubon theories. The little girl has had instilled into her a love for the helpless feathered creatures, and when she sees her little playmate try to rob a nest, she runs for her mother. Naturally the youngsters quarrel and the boy says that he will have nothing to do with a tattle-tale. That night both children have the same dream. Through one country after another they wander,

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hunting for strange and beautiful birds, and, as the birds cannot see them, they have a delightful time noting their habits. At the conclusion of the dream, the little boy forms new resolutions, apologizes to his little friend, becomes a member of the Audubon Society, and is the champion of the birds henceforth.

You Can't Beat It—NOVELTY—OCTOBER 20.—Bill Pike telephones his wife that he has missed the 5:15, but will get the 11 o'clock express. Then Pike returns to his game of Poker. Mrs. Pike receives a telegram from her brother, informing her that he will be there at 11:30, and expressing pleasure at the prospect of meeting Dill's husband. The latter and his friends come out of the hotel a trifle "lit up," and a sleeping cabby attracts their sense of humor. Bill gets into the cabby's regalia, and drives off at a smart pace. Brother Steve, coming from the station, hails Pike and his equipage. Although confused, Pike drives him to his home. A thief, with his suitcase filled with the family silver, escapes from the house and jumps into the cab, after Steve leaves it. A mounted policeman at last rounds up the robber. Pike, thoroughly sobered, returns the vehicle to the cabby and returns to his home. The interior of his suitcase reveals the family silver. "Yes, a hard battle, but I got it," admits Pike, secretly realizing that the thief must have run off with the wrong bag.

Visitors and Visitees—AMERICAN—OCTOBER 22.—Winifred Greenwood, Ed Coxen, Lizette Thorne, Frank Thorne, and George Wield have the leads in this one-reel comedy, depicting the adventures



of two business men in a city, who while intoxicated, help a burglar rob them, much to the amazement of their wives, when the truth is discovered. N. G. C.

The Little Detective—CUB—OCTOBER 22.—Featuring George Ovey. Goldie Goodrich suggests that her two admirers, Jerry and Hank, take the place of two detectives whom her father has sent for to guard his house. Hank, seeing how easy it is to rob the house, succumbs to temptation and gets Bill, a tough customer, to play burglar. That night a real burglar breaks into the house and Jerry decides to prove himself a hero. However, he is collared as the burglar and when the real burglar is caught Mr. Goodrich wishes to reward Jerry for keeping guard over his house. Jerry asks for the hand of Goldie and Mr. Goodrich gives his consent, but suggests that Jerry first consult Jack, Goldie's husband.

Deserted at the Auto—BEAUTY—OCTOBER 23.—John Sheehan and Carol Holloway are cast in the leading roles of this thoroughly funny burlesque



on modern weddings. Miss Holloway makes a bewitching bride, and Sheehan a most unhappy groom. Supposed friends of the groom kidnap him as he is about to start to the depot with his bride. The girl disgustedly returns to her home and refuses to have anything more to do with the man she married, since she believes he wilfully deserted her at the auto. Eventually a reconciliation occurs, and the two resume their honeymoon. N. G. C.

Buck's Lady Friend—(TWO REELS)—MUSTANG—OCTOBER 23.—This second of the series of Buck Parvin stories, adapted from the Van Loan series that ran in the Saturday Evening Post, is far funnier than was the first offering. It particularly features Art Acord, Sylvia Ashton, and an unnamed player who enacts the role of the property man at the Titan studios. A complete review of the picture will be found on another page of this issue. N. G. C.

General Program

Hearst-Selig News Pictorial No. 81—OCTOBER 11.—Rescue squad complete in demonstration at Mines Week at Panama Exposition; J. A. Whitlesey, Civil War veteran, wigwags peace dispatch from dome of nation's capitol at Washington, D. C.; hull of submarine F-4 placed in dry dock after being raised and lashed to pontoons; Mayor James Rolph, Jr., wins office at primary election, San Francisco, Calif.; 60,000,000 crop of navy beans is harvested, Los Angeles, Calif.; sailors from Pacific reserve fleet at Panama-Pacific Exposition, Calif.; Indiana is asked to celebrate birthday of poet James Whitcomb Riley in proclamation of Governor Ralston; Greece calls sailors of naval base to join great war; President Wilson announces engagement to wed Mrs. Norman Galt; the President and Mrs. Galt attend baseball game at Washington, D. C.

Alone in the City of Sighs and Tears—MINA—OCTOBER 14.—Russ is in love with Rena when along comes Harry Fisher, a sleek city chap. He lures her to the city of sighs and tears with the promise of marriage. Russ discovers a letter to the villain from his city friend that the villain should hurry with his work as they are in urgent need of a blonde. Russ and Old Si, the girl's father, follow in hot pursuit to the great city. Finding themselves out of place, the two rubes take a speed cocktail and the result is worth seeing.

Hearst-Selig News Pictorial No. 82—HEARST-SELIG—OCTOBER 14.—Naval Advisory Board visits President Wilson at the White House; prosperity week at Kalamazoo, Mich.; U. S. soldiers give horsemanship exhibition at Panama Pacific Exposition; Pennsylvania State Fire Convention held at Philadelphia, Pa.; Bersaglieri, famous Italian infantry advance toward foe; fashions by Lady Duff Gordon; K-type submarines sent to Honolulu; President Wilson and his fiancee, Mrs. Norman Galt, see the Red Sox defeat Phillies at Philadelphia in second game of world's series.

The Lonely Fisherman—LUBIN—OCTOBER 18.—Featuring Melvin Mayo, Dorothy Barrett and Mary Moreley. Job Morris, a hunchback, after fathering a little waif who was washed ashore, feels his love grow for her until she is the only



thing in life for him, and he hopes that some day she will marry him. However, a youth appears, and the girl falls in love with him, and Job, wild with jealousy and passion, upbraids them for being false. Later the girl is cast upon the rocks by the waves and is found by Job, who carries her to the arms of her young sweetheart.

Bad Money—BIOGRAPH—OCTOBER 18.—Featuring Claire McDowell and Alan Hale. The girl

cashier of a restaurant is offered a job in a cleaning and dyeing establishment, which is a counterfeiter's blind. At the end of the week she draws her wages and a secret service agent secures a spurious coin after she has passed it and follows her. He takes a suit of clothes to the fake dyeing establishment as an excuse and here he is bound and put into an empty room. Th girl, having discovered the counterfeiting plant, is locked in another room and by starting a false alarm she effects her escape and frees the prisoner. They are recaptured, however, but at this time the agent's comrades arrive and the gang are captured after a sensational fight.

The Brave Deserve the Fair—(Two Reels)—Selig—October 18.—The story tells of the love of Tom Martin and Leo Binnis for one Vicky Johnson. To test their love for her the girl tells the physician to explain to the boys that she has been injured and disfigured for life. Tom goes to see the girl, while Binnis shows that he could not love her now, and in this way Tom is made happy. For a longer review see page 813 of last issue. J. C. G.

The Apaches of Paris—(Four Reels)—Kalem—October 18.—Featuring Joseph Smith and Laura Hamilton. Dorcelle manages to secure all the mail sent to Paula, an American girl, and she finally falls a victim to the scoundrel's wiles. Marjorie, Paula's sister, unexpectedly comes to Paris and when she finds out the life her sister is living Paula is half crazed and visits a cafe where she witnesses a performance of the "Dance of the Apaches." During Paula's absence Darcelle enters her apartments and Marjorie, confronted by the man, mortally wounds herself to escape him, and when her sister returns the dying girl tells her story to Paula, and Darcelle, cornered in Paula's apartment, leaps from a window and is killed, and Tom Austin, a young American artist, learns Paula's story and forgives her.

Quits — Vitagraph — October 18. — Featuring Wally Van and Nitra Frazer. Billy goes out into the country and there goes into partnership with Madge, who is now owner of the farm. He makes such a good impression on his neighbors that they elect him mayor and on the strength of this he proposes to Madge. His father hearing of this starts out to prevent the nuptials. He is arrested for speeding and brought to trial before Billy, who sends him to the cooler and the father later acknowledges his son has made good and gives him his blessing.

Inheritance — (Three Reels)—Essanay—October 18.—Ruth Stonehouse and Bryant Washburn featured. Alice is forced to accept a position as a cashier in a restaurant. Later she meets James Everett and they become infatuated and are married. His mother is ill and the physician tells him he must not make known his marriage to



her, so the son accompanies his mother abroad, leaving his wife behind. His friend, Maxwell, forces his attentions upon Alice and convinces her that Everett no longer cares for her. William Maxwell's fiancee follows him to Alice's house and there kills him. Alice is arrested for the murder. Everett arrives home just when she is convicted, and then Annette, overcome with remorse, confesses, but when friends rush to Alice's bedside they find her dead from the shock.

His Hand and Seal—(Two Reels)—Biograph—October 19.—Featuring Vera Sisson, Madge Kirby and a strong cast. Albert Curwood disinherits his dissolute son, Ed, and summons Weatherby, his lawyer, to make a change in his will. He leaves his property to his niece, Isabel. Weatherby uses some of the money to make a kill in the market and by the time Isabel's twenty-first birthday arrives the estate has shrunk to nothing. He attends her birthday reception and makes an appointment for the next day at his office. Friends present at the reception are Ed Curwood, whom the girl loves, and Count Kavroff, who gives Isabel a signet ring and asks her to have it made to fit her sister Grace's finger. The girl goes shopping the next day and meets Ed Curwood, giving him her brooch to pawn until she gets her inheritance. Later her body is found in a lonely part of the park. After much consternation, Weatherby is suspected because of a thumb print, and later he confesses that he had killed Isabel and attempted to cast suspicion on the count, whose ring he had found in her vanity case.

The Outer Edge—(Three Reels)—Essanay—October 19.—Featuring Henry B. Walthall and Warda Howard. A physician is dragged down to the depths by the drug habit, losing position and wealth. After pawning every available possession except a revolver to satisfy his craving for the drug, he returns to his cheap lodging house to end



his life. Half stupefied, he gets into the wrong room, where he finds a woman and daughter almost starved. He takes his revolver and pawns it to buy food for them. His own act of kindness gives him a new view of life and he struggles to break his habit. Many times he almost falls again, but is aided by a nurse whom he had known years before. Finally he throws off the yoke altogether and wins back to manhood and the love of a woman.

Adam's Ancestors—Kalem—October 19.—Featuring Bud Duncan, Rube Miller and Ethel Teare. Peter, commissioned to illustrate a magazine story, "Adam's Ancestors," advertises for two male models, and Bud and his pal get the jobs and are dressed in skins when one Quince arrives to visit his son. He sees Bud and Dud, who have been the cause of some recent difficulty, and the two make their getaway by using their prehistoric clubs. Later they are imprisoned with Long John, a thief, and start to make their escape, but when they see a revolver in the hand of the desk sergeant they return to their cell, raise their clubs and bring them down upon each other's heads and drift into dreamland.

Cutting Down Expenses—Lubin—October 19.—Featuring David L. Lon, Mary Charleson and Jack Delson. John Wilson is advised to purchase two cut-rate tickets by which he could save $40.00. He buys a Pullman ticket for himself and wife, and when they arrive at the train and are ushered to their seats they discover that the names on their tickets read Mary Ann Ohoolahan and



Quickelfritsheim and realize they are in an awful predicament. John tells his wife they will have to be strangers and he rushes to the smoking car and tells the conductor he forgot to get a ticket. He is forced to stay up all night. He tries to talk to his wife, but each time the porter interrupts him and at last the young man in the upper berth orders him away. The next morning they hurry to a hotel and are assigned to a room where the young man comes in and sees them and tells the hotel clerk that they are not married. However, John pulls out the certificate of marriage and kicks the other man out of their room.

The Stage Coach Guard—Selig—October 19.—Jack, the stage coach driver, finds Tom, the coach guard, in a saloon and helps him whip several of the cowboys who are there. One of the cowboys vows vengeance and plans to hold up the stage coach, in which are four passengers, including Vicky, a young good-looking girl, with whom Tom falls in love. When the coach is held up, Tom shoots and kills two of the outlaws, while the rest disperse, and later Vicky shows that she admires the dashing coach guard who has saved her from the outlaws.

The Gods Redeem—(Two Reels)—Vitagraph—October 19.—Featuring Maurice Costello, Leah Baird, Van Dyke Brooke and Mary Maurice. Slippery Tom and Nell, the pickpocket, deciding life is no longer worth living, approach the high bridge, where Tom sees the girl take a fatal leap. He manages to save her life and after bringing her to shore each learns the other's story. They go into the country where Nell nurses a small pox patient, and Tom leaves, promising to return when he has made good. It is a long five years before Tom feels he has made good sufficiently to claim Nell for his wife, but their meeting and reunion more than repays both for their long separation.

Cartoons in the Country—Edison—October 20. Raoul Barre's animated cartoons. The star boarder uses the animated "grouch chaser" to hold the attention of the boarding house mistress while he informs an unattractive woman, who seeks lodging, that there are no rooms vacant. As it happens, he made a mistake, for the woman has a very charming sister who was the prospective fellow boarder.

The Fable of the Sorrows of the Unemployed and the Danger of Changing from Bill to Harold—Essanay—October 20.—In a certain western town, an early settler had cabbaged all the corner lots and main street frontage. His son, William H., married Leonora ———, who was of nice family, though they owed money. After "Old Badger" Jimpson had changed his address to "over there," the large end of the scads went to William H., and he changed his name to "W.

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Harold." Harold began to find $100 in his clothes when he was looking for a card. This vexed him so he invested in bonds. The next year they threw up a shack with onyx foundation, overlooking the sea. Leonora gave a few dog parties, and one for a prince, but these gayeties petered out. At last, becoming desperate, she fell in love with her husband, which gave rise to much scandal, and they had to go abroad to live it down. Moral: Beware of government bonds.

When Snakeville Struck Oil—ESSANAY—OCTOBER 20.—Featuring Harry Todd, Victor Potel, Robert McKenzie and Margaret Joslin. Simon Slick arrives in Snakeville and buys up all the choice lots in town. That night he and his accomplice attach a hose to a tank car and pipe gasoline to one of his newly acquired lots. Next morning the inhabitants of Snakeville read of how Simon Slick had discovered oil in their town and a mad rush is made to buy up real estate. About this time Slippery Slim discovers the hose and exposes the land sharper. Simon Slick flees, with the entire population of Snakeville in pursuit. He takes refuge in the tank car. Slippery Slim drops a match into the oil tank and Mr. Slick finds himself far out of reach of his pursuers.

The Man in Hiding—(TWO REELS)—KALEM—OCTOBER 20.—Featuring Alice Hollister and Harry Millarde. Tom Ingraham, rescued from the clutches of Lina, an adventuress, marries Ruth and, later he again meets Lina and is persuaded to desert his wife. Years later Ruth accepts a position in the home of Marston, a widower, and when he urges her to marry him she refuses, telling him her story. Tom, after a quarrel with Lina, in which she is accidentally shot, escapes and ducks into the Marston home, where he comes face to face with Ruth and hides him in a closet. Marston returns and discovers the man in hiding, and when Ruth reveals his identity he allows him to leave the house. However, the man walks into the hands of an officer and taking Ruth in his arms Marston again asks her to marry him.

Nell of the Dance Hall—(THREE REELS)—LUBIN—OCTOBER 20.—Featuring Edith Sterling, L. C. Shumway and George Routh. Nell, a dance hall girl, under the influence of Ben Keath, escapes to the minister's home one night where she promises never to return to the old life. Keats, determined to get her back, tells the church trustees of Nell's history and they order the Rev. Justine to give her up. Nell overhears the promise of the minister to do so, and leaves, leaving an explanatory note. Later when the minister is stricken with fever, Nell rushes to his bedside, and when the trustees hear of this the Rev. Justine is expelled from the church. The minister is ordered into the mountains, and Nell, as a last resort, returns to the dance hall to get money with which to send him away. Restored to health, the minister returns, and when he learns of Nell's sacrifice he leads her to a newer and better life as his wife. For a longer review see another page of this issue.

Brown's Summer Boarders—VITAGRAPH—OCTOBER 20.—Featuring Jay Dwiggins, Arline Pretty and a comedy cast. Sam Brown, a close-fisted bachelor, marries Edith, and begins to worry over her extravagance. He decides he will take in boarders to make all the improvements pay for themselves and a few days later Will and Harry apply for and secure board at the house. After paying very much attention to Edith and finally they attempt to teach her how to swim. Their actions make Sam want to thrash them, but Edith introduces them as her brothers, Will and Harry.

The Vulture—BIOGRAPH—OCTOBER 21.—Featuring Augusta Anderson and Charles Perley. When Lady Edith, the wife of Sir James, is introduced to Miss Harleigh, an actress, she says, "I do not wish to meet this actress, 'The Vulture.'" Sir James becomes infatuated by the Vulture and haunts her dressing room and lavishes gifts of jewelry upon her. When Lady Edith, smothering her pride, calls on the Vulture, she is received coldly. Sir James and Lady Edith are on the brink of ruin when she receives a notice that the supposedly worthless estate of an uncle has proven valuable. Time passes and at another reception Lady Edith again snubs the Vulture and the host, Mr. Bradford, publicly denounces her, declaring that the supposed legacy from her uncle's estate was from the woman she calls the Vulture.

When Youth Is Ambitious—(TWO REELS)—LUBIN—OCTOBER 21.—A strong cast featured. John Forbes jilts Mary Blake and marries Jennie Jeffreys, his employer's daughter. Mary marries and in later years her daughter Nanette becomes stenographer in the plant of Jeffreys and Forbes, where she meets the son of her mother's old-time sweetheart. Nanette takes Philip to her home and Mary realizes the similarity of her daughter's love affair and hers, leaves to take Nanette from the factory. John Forbes, his wife being dead, is also in love with Nanette, and is making love to her when her mother arrives. Later Mary and John comfort one another and the young man claims his love for Nanette and takes the bewildered girl away.

Beached and Bleached—MINA—OCTOBER 21.—The new stenographer's class doesn't escape the notice of her boss. He showers her with attentions and asks her out to the beach. When Sunday comes it is a perfect day and she enters into the spirit of everything and he has things all his own way. She even ignores the glances of other men and when a certain one gets too fresh he takes a beating at the hands of the boss. Just then the boss wakes up. It was only a dream and when Sunday comes around and he takes her to the bench—Oh! what a difference. Nobody loves a fat boss.

On the Turn of a Card—VITAGRAPH—OCTOBER 21.—Featuring Harry Morey, Garry McGarry, Carolyn Birch and Louise Beaudet. John Granger immediately after his marriage to Enid becomes aware of her dislike to him and announces that they shall be husband and wife in name only. Their wedding had been the result of the cutting of cards to decide whether he would cancel the debts she owed him or she marry him. Later Enid loves her husband, but conceals her affection, and Granger, seeing Gerald, an old friend of Enid's making love to her, challenges the young man to a duel. However, the girl tells him it is he she loves and all ends happily.

Brute Force—(TWO REELS)—BIOGRAPH RE-ISSUE—OCTOBER 22.—Featuring Robert Harron and Mae Marsh. The young man drains his first cocktail to the dregs and falls asleep over the tale of "Weakhands and Lilywhite." He dreams he is Weakhands and with Lilywhite and his band is living peacefully when Moneywalk invades their territory. They are beaten off, but appropriating Weakhands' idea of clubs and by their superior force they abduct the women, Lilywhite included. Weakhands makes another invention, that of a bow and arrow and the weapon does such terrible execution among Moneywalk's men that Lilywhite is rescued and her companions and Weakhands is again acclaimed a hero.

A Woman Reclaimed—LUBIN—OCTOBER 22.—Featuring a strong cast. Rose Carson is known as "The Queen of Diamonds," and young Larry Moran, a young central office detective, falls in love with her. Information is brought to the chief that Rose is to crack a crib that night of a wealthy uptown residence and the chief assigns Larry to make the pinch alone. She walks into the trap and the young man is about to release her when she deals him a blow on the head and he sinks unconscious to the floor. She then discovers that she had been betrayed by Spanish Ed and also that the young detective loves her. When the chief finds Larry alone, the loot and the lady missing, Larry realizes there is nothing to do but to leave the service. Who has been hiding comes out and quickly snaps the handcuffs on her wrists and returns the loot. Sometime later the chief realizes that "The Queen of Diamonds" has reformed and releases her, and later she and Larry are happy in each other's love.

A Safe Investment—VITAGRAPH—OCTOBER 22.—Featuring Mr. and Mrs. Sidney Drew. Charley Sharp, with the aid of two pals, starts the "Gee Whiz Mining Company" and dividends pay so well that Sharp brings home his share and gives it to his wife to keep for him. She does not know anything about the business her husband is in and invests all of his money in the Gee Whiz mining stocks. Meanwhile the secret service people have been busy and raid the Gee Whiz office. Sharp escapes the clutches of the law and rushes home and finds the awful mistake his wife had made.

The Banker and the Thief—BIOGRAPH—OCTOBER 23.—Featuring Herbert Barrington, Hector V. Sarno and Isabel Rea. The banker, convinced that he faces imprisonment because he has taken the unsecured notes of a friend, determines to kill himself, but is interrupted by the entrance of a female burglar who declares she stole that she might send her ailing husband to the country. The banker, incredulous, offers her $500 if she will prove her love by drinking poison, and she consents, but drinks only water. Convinced at last he sends her home rejoicing to her husband, and her daring act has saved him. The telephone bell rings and he is told that the matter has been cleared up.

The Broken Word—EDISON—OCTOBER 23.—The cast includes Herbert Prior, Yale Benner and Grace Williams. Bob Clayton, falsely accused of a murder, escapes from the jail. He is aided by a chance acquaintance. Later the two friends work a claim on partnership. They meet Molly Pierson, the school teacher. She favors Bob, and the jealous Dixon reminds him that he is a fugitive from justice, warning him to stop his attentions to the school teacher. Bob promises to leave the town if Dixon will give him his word that he will have nothing more to do with certain questionable women. Later Bob is told that Dixon has not kept his word. He returns to the town and denounces Dixon. The latter tells what he knows about Bob. Molly and Bob cross the Mexican border to safety from the sheriff, and marry.

A Mile a Minute—KALEM—OCTOBER 23.—(An episode of the "Hazards of Helen" series.) A

trunk is stolen by Hume and Frintz and thrown into one of the box cars. Later when the box car is set at Helen's station the girl discovers its contents and makes a report to Deering, a railroad detective. He discovers the hiding place of the crooks, but he is knocked unconscious by them and placed upon the tracks, where his life is saved by Helen. The girl sees Frintz and his pals board an outgoing freight and she manages to swing aboard the last car, climb to the top and run forward. The yeggmen cut the train in two and by a daring leap the girl telegrapher manages to make the front section. She turns the tables on the thieves, runs the broken section to where the rest of the train has been abandoned and the crooks are made prisoners.

Playing Horse—LUBIN—OCTOBER 23.—Featuring Billy Reeves and Mae Hotely. Billy, when his wedding day approaches, is not brave enough to marry Betsy, and later he is hired by Hyppolite, the hypnotist, to be a horse, as the fake subjects are called, and Dolly, an attractive young woman, is also a horse. Finally Hyppolite is kicked out and Billy puts on a beard and turns hypnotist himself. However, Hyppolite comes across Betsy mooning over Billy's picture and tells her where Billy is. That night there are two in the audience who take an unusual interest in the performance and the entire audience feels their money's worth has been given.

In Leopard Land—SELIG—OCTOBER 23.—John Leiber, his wife and child are happy in their jungle home. The girl is left home alone one day and when her father arrives in the jungle he discovers that he has left his cartridge belt at home. He is attacked by a ferocious leopard and his wife, who is on her way with the cartridge belt, hears his cries and fires at the leopard, frightening it away. The animal, driven from the jungle, approaches John's home, and later John and his wife arrive just in time to scare the animal away. His wife, alarmed at John's wounds, goes to the settlement for the doctor, riding an elephant for that purpose, and ever after that the elephant is a pet of the Leiber family and is most popular with little Fritzi.

The Ruling Power—(THREE REELS)—VITAGRAPH—OCTOBER 23.—Featuring Edith Storey, James Morrison, Leah Baird, and a strong cast. Hugh Williams is disinherited by marrying Rose, a seamstress, and twenty years later with their daughter, Martha, the couple are forced to move to the tenement district. Hugh dies and his father, now a politician, meets and takes a liking to Martha. An East Side sport makes trouble for Rose and her daughter, and Rose goes to Mr. Williams, asking him to suppress the dance halls and gardens. She denounces him when he refuses and shows him that if the women had the vote in his state they could clean out such places. Later Williams lends his influence to women's suffrage, which wins, and a reunion of the whole family follows.

The Spider—(TWO REELS)—OCTOBER 23.—John Lorenz and Ruth Stonehouse featured in a story of a country girl who meets a wealthy old bachelor and goes to his apartments with him, where they are followed by John Buckland, her lover from the country. For a longer review see another page of this issue.

Universal Program

Universal Animated Weekly No. 188—UNIVERSAL—OCTOBER 13.—Historical pageant is feature of Ak-Sar-Ben flower carnival, Omaha, Neb.; wreckage left by devastating hurricane that swept Gulf cities and caused loss of over 600 people at New Orleans, La.; officers of Motion Picture Board of Trade gather for first meeting in New York City; fire fighters on review at Philadelphia, Pa.; Thomas A. Edison heads first meeting of United States scientists who plan to develop most efficient navy at Washington, D. C.; Constantin Dumba and his wife leave for home; members of famous Crocker Brigade meet after half century, Des Moines, Ia.; Astor cup race held at Sheepshead Bay, N. Y.

A Mother's Atonement—(THREE REELS)—REX—OCTOBER 17.—Old Ben Morrison and his daughter, Jen, live on a rocky island. Jen's mother had run away with Newton, a city chap, while she was yet a baby. Jasper Crane bargains with Morrison for the possession of his daughter, but Jen swims to the mainland and seeks protection from Mrs. Hilton and her daughter, Dorothy, members of a camping party. James Hilton, Dorothy's brother, falls in love with Jen and protects her from the plans of Kent, a refined sensualist, who covets her. Mrs. Hilton frowns upon James' love for the strange girl and Jen realizes she is not wanted. Jen goes to the city and asks Kent's aid in securing work. Kent, engaged to Dorothy Hilton, celebrates the closing days of his bachelorhood on his yacht and invites John Newton and also Alice Morrison, believing that Newton will experience a novel shock at sight of one of his cast-off loves. Kent also invites Jen to add zest to the party. Strange emotions surge in the breasts of Alice and Newton. Alice recognizes her daughter, but she cannot reveal her identity. Newton suffers a



change of heart and begs Alice to lead a life worthy of her daughter, he to supply the means. Kent drops out of the party, and James and Jen plight their love anew.

A One-Cylinder Courtship—NESTOR—OCTOBER 18.—The girl, who has returned from the city, where she has brushed up against "higher culture," regards her rustic sweetheart as a nonentity. When Ray invites her for a drive, she tells him that in the city everybody rides around in automobiles. Soon Ray appears in a machine of his own. While he and the girl are out the machine gives proof of its utility by breaking down. Then along comes Neal, the man whom the girl had met in the city, in his "big six." For a while things to be on Neal's side, but the countryman outwits him, and the girl, struck by his "speed," consents to marry Ray, and Neal shows up after the minister has done his work.



The Fair God of Sun Island—(THREE REELS)—GOLD SEAL—OCTOBER 19.—Captain Harding, grown



rich by illegally collecting insurance on self-destroyed boats, lives near old Ben and his daughter, fisher folk. The captain cherishes the girl, but as Herbert, her sweetheart, is in the way, he has him shanghaied, through the help of Anderson, his mate. The ship is wrecked. Anderson is picked up and brought back by a steamer, while Herbert is cast upon an island. Meanwhile Anderson bleeds Harding for money and the two finally dash to death down a cliff while engaged in a struggle. Herbert has saved a native girl, Aloona, from sacrifice, and when rescued takes her back with him. Aloona is gladly welcomed, but sadly wanders away while Herbert and Alice are engaged in lover's talk. Securing a canoe, she sets out, and the last seen of her is a silhouette far out on the ocean.

Room and Board, Dollar and a Half—(TWO REELS)—L-KO—OCTOBER 20.—As the husband is jealous of the star boarder, he writes a note to his wife telling her that she will find his body at the bottom of the lake. He thinks this is going to make her feel bad, but it doesn't. Instead, she celebrates by flirting with the star boarder. Husband is about to consign his substance to the fishes when a strange influence makes him walk across the water and into Madame La Rue's, the Mystic of the East. He secures a job there as assistant spook, and everyhting is all right until wifey and the star boarder take a look into the future. The star boarder loses his new friend, the husband gets back his wife, and the cops land some other parties.

Lon of Lone Mountain—REX—OCTOBER 19.—A new schoolmaster has arrived in the mountain community where Melissa lives with her stern stepfather, Dan Hadley. She has a suitor, Lon Moore, who, although himself somewhat cruel, is appalled by the beatings which Melissa receives from her stepfather. The teacher acts as protector to Melissa and finally induces her to come to school, an invitation which she accepts. Lon views this with jealousy, which is easily fanned into frenzy by the other mountaineers, who have

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decided that something must be done to drive out the schoolmaster owing to the disturbance among their women folk regarding him. Lon, however, learns the man's worth and when an attempt is made upon his life he shields the teacher at the



cost of injuries to himself. It is thus that Melissa learns Lon's real love for her and she finds happiness in his arms, grateful that her friend has been saved from injury.

The Meddler—(Two Reels) Imp October 22.—John Ogden and Adelaide Main are deeply in love. A mercenary father and a wealthy suitor come between them, and Adelaide weds Edward Ward. Ogden departs for South Africa and after a few years of misery with her dissipated husband Adelaide dies. Twenty years later Ogden returns to America with a colossal fortune and becomes an important figure in the financial world. Ogden becomes acquainted with Frederick Ward's son and Frederick finally becomes installed in Ogden's office. Later, as Frederick will not betray his



employer, Ward is wiped out. The latter tries to kill Ogden, but the crime is averted by Frederick's sweetheart, an actress whom he has known since childhood. Ogden, not understanding the relations of Frederick and the actress, has tried to thwart their marriage, but he finally admits himself a meddling old bungler and smiles upon the happy union of the lovers.

Almost a Knockout—Nestor October 22.—After receiving a vehement lecture from his wife, Mr. Newlywed promises to stay on the water wagon and to return early every night. Frank Marion, however, persuades him to go with him to a prize fight that evening. Wifey hears him say over the 'phone, "I will meet you at the cafe, Marion," and, jumping at conclusions, she resolves to be present at the cafe. In order to do this, she dresses up the janitor in her husband's clothes as an escort. The police close up the prize fight and Mr. Newlywed, true to his word, returns and finds his wife and the janitor just completing preparations. After some chasing around, Newlywed pulls out his guns and starts shooting. Explanations follow and hubby admits that he, too, has been to blame.

A Fight to a Finish—(Three Reels)—Bison—October 23.—Helen holds down the day "trick" and her brother is night operator at a rural station. Helen and her mother are worried over the fact that Tom is associating with Cummings, who is known as a disreputable character. Tom is inveigled into participating in a robbery, but, thanks to his sister's pluck, he is saved from a horrible death and given a chance to redeem himself. Helen is also instrumental in capturing the two bandits and recovering their loot.

A Pure Gold Partner—Powers—October 23.—Ray and his partner, Jack, at last find gold in the Canadian Rockies, and Ray tells the other that as soon as they get the gold out he will take him to see his sister, Janice, whose picture Jack has long admired. Ray becomes a victim to the dreaded mountain disease, but before dying pencils a note leaving his share in Jack's trust for Janice. Pete Reeves, a ne'er-do-well miner, secures the paper. Jack leaves to take the gold to town, accompanied by an Indian friend. In an attempt to get the gold, Jack is wounded by Pete, but the Indian gets off to the city and has the gold deposited. Janice has become worried over Ray,



and she and her grandfather come to the deserted camp just as Reeves, too, returns. At first the girl thinks that Reeves is Jack. The latter finally gets on the trail of Reeves and appears just as the villain is forcing his attentions upon the girl. As Reeves accuses Jack of stealing, Janice believes that both men are thieves. Then the Indian arrives with the receipt. Later the Indian stabs Reeves and after Jack has explained things, Janice asks forgiveness for doubting him.

Poor but Dishonest—L-Ko—October 24.—When Hank, an apprentice in the brick yard, makes a hit with the magnate's daughter and with the magnate himself, to the end that he is made foreman of the huge brick pressery, his troubles begin. Among other things and individuals, dynamite figures in the misfortunes that follow, the explosive being the means of catapulting both Hank and his enemies skyward.

Springtime of the Spirit—(Three Reels)—Rex—October 24.—John Tilden and Howard Potter are rival suitors. John gets the girl and Howard moves east to New York. Years later John dies, and Dora, his daughter, now an orphan, comes to live with Howard Potter. On her eighteenth birthday Dora opens a letter which her deceased father had left and reads it is his wish that she marry Potter. The two suitors had been good friends and on his marriage John had promised Howard his daughter's hand when it should have been born and become of age. But Dora has become hopelessly in love with Paul, Potter's younger brother. She feels in duty bound, however, and the marriage is contemplated. Potter hears Paul bid his sweetheart a last goodby, realizes for the first time the state of affairs, decides that he is not worthy of the girl, and sacrifices his happiness for that of the younger people at the last moment, when the ceremony is in progress.

Feature Programs

Fox

Sin—(Five Reels) Fox. Featuring Theda Bara. Rosa, a peasant girl living with her father in an Italian village, is engaged to Luigi, a simple and pious young man. However, when Pedro, leader of the New York Camorra, returns

to his old home Rosa goes to New York with him and they are followed by Luigi. In New York Pedro in a boastful moment declares that he will steal the jewels of the Madonna as a proof of his love for Rosa and Luigi is told of this by Rosa. He goes into the church and brings back the jewels and Rosa is dazed at the enormity of Luigi's sacrifice and yields to him. Later when the loss of the Jewels is discovered, Rosa, wearing them, makes her way to the headquarters of the Camorra, where he, upon seeing her, leaves her, and the girl, mad with terror, rushes into the street and is caught by the infuriated mob. Luigi stabs himself at the foot of the Madonna's altar.

Kliene-Edison

The Magic Skin—(Five Reels)—Kleine-Edison.—Produced by Edison under the direction of Richard Ridgely and featuring Everett Butterfield and Mabel Trunnelle, this picture is based upon the novel of Honore de Balzac. The young musician enters into a bargain with the devil whereby he is given a magic skin, whose possessor shall have every wish granted, but with every desire the skin will shrink. Deserting his innocent sweetheart for the pleasures of the world, Ralph sets out to enjoy the passing pleasures of the world. Finally, a physical wreck from his dissipation, he is led off by Mephistopheles. He awakes from his dream and determines to desert the adventuress with whom he has been fascinated, and marry the simple, beautiful Pauline. For a longer review see another page of this issue.

North American

In the Garden of the Gods—(Chapter Twenty-Six of the "Diamond From the Sky"—(Two Reels)—American.—In this chapter Esther and Marmaduke return to Virginia, where Hagar admits that Esther is really Esther Stanley. Arthur, in his home, dreams of Esther and wishes for her return, and Luke Lovell, after escaping from prison, again finds and steals the "diamond from the sky." A longer review will be found on another page of this issue. N. G. C.

Paramount

The Fatal Card—(Five Reels)—Famous Players.—The cast includes John Mason and Hazel Dawn. George Forrest is saved from a mob which threatens to lynch him, by Gerald Austen. Forrest expresses his gratitude and tells Austen that he hopes some day to return the favor. He gives him a torn playing card as a memento. Years later Austen and Forrest meet, but do not recognize each other. Austen falls in love with Forrest's daughter, who is ignorant that her father has been a crook. Forrest joins his former associates in a robbery. Their victim, the elder Austen, is accidentally killed. To keep themselves from exposure the crooks decide to murder Gerald Austen. Forrest accidentally finds the torn card in Gerald's wallet. He helps the young man to escape. Forrest is killed by the explosion of a bomb he has manufactured. Gerald and Margaret marry. For a longer review see another page of this issue.

Pathe

Pathe News No. 80—Pathe—October 6.—General James W. Whittlesey, Civil War veteran, signals a peace message to the world from the dome of the capitol; King Ferdinand reviews the Bulgarian army at Sofia, Bulgaria; worldwide egg-laying contest held at Newark, Del.; people feverishly gamble in Wall street, New York; Pathe's American fashions; the latest dances of the winter season; Miss May Sullivan appears in pantalettes in Pittsburgh, Pa.; double balloon ascension chief attraction of the annual Interstate fair at Spokane, Wash.; frigate *Independence* is burned at San Francisco, Calif.; Mr. Constantin Dumba, Austrian ambassador, aboard the *Nieuw Amsterdam;* the football squad of the University of Chicago prepare for coming season, Chicago, Ill.

Pathe News No. 81—Pathe—October 9.—Philadelphia Nations, winners of the pennant of the National League; Boston Red Sox, the American League winners; Rockingham fair held at Salem, N. H.; hurricane strikes New Orleans, La., causing the loss of scores of lives and damages estimated at $10,000,000; Mrs. Norman Galt, future mistress of the White House, shown arriving with President at a baseball game last April; first meeting of the Naval Advisory Board held at Washington, D. C.; cartoon by Bray, Dumba's departure; scenes from the front, officially taken by the French Government.

John Glayde's Honour—(Five Reels)—Pathe.—Gold Rooster play produced by the Frohman Amusement Corporation. The picture is based upon the drama by Alfred Sutro, and features C. Aubrey Smith. In his struggle to acquire wealth and power, John Glayde entirely neglects his wife. She decides to visit some friends in Europe. In Paris she meets a young artist, who, attracted to her, shows her a great deal of attention. This sympathy is what Muriel hungers for, and she falls in love with Lerode. Glade hears of his wife's affair with the artist and immediately sets out for Paris. He threatens Lerode, and begs Muriel to return with him. But she refuses, telling him that he has killed her love. Alone with his wealth and power he realizes his error. For a longer review see another page of this issue.

Three Rings and a Goat—(Two Reels)—Pathe.—Second episode in the "New Adventures of Wallingford" series, featuring Burr McIntosh, Max Figman and Lolita Robertson. Wallingford sells a traveling circus to Silas Bogger. As the circus belongs to someone else it is necessary that Wallingford and his pal, Daw, buy the circus back, or go to jail. Blackie tends to the details of making Silas sorry that he is the owner. After a series of humorous incidents Silas makes up his mind to be rid of his circus at any price. Wallingford buys it back at about one-sixth the price he sold the outfit for. For a longer review see another page of this issue.

Neal of the Navy—(Two Reels)—Pathe-Balboa.—Chapter seventh, entitled "The Gun Runners." Annette decides to go to Santa Maria, present her claims, and secure duplicate maps of lost island, to which she is the rightful heir. A revolution is in progress at Santa Maria, and Neal, who has earned promotion, is sent with a detachment of sailors who are to guard American interests there. Hernandez agrees to smuggle guns and ammunition for the revolutionist party. As a return for his services he demands the leader to attack the official's home, where Annette is staying. They force their way into the house, but before any of its occupants can be made prisoners, Neal, at the head of his company, arrives and puts the revolutionists to flight. For a longer review see another page of this issue.

When Mice Make Merry—Pathe.—Animated cartoon from the Bray Studios. These sketches, which show the frantic and vain efforts of a cat to catch the household pets, score a laughing success. It is one of the best cartoons issued by the Bray Studios.

The Altar of Heaven—Pathe.—Views of the Chinese temples near Peking. The Altar of Heaven was the place of worship for the emperors of China for centuries. It is looked upon as the finest and most original example of Chinese architecture in existence. This is an especially interesting scenic offering.

Picturesque Zeeland—(Split Reel)—Pathe.—Scenes of the market place and beauty spots in the Holland town of Middelburg and other Dutch towns where quaint customs are adhered to. The film is in natural colors and is beautiful and instructive.

The Perils of Temptation—(Four Reels)—Pathe-Balboa.—Jackie Saunders featured as the girl who yields to temptation and steals jewels from the department store where she is employed. Repentant, she confesses the theft to the wife of the man who owns the store. Mrs. Pierce gives her a position as secretary. Later Mrs. Pierce's jewels are missing. As she makes no statement the girl feels that the only thing for her to do is to leave the house. She is found by Sam Pierce, the son, who is in love with her. Mr. Pierce explains that he took the necklace and pawned it as he was in need of ready funds. He had replaced the genuine jewels with imitations. The imitation jewels in the meantime had been stolen by another son, who is inclined to be wild. When all is straightened out, Sam and Martha marry.

The Counsel for the Defense—(Four Reels)—Pathe-Balboa.—In order to win his first case, the young lawyer removes evidence which will accuse his client, a robber. The lawyer keeps the stolen jewels. A year later he is looked upon as a brilliant criminal lawyer. As a wedding gift to his bride, he has the stolen jewels reset. Alone in her room, just after the marriage ceremony, the bride is surprised by a burglar, the man her husband had defended. In struggling with the crook she is killed. When the thief is brought before the lawyer they recognize each other. The lawyer is forced to remain silent.

Willful Wallops for Wealth—Pathe-Starlight.—Heinie and Louie become money-mad. They

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would gain wealth by virtue of their brawn. This is an amusing slapstick comedy of the most pronounced type.

How Flowers Bloom in Winter—(Split Reel) Pathe.—Interesting study of plants and flowers.

Rustic Venice—(Split Reel)—Pathe.—Many views of the beautiful canals and streets of Venice. On the same reel with:

Geithera—Pathe.—Scenic.

Fatty's Fable Fun—Pathe-Starlight.—At the request of the stage-struck girl's father, Heinie and Louie took possession of the dancing school. The dancing master, whom they have thrown overboard, is rescued. He returns to his class and finds Heinie and Louie in charge. He exposes them to the pupils, who become angered and chase the two imposters from the place. They hurry to the home of the girl and ask the father for their reward for curing his daughter of her craze for dancing. He is just about to pay them when the daughter walks in and tells her father that she is still anxious to learn to dance. Heinie and Louie hurry from the house, followed by the irate father.

Universal Special

The Campbells Are Coming—(Four Reels)—October 18.—Featuring Grace Cunard and Francis Ford in a strong war drama written around an uprising of the Sepoys in India and the timely arrival of the Campbells, who save the town and also a little Scotch lassie. For a longer review see another page of this issue. J. C. G.

The Underground City—(18th Episode of The Broken Coin)—The savages of the lone island capture Kitty, and finally sentence her to be burned as a sacrifice to fire god. As they are about to throw her into the pit, a strange creature dressed in a tattered suit, appears, and grabbing Kitty from the arms of the natives, sinks from sight. The demented sailor carries her through strange underground passages and brings her into a weird place where there is the hull of an old ship, bags of gold, and a crater with flames shooting out at intervals. Frederick and Roleaux have been cast up on different parts of the island. Roleaux' adventures are not related in this episode. Frederick wins the confidence of a band of natives, and searches for Kitty. After this party has a small war with the chief, whose word that Kitty has disappeared, they will not believe, the underground passage is found. As the demented sailor hears the band approaching, he makes up his mind not to give the girl up. Taking her to the mouth of the crater, he raises Kitty above his head, and awaits the entrance of the intruders as the episode closes.

V-L-S-E, Inc.

The Valley of Lost Hope—(Five Reels)—V. L. S. E.—October 18.—Produced by Lubin under the direction of Romaine Fielding. Ewing, a real estate broker, circulates false reports about the rich gold deposits in a deserted valley. Scores of people invest their savings in the land. The broker's son learns that the people have been swindled. He is in love with Helen Dean, whose brother is the camp preacher. Bob determines to return every cent to the miners. His father refuses. From a letter the workers learn that they have been swindled. They storm Ewing's private railroad car, but the broker escapes. His train is wrecked. Bob secures the money and returns it to the people. The Valley is barren of gold and the disappointed prospectors desert the camp. For a longer review see another page of this issue.

World

Blue Grass—(Five Reels)—World Films—October 10.—Produced by Equitable Pictures Corporation. Thomas Wise is featured as Colonel Taylor of Kentucky. The Colonel is an owner of race horses. When on the verge of financial ruin his favorite colt, "Blue Grass," wins an important race. A rival owner had planned to prevent the victory of "Blue Grass" by foul methods, but this plot is frustrated by Wilfred Warren. The latter wins the colonel's consent to marry Virginia Taylor. For a longer review see another page of this issue.

The Heart of Blue Ridge—(Five Reels)—World Film.—Clara Kimball Young is featured as Plutina, a country girl, who lives in the moonshine district. A reward is offered by the government for information leading to the arrest of the makers of unlicensed whiskey. Dan Hodges, who operates an illicit still, asks the girl to marry him, and she refuses. Her lover, Zeke, aids one of the revenue officers and is rewarded by being made overseer of a new lumber camp. Dan threatens to kill Plutina's grandfather and sister if she will not marry him. The revenue officer locates the still and arrests a number of Dan's associates. Dan escapes. He meets Plutina and takes her with him, intending to marry her. Zeke learns this and follows. He arrives in time to confront Dan as he is striking Plutina. There is a fight between the two men on the edge of the cliff. Hodges plunges to his death. Zeke and Plutina are happily united. For a longer review see another page of this issue.

Triangle Program

Released Week of October 31.

The Stolen Magic—(Two Reels)—Keystone.—Raymond Hitchcock, Mack Sennett and Mabel Normand featured. Raymond Hitchcock is a delver in magic who arrives at the home of a friend with an enchanted scroll and a suitcase full of snakes. An Oriental from whom the scroll has been stolen pursues him and the results of the activities of the snakes, the vengeful Oriental, and the jealous husband is a whirlwind comedy.

Old Heidelberg—(Five Reels)—Fine Arts.—Featuring Doroth Gish and Wallace Reid. Kathie and Karl, who is a prince, when they are young begin their little romance. Karl is sent to Heidel-



berg, where Kathie's uncle is an innkeeper. Later when war breaks out he is obliged to go and to find out the real wishes of his people he goes into the streets of the city. On every hand he hears denunciations against war and war makers and the prince goes against those around him and declares himself for peace.

A Favorite Fool—(Two Reels)—Sennett Production.—Eddie Foy and the seven little Foys featured. Arling, ringmaster of a small wagon circus, abuses Polly and her seven children. Foy makes love to her and is accepted, but he is ignorant of her flock. He tries to escape, but is caught by his wife and beat up. She then finds that she is the owner of a show, and when Foy reads the paper telling of this he changes his attitude. After some trouble, Foy's wife, thinking he is untrue to her, tries to cut off his retreat and just then a cyclone sends Foy sailing through the air in a cage with a lion. Back on earth, Arling gets the fate of a villain and the married couple agree to bury their differences.

Associated Service

Released the Week of October 18.

Saved From Disgrace—(Two Reels)—Empire.—The oldest son of a widow gets a position as paying teller in a bank. He soon begins to gamble, meddles with the money and books, and later is imprisoned. He escapes from jail and goes into Western Canada, where his younger brother occupies a position in a mining camp. The oldest son then goes to his mother's, where he is nearly captured by the police. She pays the money, however, which he took from the bank and later the boy reforms and becomes a prosperous citizen.

Mistakes Will Happen—Federal.—Hubby returns from a trip, takes off his shoes and steps into what he thinks is his sleeping wife and kisses her. He has gotten into a newlyweds' apartment and they, thinking he is an escaped madman, begin to make things look mighty black for him, but at this time wifey, who has moved a couple of houses away, comes to his rescue.

All on Account of a Doughnut—Alhambra.—Mrs. Newlywed loses her cook and decides to get along without one. One morning at breakfast the important factors are doughnuts, which hubby puts into his pocket unnoticed by wifey. He makes many trials to dispose of them, but they are always returned. Wifey, in the meantime, has lost her diamong ring and realizes it must be in one of the dougnuts hubby had eaten. The ring is returned and wifey promises to get a cook.

In Wrong—Atlas.—Boggs asks Smith, the bookkeeper, who the chicken is that came in to see him and Smith tells him it was his sister. Boggs tells him that he will make him general manager if he will fix it up for him, and Smith goes home, tells his wife of the proposal and she promises to act as his sister. The predicament Smith gets himself into during Boggs' lovemaking is very comical. However, things are straightened out when Boggs runs across another pretty woman to whom he proposes and by whom he is accepted.

Montana Blount — (Two Reels) — Romona.— Montana Blount, a cowpuncher, is in love with Alice. However, a surveyor comes into their lives and is accepted by the girl. Blount sends George a note that if he ever runs across his path he will kill him, and one day when the boys are on the ranch they hear a shot, and knowing George and Blount are out together, they misunderstand the meaning. George had been bitten by a snake and Blount had killed it. After some trouble George clears Blount's name, and he and the cowboy grip hands and swear everlasting friendship.

The Misleading Clue — (Two Reels) — Santa Barbara.—Henry Ross is discovered murdered and it is found out that Robert Stanley, fiance of the dead man's daughter, had quarreled with the man the day before. Suspicion points to him, but the old butler confesses that he had overheard the quarrel between Robert and his employer, and went in to plead with Ross to sanction their marriage and Ross had become overwrought, his heart failed him and he had dropped dead. The matter is then cleared and all ends well.

You Never Can Tell—Banner.—Harold Browning, after graduating from an eastern college, goes on a visit to Charles Canton, a rancher. Canton imagines that Harold is like his father, who is a rough and ready sort of a man, but when the boy alights from the train and claims to be Harold Browning they put him through some stunts before they remodel him into a western man.

Miscellaneous

How Molly Made Good—(Six Reels)—Photo Drama Company.—This is a story depicting the difficulties of a young girl reporter who is given an unusual assignment. She is required to interview ten stars of the stage in three days. The stars she interviews, and who actually appear in the picture are: Robert Edeson, Henrietta Crosman, Julia Dean, Lulu Glaser, May Robson, Julian Eltinge, Henry Kolker, Cyril Scott, Charles J. Ross, Leo Ditrichstein, and Madame Fjord, the famous operatic singer. To accomplish her task Molly uses automobiles, motor boats and finally an aeroplane. Marguerite Gale, plays the part of the girl reporter. For a longer review see another page of this issue.

SOME NEW THEATERS

Arkansas.

Jacob Bryan, a former New Yorker and St. Louisan, has moved into his new building on Main street, Earle. The seating capacity of this new building is 500 and is ventilated by an eight-foot fan, driven by an eight horse-power gasoline engine. Mr. Bryan since coming to Earle, about a year ago, has built up one of the best patronized picture shows in eastern Arkansas. He does not spare any expense in giving his patrons the very best pictures on the market. He has just arranged with the General Film company to show its pictures exclusively.

Delaware.

Mirror Films, Incorporated, manufacture of motion picture films and cameras; capital $2,500,000.

The Beacon Films Incorporated, New York. Capital $150,000. To manufacture, sell and deal in and with moving picture films of all kinds. Incorporators, Claude Patin, Elliot Norton, James F. Lynch, all of New York City.

Florida.

I. A. Lantzy, proprietor of the Orpheum theater, Bartow, has purchased a lot on the corner of Main street and Florida avenue, and will shortly begin the erection of a modern moving picture theater.

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL

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Vol. XIV CHICAGO, OCTOBER 30, 1915 No. 18

LUBIN

QUALITY

MONDAY, NOV. 1 st.
ONE ACT DRAMA
THE SACRED BRACELET
WITH
L. C. SHUMWAY

TUESDAY, NOV. 2nd.
D. L. DON
IN
UP AGAINST IT
ONE ACT COMEDY

WEDNESDAY, NOV. 3rd.
THREE ACT DRAMA
A WESTERN GOVERNOR'S HUMANITY
WITH
VINNIE BURNS AND
GOV. HUNT OF ARIZONA

THURSDAY, NOV. 4th.
WHEN WAR THREATENED
TWO ACT DRAMA
WITH
L. C. SHUMWAY

FRIDAY, NOV. 5th
ONE ACT DRAMA
THE URCHIN
WITH
FRANCIS JOYNER

SATURDAY, NOV. 6th.
BILLIE REEVES
IN
THE CELLAR SPY
ONE ACT LAUGH

GENERAL FILM SERVICE
LUBIN
RELEASES



More Wise Men in The Triangle Garden

Last week we told you of Kemble, of Brooklyn. This week you'll be glad to know of Hexter, of Cleveland, who thinks something better than $100,000 of TRIANGLE PLAYS. Hexter is not the type of man who rushes in without investigation. He didn't make a success of his Liberty Theatre in that way.

Then there's Gordon, of Boston. Gordon backs his belief in TRIANGLE quality with his hard cash —about a quarter of a million for two years.

The Dusenburys, of Columbus, have brought the Southern Theatre up among the top-notchers by reason of good judgment and A-1 quality. They have never been satisfied with second best. They've bought the TRIANGLE output.

And the Ascher Brothers, of Chicago. They didn't build their success on mistakes. They're paying bigger money than they ever paid anybody for TRIANGLE SERVICE in the President and Bandbox Theatres.

There must be a reason for the action of all these men that affects YOU. If you have MADE a success—you'll want to keep it. If you have not—you'll WANT to make it. These men instinctively couple success and TRIANGLE in their judgment.

Next week we'll tell you about some others.

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One of the big scenes from Centaur's "The White King of the Zaras."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, OCTOBER 30, 1915 No. 18

New Strand and "Carmen" Make Debut

BY NEIL G. CAWARD

FRIDAY evening, October 15, 1915, will long be looked back upon as a memorable date in Chicago's motion picture history, for on that evening the New Strand Theater, on Wabash avenue, threw wide its doors and as the special feature of its initial program offered its patrons "Carmen," the Geraldine Farrar production on which the Lasky Feature Play



Carmen and Don Jose.

Company spent months of preparation and many thousands of dollars.

The Strand has long been one of Chicago's institutions, praised and attended by hundreds who never visited motion picture theaters until the Strand came into being, and in its new home bids fair to even surpass the enviable reputation it has already achieved. Manager Cordner of the Strand is authority for the statement that the remodeling of the old Globe theater, to make it the present day Strand, cost more than it would to have erected a totally new building, and this statement is easy to believe after witnessing the wonderful transformation that has been wrought. Today the Strand stands without a peer in the middle West, and its fame and fair reputation should work miracles in winning new patrons to the silent drama.

MOTOGRAPHY, in its issue of October 16, gave a lengthy description of the interior decorations and stage settings of the new theater and so it is unnecessary to again enlarge upon this feature of the house, other than to mention in passing that the audience, which packed the theater to its last seat, found everything beyond its fondest expectations. Conductor Arthur Dunham and his Strand Symphony Orchestra were more satisfying than ever before, the soloists met with a reception at the hands of their audience that might be considered an ovation, the stage setting was praised by everyone with all the adjectives at his or her command, the washed air and ample ventilation system left nothing to be desired in that respect, the projection was perfect, the gray uniformed ushers performed their tasks with all the skill that was to be expected from people as yet unfamiliar with their new surroundings and, best of all, the screen program was a treat from start to finish.

To Messrs. Devine, Partridge, Inderrieden and Cordner, the officials of the Strand Theater Company, MOTOGRAPHY extends its heartiest congratulations upon the opening of the new house and likewise a wish for its unlimited prosperity. Every film man who was present, and there were hundreds of them, expressed a devout wish for the success of the new venture for unquestionably the Strand is doing uplift and missionary work for the whole cause of motion pictures and daily, by its de luxe offerings, converting new hundreds into regular picturegoers.

And now for "Carmen," which had its middle west debut in the Strand's opening bill. Words are hard to find in which to express one's delight at this stupendous photoplay, and one finds himself faced with an almost impossible task in trying to decide whether



Carmen claims her share of the spoils.

to praise most the wonderful direction, the elaborate stage settings, the convincing spectacles, the superb photography or the wonderful personality of Geraldine Farrar, the star. Since, however, in the opinion of

all, "Carmen" was Farrar and Farrar was "Carmen," the lady seems to have first call.

The grand opera prima donna, who, for an enormous sum, consented to temporarily forego her vacation and lend her talent to the film maker, proved her worth in the first reel alone, and ere the picture had reached its end achieved a triumph that will undoubtedly far surpass any laurels she may ever win on the operatic stage. She is wonderful. Every emotion of the gypsy maid she impersonated was instantly registered on the screen by this artiste, who, until Jesse Lasky sent her to Los Angeles, had never faced a motion picture camera, and in this her first effort she out-Pickforded even so popular a screen star as "Little Mary" Pickford.

Such a vivid, temperamental, cruel, cunning, beautiful, loving, artful, debonair, wholly delightful Carmen has never been seen before, on either stage or screen. Farrar is such a resourceful being that subtitles are valueless insofar as the telling of her portion of the story is concerned, for you read and understand her purposes and desires from her every gesture and movement, the slightest lift of her eyebrow or the curl of her lip, long before the sub-title is flashed to you on the screen. Farrar did not play "Carmen," she was Carmen to all intents and purposes during the moments she spent before the camera, and in that lies her success.

William C. DeMille, who produced "Carmen" for the Lasky Company, has demonstrated his wonderful ability in a telling fashion. Every scene of the multiple reel production has its purpose and leads directly to the point at which the director aimed. The fight in the cigarette factory and the spectacular bull fight scenes are masterpieces of their kind and in watching them one forgets that he is viewing mimic scenes and for the moment imagines he is beholding the events themselves, so faithfully are they produced and so splendid is the photographic treatment.

Wallace Reid and Pedro de Cordoba, who impersonate Don Jose and Escamillo, Carmen's rival lovers, are both beyond criticism in their respective roles and probably no two better impersonations are possible than the ones they give. The rest of the company is satisfying in every respect.

In addition to the "Carmen" feature, a Photocolor picture one reel in length entitled "Geithorn (Holland) the Rustic Venice," a Strand Topic of the Day single reeler, a Globe film entitled "How Winter Flowers Bloom" and a Pathe cartoon comedy entitled, "When Mice Make Merry" were shown, all of which were well received.

France to Direct Vogue Comedies

Charles France, admittedly one of the greatest of comedy producers, has been engaged by the Vogue Film Corporation to direct its first company. The studio on South Pasadena boulevard in Los Angeles formerly used by Lubin will house the activities of Producer France and his comedians. Mr. France was born into comedy. He made his first stage appearance at an early age and has been seen in everything with a touch of fun in it, from Shakespeare to vaudeville and back again. As head of the comedy producing staff of the Edison studios he established an enviable laugh making record.

Some of the comedies Mr. France has produced are still doing their share toward the gaiety of nations and are reckoned among the best ever presented on the screen. Among these are, "The Stuff Dreams Are Made of" and "Why Girls Leave Home." These are both travesties on the well known "blood and thunder" style of melodrama in which the "hero" rescues the bee-u-ti-ful gir-l by catching a thirty-ton safe on his head without breaking his skull. In unique fun making Mr. France excels.

Recently he has been directing Eddie Foy at the Keystone studios. He is known as a creator of slapstick with a reason, the kind in which the grotesque situations and laugh provoking antics are woven together with a story making each successive laugh a logical one.

There is much speculation as to the personnel of the comedians and an announcement is expected shortly from Producer France. The Vogue comedies will be released on the Mutual program.

Anna Held Signed with Morosco

The prize announcement during the past week in both motion pictures and theatricals involves the acquisition to the film world of Anna Held, the internationally famous musical comedy star who has just arrived in this country from abroad, as a result of the efforts of Oliver Morosco, president of the Oliver Morosco Photoplay Company of Los Angeles.



Anna Held.

In securing this big favorite for motion pictures Mr. Morosco has scored another big triumph for the silent art as the possibilities of Miss Held as a film actress will readily be appreciated. The name of Anna Held is known to practically every man, woman and child in this country and in Europe her fame is equally prominent. Miss Held made her first appearance on the stage in London at the Princess Theater and subsequently appeared all over the Continent of Europe. Her notable success at the Palace Theater is a matter of theatrical history. New York first saw her at the Herald Square Theater in "A Parlour Match," and later at the Lyric Theater in "La Poupee," at the Manhattan Theater in "Papa's Wife," her more recent triumphs on Broadway including "The Parisian Model," "Miss Innocence," "The College Widower," and many others of equal prominence in which she also starred in large cities throughout the country.

During the past months Miss Held has given her entire time to assist her country in recruiting activities. In Paris the star has worked zealously and has rendered valuable assistance which has won her the fervent gratitude of her people and enthusiastic praise from government officials. Miss Held will leave for Los Angeles, where Mr. Morosco's motion picture studios are located, on November 8.

Better Films For Masses, Not Classes

ZUKOR ADVOCATES CHANGE

"I BELIEVE thoroughly in the so-called $2 picture," declared Adolph Zukor, president of the Famous Players Film Company to a representative of MOTOGRAPHY who called upon him the other day, "but I do not believe in charging $2 for the privilege of seeing them.

"By no means let there be any limit placed upon the height to which the quality of motion pictures is to be raised. I know of no film producer who is worthy of the name who does not sincerely hope that standards of photo-play production will be constantly elevated and that the industry, which is still frowned upon in many quarters as purely commercial—rankly commercial—will in time gain recognition as an art. There are still many serious-minded people who declare in all sincerity that there is no art in motion pictures. They will tell you that it is simply a cheap trick of photographed motion, ground out by the yard to catch the dollars.



Adolph Zukor.

"They are absolutely wrong," declared Mr. Zukor, emphatically. "Granting that there are many films strung together in record-breaking time for the sole purpose of meeting a release schedule, I maintain that the introduction of the stage's greatest actors and actresses in the capacity of photo-players and the winning from stage to screen of some of the foremost stage directors of our time, mark the advance of the motion picture from mere 'movies' to art.

"I refuse to believe that directorial and dramatic genius can be strangled by a medium of expression which, losing only the voice, offers in its place the whole world as a background, so as to obliterate all the art for which they have become celebrated in the theatrical world. It seems more logical to me to suppose that the newer field of endeavor and the broader possibilities of the motion picture will serve as a stimulus to artistic imagination."

The speaker paused for a moment and then continued:

"But we are digressing from the $2 picture. My point is that a picture is a $2 picture when it has the intrinsic value which makes it worth paying that amount to see it. That value can be measured only by three standards—the stars who are featured, the plays which are produced and the manner in which they are handled or directed.

"Take the Paramount stars. Pauline Frederick, Geraldine Farrar, Hazel Dawn, Marguerite Clark, Mary Pickford, Cyril Maude and John Barrymore are names that will command the highest scale of admission prices when announced by any theater.

"As for plays, 'Zaza,' 'Carmen,' 'The Prince and the Pauper,' 'Bella Donna,' 'Madame Butterfly,' are plays that cannot be surpassed in any managerial roster. They represent the highest attainments of the theater.

"We still have the third element to consider—the presentation. I cannot better state my case than by referring you to the productions which have appeared at the Strand theater during the last two weeks. If you saw either 'Zaza' or 'The White Pearl' you will realize that genuine art in the presentation of motion pictures was revealed in the staging of those photoplays by Mr. Porter and Mr. Ford, who collaborated in both instances. What they will accomplish in the direction of 'Bella Donna' is still to be ascertained, but we have 'The Eternal City' and the productions already referred to as guarantees of their future performances.

"Now, these are pictures which I feel no hesitancy in calling Two-dollar Pictures, and I would be glad to have any one point out to me wherein I am in error. But there we come to the parting of the ways so far as my acquiescing with the two-dollar advocates is concerned. Instead of taking them away from the public to whose patronage and support the motion picture producer owes his very existence, I believe that he should allow the general public to enjoy the fruits of its own loyalty. That is, instead of reserving these great photoplays for the classes at two-dollar admission prices, I believe it to be the privilege as well as the duty of the producer to give these pictures to the great mass of the public at the minimum admission price.

"Somewhere in Shakespeare—you probably remember it better than I do—there is a line about the ambitious man spurning the base degrees by which he ascended to the position of power, or something like that. It seems to me that it applies with equal force to the two-dollar price question. That is exactly what the motion picture producer does when he demands high admission prices for his films.

"If it were not for the masses of humanity that have poured their contributions of dimes and small change into the coffers of the motion picture producer in the days when the very wealthy classes to whom the two-dollar men are catering scorned the 'movies,' the high-

grade pictures which are possible today would be beyond attainment. They would be simply idle dreams, more humorous than serious. For it is the profits of those early days which have gone into the producing of the great features of today. For that reason it seems to me that this idea of charging high admission prices is really a desertion of the public.

"But let us assume that the man was right who said that you cannot mix sentiment with business. Down with sentiment, then, and let us look at the purely commercial aspect of the case. What stage productions have made the most money, the extremely 'highbrow' play that is written for the intellectual pleasure of the highly cultivated few, or the good, old-fashioned play that is written for the masses? You know as well as I do that 'The Old Homestead,' 'Uncle Tom's Cabin,' 'Way Down East,' and plays of that character which are intelligible to every normal mind in the country, are the greatest money-makers in existence. And you also know that Shakespeare and the other great names in theatrical history fail to attract dollars into the box office. So far as that is concerned, the Shakespearian companies have had rather hard sledding right here in New York.

"Do not misunderstand me when I say that Shakespeare has not gone well. I am not advocating giving the public poor entertainment because it cannot appreciate good plays or photo-plays. This idea of talking down to your audience is all wrong when applied to the amusement world. I am simply urging the fact that the show, whether play or motion picture, which has the widest and most universal appeal, is the one that will make its producers the most money.

"Taking another purely commercial angle, it seems wiser to me to operate on the 'big sales, small profits' basis rather than on the 'high prices to a few' plan, because the universality of the motion picture demands this method. That is the principle on which my associates on the Paramount program have always operated, and we will keep faith with the public and ourselves in this respect, both because we believe this consideration to be due to those whose support made the motion picture industry the giant it is today and because we believe that along that road lies the true path to success. And that is why we prefer to make two-dollar pictures rather than to charge two dollars to see them."

The Castles in "The Whirl of Life"

The long heralded motion picture feature in which the Castles (Vernon and Irene) tell the story of their lives is due in Chicago in a few days and will be shown to an invited few Friday, October 22.

The feature, which is in six reels, was given its initial performance at the Globe theater, New York, last Sunday, and is running there on the afternoons that the Montgomery and Stone play, "Chin Chin," does not appear.

The story for the picture was prepared by Vernon Castle and the scenario was developed from the story by Catherine Carr, whose work on "The Melting Pot," "The Price," and other big features, is well known.

The production is the second of the Cort Film Corporation, and Mr. Cort has provided the dancing stars with a fine scenic investiture and a fine surrounding cast. Contrary to general impressions the picture is not a dancing picture, the Castles appearing at intervals only in some of their famous dances.

Beginning with the courtship of the famous team, the action moves from New Rochelle to Paris, where the Castles made their first big success. A melodramatic element is introduced after their arrival in America. Through the machinations of a discarded suitor, Irene is kidnaped by a gang of ruffians, which leads to a series of escapes by the fair Irene and many thrilling rescues by the elongated Vernon, who shines as a real hero in the picture. A great deal of space has been given to reviews of the feature by the New York dailies. *The Tribune* states, "Mrs. Castle revealed herself as a surprisingly good film actress"; *The World*, "The picture had a much better production than the average film"; *The Times*, "This scene (a bathing scene) disclosed the secret of Mrs. Castle's dancing, for she, too, wore a bathing suit that caused even the wild waves, for whom bathing suits are no treat, to cease their waving."

A scene that caused much comment especially among the female members of the big audience was the one in a well known modiste's shop on Fifth avenue, where the fair Irene appeared in many different ultra gowns. A scene that will be particularly interesting to Chicago audiences is one taken at the U. S. Naval Training Station at Great Lakes. In this scene Irene and Vernon, after many chases and escapes, are finally rescued by a squad of cadets and restored to their home at Manhassett in time to appear at "Castles by the Sea" and so foil the villain.

Among other scenes that are calculated to cause intense interest are a real fox hunt with some of New York's Four Hundred appearing as riders, a beautiful reproduction of the celebrated "Castles by the Sea" with over five hundred guests. This set is one hundred and seventy-five feet long and is very massive.

The picture was directed by Oliver D. Bailey, who was responsible for many of the fine scenic effects in "The Melting Pot." Negotiations are now going on for a showing in the loop which will be for an indefinite run, beginning about the first of November.

Katharine Kaelred, Ince Star

Katharine Kaelred, who has been repeatedly characterized as the most accomplished "vampire woman" of the American stage, will be presented, during the week of November 1, as the star of the sixth Ince contribution to the new Triangle program of $2 picture plays. She will make her appearance—which will constitute her maiden bow from the screen—in the role of a Russian seeress in a tremendously forceful drama from the pen of C. Gardner Sullivan, entitled "The Winged Idol." It was Ince's intention originally to offer this subject following "The Disciple," starring William S. Hart, but the necessity of exercising special care in the composition of the musical score for it caused him to order its postponement.

Few of America's ardent theater goers are unfamiliar with the work of Miss Kaelred on the legitimate stage. For a number of years she has scored heavily in successful Broadway productions, but it was principally by her sensational interpretation of "The Woman" in "A Fool There Was" that she compelled the critics to laud her in their writings. With a comprehensive knowledge of and a sincere appreciation for her talents, Sullivan undertook the writing of "The Winged Idol" and created for her what is believed to be one of the very best parts she has ever played. A special cast appears with Miss Kaelred, as Mr. Ince always provides a strong support for his stars.

Blackton Masterpiece Reaches Chicago

BY JOHN C. GARRETT

THERE was a capacity house to greet the initial performance of "The Battle Cry of Peace," which occurred at the Olympic theater in Chicago on Sunday evening, October 17. The audience was thrilled and awed at the immensity and gruesome reality of the production and made its approval known by frequent outbursts of applause throughout the performance. The Olympic theater itself was most appropriately decorated with "stars and stripes," with "cannon to right of you and cannon to left of you." Captain Jack Crawford, the poet scout and a prominent veteran of the G. A. R., made a few remarks concerning the need of such a picture to put before American citizens the necessity of preparedness for war, and Commodore J. Stuart Blackton, who made the picture for the Vitagraph Company, was introduced by Health Commissioner Robertson, and spoke as follows:



J. Stuart Blackton.

Ladies and gentlemen: It is a great privilege and an honor to speak on the subject that should be uppermost in every American citizen's mind at the present time—"American Preparedness Against War."

Preparedness is a question which cannot be handled half-heartedly—either the country should be fully prepared, or it should disarm. There is no sense in locking the front door of your house against burglars and leaving the back door and the cellar door and all the windows unfastened.

The man who says, "I believe in a certain amount of preparedness" is as insincere as the friend who says "God bless you, to a certain extent," or as Mr. Bryan was when he said "God bless you" in his letter of resignation to President Wilson. What he meant was "God help you." We must either be willing to fold our hands and accept the inevitable consequences of an invasion by a foreign foe, or we must have a perfectly equipped navy on the Atlantic coast and an army to back it up, to protect us from European invasion, and a similar navy and army on the Pacific coast to guard against Oriental invasion—both navies and both armies big enough to make the American flag respected and feared in the uttermost parts of the earth.

The little navy man and the little army man say this will cost a lot of money. Yes, it may cost a billion dollars; but how much would an invasion in our present state cost us? What would that slight insurance amount to as against the appalling indemnities this, the richest country in the world, would surely have to pay some day if we do not insure against war—not only indemnities in money, but costlier indemnities in priceless flesh and blood?

We are told by the "Peace-at-any-price" crowd that this country's isolation is its safety—its protection the Atlantic on one shore, the Pacific on the other. A deadly parallel to this question of isolation was furnished to me by the highest officials in the War Department at Washington. They told me that when General Grant with the army of the Potomac, commenced his march on Richmond, his entire supply—the ships on the coast—railroads and wagon trains carried in all 30,000 tons of supplies and ammunition.

Any one of the modern ocean liners like the *Olympic, Imperator* or *Mauretania,* can carry in her hold 60,000 tons, or twice the supply equipment of General Grant's army. And in addition, each ship can carry an additional load of from 5,000 to 8,000 soldiers.

In the estimate of the War Department, the dimensions of the Atlantic ocean have shrunk to half the size of Lake Michigan.

These same officials in the War Department showed me how one of the European powers could land 800,000 men, 220,000 horses, and supplies for three months, on our coast inside of forty days. And these figures are based on only a 50 per cent estimate of the known shipping facilities of that power. Against such a force, both our army and navy heads admitted that they would be as helpless in our present state of unpreparedness as a cripple in a prize ring would be against Jess Willard.

When I hear the twaddle of the little army men and the little navy men, and the Brothers of Peace and the Fords, Wanamakers, Carnegies and Bryans, I am constrained to say, like the Pharisee of old, "Oh, Lord, I thank thee that I am not as these other men are."

Henry Ford is willing to spend ten million dollars to prevent this country from getting into a state of adequate defense. He has built up a mammoth industry and a huge fortune, and now, apparently, he is willing to spend a good portion of that fortune to make it easier for a lot of barbarians to come and take the rest of it away from him.

The Bible teaches us "When we are smitten on the one cheek, to turn the other." There are two reasons for turning the other cheek—cowardice and diplomacy. If a fellow your own size slaps your face and you turn the other side, cowardice is usually the reason, but if a great husky prize fighter does the same thing, turning the other cheek is pure diplomacy. But when a great country is in a condition where it can be slapped on one cheek and on the other, and then kicked somewhere else, without daring to retaliate, it is neither cowardice nor diplomacy—it is just damned foolishness.

The surest way to get into a fight is to talk loud and keep your hands in your pockets, and the surest way to get along without a fight is to "speak softly and carry a big stick."

"The Battle Cry of Peace" is an American picture made for Americans. It has been criticized, of course, but not by Americans. People of evidently foreign extraction have written and have said to me that they thought it would be nicer to depict the enemy as benign, noble and magnanimous gentlemen. In other words, they want me to show that invasion would be a real pleasure and benefit to the community. Others have said the foreign element in America would be offended by reference to the foreign spy system.

My answer is this—the picture was not made to please foreigners—it was made to stimulate the loyalty and patriotism of American citizens and to put the fear of God and fear of the enemy into their hearts.

Any foreigner who is offended by this picture has no business in this country at this time.

The safest, sanest and wisest statesman and diplomat in the land came out flat footed the other day and said: "It's time we had a line-up of our foreign-born American citizens, arranging them biblically—those on the left who are for their native countries first, and those on the right who are for America first." The man who uttered those words, and whose hands may every good American citizen uphold, is our President, Woodrow Wilson.

Any foreign-born American citizen who feels offended by this picture will bear close watching, and if this picture causes those American citizens who are true and loyal to keep a close watch on those who are traitorous and disloyal, one of the results desired will have been accomplished.

Another of the desired results is to open the eyes of the women of America to the great need of preparedness. Many women are in favor of disarmament. A woman's gentle and compassionate nature naturally abhors war, and with feminine logic they think that if there are no weapons nor munitions of war in America, nor no men who know how to use them, there can be no war. That is not very safe or logical reasoning. There are jails and police forces in every city in the United States. It would be just as foolish to expect to prevent crime and vice by abolishing prisons and police departments as it is to think of abolishing war by disarmament. Just as long as love, hate, greed, jealousy and lust exist in human nature, just so long will there be both crime and wars.

I believe that if women had had a predominating voice in the affairs of Europe, there would have been no war, but that war being a sad and terrible reality, I believe that the women of America, the mothers to whom I dedicated "The Battle Cry of

Peace," will, when they learn the crying need of preparedness, exercise their female prerogative to change their minds, and will become a potent factor in safeguarding the nation.

Just one word more—I want to tell you exactly where to fix the blame for this country's unpreparedness. It is not the President nor his Secretaries of State or of War or of the Navy. It is not Congress nor any part of the administration—it is you men and women of Brooklyn, you men and women of America, who are to blame because you did not insist upon your representatives in Congress voting for army and navy appropriations. It is because, carelessly and thoughtlessly, no doubt, and in ignorance of the true situation, the people of almost the entire United States for years past, have let their Congressmen know in no uncertain terms that if they didn't vote for the pork barrel and the post office and for selfish benefits for their own native cities, and *against* army and navy appropriations, they would lose their jobs as Congressmen.

Recommendations are going to be made at the next session of Congress for bigger appropriations for national defense, bigger than ever asked for before. They will be defeated, tabled and turned down unless the people speak, through their representatives in Congress, and make our government in reality "a government of the people, by the people and for the people."

The eyes of the people are being opened, the day of revelation is at hand, and the people will get what is their right when they learn to spell that word right, M-I-G-H-T. We shall be assured of peace—not the sugar-coated, canting peace of the "at-any-price" crowd, but honorable, dignified, satisfying peace —peace that will protect our families, our homes and our properties, when American people learn that the new phonetic, patriotic and American way of spelling the word peace is P-O-W-E-R.

"Peace and Preparedness" is the slogan of the American public. The present war in Europe, with all of its horrors, has brought to us the reality that in our present unpreparedness for war and lack of men, were we to be drawn into the web, it would mean our almost instantaneous destruction.

In "The Battle Cry of Peace" this stupendous multiple-reel production, which was produced by the Vitagraph Company of America, personages of national and international fame make their appearance. Amongst them is Hudson Maxim, the great inventive genius, whose virile book, "Defenseless America," was the inspiration for the picture. The drama itself is acted by a Vitagraph cast headed by Charles Richman and including such well-known screen stars as J. Rogers Lytton, James Morrison, Mary Maurice, Louise Beaulet, Harold Hurbert, Capt. Jack Crawford, Evart Overton, Belle Bruce, Norma Talmadge, who is the heroine of the play, Lucille Hamill, Tefft Johnson, Harry Northrup, George Stevens, Thais Lawton, Lionel Braham, E. M. Holland, Joseph Kilgour, Paul Scardon, W. J. Ferguson, and William Humphrey. Twenty-five thousand National Guardsmen, 800 members of the G. A. R., 5,000 horses and 8,000 supernumeraries were used in the production.

This photodrama is teeming with scenes of impressing magnitude. There is a railroad wreck, which fairly makes one gasp as the two onrushing engines meet in a head-on collision, a bombardment and sinking of a warship, scenes depicting the firing of New York, the march of the enemy on New York City, the numerous horribly realistic battle scenes and New York vitagraphed from an aeroplane. All of these scenes serve to make this production one well worth seeing and one which is of interest to every true American citizen.

Wallace Moore, the well-known theatrical manager, is managing this multiple reel production during its run at the Olympic theater. In talking with him it was learned that the operators, orchestra and property men, all of whom deserve special commendation for their splendid work in projecting and adding realism to the production, were brought here from the Vitagraph theater of New York City. A review of this picture will be found on page 361 of the August 21 edition of Motography.

THE RAVER FILM CORPORATION

Newly Formed Organization, Headed by Harry Raver, Will Produce Augustus Thomas' Plays with Notable Stars in Leading Roles

The Raver Film Corporation, with Harry R. Raver at the helm, will produce pictures with no fixed standard of length determined in advance. Heretofore feature productions, especially those released on feature programs, have been of uniform length—five reels. Mr. Raver intends to disregard precedent and tell the story of each production in a natural way, consuming as much or little footage as necessary, whether the length be four reels or twelve.

Each production is to be offered on an individual basis and there will be no fixed release dates. Sufficient time will be devoted to each picture to bring out fine details in staging and acting.

While Mr. Raver admits this method will add to the cost, yet he hopes for such a high quality product that Raver films will command higher prices and popularize themselves quickly, thus covering the difference in cost.

Much of the additional time, however, will be taken up with laboratory detail. Here each scene will be given individual attention; appropriate tones and tints are to beautify each production.

The Raver Film Corporation was formed for the purpose of producing in motion pictures the plays of Augustus Thomas and other successes. The Thomas collection numbers twenty-nine standard plays of nation-wide popularity and is conceded to be the most valuable list of picture material controlled by any producing organization.

Harry R. Raver is president of the company and owns control of the $300,000 capital stock. Con T. Kennedy, owner of the Great Kennedy Shows, a twenty-six car western organization, is vice-president. Well-known showmen and theatrical men make up the list of share holders. No stock will be sold to the public, only close personal friends of Mr. Raver being allowed to participate.

No definite market connection has been anticipated. Mr. Raver intends that each production shall be exploited according to its importance and strictly on merit. He believes that features are bound to vary in quality, no matter how carefully produced, depending on the popularity of a star or the fame of a play and they should not be assembled under one class and sold or rented for a fixed price.

He bases his theory on his experience with "Cabiria," which was presented at two dollars admission, top prices, as against other of his films playing at five and ten cents admission. Nearly a million dollars was taken in with "Cabiria," while twenty or thirty thousand dollars was the average on other productions.

"A good production will sell at a profit," said Mr. Raver, "regardless of programs and combinations, as there is a growing demand for the distinctive, exclusive picture."

Percy Winter, son of William Winter, the dean of dramatic critics in America, has been engaged as

director of productions. His experience as a stage director dates back twenty years and includes association with the most prominent producing firms in this country. For two years Mr. Winter has been staging motion pictures with one of the largest and oldest studios.

James J. Corbett has been engaged to head the cast selected for Augustus Thomas' famous old play, "The Other Girl," one of the first productions which the Raver Film Corporation will stage in motion pictures. Many interesting incidents in Corbett's early life will be revived in "The Other Girl." The scenario was prepared by George Dubois Proctor in collaboration with Mr. Thomas.

METRO'S MUSICAL SCORES

B. A. Rolfe and Maxwell Karger, Two Famous Musicians, Are Co-operating with Music Publisher to Perfect Accompaniment

Appreciating the importance of the introduction of appropriate music to accompany feature film productions it is difficult to find two men in the producing end of motion pictures so eminently fitted to pass on music as B. A. Rolfe, president of Rolfe Photoplays, Inc., and Maxwell Karger, general manager of the same concern. Both are accomplished musicians of the highest order and both men are devoting considerable time just now in arranging and selecting artistic musical programs to accompany the elaborate Metro feature pictures produced at the Rolfe studios. In this work they act in an advisory capacity with S. M. Berg, of the staff of G. Schirmer, Inc., music publishers, who provide a musical program for all Metro pictures to exhibitors. Mr. Berg, one of the ablest musicians in the country, is an expert who is devoting his talents to the study of motion pictures with a view of writing a musical program which shall exactly fit feature pictures in every particular. His programs not only include excerpts from the classics, but the best American composers are called upon to write original music suited to the individual picture.



B. A. Rolfe.

Both Mr. Rolfe and Mr. Karger can qualify as experts in matters musical, both of them, before entering the motion picture industry having been wonderfully successful musicians. Before entering the motion picture field Mr. Rolfe staged and managed several big musical productions that were innovations in vaudeville, including "Ye Colonial Septette," "The Pianophiends," "The Bride Shop" and "The Military Octette." Incidentally, Mr. Rolfe is one of America's greatest cornet soloists.

Mr. Karger entered the amusement field as a musician. Although the fact is not generally known among the fellows in the motion picture industry, Mr. Karger was concert master of the Russian Symphony orchestra and for seven years was first violinist at the Metropolitan Opera House. He toured this country and many foreign lands with Mme. Sembrich and Jean de Reska.

MARIE DORO IN "DIPLOMACY"

Famous Players to Screen Celebrated Charles Frohman Success with Dainty Star in Role She Made Famous.

Marie Doro, who created a distinct screen sensation in her first appearance in motion pictures, in the Famous Players Film Company's production of the "Morals of Marcus," and who has repeated this triumph in that company's latest release, "The White Pearl," will, upon her return from Los Angeles, where she will remain for a short time, appear in an elaborate photo-production of the great dramatic success, "Diplomacy," by Sardou. The presentation of this celebrated play on the screen was this week arranged by the Famous Players Film Company through its theatrical affiliation with the Charles Frohman Company, which controls this dramatic property.

Interest attaches to the plan to present Miss Doro in this screen adaptation because of the fact that in the oral version of this famous play she attained one of her greatest stage triumphs. It was only a year ago that Miss Doro co-starred with William Gillette and Blanche Bates in the revival of the great Sardou play at the Empire theater, New York, under Frohman management. This revival was hailed as one of the most notable theatrical events of the season, and Miss Doro scored a great personal success in the role which she will now present on the screen. It was also in "Diplomacy" that Miss Doro won her greatest success abroad.

The scenes of the renowned drama are laid at Monte Carlo and Paris, where Baron Stein and Comtesse Zicka, spies, attempt to steal important British state papers from the first secretary of the embassy, the guilt being cleverly shifted to the secretary's bride. The plot is so splendidly constructed that it is almost fascinating to watch the weaving of a web of suspicion about Dora and the revealing of her innocence. It has an international flavor and hints of war and diplomatic complications, spying and official deception, making it a timely production in these days of warfare.

"Diplomacy" will be the ninth Charles Frohman production to be transferred to the screen by the Famous Players, who have already presented feature adaptations of "The Conspiracy," "The Morals of Marcus," "David Harum," "Are You a Mason?" "The Pretty Sister of Jose," "The Dictator," "The Fatal Card," and "Zaza."

Mutual to Build in Fargo

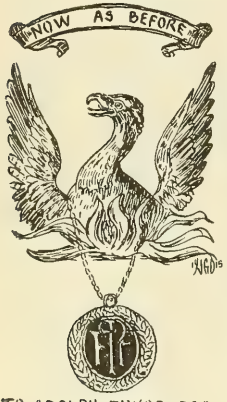
The announcement was made last week that the Mutual Film Corporation had decided to make Fargo its northwest headquarters, says the *Fargo Forum*. For the time being temporary quarters have been secured at 11 Broadway pending the completion of the new building which the company will build on Fifth street north. The new building when completed will be 30x80 feet and will be the last word in film ex-

changes. It is expected to be ready for occupancy about November 1.

B. E. Reed, former manager of the Fargo film exchange, has been slated for manager and is now awaiting the arrival of office fixtures and supplies which he expects to arrive this week. The local office will handle the regular Mutual pictures as well as the Master pictures and serials.

Mr. Reed is one of the veterans of the film game and with his wide acquaintance and knowledge of the northwest and its needs, will prove an ideal representative for the Mutual people.

Suggests Phoenix as Crest



Many are the tributes which were received by the Famous Players Film Company after the fire which totally destroyed the Twenty-sixth street studio of that company in New York. The most remarkable and the most unique form of felicitation which has reached Adolph Zukor, president of the Famous Players, thus far, however, is a suggested coat-of-arms for the Famous Players, sent him by John Gavenlock Dickson of Galt, Ontario, which is reproduced herewith. The familiar Phoenix, arising from the flames, is of course symbolic of the indomitable spirit of the organization which took up active work on the replacing of the old studio while the ruins were still burning.

Convention Favors National Board

The Ohio branch of the Motion Picture Exhibitors' League of America assembled in convention at Columbus, Ohio, on October 19, for a special session at the call of Max Stearn, president of Ohio Branch No. 1, for the purpose of protesting against the action of the Ohio Board of Censors in rejecting "Hypocrites" and "The Birth of a Nation." Lem S. Miller of Cincinnati was made temporary chairman of the morning session, which opened at 10 o'clock. He introduced George J. Karb, mayor of Columbus, who welcomed the exhibitors and said among other things that he favored a national board of censorship rather than a state board or municipal board. Max Stearn, president of the league, was next introduced. He gave a resume of the work which had been done by the league, citing the number of obnoxious bills that were introduced in the last legislature and which had been killed through the efforts of the officers of the Motion Picture Exhibitors' League. He said that he was of the opinion that the exhibitors of Ohio were ready to give up censorship when a proper substitute that would be satisfactory to the public was presented. He said also that he hoped that the exchange man and the manufacturer would help to solve this difficult problem.

At the afternoon session Charles Williams, chairman of the Ohio Board of Censors, Maud Murray Miller and W. R. Wilson, other members of the board, made addresses. Many of the exhibitors present had seen the picture "Hypocrites," and were of the opinion that it should be passed by the board. Those who had seen "The Birth of a Nation" felt that it should also pass. In the evening a banquet and cabaret entertainment was given. John H. Arnold, lieutenant-governor of Ohio, was the guest of honor. In his speech he also approved the statement made by Mayor Karb to the effect that he was against state and municipal censorship, but rather favored a national board.

The following is a list of exhibitors who attended the convention:

W. D. Belknap, Royal theater, Columbus, Ohio; Charles Weigel, Alhambra theater, 146 West Fifth street, Cincinnati, Ohio; Lem S. Miller, Waldorf American Company, National and Freeman, Cincinnati, Ohio; Leo E. Dwyer, Strand theater, Columbus, Ohio; J. A. Maddox, Majestic theater, Columbus, Ohio; Edward Kohl, National theater, 7507 Linwood avenue, Cleveland, Ohio; B. J. Gorey, Wilmar theater, Columbus, Ohio; O. J. Sybert, Hippodrome theater, Marietta, Ohio; C. A. Frantz, Strand theater, Cambridge, Ohio; J. M. Kaufman, Gallipolis theater, Gallipolis, Ohio; Paul Stuffer; Majestic theater, 499-501 East Main street, and Home theater, 1176 East Main street, Columbus, Ohio; Fred M. Tynes, Columbia theater, Portsmouth, Ohio; Robert J. Harmon,, Exhibit theater, Columbus, Ohio; C. A. Smith, Star theater, Chillicothe, Ohio; E. L. Stanton, Summit theater, 2188 Summit street, Columbus, Ohio; C. R. Walcutt, Northern theater, Columbus, Ohio; Ed. C. Paul, Gus Sun Amusement Co., Columbia theater, Alhambra theater, Springfield, Ohio; John H. Broomhall, Jefferson theater, Hamilton, Ohio; Will C. Bettis, Alhambra theater, Toledo, Ohio; Al. Taylor, Taylor theater, 61 Martin avenue, Columbus, Ohio; John D. Kessler, Star theater, Sandusky, Ohio; W. C. Quimby, Quimby theater, Zanesville, Ohio; Edward Neugebauer, Theater Victoria, Columbus, Ohio; Mr. Steward, Alhambra theater, 2159 North High street, Columbus, Ohio; J. W. Nichols, Gem theater, Somerset, Ohio; S. C. Stancliffe, Subway theater, Schiller & Parsons avenues, Columbus, Ohio; F. H. Pfeiffer, Northern theater, Columbus, Ohio; D. L. Richards, Bide-A-Wee theater, Columbus, Ohio; S. V. Dempsey, Crystal theater, 2573 North High street, Columbus, Ohio; Mr. Sprague, Olmypia and Majestic, Bellaire, Ohio; F. A. Rosevelt, Superba theater, Columbus, Ohio; F. L. Emmert, The Marvel, Cincinnati, Ohio; A. G. Hettesheimer, Orpheum theater, Cincinnati, Ohio; R. C. Fowler, Fremont, Ohio; J. H. Martin, 434 Fourth avenue, Pittsburgh, Pa.; Al. White, Imperial theater, Zanesville, Ohio; Harry W. Kress, May's Opera House, Piqua, Ohio; F. E. Wylie, New theater, Columbus, Ohio; S. W. Reilly, Champion, 1068 Livingston avenue, Columbus, Ohio; Fred P. Dwyer, Strand theater, Columbus, Ohio; Warner W. Miller, White Palace theater, Mount Vernon, Ohio; Will J. Dusenberry, Grand theater, Columbus, Ohio; Val. Rayburg, 19 S. Main street, Dayton, Ohio; F. D. King, Superba theater, Delaware, Ohio; Otto Luedeking, Cincinnati, Ohio; P. G. Charos, Coshocton, Ohio; W. M. Welsh, Schilley theater, Columbus, Ohio; C. R. Hirbig, Mystic theater, Coshocton, Ohio; W. H. Schull, Pastime theater, Martins Ferry, Ohio; Lew Foster, Grand Opera House, Cincinnati, Ohio; J. A. Zinn, Marietta, Ohio; Max Stearns, Majestic theater, Columbus, Ohio; W. R. Wilson, Columbus, Ohio; S. E. Wall, Plain City, Ohio; C. O. Steinmetz, Wooster, Ohio.

It is announced that Milton E. Hoffman has been appointed assistant to the president of the Peerless (World Film) studio at Fort Lee, N. J. Henry Bayard, the present general manager of the Peerless studio, is moving in a similar capacity to the World Film's Paragon studio, also at Fort Lee, N. J., which will shortly be opened.

The Second Annual Meeting of the Colonial Motion Picture Corporation held on Monday, October 4, at the offices of the Corporation, 226-228-230 West 35th street, New York City, was an entirely harmonious gathering. James D. Law was unanimously re-elected president and Herbert W. Taylor secretary-treasurer for the ensuing year.

Metro Announces Forthcoming Features

OLD FAVORITES CONTINUE

METRO'S second autumnal announcement includes four big feature productions in which a number of noted stars and favorites of the screen and stage will be presented. Simultaneously, work has begun upon this group of pretentious picture masterpieces under the foremost makers of photoplays. A fifth feature picture will be put in production shortly, when Mary Miles Minter finishes her work in "Barbara Frietchie" at the Popular Plays and Players studio at Fort Lee, N. J. Among the artists who will be seen in the new Metro features are Francis X. Bushman, Beverly Bayne, Emily Stevens, Lionel Barrymore, Henry Bergman, George Le Guere, Valli Valli, Grace Elliston and Edward Brennan. This will mark Miss Elliston's initial appearance upon the screen, after a successful career as a star in spoken drama.

Following the phenomenal success of Emily Stevens in "Cora" and "Destiny, or The Soul of a Woman," two Rolfe-Metro features, every effort possible was directed to obtain a third vehicle suitable for this talented dramatic actress. This was found in "The House of Tears," a powerful five-act photodrama. It affords Miss Stevens unlimited opportunity to display her great scope of histrionic artistry and genius. An unsually strong supporting cast will be seen with Miss Stevens, including Henry Bergman, the eminent dramatic character actor. The picture will be directed by Edwin Carewe, who has many Metro triumphs to his credit, and will be produced by the Rolfe Photo Plays, Inc., for the Metro program.

Another great Metro achievement will be the five-part picturization of Booth Tarkington's famous novel, "The Turmoil." Valli Valli will be starred in this production, playing the delightful role of "Mary Vetrees." George Le Guere, the master delineator of young men parts on the screen, will be featured with Valli Valli in the lovable and poetical role of "Bibbs Sheridan," one of the best characterizations ever penned by Mr. Tarkington. Many people will be used in this production, and it will be directed by Edgar Jones, who has just finished "The Woman Pays," a five-part feature picture in which Valli Valli is starred. The Columbia Pictures Corporation will produce "The Turmoil" for release on the Metro program.

Grace Elliston, the gifted dramatic actress who has been starred in many productions by Charles Frohman on Broadway, but is perhaps best known throughout the United States and Canada for her wonderfully artistic performance in "The Lion and the Mouse," is the newest star added to the long list of Metro artists. She will make her bow on the screen in a five-act picture which will be produced by the Rolfe Photo Plays, Inc. This photodrama is from an original script, and is yet unnamed. John W. Noble, who has just finished "One Million Dollars," in which William Faversham was starred, will direct the Elliston production. Edward Brennan, who became famous as "Dumbar" of Irvin S. Cobb's first drama of the screen, and who has since appeared in support of Valli Valli and William Faversham, will be Miss Elliston's leading man.

Lionel Barrymore, who has long been a favorite star in the silent drama, will have the stellar role in the original five-part photoplay, "The Passing Throng." William Nigh, under whose direction "Emmy of Stork's Nest," with Mary Miles Minter, was made, is the author of "The Passing Throng," and he will also direct it. A strong company of players will be seen in support of Mr. Barrymore in this production. The picture will be produced for the Metro program by the Rolfe Photoplays, Inc.

After "Barbara Frietchie," Mary Miles Minter's next picture will be the five-act photoplay, "The Green Witch," a picturization of the novel by J. Breckenridge Ellis. Mr. Ellis is also the author of "Emmy of Stork's Nest," which is now meeting with a tremendous reception throughout the country as a picture of power rather than "punch." The scenes in "The Green Witch" are also laid in the Ozark mountains, giving Miss Minter another opportunity to play the refreshing role of a care-free, hoydenish girl of the mountains, similar to her characterization of "Emmy." Charles Horan will direct "The Green Witch" for the Rolfe Photoplays, Inc.

These productions are ready for Francis X. Bushman and Beverly Bayne and their supporting company of noted screen artists, who recently arrived in New York from the Quality Pictures Corporation studio in Hollywood, California, but it is not definitely decided which will be put in production first. They are "Richard Carvel," a picturization of the gripping historical novel of the same name by Winston Churchill; "The Yellow Dove," another picturization from a novel by George Gibbs, which D. Appleton & Co. will publish this month, and "Pidgin Island," a Harold MacGrah thriller of international politics which gives Mr. Bushman exceptional opportunities.

Marguerite Snow, who is now in California, completing "Rosemary, That's for Remembrance," will come East soon with her own company when she will be starred alone in a production for the Metro program.

Edmund Breese will be seen in "The Spell of the Yukon," the third of the Robert W. Serviss poems picturized for his especial stellar talents.

Three new photo dramas, of a decidedly new type, have been selected for Mme. Petrova, and work will be started on them immediately upon her return from her road tour under the management of the Messrs. Shubert.

Pathe Advertising Dept. Reorganized

General Manager L. J. Gasnier of Pathe, has reorganized his general publicity department to take care of the enormous increase in business since he has assumed active direction of the Pathe American interests.

W. A. S. Douglas, who recently returned from the Paris office, has been appointed general publicity director, with entire control of all branches of advertising. Mr. Douglas has also charge of the publicity departments of the Paris and London offices so far as Pathe American pictures are concerned.

Under the new regime, George A. Smith becomes serial syndicate director. P. A. Parsons will remain,

as before, trade advertising and publicity manager. A. R. Caughey remains in charge of posters. B. Millhauser becomes editor of Pathe's weekly house publication. H. J. Walsh assumes the duties of assistant syndicate manager.

Pathe will continue to run two film series at the same time. The stories of one will appear in the Sunday papers throughout the country and those of the other, in the dailies. The general direction of the Sunday serial will be in the hands of Assistant Managing Director M. Ramirez Torres; that of the daily will be taken care of by Mr. Douglas. Mr. Smith will have charge of the syndicating organization of both Pathe series.

Harry C. Myers of Universal

"The happy-go-lucky big boy of the movies," as Harry C. Myers has been denominated, is now grown up. His past year as Universal leading man and producer of Victor pictures is responsible for the change, and now with the beginning of his second year the fruits of his experience will be seen.



Harry Meyers.

Mr. Myers' education as a screen actor and producer has not by any means been acquired in a single year, as every one knows who remembers his work as juvenile in the old Lubin comedies featuring Florence Lawrence and Arthur Johnson, to say nothing of his succeeding years there in which he advanced himself from a secondary player to the position of leading man, then as director. In the latter capacity Mr. Myers established himself with the production of the Lubin six-reel feature "The Drug Terror."

The responsibilities of Mr. Myers' position, as well as those cares which he gladly assumes in order that his pictures may be improved—this has broadened him. Instead of leaving the selection of properties to an assistant, Mr. Myers supervises every detail of his productions, even going so far as to design and paint suitable pictures and search shops for certain novelties in furnishings. Together with this he has written a number of comedies, "The Bathing Suit Salesman," "Baby's Two Toofs," and "Father's Child" calling into play his gifts as author, producer, inventor of unique mechanical effects, and, of course, his resourceful comedy acting.

After a strenuous period of continuous acting, which stretched itself out through spring, summer and early fall, Richard C. Travers, Essanay leading man, at last succeeded in breaking away from work long enough to snatch a much needed vacation. He departed from Chicago on board a Lake Michigan freighter bound for the Canadian northland, where he was born and passed his boyhood.

Novel "Epic" Cartoons

C. R. Macauley, one of the foremost of living cartoonists, whose reputation abroad is as secure as it is in this country, and whose cartoons have been known for a quarter of a century in the great papers of New York, has invented an interesting method of reproducing his work in motion pictures. Within the next ten days his art will be shown on the motion picture screens throughout the country, in what Mr. Macauley calls "Epic Cartoons."

The problem the cartoonist had to solve was a method of visualizing every stroke of the pen without the use of thousands of drawings, which took months to make, assemble and photograph before the public saw them on the screen as "animated cartoons."

A patent recently granted and others pending bid fair to revolutionize this ever popular branch of motion picture art, for Mr. Macauley has solved his problem and can now work at top speed, as though making a rush cartoon for tomorrow's paper. Aside from the wonderfully life-like motion of his characters and animals, the cartoonist has bridged the difficulty of having his moving objects cast their shadows as they go, a thing heretofore unaccomplished. The drawing of the figures in combination with the employment of double exposures provide startling revelations in the way of effects to be accomplished in motion picture photography, and open up a virgin and almost limitless field.

Changes at Edison Studio

Along with the changes in personnel, the Edison studio itself is being considerably altered to make room for the new organization which is now headed by L. W. McChesney, formerly stationed at Orange, N. J. New offices are being built in, where formerly stood dressing rooms, the idea being to centralize each department's work for greater efficiency. Mr. McChesney has transferred several of his office staff at Orange to the studio. R. H. Webber, who was formerly an aide to Mr. McChesney at the Orange headquarters, now occupies the position formerly held by Miss Bannon. John Gill is also now stationed in the Bedford Park studio, which promises to become the headquarters for the Edison motion picture division.

Producer Not Yet Selected

We are in receipt of the following from the Pathe Exchange, Inc.:

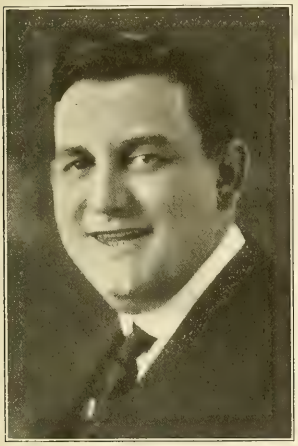
"In view of recent published statements with reference to the coming Pathe series 'Who Is Guilty?' which statements have been at variance with those sent out from this office, we desire to emphasize the fact that 'Who Is Guilty?' is the property of Pathe; that the producer has not yet been decided upon; that before long we will publicly announce as the author of the stories one of the most famous women writers of the time; and that George B. Seitz, the Pathe scenario editor, will write the scenarios and has already finished several."

William Weisfeld, vice-president and general manager of the E. & G. Film Service, Inc., located at 110 West Fortieth street, New York City, Room 603, has closed a very profitable contract with the Associated Film Sales Corporation, for its program for Greater New York, Northern New Jersey and Connecticut.

Dodging Bullets in the War Zone

BY JOSEPH FARNHAM

LET me say unto you all forcefully and completely that I haven't one iota of respect for the marksmanship of the German soldiers, for, through three long months I presented to those sharpshooters three hundred pounds or more of good American fat, broadside, to their "Jack Johnsons," 77's and 305's, howitzers, rifles, bombs and bayonets, and I have come back to my beloved Broadway (and Broad street, Philly,) intact, unblemished save for the loss of thirty-five pounds which goes for both avoirdupois and Johnny Bull's money.



Joe Farnham.

Lend me your ears, or rather your eyes, while I tell to you of the popularity of the camera with these severe fighting gentlemen of the French and English armies. It looks to them like a sure case of typhoid, the measles, a snake in the grass or poison ivy or any other thing they'd like to exterminate. No man and his purpose is honest to them if he carry a tripod and camera. With those funny little black cases containing cameras and photographic material attached to his luggage array, he's a spy sure and sunrise is the time he does his turn. Whether he intends to bring back to the old folks at home a few intimate pictures of shells on their way, or of dying men, or whether he wants just a few feet of a building that once was, it matters not. There is no line in the eyes of these men of war. That's why now I climb languidly into my seat when they force these pictures of war on me and laugh inwardly and snugly at the way the public eats them up and apparently enjoys them, what with the "Ohs" and "Ahs," when the sub-title flashes on "The Charge at Bziz" or "The Drive of the Opunk Army on Pazaz."

For these three months I spoke of earlier in this dissertation, I searched the horizon for somebody else with a camera, and for three months I searched in vain. Even the inoffensive English gentlemen officers were barred by headquarters from taking kodak pictures of their pals to send home to the more timid lads, so where was the chance for the rank outsider?

True, the French government granted permission to four French concerns to "film the war," but the cautious French government also prescribed that Mr. Camera Man must be an enlisted man in the army, and enlisted men usually stay where they are put, and in addition, if a battle springs up somewhere near Mr. Camera Man it's a hundred to one shot he'll "can" the camera and take a chance at self defense with his trusty little rifle.

In addition, the French government is remarkably curious as to what these little "camera fellers" have taken and they look over every half inch of their film with a wonderfully keen eye, aided by the mircroscope, and then tell what's to be and what's not to be—America and the rest of the world receives what the Frenchman says and no more.

As for the attitude of the German gentlemen, I cannot tell, but I do know that we still know how to cut a picture of a battery at practice fire, insert a flash of a shell landing in the midst of an unseen enemy, and then cut back to the battery still at practice again—and thereby hangs the so-called war feature, ninety-nine times out of a hundred.

At this point of this ramble, good, kind hearted reader, you begin to ask of yourself, "Did this 'ere feller git eny films hisself?" and so the reply comes right back at you, "Yep," and "This is how 'twas did."

Liverpool greeted my eyes on the morning of one day called "Der Tag," the eighteenth day of February last, a morn on which Mr. Kaiser, boss of Germany, decreed along with his friends of the "Rich Stag," that all ocean travelers who were not amphibians must sink. Some way or other I had considerable respect for this declaration. I don't know exactly why, but I guess it was because just a few days before the good old *Lusitania* had made a mad dash ahead of a submarine over the same water in which we were at that particular time—so I, too, stayed up on the top deck all night and recognized each buoy as we sailed up toward the Mersey river, as a periscope.

When I had finally put foot on the landing stage at Liverpool, had any one been looking closely they might have perceived my kneeling right down on terra firma and fondling a little loose dust—but I'm mighty thankful when I am thankful, and it mattered not to me what the common folk thought.

Then London, with its people and soldiers, and more soldiers and people. Immediately I began to wave the marvelous credentials I carried before the War Department officials. Just as quickly the waving stopped, for I realized how much the war depended upon me and my credentials—nothing and not a bit.

So off to France, I declared, to see if France and its departments would be more lenient. I found it better, much better in fact, nearly entirely well, except that the beard bedecked army officer at the Boulogne docks insisted that if I would pass on to Paris, my little black camera cases and their precious contents should be left behind. I argued for full thirty minutes, but said man with the lip muff remained obdurate, and finally admitted that I spoke in vain for "Anglais I comprenez not," he termed and said it. Finally a letter which I carried from Ambassador Page at London to Ambassador Sharpe at Paris, got me through and, with the camera pressed close to my heart, I was again on my way.

Two days was the term of delay before I "got to" the genial French senator who fostered the cause of the Carnegie Peace Foundation, for which organization I made the trip, and it was because of the name Carnegie and not Farnham, that he eventually saw me. Still he was a man, noble and big, whom I will never let pass from my memory—and particularly his letter to General Joffre, commandant of the French army. It saved me from

jail many, many times, got me out many times, and made it possible for me to get the pictures which I did get.

Aladdin's funny little lamp had nothing on this selfsame letter. It made it possible for me to bring back a collection of pictures which I can justly boast of as being different from any others that have been brought back to this country, far different from the riff-raff which the public of America has been asked to gaze upon as authentic—pictures taken of maneuvers, the little joker war films which were taken years ago.

Where are the pictures of these tremendous battles, which come at night nine out of ten times, barring the possibility of photography? Do they ever show the figure of the mighty lecturer in them? Not unless it be a close-up of the distinguished camera man talking to General Von Blitz or Prof. Waf, which probably was taken ten miles back from the line at the old barn headquarters, or at least might just as well have been.

But do not construe that with this magical letter to General Joffre, I cared to exercise a permit to stand on the brink of trenches and take pictures—No! Because quite strangely the enemy 35 or 40 yards off in another trench never would take the trouble to holler over first, "May we shoot at you?" They are, as a rule, mighty impulsive. So my work was done where the rifles were not.

I did foolishly butt into Rheims one day when the wild German artillery men decided to do a little bombarding. That was on the tenth day of April and the good book in the archives of the Prefect of the Marne at Chalon-Sur-Marne in the custody of Chef d'Cabinet Bruyere will show that on that selfsame day of April 10, three thousand German 77's and 305's bounced from the walls of the Town Hall and other buildings of Rheims. The day carried with it enough excitement in every minute to satisfy me for many years to come. During this fire we "nonchalantly" took pictures, three thousand feet of them, every bit under fire, but when we got back and had the film developed they didn't look a bit unlike thousands of other feet of film we had taken of other shell-devastated towns far, far away from the range of artillery.

I saw more than five hundred miles of this little scrap, nearly the entire western front, enough to satisfy me, you may be sure. It was a wonderful experience, great, worth a lot in my book of experiences, but thanks only to the bad marksmanship I'm back here to live a bit longer, I hope, and enjoy the thoughts of those three months. Will I go back? Not unless Capt. Kidd comes along and tells me that he hid that bunch of treasure somwhere on the battlefield. And even then I'd hire someone else to watch it until they cut out this little peevishness all Europe is indulging in, while I perch myself on a hill well in the background and watch the watcher I hire.

Freuler Catches Film Infringer

The success of the film version of "Damaged Goods" released as a special feature by the Mutual Film Corporation has tempted infringers and imitators. A concern doing business as the State Feature Film Company, 145 West Forty-fifth street, New York, released a three reel picture entitled "A Victim of Sin" and advertised it with one sheets said to imitate the Mutual's advertising in make-up and announced the picture as "A Photo Drama Based on That Great Moral Play, 'Damaged Goods.'"

A copy of the offending paper found its way into the Mutual offices one rainy afternoon two weeks ago. President John R. Freuler, without delaying to summon representatives of the legal department or others, put the poster in his pocket and stalked off up Forty-fifth street to attend to the matter himself.

Presenting himself as a prospective customer, Mr. Freuler was offered "A Victim of Sin" at a very low figure, while its value just at this time when "the Mutual is advertising Damaged Goods," was pointed out to him. At this juncture Mr. Freuler handed his business card to the person in charge at the State Feature Film office, whereupon, it is reported, a wilted individual accepted warnings and made solemn promises "never to do it again."

Upon the evidence gathered by President Freuler an application for injunction was made in the Supreme Court of New York, American Film Company, Inc., plaintiff, against Eva and William Feinberg, defendants. The lurid one-sheets meanwhile were carted into the Mutual's office and their authors promised to be good.

On Saturday, October 9, Justice Mitchell L. Erlanger signed an injunction restraining the State Feature Film Company from spreading advertisements bearing the name of "Damaged Goods" over its lithos and posters. The injunction was served on William Feinberg.

The Mutual Film Corporation has been informed of similar infringements in Chicago, Boston, Seattle and a number of other points and local legal representatives have been instructed to institute the necessary court actions.

In connection with the matter the legal department of the Mutual Film Corporation has issued an announcement declaring that prosecutions will be instituted against all persons or concerns which exhibit or advertise any infringements on "Damaged Goods" or by any illegal expedient seek to capitalize the advertising and unusual publicity given to this production.

New Producing Organization

Representing a group of capitalists, John L. Dudley, actively associated with various large corporations in New York, together with Jesse J. Goldburg, formerly secretary and general manager of the Life Photo Film Corporation, have organized for the purpose of producing feature photoplays.

The plan of organization has been formulated for the past six months. The first release of the combination is in active preparation, and will be completed within the course of the next four weeks. The name of the production itself has not been given out for publication; some of the facts in connection with this first release and a view of the plans of the organizers have been gathered.

The financial backers of the enterprise represent some of the largest financial interests in the United States. The organization, when completed, will release one picture a week. Contracts are now being entered into with stage and photoplay stars of international reputation.

Directors and a general staff will engage in active production work immediately upon the completion of the first picture; this first release deals with a subject never before visualized, and almost daring in its conception.

George DeCarlton, who has directed some of the

most successful photo plays released, and up to a month past was associated with one of the largest picture concerns in the country, has been engaged as assistant to the general manager, and supervisor of productions. Joseph Smiley, for the past three years leading director with Lubin, has been engaged as director for the initial production.

The cast, which was selected after a weeding out process of three weeks, among others includes Percy Standing, Miss Lucy Cotton and Jack Hopkins.

The temporary quarters of the organization, pending incorporation, is at 126 West Forty-sixth street, New York City. The entire cast has left for Jacksonville, Florida, for the exterior scenes of its initial production.

BERNHARDT IN "JEANNE DORE"

Louis Mercanton Has Produced "Jeanne Dore" With Madame Bernhardt and the Original Cast From the Sarah Bernhardt Theater, Paris.

The great film "Jeanne Dore," with Madame Bernhardt, made for the Universal Film Manufacturing Company, is now complete, and will shortly be offered as one of the series of photoplay masterpieces under the Broadway Universal Feature brand.

This picture was produced by Louis Mercanton, who was responsible for the two other pictures in which Madam Bernhardt has appeared, "Queen Elizabeth" and "Adrienne L'Couvreure." Mr. Mercanton is a French-Swiss and was educated in England. He has been Madame Bernhardt's personal manager for over five years. "Jeanne Dore" has been adapted by Mr. Mercanton from the play by Tristan Bernard, which Madame Bernhardt was presenting at the Sarah Bernhardt theater in Paris when she was compelled to retire to undergo her operation. Madame Bernhardt considers this story her favorite of recent years, in that it offers her the fullest possible scope for the expression of her own individuality.

Bernhardt has taken the greatest possible interest in the details of the scenes, and this enthusiasm is reflected in her work before the camera. Never, it is claimed, has the Divine Sarah acted so magnificently as in "Jeanne Dore." The principal artistes who appear with her were in the original production at the Sarah Bernhardt theater, Paris. Mdlle. Seylor again assumes the role of Madame Tissot, Mdlle. Costa plays her part of Louise, and Mons. Raymond Bernard also plays his old part of Jacques Dore. It is interesting to note that Raymond Bernard is the son of Tristan Bernard, the author of "Jeanne Dore."

In "Jeanne Dore" Madame Bernhardt appears within ten feet of the audience. Her millions of admirers will have their first opportunity of seeing her act at really close quarters. All the wonderful subtlety of expression which is Madame Bernhardt's greatest attribute, can be studied and enjoyed in "Jeanne Dore" under more favorable circumstances than ever before. It will serve, too, to demonstrate one of Madame Bernhardt's own theories on the importance of the eye. "The eye" says Bernhardt, "is the mirror of the brain, and the cinema has given to eye-play an infinitely greater scope for power and importance."

Another phase of cinema acting which appeals strongly to Madame Bernhardt is the shortness of each scene, which means that the faculties can be concentrated to a much higher degree than on the stage, where some scenes last half an hour to an hour.

Bernhardt was asked how she liked acting before the camera instead of before her usual enthusiastic audiences. She replied, "A true artiste needs no audience to assist her art." She agreed, however, that the camera called for the most acute concentration of mind on the work in hand.

Beverly Will Miss The Pacific

Beverly Bayne, who has just arrived in New York from Hollywood, Cal., where she played opposite Francis X. Bushman in the Quality-Metro production, "Pennington's Choice," is exceedingly fond of swimming and sun bathing, which she will undoubtedly miss in the East. Miss Bayne is an expert diver and



Quality Star Enjoying a Sunbath.

in the accompanying snapshot she is shown sunning herself after a dip in the briny Pacific. Miss Bayne will remain in the East indefinitely, as Metro has arranged for her to appear with Mr. Bushman in the numerous feature productions in New York, beginning with "Richard Carvel" and "The Yellow Dove."

David Horsley Signs Cummings

David Horsley has engaged Irving Cummings to play the leading male roles with one of his companies producing Centaur features, in which the Bostock animals also appear as motion picture actors.

By the engagement of Mr. Cummings, Mr. Horsley adds another popular photoplayer to his already long list. As the leading man in the North American Film Corporation's successful serial, "The Diamond from the Sky," now running in many theaters throughout the country, Mr. Cummings scored a hit and is, as a result, very much in the public eye today. His feats in this serial stamped him, in addition to his expressive powers, as a man of intrepidity, to whom the playing of the most dangerous scenes are only a part of a day's work.

Mr. Cummings' initial bow as an actor was made with Edwin Arden's stock company in Washington, D. C. This engagement was followed by two seasons with William H. Crane in "David Harum." The next two years he was with "Texas" and then for a season each with "Way Down East" and "The Man of the Hour" respectively. Following this he joined Lillian Russell's company on tour in "In Search of a Sinner."

His first screen experience was in Powers films, in which he played leads. A year with Pathe Freres

followed. From there he went to the Reliance, where he was starred in big features. He left Reliance and went back to Pathe, who featured him in multiple reel subjects. From this concern he went to Thanhouser and when "The Diamond from the Sky" was prepared for production the North American Film Corporation selected him above all others for the leading role. Here Mr. Cummings registered his greatest success and added to his already large number of followers.

"ELAINE" CAPTURES LONDON

Unique Advertising Campaign and Trade Showing in Various Cities Gets Pathe Serial Off on Long Run in British Isles

The British Isles are in the throes of the hottest advertising campaign that has ever been attempted there. Pathe's big American serial success, "The Exploits of Elaine," "The New Exploits of Elaine," and the "Romance of Elaine" are taking the British exhibitors by storm, aided by a truly remarkable use of newspapers, billboards and other methods of publicity. Three months ago W. A. S. Douglas, formerly "serial" manager for Pathe in this country, was sent by Charles Pathe to London with the prints of "Elaine." To Mr. Douglas is largely due the extraordinary newspaper co-operation which is being given. The *News of the World*, the largest newspaper in the world with a circulation of over 2,000,000, was induced to run the stories of "Elaine" in its Sunday edition. Through its allied newspapers the stories will appear all over Great Britain. The arrangements with all these papers were made upon the basis of the entire number of thirty-six stories. The publicity campaign was started six weeks before the date of release of the pictures—October 18. Special ten hour trade shows were held in all the large cities of the United Kingdom at which the entire first fourteen episodes were put upon the screen. At intervals the projection was stopped and the exhibitors listened to speeches on the publicity program and other topics of vital interest. Refreshments of an elaborate kind were served at these showings, and the bookings obtained by the viewing of the pictures alone amounted to sixty-five prints. After the newspaper campaign was started twenty additional prints were necessary, making the remarkable total of eighty-five prints.



Phyllis Bruno.

It was found necessary to open up a special serial department office at 84 Wardour street, London, in charge of E. A. Boden, formerly Leeds manager for Pathe. The publicity for the serial was placed in charge of Miss Phyllis Bruno, who in light of her achievements in getting publicity for the serial has shown herself a true "live wire" in the American sense. She designed the posters and organized the poster campaign and fine thirty-six sheet posters were



Pathe's booking exchange at London, England.

put up all over England. The London busses were also utilized and for weeks have been carrying around huge signs advertising "Elaine" and "The Clutching Hand," the mysterious criminal whose doings dominate the first fourteen episodes. The *News of the World*, at her suggestion, inaugurated a coupon contest by means of which vast numbers of velvet hats, known as "Elaine" hats because they are modeled on one which Pearl White wore in the character of "Elaine," are being given away. Wearing one of these hats Miss Bruno walked the busiest streets in London, made up to represent Miss White. The crowds, already familiar with "Elaine's" picture through the medium of the newspapers, followed her everywhere. Stopping at a well known restaurant so many people followed her inside that it was necessary to close the doors. On leaving the restaurant a "bus," plastered from top to bottom with "Elaine" signs, was waiting for her and she rode around through the heart of the city the solitary passenger.

Edison Company in Detroit

Fred Abbott, director of commercial films, Edison, is in Detroit, with a party of Edison players working on a sociological film for the Ford Motor Company. The picture is to be educational in that it will show how the Ford organization takes the raw, ignorant foreigner and, through its settlement and allied institutions, makes him over into a highly desirable citizen. The film, written by Director Abbott, will be in two reels. The players are Gladys Leslie, William Fables, Charles McGee, William Casey, Jean Dumar, Arnold Friscoe, and John Beauman, cameraman. The Edison Company also makes weekly a short length of film on current events which the Ford Company distributes free to the exhibitor through the organization's branch offices.

Griffith Signs Marie Doro

The news flashed along Broadway last week that Miss Marie Doro, starring in "The White Pearl" at the Strand theater, has been snapped up by the Griffith Triangle forces. The news was confirmed during midweek when Miss Doro boarded a train bound for the West. She is expected in Los Angeles the latter part of this week.

Ohio Convention Well Attended

The Ohio State Branch of the Motion Picture Exhibitors' League of America is holding its annual convention this week at Cleveland.

Reports from the convention city on Tuesday afternoon show that a large attendance is present and much enthusiasm is evident. Monday, the opening day of the convention, was devoted solely to the welcoming of delegates. Tuesday morning the visiting exhibitors were enrolled and given their badges and promptly at ten o'clock Benjamin J. Sawyer, temporary chairman of the convention, called the gathering to order and introduced such notables as Peter J. Jeup of Detroit; L. W. Brophy of Muskogee, Okla.; William J. Sweeney of Chicago; M. A. Miller of New York, and Fred J. Herrington, national president of the organization.

Following the appointment of committees by the chairman, an adjournment was taken shortly after noon, and, following a luncheon, the convention delegates and visitors were taken on an automobile ride to Cleveland manufacturing plants. In the evening a theater party was staged at the Colonial, this affair being largely attended.

Wednesday was to be devoted to business sessions and an automobile ride later in the afternoon and the convention was to be brought to an end by a grand banquet that evening. A full account of the proceedings of Wednesday will appear in the next issue of MOTOGRAPHY.

Executive Board Will Control Mirror

Mirror Films, which was started out some three weeks ago with a remarkable personnel in making up its board of directors, is announcing a few innovations from the new offices of the corporation at 16 East Forty-second street, New York City, and not the least among them is the statement that several members of the board will act on an executive committee which will have something to say in a general way about the varied activities of the organization.

The statement was made by Clifford B. Harmon, president of the corporation, when he gave out the names of the executive or advisory committee. In doing so, he said that the men who had gone into the company had become interested in pictures because of the great public interest in them and that, while they were not going to interfere with the production of pictures in any way, they were going to take an active interest in what was being done.

Captain Harry Lambart, who is director-general of the Mirror Films, will, of course, be a member of the committee. His associates will be Rich. G. Hollaman, Andres de Segurola, William J. Hoggson and Frank S. Hastings, who is treasurer of the company. Mr. Harmon will sit with the executive committee as chairman.

Captain Lambart is known, and so is Rich. G. Hollaman, to the motion picture trade in general. Captain Lambart will have charge of the productions and Mr. Hollaman, because of his long experience in the amusement business, will act in the capacity of advisor in all of the things attempted by the Mirror.

M. de Segurola, whose artistic ability is not questioned, has been making a study of the picture industry for some months with a view to becoming identified with a film organization. His ideas on composition, both dramatic and pictorial, are expected to be of great benefit to the organization.

Mr. Hoggson, who is president of Hoggson Brothers, Inc., bank builders and designers of high merit, will lend his architectural knowledge to the company and will have an active part in the doings of the executive committee.

In speaking of the things which are being done toward organizing the company, Mr. Harmon had this to say: "We are building slowly but we are building well, we believe. The business men associated with this company have been looking into the picture industry for some months and all are of the opinion that a company formed along the lines which characterize the Mirror Films, Incorporated, can be made into a very successful venture. We are hoping along with many other high-class men in the business that we may have a part in the general betterment of the business. I believe that we will be welcomed on that basis. I know that I have always welcomed the advent of men of good intent in any business in which I was engaged and I am of the opinion that the picture business will welcome us. We hope to carry the business on along strictly business lines and to make the best pictures we can with the talent and facilities at our disposal. We have bought a studio plant out on Long Island which is plenty large enough for our present needs."



Clifford B. Harmon, President. *Frank S. Hastings, Treasurer.* *William J. Hoggson, Second Vice-president.* *Andres de Segurola, Third Vice-president.* *Richard G. Hollaman, Ex-Committee.*

The Executive Board of Mirror Films.

Balboa Studios Are Still Growing

FILM CAPACITY INCREASING

AND still the Balboa Amusement Producing Company, located at Sixth and Alamitos streets, Long Beach, Cal., continues to grow, in an effort to keep pace with the increasing demand for its product. This week the concern has acquired an additional plot of ground, which is needed for more enlargements.

It consists of sixty feet frontage on Sixth street, adjoining the garage on the west. A two-story house occupies the site. It will be vacated by the tenants and made over to conform to Balboa's needs at once. The studio's technical and scenic department will be housed therein.

People passing the Long Beach baseball park recently noted the wrecking of the grandstand and bleachers. It is being done under the direction of the Balboa Company. Norman Manning, business manager, bought the lumber and is having it taken apart, as it is to be utilized further for motion picture purposes. Local fans have no further use for the facilities at the park, because pictures are more popular than baseball.

In two short years the Balboa studio has become Long Beach's largest individual industry. Inquiry at the bank reveals the fact that its payroll is twice as large as any other local salary sheet. The start was made twenty-four months ago in one small building by H. M. Horkheimer, president and general manager of the company. All sorts of odds had to be overcome at the start and the initial growth was in spite of seemingly insuperable obstacles.

Before long, E. D. Horkheimer joined his brother, H. M., and the two have built one of the largest independent producing motion picture studios in the world. As it stands today, the capacity is 20,000 feet of negative film a week. The average number of employes is 250. All live in Long Beach. The company takes no money out of the community, but brings in a large volume which is disbursed there.

The Balboa studios are the admiration of all persons privileged to visit them. As Long Beach is off the regular beat of Southern California's filmdom, many in the business have no idea of the completeness of the local plant. Its equipment and degree of efficiency is the marvel of cinema experts. Balboa's property rooms have no superior anywhere, it is said. They contain a hundred thousand separate items, all card indexed, so that each can be found on an instant's notice when needed in production.

Balboaville is like an individual community. It occupies all four corners of two intersecting streets. The visitor on approaching is struck by the distinctive atmosphere. All buildings are painted green and trimmed in white. That color scheme is used throughout by the company; even in its correspondence, green ink being used on white stationery. Letters are mailed with the green one-cent Balboa exposition stamp. The grounds surrounding the plant are being beautified by an expert gardener.

"We are sparing neither money nor pains," declares E. D. Horkheimer, secretary and treasurer of the company, "to make Balboa the model plant of the motion picture industry. I doubt whether many people of Long Beach realize what we have accomplished here in so short a time. Our product is known far and near, wherever moving pictures are displayed; and that is everywhere, today. We take pride in our business. Its growth is in accordance with plans made at the company's inception. We will continue to make enlargements just as fast as necessary."

In the Balboa studio "panoram," shown on this page, it is seen that the plant occupies all four corners of the intersection of Sixth and Alamitos streets.

In the northwest corner, in the foreground of the picture at the left and center, one gets a glimpse of the open stage having 8,000 square feet, giving some idea of the system of diffusers and lighting control; back left, scene docks; center, property rooms.

In the northeast corner on a plot of ground 200x



A comprehensive bird's-eye view of the Balboa plant showing the arrangement

200 big outdoor sets are erected as needed in various productions.

In the southeast corner the building diagonally across, with big Balboa head on it, houses the wardroom department and a dozen dressing rooms. In this small structure, which was formerly the studio of the Edison Company, prior to the time it left the coast for the east, H. M. Horkheimer began his operations two years ago. Back of the building is another, where the laboratory is located; also the assembling department and the projecting room. The tower is part of the water-cooling system, where the temperature of the water supply is regulated scientifically for the laboratory. This storage tank has 16,000 gallons capacity.

In the southwest corner the first bungalow houses the general offices of the Balboa Company. In the one to the right the scenario and press departments find shelter. The corner of the building on the extreme right, just visible, is the company garage, which accommodates sixteen cars. The newly acquired ground is to the right of the garage and not visible in this picture.

This picture was taken from the top of Balboa's enclosed studio, which is now nearing completion. It does not show in this "shot," neither do the carpenter and paint shops, the double deck of dressing rooms for stars and principals and additional scene docks.

TRIANGLE'S NEW OFFICES

Two Entire Floors of New Brokaw Building on Broadway Near Forty-second Street Leased by Triangle Film Corporation

One of the largest theatrical business leases in the history of upper Broadway was signed last week between Brokaw Brothers, the lessors, and W. M. Seligsberg, counsel for Triangle Film Corporation, the lessees, whereby the latter acquire the entire eleventh and twelfth floors of the new Brokaw building, on Broadway near Forty-second street, New York City. The term of the lease is five years, beginning on or about January 1, 1916. About 14,000 feet of space will be occupied, and the aggregate rental for the five-year term will reach a very large figure. The fact that the building is still under construction has enabled the builder to arrange for more perfectly appointed executive headquarters than probably any other film organization in the city enjoys.

The several offices and departments will include the quarters of the executive offices; the film exchanges, several projection rooms, fireproof storage for films; an indoor motion picture studio for emergency work; a foreign department for export of films to Europe, Asia and South America; an international publicity department, ample space for a library of 25,000 pictures of players and 100,000 items of literary data; an extensive auditing and finance department and large reception rooms for the use of President Aitken and likewise of Directors D. W. Griffith, Thomas H. Ince and Mack Sennett whenever they shall be in town. One of the conditions of the lease is that there shall be no other film concerns of any sort in the building.

With the acquisition of these offices, the Triangle Film Corporation simultaneously becomes one of the most extensive occupiers of office theatrical space in the country. The corporation has rented large branch headquarters in seventeen of the principal cities outside of New York and controls three model theaters, the Knickerbocker in New York, the Studebaker in Chicago, and the Chestnut Street Opera House in Philadelphia. It is constructing new studio plants at Culver City and Edendale, Los Angeles, and it is believed quite likely that another new plant will soon be started on the outskirts of New York.

Siegmund Lubin Back From Coast

"Lubinville" at Indiana avenue, Philadelphia, the Glenwood avenue studio at Sixteenth street, and Betzwood all took on an aspect of Old Home Week on Saturday when Siegmund Lubin, president of the Lubin Manufacturing Company, returned from his three months' tour of the West. Once more is the familiar "my man" and "my boy" to be heard about the plants and once more is the smile on the faces of Lubin employes, for where is the one who does not look upon Siegmund Lubin not as a "boss" but rather as a paternal friend?

During this western trip, Mr. Lubin has enjoyed



of studios, prop room, business offices, scenario department, etc.

many celebrations in honor of the "Father of the Industry"; he has been feted at every turn, accorded a day in his honor at the Exposition; been guest of honor of the U. S. Army and Navy officials at the Coast and made the opening address at the new Lubin plant at Coronado, Cal.

Still with it all he is loyal to his Philadelphia, and while there are no mountains to gaze upon in wonderment, there are also no guides to point out that this is 5,000 feet above the level and that is 6,000 feet high, and Siegmund Lubin still believes his happiness is derived from being on the level.

Triangle Films in Moss Theaters

Heretofore in the rivalry between the Loew and the Moss circuits for first-run pictures the Loew people have usually won out through being enabled to offer sixty days for a picture, whereas the Moss people are limited to about twenty days. This gave Loew the advantage in the picture end of the two circuits' popular bills. B. S. Moss believes the annexation of the Triangle service to his vaudeville bills will counterbalance the condition in the future. It is reported that the Moss people are paying a large price for the Triangle service on a long contract.

Men the Public Seldom Sees

The curiosity of the millions who daily crowd the motion picture theaters as to the personal appearance of their favorite film star is proverbial. It has in a measure been gratified by the producing companies. The stars appear sometimes at public balls and other entertainments. But for the most part their "living personalities" are mysteries.

This, to a much greater extent, is true of the big men who are behind the giant corporations that make, distribute and show the moving pictures in America. The names Vitagraph, Lubin, Mutual, Metro, Universal are household words, but what the men who constitute these and other motion picture concerns look like is a mystery.

The group shown in the illustration on this page includes some of the biggest of these men—not in stature perhaps, but in point of achievement. They constitute the officers and directors of the Motion Picture Board of Trade of America, Inc. They are assembling for the first regular meeting of the Board of Directors. From left to right they are:

William M. Seabury, general counsel; W. Stephen Bush, vice president; Walter W. Irwin, chairman executive committee, general manager V. L. S. E., Inc.; Joseph W. Engel, treasurer Metro Pictures Corporation; J. E. Brulatour, director, distributor Eastman Kodak Company; E. A. MacManus, secretary, general manager International Film Service; S. L. Rothapfel, director, manager Rialto Theater; William A. Johnston, director; Max Stearn, director, manager Majestic Theater, Columbus, Ohio; Nicholas Power, vice president, president Nicholas Power Company; R. H. Cochrane, director, vice president Universal Film Manufacturing Company; John R. Freuler, vice president, president Mutual Film Corporation; J. W. Binder, executive secretary.

Commodore J. Stuart Blackton of the Vitagraph Company, president of the Board of Trade, is not included in the group, being ill at the time the picture was made.

Just prior to making the picture here shown, the magnates were filmed as they drove up in their motors by the news weeklies. These pictures will be shown all over the country in the current releases of the Hearst-Selig, Mutual and Universal weeklies.



Officers and Executive Committee of the Motion Picture Board of Trade.

William D. Taylor to Produce for Pallas

William D. Taylor, who directed the "Diamond from the Sky" serial, has accepted an engagement for the "Pallas Pictures."

Mr. Taylor is regarded as one of the foremost of American producers. He obtained his first experience in directing with the Balboa Company. He produced "The Last Chapter" and "The High Hand" for the Favorite Players Company with Carlyle Blackwell in the lead. The American engagement followed.



W. D. Taylor.

William D. Taylor has a long and successful speaking stage record behind him. He supported such stars as Charles Hawtrey, Katherine Kidder, Harry Corson Clarke, and Sol Russell, and was connected with numerous stock companies. He played with Fanny Davenport in this country and in England for three years and had a great deal of experience both as business and stage manager.

It is not yet decided what his first picture with the Pallas concern will be.

GAUMONT TO JACKSONVILLE

Entire Florida Peninsula Will Be Happy Hunting Ground of Directors Working from New Studios—Reconstruction at Flushing

An ambitious autumn and winter all-American program has just been announced by the Gaumont Company. At the first indication of continuous inclement weather, three companies will be sent by boat to Jacksonville, Florida. Making their headquarters at the recently leased studios known as the Dixieland theater property, the entire Florida peninsula will be used by the directors in producing Rialto Star and Casino Star features. During the winter, extensive reconstruction work will result in the practical rebuilding of the Flushing studios. Several comedy companies will remain there, however, throughout the winter.

"We feel that we are extremely fortunate in securing such a favorable location for winter work," said F. G. Bradford, general manager of the Gaumont Company, in discussing the season's plans. "Jacksonville itself and the territory contiguous to it offer unusual opportunities. It is our settled policy to have a new dramatic star featured in each photoplay we release, and the trip from New York to Jacksonville can be made in so short a time that our booking department has had no difficulty whatever in securing the best Broadway talent.

"Three Gaumont companies at least will winter in Florida. These will leave on a Clyde line steamship when the weather becomes too unsettled for continuous work at our Flushing studios. In addition to the score or so of actors now in our permanent stock companies, we shall recruit our ranks with such talent as our directors find they will require. Together with our big staff of cameramen and their assistants and our technical director and his forces, will go several scene painters. Consequently, we have asked that reservations be made for sixty people. There will be a mountain of baggage, costumes and properties; and a dozen automobiles will be taken, cars belonging to the company and to actors.

"Steamship advertisements speak of the delights of relaxation and complete rest on shipboard, but there will be no rest for our companies. A well known writer of stirring novels, short stories and scenarios has provided a thrilling scenario with a steamship setting. This will be filmed on the voyage. This reminds me that the Gaumont Company has contracted with some of the most successful scenario authors of this country for photoplays. This is to make sure that the Broadway theatrical favorites who star in our releases on the Mutual program will have film material worthy of their art and popularity. However, we are inviting three reel photodramas and one reel comedies from authors generally.

"Our Jacksonville studios are ideal for our purposes. The city affords ample locations for metropolitan scenes, and close at hand are wooded tracts, running water and the ocean and lagoons. On our own property, which is across the ferry in South Jacksonvill, we have several acres of natural beauty. The building is a huge structure completely equipped for photoplay productions. The open-air stage is large enough for our three companies to be working there at the same time, if necessary. Quarters for the directors, properties and scene painters are unusually commodious.

"It is by no means our intention to confine the activities of these three Gaumont companies to Jacksonville and its environs. The whole peninsula of Florida will be at the disposal of our directors. The Board of Trade of St. Augustine has been most cordial in its invitation to us to take advantage of the historic and beautiful spots which make that city so quaintly charming. Next to Santa Fe, St. Augustine is the



Jackie Saunders in a scene from Pathe's "The Tomboy."

oldest city in the United States. The opportunities it offers for pictures may well be imagined.

"Palm Beach will also be used as a setting for several society photodramas and comedies. These will be taken after the first of the year when the social season is at its height. Military photodramas require settings of absolute accuracy. The Gaumont Companies have been invited to use Fort Myers, on the West Coast, in filming military scenarios. This is so near the end of the peninsula that the verdure is quite tropical in character. Several photoplays will be made in this vicinity, as well as at Miami, just across the East Coast."

Exhibits at State Fair

Advertising the moving picture industry has been advanced another step by the Universal Film & Supply Company of Oklahoma City, Okla. L. L. Hensley, the enterprising young manager of that office, secured a booth at the state fair for the purpose of demonstrating machines, and exhibiting every known commodity of the motion picture theater, the main feature of the exhibit being a completely equipped miniature theater in which the Universal program was shown to the



The Universal's booth at the state fair.

thousands of visitors during the entire eight days of the fair. The Precision Machine Company took advantage of the occasion, sending its representative, W. W. Evans, there from Columbus, Ohio, to demonstrate its Simplex machine. The adventure proved a wonderful success from an advertising standpoint, being, as far as we know, the first of its kind ever offered at a state fair.

Pathe's "Nedra" Staged in Bahamas

Edward Jose, the Pathe producer, has just returned from his trip to the Bahamas with his "Nedra" company, and a batch of interesting stories. With him were Margaret Greene, George Probert, Fania Marinoff, Craufurd Kent and a swarm of "extras." Judging from Mr. Jose's stories and the "stills" he brought with him his Gold Rooster play is a colossal production.

Readers of the book "Nedra," which is by George Barr McCutcheon, will remember that the hero and heroine are wrecked on an island where they are made king and queen by the natives who never before have seen a white man. There is also a stirring battle between the friendly natives and hostile tribe in which the good generalship of the white man decided the victory. Mr. Jose employed in these battle scenes



Scene from Pathe's "Nedra."

some 2,000 of the native Bahaman blacks and found to his surprise that they did their parts well. One scene, which is particularly effective, shows the defeated savages jumping from a lofty cliff into the ocean below. The cliff used in the scene was some 150 feet high, but the colored actors plunged from it as though it were their own doorstep.

A British warship was lying in the barbor of Nassau and the officers of it extended many courtesies to the players in the way of permitting them to take pictures on shipboard and entertaining them.

Unique St. Louis Theater

The Gertrude Amusement Company, St. Louis, has taken a ten-year lease on the Lorelei Natatorium on the north side of Olive street, a short distance west of Taylor avenue, that city, and the building is now being converted into a high class motion picture theater. An inclined flooring is being erected over the pool proper, and gives a seating capacity of about fourteen hundred, with spacious aisles, while the present walk about the pool is being converted into thirty-four loges, with a seating capacity of eight to each loge.

The entire interior will be redecorated and the walls and ceiling treated in trellis panels, the color scheme being old ivory and the draperies, carpets, and equipment in the projection booth will be the best that money can buy. One of the features will be a promenade on the east and west sides of the hall, each 15x125 feet. On the promenade, benches are being built to harmonize with the interior construction.

The management is proud of the fact that every seat in the house will give a clear view of the screen, for since there is to be no balcony, there will be no columns or other construction between the patrons in the back seats and the screen. The lobby is of Italian marble with the panels of Georgia Creole, while a large ornamental canopy extends over the sidewalk at the front entrance. A Powers 6A projection machine is used, and the curtain is to be a radium gold fiber screen.

Plans and alterations were made by Clymer & Drischler, who have had a large experience in theatrical

work, and when the house opens on October 31, it will be known as the Lorelei Feature Playhouse.

The Gertrude Amusement Company has also leased the lot directly across the street and will erect a high-class airdome, which will be used next summer, when the Lorelei Natatorium will be reopened for the summer season.

Raths & Seavolt Film Company Prospering

Enormous strides have been made by the Raths & Seavolt Film Manufacturing Company, 817 to 823 University avenue, St. Paul, midway between the two cities.

Amusements, in reviewing the concern's activities, writes as follows: "This concern organized only in 1913 and incorporated in February, 1915, and now occupy a two-story and basement double building of its own, amply equipped to manufacture film at the rate of 2,400 feet an hour on positive and 800 feet an hour on negative.

"It was the great filming work of the Raths-Seavolt Company that aided Minnesota to pass its famous forestry referendum when all other referendum amendments were defeated. Commercial and industrial filming is the main forte of this company, but 'Looking for Thrills' is a film production of a city girl and her country cousin visiting the great Minnesota State Fair and Exposition and it is creating a great furore and amassing great bulks of most favorable press comment wherever shown.

"The Raths-Seavolt Company has a list of about six hundred theaters to whom it sends free of charge such film features as it knows will appeal to the general public. All Mid-Northwest exhibitors are urged to get on the Raths-Seavolt free-booking list.

"Mr. Seavolt has been in the film producing game since August, 1909, when he ran the first "free lance" plant in Chicago. Everybody knows Otto Raths, formerly owner of several theaters and now the postmaster of St. Paul."

"Beating Back" Rights Going Fast

W. Ray Johnston, secretary and treasurer of the Beating Back Feature Company, of New Rochelle, announces that during the past week the sale of the rights for Oregon, Washington, Montana and Idaho of the film "Beating Back," featuring Al Jennings, former Oklahoma bandit and recent candidate for nomination for the governorship of Oklahoma, has been made to C. R. Coulter with offices in the Orpheum theater building, Seattle.

The Monarch Film Service Company of Philadelphia has arranged to take over the booking of this film in Eastern Pennsylvania, Southern New Jersey, Maryland, Virginia and District of Columbia. J. V. Ritchey's feature exchange in New York City has contracted to handle the entire New England territory, while the Amer-Ross Film Company of Columbus, Ohio, is handling Ohio, West Virginia and Kentucky. The rights for California and Texas were recently sold.

Ritchey has taken advantage of the great publicity given Jennings in Brooklyn, N. Y. papers, where Jennings is now holding a three weeks' series of evangelistic meetings, and has made arrangements to have the film shown in a number of Brooklyn picture theaters during Jennings' stay in Brooklyn.

A contract with the Nebraska Feature Company of Lincoln to handle Iowa, Nebraska and South Dakota has also just been closed.

Under the supervision of Arthur Hull this picture is said to have recently played to $19,799.50 of business in Oklahoma and Southern Kansas which is considered a record breaker for any feature in that territory. Mr. Johnston states that he still has several good territories open to first class exchanges on a percentage basis or on a state rights plan.

Films in Girls' School

The Hamilton Institute for Girls, one of the largest institutions of its kind in New York City, has installed a Power's motion picture projecting machine and once each week the lessons are impressed by visual instruction. The use of motion pictures is designed to present scenes of history, to interest the pupils so that they will ask questions with the desire to know, to stimulate intellectual curiosity and in short to make the teaching of science and history alive and of vital interest. This school also has the use of all slides prepared by the Department of Visual Instruction of the State Educational Department at Albany, N. Y.

Edwin Carewe Director with Rolfe-Metro

Edwin Carewe, who has just signed with the Rolfe-Metro Company, is only thirty-two years old. He has recently finished "The Final Judgment" with Ethel Barrymore as the star, and is now working on Frank Dazey's "The House of Tears," in which Martha Hedman will be the star. On the completion of this he will produce another photoplay with Emily Stevens, his star in "Destiny," and then will undertake a huge feature for the Rolfe-Metro along entirely new lines.



Edwin Carewe.

Mr. Carewe is one-fourth Chickasaw Indian, his maternal grandmother having been a full-blooded member of that tribe. His father is F. M. Fox, an Englishman by birth, but now a practicing lawyer in Corpus Christi, Tex. Mr. Carewe's mother was Miss Sally Priddy, the daughter of James Priddy, a New Englander who went West with the tide of young men of his day, seeking his fortune, and married the daughter of a Chickasaw chief. Through his grandmother, Mr. Carewe became the owner of 189 acres of Indian land, near Ardmore, Indian Territory, where he has a large produce farm, four hundred head of fine breeding cattle and a small herd of Indian ponies.

After playing in stock from one end of the country to the other, Mr. Carewe became leading man for Laurette Taylor and afterward played with Otis Skinner, Nat Goodwin, Chauncey Olcott, Mattie Keene, Hal Davis, Augustin McHugh and Kitty Gordon. Three and a half years ago he had his first motion

picture experience, which was with Lubin under the direction of George Nicholls. He left Philadelphia to create the lead for Sam H. London in "The Inside of the White Slave Traffic." Here in the reconstruction of that popular picture he had his first fling at scenario-writing and picture production. He was featured afterward with the Tampa Feature Films and then assisted in the organization of the Progressive Motion Picture Company, of which he became principal director. Mr. Carewe's first work for B. A. Rolfe was a year ago when he played the lead in "The Three of Us" with Mabel Taliaferro as the star.

New Ince Studio Under Way

Official ground-breaking of the tract at Culver City, where Thomas H. Ince will erect a new $50,000 studio for the production of Ince-Triangle features, was held this week amid simple but impressive ceremonies. Surrounded by a galaxy of stars, whose aggregate yearly income approximates three-quarters of a million dollars, Ince, himself, pushed a silver spade into the earth and the formality of the occasion was over.

Due to the dynamic activities current at the Inceville plant in the Santa Monica mountains, it was found impossible to hold an elaborate celebration of the event. It was Ince's sincere wish, however, that all his employes be in attendance if only for a few minutes. So promptly at noon, work at Inceville ceased and the some five-hundred actors, actresses, mechanics and others who draw pay checks from the N. Y. Motion Picture Corporation, jumped into automobiles, costumes, make-up and all, and were whirled ten miles to Culver City.

Scarcely had he stepped from his machine, when Thomas H. Ince hurried to the spot selected for the ground-breaking and, enlisting the attention of his subordinates, turned over the first spadeful of earth.

Immediately following the ground-breaking, Ince addressed a few remarks to those gathered about him.

"This event," said the producer, in part, "marks a new epoch in the annals of our great organization. It is undying evidence of the wonderful advancement of the motion picture art in general—of the New York Motion Picture Corporation in particular. It proves that the public has faith in our ability to make pictures and that is a mighty nice thing to know.

"Six years ago, when I first came to California to make pictures for Mr. Kessel and Mr. Baumann, I was fired with the ambition to build a great studio. The place you now know as Inceville is what I dreamed about every night. But now that that is a reality, I will not be content until I see another great plant in full operation on this spot."

Ince then commended his people on their loyalty to him, on their perseverance and laudable efforts to co-operate with him in the making of his photodramas. He followed this by paying glowing tributes to Messrs. Kessel and Baumann and concluded his remarks with, "Now, let's all go back to work!" The small army of Incevillians then climbed back into the automobiles and within fifteen minutes were again assembled at their various "sets," as though nothing had interrupted the day's work.

With the departure of the Ince contingent from the Culver City property, a corps of one hundred men went immediately to work, laying the foundations of the numerous buildings. It is expected that the entire plant will be in full operation by Christmas.



Drinking to universal peace at Universal City. Left to right, Andrew M. Lawrence, Chicago publisher; Henry MacRae, director general of Universal City; William Dawes, Chicago banker, and Henry Otto, Universal director.

The Essanay Method

In the filming of "The Raven," a melange of George C. Hazleton's biographical novel of the poet, and the poet's poem of that name, arranged and produced by Charles J. Brabin, the Essanay company resorted to music to raise Henry B. Walthall, Warda Howard and other members of the cast up to the required emotional pitch.

George K. Spoor, president of the company, conceived the idea as he stood on the studio floor and watched Brabin and the others working on the intense scenes of the photoplay. There was difficulty in reaching and keeping the pitch required because this play gives an actor little time to get balance. After two or three of the heaviest scenes had been rehearsed and retaken many times without success, Mr. Spoor left the floor and got busy at the telephone.

That afternoon when the members of the cast returned from lunch, they found the "sets" for the play surrounded by wooden screens. When they were called to the floor and prepared to resume their work, they were startled by the music of a full orchestra, playing some of Grieg's Peer Gynt music.

The play was finished in record time for a production of its kind. It was easy to portrary the emotions of Poe, his wife and other characters because of the music. Mr. Spoor, after a consultation with his directing staff, announced that music would be used at the Essanay studio in all future productions. Its tremendous success has established it as one of the first aids in the production of emotional plays.

Gaumont Gets Alice Dovey

In line with its all-American program of American stars in American photoplays, the Gaumont Company has secured Miss Alice Dovey for a Casino Star feature, "The Reformer." This one act farce will be released October 24. Miss Dovey has a wide following because of her successful seasons in musical comedy. She has an assured Broadway position which will make her a welcome addition to the galaxy of stars who have already been featured by Gaumont on the Mutual program.

Miss Dovey's comedy is distinctive, and in "The Reformer" it will have full play. In the spoken drama, comedy of situation now surpasses the comedy of lines, and Gaumont comedy directors have shown in their screen productions that comedy of situations that are plausible is more acceptable to the public than comedy that depends upon buffoonery and vulgarity. Miss Dovey has been provided with a part that develops all her winsomeness under laughable conditions.

Costly Production Completed

Actual field work in the production of "The Diamond From the Sky" has been completed. Director W. D. Taylor, who staged this remarkable photoplay, has issued his last "cut" and all the negative—twelve miles of it—has now been turned in to the laboratories of the American Film Company Inc. This picture, for which the North American Film Corporation paid $10,000 to Roy L. McCardell, has exceeded in cost of production all of its predecessors. One scene alone in chapter 24 is claimed to have cost $11,000 before the crank of the camera was even turned. This scene showed a tremendously large banquet hall, built especially for use in this one chapter, so constructed that it matched to a contractor's nicety with the exterior of the house in which it is presumed to be a part. It was the banquet hall of John Powell, a millionaire in the story, and no wizard of finance nor scion of royalty ever dined amid more wondrous surroundings than shown in this scene on the screen.

Constance Collier Signs with Oliver Moro

Constance Collier is one of the most important acquisitions for the films that Oliver Morosco has yet made and that the progressive manager has been fortunate in securing this star for the screen will readily be appreciated by anyone who has seen her behind the footlights. A dashing beauty of the dark type with jet black hair and eyelashes and with eyes of dark brown Miss Collier presents a splendid screen type and her wonderful power of emotional expression which has made her famous on both sides of the globe makes her a fine subject for the camera in the way of effective register.



Constance Collier.

Despite the fact that she is still young in years, Miss Collier has had an extensive stage career. Of English birth, she made her first public appearance in "The Silver King," with Wilson Barrett's company, at the Theater Royal, Hull. After appearing in a number of other successful productions she later rejoined Wilson Barrett, appearing with him in "The Sign of the Cross" as Ancaria. A series of notable engagements followed, after which Miss Collier was engaged to make her American debut at the Garrick theater, New York, where she appeared as Anne-Marie in "Samson" with William Gillette. Her success in this country was instantaneous.

The vehicle with which Miss Collier will make her motion picture debut is "Tongues of Men," a stage play specially written for her by Edward Childs Carpenter, author of many prominent stage and screen successes, including "Captain Courtesy." On completing this production Miss Collier will appear in another screen play for Mr. Morosco, not as yet decided upon, after which she will star under his management in a New York stage presentation of "Peter Ibbetson," by Du Maurier, which play will also be produced in motion pictures with Miss Collier after its run on the legitimate stage.

Sennett Razes Mountain

In planning the reconstruction of the Keystone Film Company's producing plant at Edendale, Cal., all available land surrounding the original site has been purchased by Mr. Sennett, and even with this additional territory it was found that the plans required a greater area as a site for the new building. The land lies at the foot of a high hill and after figuring every possible way to gain more space, Mr. Sennett sent for the steam shovel and enough of the hill was cut away to add a flat space of two acres to the ground area.

The first building in the new group has been completed. It is a five-story structure, in which carpenter shops, paint shops and other mechanical departments will be housed. The interior studio, with a complete artificial lighting system, will be erected on the reclaimed two acre space which has been cut out of the hill. The office building will be started immediately and the entire plant is expected to be finished shortly after the first of the year.

Differs with Metro President

Robert C. Morris, president and editor of *The National Moto-Photo Weekly*, published in Louisville, Kentucky, after reading the viewpoint of President Richard A. Rowland, of the Metro Pictures Corporation, as printed in a recent issue of MOTOGRAPHY, takes issue with the Metro executive and writes us as follows:

Louisville, Oct. 16th, 1915.

Editor MOTOGRAPHY: I wish to take time from my very limited quota of that valuable commodity to say just a word while your exceedingly interesting editorial on page 797 of October sixteen is fresh in my mind.

You have surely struck a vital chord in the future relation of the screen star and the spoken drama and I trust that the fullest appreciation of it may be had by all those who should be intimately concerned—but, let us at this important juncture go a step further and consider this one intensely interesting point to the great advantage of the motion picture exhibitor, who might otherwise be fearful that his efforts are to bring about his own undoing in the eventual loss of his best asset, viz., the stars whom he has helped to make famous.

Why should those who have labored so long and assiduously to attain so important a goal quietly step aside and relinquish the cream of their commercial accomplishments to those who have been compelled to take a back seat because the motion picture prince has, by his tremendous efforts, accomplished the apparently impossible, and overthrown the old, or so-called "legitimate stage" for the motion picture screen?

No, the success belongs to those who are responsible

for it and if all those who have good stage facilities in their exhibition houses will brush them up and get them in order and those who have not and those who are now building new houses will look to that most important adjunct of their respective houses for the future and arrange for the appearance of those stars on their own stages when the time is ripe for such presentation to the public, then will they be able to reap the full benefits of their own labor.

Should Madame Petrova, Francis Bushman, Mary Pickford or any other of the now famous stars appear on the stage of the legitimate theater? Certainly not. Should not our motion picture houses, which have helped to create the great reputations of these important personages, be the ones to present these stars to their public at prices ranging from $1.00 to $2.00 per seat, for the brief time which they could allot to any one house? I say, by all means this is the only thing to consider.

Let us have the stars appear in person in the legitimate drama, but let the legitimate drama presenting these stars be enacted upon our own stages and the complete cycle of theatricals will have been attained, and again we record the new for the old, the "survival of the fittest."

Robt. C. Morris, President and Editor.

Templer Saxe of Vitagraph

Templer Saxe, Vitagraph player, whose experience on the speaking stage fitted him to play a wide range of characters, has brought this experience to the field of motion pictures, where he is seen alternately in a strong dramatic role and then in the lighter comedy parts. He was born at Redhill, twenty miles from London, England. Mr. Saxe was destined for the diplomatic service. He graduated from two universities, of Bonn and of Brussels. At the latter, he obtained the degree of Ph. D. M. A. Oxford was to have come next, but reverses of fortune compelled his father to abandon the idea of a diplomatic career for his son. During his college days he was interested in amateur theatricals and when it became time for him to choose a profession, he turned to the stage. Mr. Saxe studied with the famous Albert Randegger at the Royal Academy, London, and with other eminent masters, preparatory to becoming an opera singer. His first engagement was with the German-Reeds, at Saint George's Hall. He stayed with this organization a year and then signed with Carl Rosa, as leading barytone of the Carl Rosa Light Opera Company.



Templer Saxe.

Coming to this country, he made his debut as leading juvenile in "A Ladies' Paradise," at the Metropolitan Opera House. He sang the principal barytone parts in "The Sultan of Sulu," "Piff, Paff, Pouf," "The Earle and the Girl" and "The Blue Moon," all of these engagements being in New York City. On the road, he appeared in "The Gay Musician," "Countess Coquette," "Morocco Bound" and "Yama." Thus he had considerable stage experience before entering pictures.

With the exception of desultory work with several of the minor picture producing companies, all of Mr. Saxe's experience has been gained under the Vitagraph banner. He has appeared in a number of pictures both single part and feature, and has made good in every character where he has had to face the camera.

A WONDERFUL MINIATURE

Rolfe-Metro's New York Studio Houses a Unique Replica of the United States in Miniature That Proves Useful

The United States in minature, an innovation to be used in obtaining scenic effects, is now under construction at the Rolfe-Metro studio in West Sixty-first street, New York City. When completed it will be possible to photograph exteriors, absolutely correct in topography and vegetation, of any locale in this country. The miniature United States is being built on a platform fourteen feet deep which will eventually extend around the walls of the entire mammoth studio. There are mountains, plains, caves, railroad tunnels, lakes, rivers, creeks, bridges, trees, farms, small towns and even some of the prominent cities of the United States will be faithfully reproduced. On the wall, back of the miniature panorama, canvas is stretched upon which is painted an appropriate background to lend the essential distance effect. The miniature is to be permanent and is being installed at a great expense.

E. J. Shulter, the technical director at the Rolfe-Metro studio, conceived the idea of the miniature several years ago, and has been working it out ever since. He says it is going to prove invaluable in obtaining desired effects through opened doors and windows, showing exterior settings. Heretofore, such effects have been made through the aid of painted drops, which Mr. Shulter says no longer deceive the average motion picture patron. It will also be possible to obtain views from the window of a train, and similar effects, without going out of the studio. This will not only add to the artistic value of Rolfe-Metro pictures, but will prove a saving in the cost of production.

At the New York City end of the miniature the principal building will be the Grand Central station. Other railroad stations in Los Angeles, Denver, New Orleans and other cities will be reproduced. There will be miniature motor boats, steamboats and yachts, going under their own power in lakes, rivers and bays. It will be possible to produce snow, rain and wind storms, and even a tornado. In the first section of the miniature, now completed, approximately two hundred miles of the country is shown. There is a practical miniature train, one of the few imports that has reached this country recently from Germany, that traverses through the countryside, skirting mountain sides, passing through villages, tunnels, over bridges and around seemingly dangerous curves. It was necessary to take out the electric equipment in the engine and install steam, to obtain the right effect.

Howard Estabrook the Star

The Pathe Exchange wishes to announce that through an unintentional error in some of its advertising matter for "The Closing Net," Howard Estabrook was merely featured with others where he should have been starred exclusively. It is making this announcement in fairness to Mr. Estabrook.

What Is Comedy and Why?

BY BENNIE ZIEDMAN

SHAKESPEARE said that "all the world's a stage," and Edward "Komic" Dillon, one of the Griffith producers, and until recently director of Mutual-Komics, goes Billy Shakespeare one better by contending that "all the world's a comedy" to him. Perhaps that is why he is so well qualified for his position as producer of humorous subjects. There have been so many unsuccessful comedy photoplays issued in the past year that it is a difficult task for a director to determine whether or not the planned action will be laughable when projected in the silent theater. "Just what is a comedy?" is the subject Edward Dillon was requested to discuss. "Logical surprise for the participants in the play is really the backbone of comedy," says Mr. Dillon. "The unexpected is always good for a laugh—something at which even the audience will be surprised in the outcome. But yet it must be absolutely logical and make them think 'Well! Who would have expected that! But still it is possible!'



Edward Dillon.

"The fellow who stands directly in front of the lens and makes faces, without any specific reasons for them, means absolutely nothing to the intelligent audience. The serious situation to the players usually affords humor to the audience.

"To cite an instance, in one of my recent pictures, entitled 'Home Again,' the much abused situation of mistaken identity plays a principal part. A fellow goes on a lengthy lark, his wife tires of living in their apartment alone; she sublets it to another couple and moves to a local hotel. The husband later decides to go home and naturally comes to the apartment. He fails to find anyone present, goes to his room and climbs into bed. Then there is the husband of the couple who are residing in the flat, at whom his wife is peeved, and when he sees the husband who has been on the lark, it confirms the suspicion in his mind that his young wife loves another. You can imagine the complicated situations presenting themselves that are absolutely serious to the players, but yet the audience that is susceptible will giggle, and others may laugh heartily.

"The actor or actress who endeavors to appear funny on the screen without the aid of the humorous situation is working for naught. It is absolutely imperative that the situation in itself lead to a laughable climax.

"There is another thing that the present comedy producer doesn't realize is imperative, and that is a well-worked-out, plausible scenario. There is where some of the boys fall down—they work hard to make something out of nothing and when it is projected on the screen it looks just what it is—a painful effort with a narrative theme.



The Comedy Director.

"There is as much work attached to the producing of a comedy, or I might say at times more, than the average drama. It is not the easiest thing in the world to give your audience adequate cause to laugh. Slapstick comedy is all right for a certain element of people, but the clean-minded young girl, the tired business man, the faithful wife, and the intelligent class of motion picture attendants in general, are more in favor of the clean, refined, light comedy than the riff-raff or slap-stick comedy.

"At times, however, one must resort to slap-stick comedy for peculiar reasons, and then it takes the master mind to force a look of refinement in that particular situation. I suppose that most every producer of comedy subjects looks at this stated situation in a different light, and it would be very interesting to me to become acquainted with the various views.

"Speaking of multiple-reel comedy subjects, it is much more difficult to hold the attention of an audience with a comedy than a drama, for the simple reason that you haven't the dramatic characters to get sympathy and to arouse curiosity as to the outcome."

The above statements of Mr. Dillon seem to ring true, for he has proven by some of his past efforts that he knows comedy. It is a known fact that Dillon is never without a smile, and "kids" his company into being serious in scenes. He employs a capable set of players who understand him like a book and consequently interpret his directions.

Essanay's Tasty Announcements

The advertising department of the Essanay Film Manufacturing Company, presided over by Victor Eubank, has prepared and is mailing to exhibitors the country over splendidly printed, tastefully designed announcements of the near release of "The Raven," which will star Henry Walthall, supported by Miss Warda Howard.

The front and back cover of the announcements are olive green in color and bear in white lettering text

matter descriptive of the treat in store for the public when "The Raven" is released. The two inside pages bear a beautifully designed bit of color work, depicting a scene suggested by the sub-title "And the Raven, never flitting, still is sitting, still is sitting; and his eyes have all the seeming of a demon's that is dreaming."

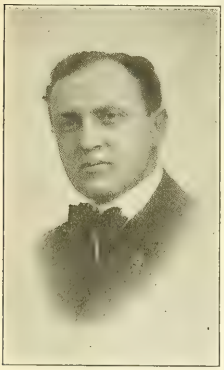
The dignified presentation of Mr. Walthall in this six-reel photoplay is announced as follows on the back cover page: "Essanay is presenting Mr. Henry Walthall in what we consider the most pretentious and artistic photodrama ever offered to the public. Director Charles J. Brabin, with the assistance of the author, George C. Hazelton, has spent many months in the preparation and production of this masterpiece. "The Raven" is known the world over as the greatest work of Edgar Allan Poe. Mr. Walthall has portrayed the character of Poe with that consummate skill for which he is noted throughout the world of photoplays. It remains only for you to pass judgment."

In addition to the announcements described above, the Essanay publicity department has also prepared a quantity of "Raven" cut-outs which undoubtedly will prove mighty effective advertising for the theaters running the Walthall feature. Attention might also be directed to the artistic advertisement on the back cover of this issue of MOTOGRAPHY, the design for which was sketched by the celebrated artist, Palenski, at the suggestion of Victor Eubank.

"ROXY" TO TOUR COUNTRY

Mutual Film Corporation Sending Master Exhibitor to All Parts of Country to Describe His Methods and Inspire Mutual Exhibitors

S. L. Rothapfel, known as America's most successful motion picture exhibitor, will make a tour of the United States to deliver to exhibitors a message of success. This announcement comes from the office of John R. Freuler, president of the Mutual Film Corporation, which is conducting the tour as a constructive contribution to the development of the motion picture theater. The itinerary covers twenty-seven of the biggest centers of the country, where Mr. Rothapfel will address gatherings of exhibitors. It has only been possible for the Mutual to get a limited portion of Mr. Rothapfel's time, and it is hoped that conditions will make it possible later to have him speak before the exhibitors in many centers not covered in his present itinerary. This tour will deliver to the exhibitors of the nation first hand knowledge of the methods and experiences by which Mr. Rothapfel arrived at his many successes, among them the management of the Lyric theater in Minneapolis, the organization of the projection for the Keith Circuit, the Regent theater in New York, the famous Strand theater and—next to come—the new Rialto theater now building at Forty-second and Broadway, New York City.



S. L. Rothapfel.

Mr. Rothapfel will tell the exhibitors of the country at first hand just what have been the factors of his remarkable success and how the lessons drawn from his experience may be applied to the improvement of any theater and applied to the solution of every exhibitor's problems.

"The message which Mr. Rothpafel will carry," remarked President Freuler, "is in fact a message to the whole great body of exhibitors, regardless of their affiliations. No exhibitor who hears him recount his wealth of experiences as an exhibitor can fail to gather information and inspiration which will be reflected by profit at his box office if he takes the lesson home with him. We are not sending out Mr. Rothapfel with an impression that the exhibitors need to be lectured to, but rather with the idea that every live exhibitor will enjoy the experience of hearing from the nation's most successful exhibitor and his methods."

Mr. Rothapfel's itinerary as it is outlined follows: October 21, Philadelphia; October 22, Washington; October 23, Atlanta; October 25, New Orleans; October 27, Dallas; Ocotber 29, El Paso; October 31, Los Angeles; November 3, San Francisco; November 7, Portland, Ore.; November 8, Seattle, Wash.; November 10, Salt Lake City; November 12, Denver; November 14, Kansas City, Mo.; November 15, Omaha, Neb.; November 16, Minneapolis, Minn.; November 17, Milwaukee, Wis.; November 18, Chicago, Ill.; November 19, St. Louis, Mo.; November 20, Indianapolis, Ind.; November 21, Cincinnati, Ohio; November 22, Detroit, Mich.; November 23, Cleveland, Ohio; November 24, Pittsburgh, Pa.; November 25, Buffalo, N. Y.; November 26, Albany, N. Y.; November 27, Boston, Mass.

This itinerary will be strictly followed, as Mr. Rothapfel's varied interests demand his return to New York on schedule time.

Mr. Rothapfel will be accompanied on this tour by Silas Bent, special representative of the publicity department of the Mutual Film Corporation. Mr. Bent will, in addition to "covering" the Rothapfel tour, give general publicity co-operation to Mutual branch managers in the cities visited. Mr. Bent brings to his work a long and varied experience among the nation's greatest newspapers and in publicity work for important financial interests.

MUSIC BY THE FOOT FOR FILMS

Unique Solution of Problem that Confronted V. L. S. E. Organization in Setting Its Pictures to Musical Score

Remember the days when a tin pan piano and a bass drum constituted the musical embellishment of the average "moving picture?" Today we have our symphony orchestra with its scores from Beethoven, Bach, Mozart, Wagner, etc. So do times change.

But even with these ambitious innovations, the producers and exhibitors of moving pictures still had another step to go—the adaptation of every bar of the music to the theme of every foot of the film.

Here was a man-sized job—how to measure the action of the picture to the musical score, so that they would both come out equal at every part of the picture, and would be so exact that any orchestra might take the score and follow the movement of the play with absolute correctness. It was a question, primarily, of mathematics, but even so it was some time before a

system of computation was devised before the undertaking was gotten down to a certainty.

As an illustration, on the opening night of one of the most notable photoplay productions now before the public, the orchestra, notwithstanding a three weeks' rehearsal, found at the conclusion of the picture that it was a page and a half behind the play's action in the musical setting. It was left to Frank Stadler of New York, who prepares the orchestrations for the Winter Garden, Hippodrome, Ned Weyburn's Town Topics, and other productions, to provide the remedy for this condition of affairs. Mr. Stadler, who is now arranging the musical settings for many of the features released by the V. L. S. E., saw that the problem was simply one of devising some sort of a system that would so time the music that it would finish just as the film ended.

He remembered that Beethoven had overcome the dfficulty of proper timing for this sonatos by a mechanical arrangement known as the metronome, invented by a friend of his. This is an arrangement with a little bell attached, which may be set for the movement of the music and used as an exact guide to the right measure, the bell giving warning at the expiration of each period, so that the leader knows whether he is in time or not.

With the metronome, a stenographer, and a watch, Mr. Stadler began the measurement of the Lubin V. L. S. E. feature, "Tillie's Tomato Surprise." He found that the film ran ten feet to every eight seconds, and he set the metronome for eight second periods accordingly. The stenographer made a note of the action of the picture each time the bell rang, with the result that when the entire picture had been run, Mr. Stadler had a complete record of the production.

All that was necessary then was to select from the classics and the popular melodies the music which would give a suitable atmosphere and a harmonious accompaniment to the theme of the play, so synchronizing the music with the eight second periods that every bar of it fitted the spirit of the many score of scenes of the produciton. Only one who saw "Tillie's Tomato Surprise" without the music and then with it can appreciate the heightened effect the musical accompaniment gave the picture.

And only one who appreciates the difficulties which orchestra leaders have had heretofore in timing their score with the film can understand for what greater efficiency Mr. Stadler's method makes.

Essanay Not Buying

Despite the fact that several announcements to the effect that the Essanay Film Manufacturing Company is no longer buying scenarios have been made, a flood of manuscripts continues to clutter up the mail daily received at the big Chicago plant of the Essanay Company.

The writers of all submitted scripts are having their brain children returned to them accompanied by a printed announcement which reads as follows:

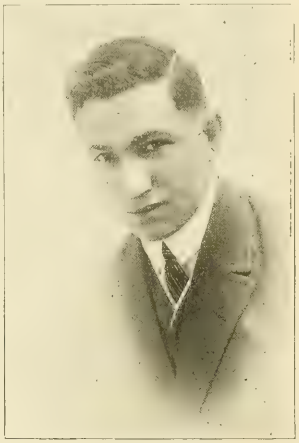
In line with its policy of progress, the Essanay company has discarded the scenario from its business. The reason is that Essanay photoplays are beyond the scenario stage.

The high art of production as standardized by this company cannot be sustained by mere scenarios. Already Essanay has on its staff a number of the highest paid dramatists in this country. These men, experienced in the technical construction of the drama, are producing plays instead of scenarios. Besides this expert dramatic corps, the most famous authors and playwrights in the world are contributing to the Essanay program. The idea is that nothing is too good for the thousands who expect the best of Essanay.

With such writers as George Ade, Hobart C. Chatfield-Taylor, Albert Payson Terhune, Mary Roberts Rinehart, James Oliver Curwood, Edwin Balmer, Henry Oyen, Edith Ogden Harrison, James Oppenheim, Mrs. Wilson Woodrow, Maibelle Heikes Justice and Justus Miles Forman Essanay stands alone in the field as the producer of the greatest photoplays. The day of the scenario has passed. This is a new day—Essanay day!

He Is "Some" Operator

Herman H. Goldberg, the young man pictured just below, is a man with a record. It isn't meant to insinuate that the Bureau of Criminal Statistics over at the Chicago city hall has a card bearing his finger-prints, or that a full face and a profile view of him is on file at such institutions as the Joliet penitentiary, but that he is famous. First of all he is chief operator of "The Birth of a Nation" show at the Colonial theater, and next to that he has shattered a few records in the way of good projection and care and attention to his films, any or all of which would entitle him to special mention. Mr. Goldberg has been in charge of the projection of the "Birth of a Nation" picture since it first opened at the Illinois theater away back in June, and on Monday night of this week celebrated the two hundred and seventy-first run of the picture with but one stop in his projection in all that long period. This one stop was occasioned when one of the carbons became loosened and caused a delay of about fifteen seconds while it was readjusted. Mr. Goldberg is furthermore using the same identical print with which he started last June and a most minute and careful inspection of the film fails to show the slightest trace of "rain," or a scratch of even the most minute kind, a fact that eloquently testifies to his care of the prints in his possession. A fellow employe of the Epoch Producing Company, in commenting on Goldberg and his care of the film, asserted as he pointed to the reels of film lying on a shelf in the projection room, "That's Goldberg's baby, all right, and no infant ever had the care or attention that he gives that roll of celluloid." In his projection of "The Birth of a Nation" Mr. Goldberg is assisted by J. M. Wolfberg.

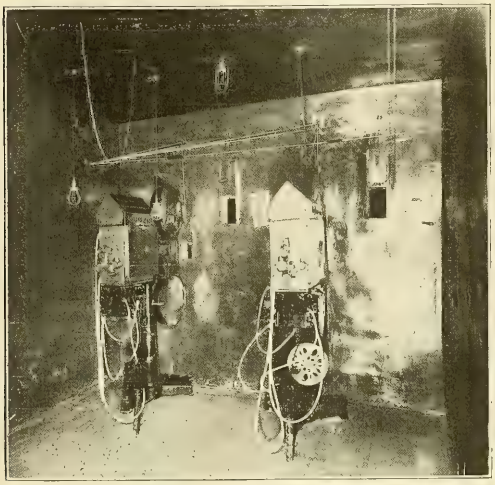


Herman H. Goldberg.

Recently fresh fame came to Mr. Goldberg through his being called upon to superintend the construction of the projection booth at the Studebaker theater, Chicago, and at that time MOTOGRAPHY, in commenting upon the projection at the Studebaker said:

In the center of the house and at the rear a new concrete projection booth has been erected and the equipment installed therein under the supervision of H. H. Goldberg, who is in charge of the projection of "The Birth of a Nation" at the Colonial, is up-to-the-minute in every respect.

The booth is eight feet high and has inside dimensions of 11 by 10 feet, with a projection aperture 6 feet 8 inches from the floor. It contains two specially constructed Simplex machines, equipped with several unusual and made-to-



Interior booth of the Studebaker Theater, Chicago.

order devices, which have a throw of 72 feet. The screen, an alabastine sheet 18 feet in size, erected some 19 feet back of the curtain line, is fastened in a shadowbox of excellent construction and the whole is masked by some black gauze-like drapes which are drawn aside as the picture goes on the screen. This screen, like the projection booth, was built under the supervision of Mr. Goldberg and is satisfactory in every particular.

GAUMONT SILENCES RUMORS

Makes Official Announcement That All Rialto Star Features and Casino Star Comedies on the Mutual Program Are Made in America

Baseless rumors having gained currency that the motion pictures of the Gaumont Company released on the Mutual program are not made in America, a categorical denial has just been made by that company. Both the Rialto star features and the Casino star comedies are made by Gaumont either at Flushing, N. Y., or Jacksonville, Fla. They are distributed only by the Mutual Film Corporation.

"The slightest investigation would convince the most casual inquirer of the falsity of such a statement," was the remark of F. G. Bradford, general manager of the Gaumont Company, when the rumor was called to his attention. "Every Gaumont motion picture on the Mutual program is made here in America. The only reason I can conceive for such a statement having been made is that the source which has inspired it fears the competition of the Gaumont pictures. The attack is evidently concerted, since our branch agents report having heard it in different parts of the country.

"Just to look at a list of Gaumont releases of Rialto star features and Casino star comedies is sufficient to convince one at a glance that the All-American program of this country is just what it purports to be. Before me I have a list of stars Gaumont has recently employed in pursuance of its policy of securing a new Broadway favorite as star in each release. The only star even with a foreign name is Fania Marinoff, who was born in Russia. As she made her debut in Denver as a child, it can be seen that all her stage experience has been in this country.

"Who could be more American than William Roselle or W. C. Fields? Both are Gaumont stars. Fayette Perry comes from Nebraska. So does Alice Dovey. Grace Valentine was born in Ohio. Tempest and Sunshine are Kentucky girls. And yet unscrupulous persons try to convince exhibitors that these Gaumont stars are not in American productions! The cast of each Gaumont release is published in the trade papers. One has only to read the list of actors to know absolutely that Gaumont would not transport an entire company of Americans to take pictures in Europe. In addition to that, one has only to see a Gaumont picture on the Mutual program to recognize its American setting."

Earl Metcalfe Now Lubin Director

Earl Metcalfe, popular idol of photoplay fans, leading man for Lubin for the last four years, has reached out and gotten a firm grip on the top rung of the motion picture ladder of success. Recognition of the time and study "Met" has put in since his association with the Lubin Company, coupled with the extraordinary way in which he has thoroughly grasped the intricacies of making pictures, has received a recognition from Messrs. Singhi and Lowry, controlling heads of the Lubin forces, and Earl has been promoted to the rank of director. He has already begun work on his first picture, with Billie Reeves as his star, and in that combination of Reeves and Metcalfe, those who know predict a product which is going to do some regular revolutionizing of what comedy in pictures is.



Earl Metcalfe.

Metcalfe's stage career began at fourteen years of age, and was interrupted to return to the Cincinnati Law School. Then came a resumption of his theatrical career, which has since continued uninterrupted. He was for three years a member of traveling repertoire companies, then in vaudeville in support of Zelda Sears and Stella Hammerstein, and from vaudeville came to the Lubin stock company.

The Equity Motion Picture Company has purchased the J. W. Gunby studio, located at Ridgefield Park, New Jersey, one of the most up-to-date steel and concrete studios in that vicinity, in connection with a large developing and printing establishment, with every facility for the production of high-class one and two-reel comedies, with the same company that was located at Lake Sunapee, New Hampshire.

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Features, or Program, or Both?

WHEN, in the evolution of motion picture exhibition, order gradually succeeded chaos, what we now know specifically as "program" was the key to development. Apparently the future of the business, as a definite, well regulated, orderly industry, depended upon the perfection of the program system. One after another there were established the three big exponents of program and centers of program distribution now operating so satisfactorily and successfully.

Originally the word "feature" had no specific meaning in the business. Any film supposed to be exceptionally good or to have cost an unusual sum for production was a feature. Naturally, on this basis, it was not long before every film was dubbed a feature, and the term lost what little significance it ever had.

But when multiple reel pictures began to show their possibilities there was an opportunity to return to the word. Obviously not all pictures could be multiple reels, so there was little danger that the name would be abused.

But once the multiple reel "feature" got fairly started, it displayed a decided ambition to monopolize the whole show. When an exhibitor with a five-reel program substituted a five-reel feature there wasn't room for much else.

A good many exhibitors found that their patrons liked the feature. They found, too, that it gave them a chance to make more noise, do more pretentious advertising, and attract a bigger crowd. This, in turn, encouraged a higher admission price, with which they could pay more for a better feature. So the feature game was fairly started.

The three big program units soon found themselves hedged around with a growing circle of feature producers. These were companies that specialized and concentrated on big productions—sometimes on a single big production. And enough exhibitors to make the game good raised the feature banner and discarded the program.

Today the exhibitor, with an open market and a free choice, takes features and adds program for "filler." That is with a five-reel show he uses a three-reel feature and two singles; a four-reel feature and a split reel comedy; a five-reel feature and nothing else—and so on. He still has some use for program, but he has become essentially a feature customer, and consequently a very poor program customer.

This is not theory. The exhibitor actually is doing that. And he is willing to pay more for that kind of a show than he would have to pay for a straight program. That being the case, the feature is bound to increase. If it increases faster than the market, what is going to happen to the program?

No doubt there will always be programs, program manufacturers and program exhibitors. It would be a serious mistake to expect elimination of the whole scheme, no matter what future years may develop.

But for the encouragement of the greatest possible amount of business, the intensive cultivation of the opportunity we have, it is time to consider whether the feature has not become

more important than the program. It would seem that the way to the greatest expansion does not lie with the program.

It is not a question of production nor of producers. Some of the best features we have are produced by the so-called program manufacturers. All of these manufacturers, indeed, are turning out stuff right along that classes as features—only it is released as part of a definite program. The question is wholly one of policy—of distribution methods; whether a film shall be sold at a certain fixed price with its program, or separately as a feature at a higher price.

Inasmuch as the well known program manufacturers are all in shape to meet whatever demand there may be for features without any particular change in their systems, they can study this marked development in public taste without embarrassment. If the public is willing to pay more for features, it is only just that the extra profit be divided between the exhibitor and the producer.

Speaking of California

OUR old friend, Don Meaney, having turned his back at least temporarily on the Golden State, has seen fit gently to disparage the well known glorious climate and marvelous atmosphere of the popular American paradise. While he would not deny the silver lining, it seems that Don has observed California skies to be not always cloudless.

Furthermore, he finds the emporiums of the farthest west to be short on stock. It is not possible to buy there, ready-made, all the articles a modern property man may want. In this respect he thinks Chicago, or even, at a pinch, New York, would have it all over any metropolis of the coast.

Nothing could be more pleasing to us than to have Don and the goodly company he represents settle down in the city by Lake Michigan. The mere presence of such good friends is a pleasant thought; and there is plenty of proof that Chicago produces pictures as excellent as any that ever struck a screen.

But about California. We have seen many wonderful pictures come out of California. We have seen some more than wonderful film enterprises grow big there. At the moment we have no figures on the total film plant investment in the state, but we know it is enormous, and constantly growing larger. So it does not seem likely that there will be any general exodus of film folk from the coast. Rather we are inclined to think that time will remedy the shortage of prop-room merchandise noted by Mr. Meaney.

As to that glorious climate, we have long suspected that California herself must have enjoyed the services of press agents graduated from the theatrical school. But they do get pictures there, Don; corking pictures. Even the amateurs with kodaks bring back a bigger percentage of useful impressions on their emulsion than they seem to get this side of the Rockies. And we imagine they'll go right on getting them.

For, criticize the climate and the stores as you will, and as they deserve, there is one thing you must admit. When it comes to locations, there is nothing else quite like California. In its collection of samples of Nature, the state is like a twenty-year-old prop-room—you can find everything in it.

There are lots worse places to take pictures than California.

N. G. C

Just a Moment Please

Done your Christmas shopping yet?

—

Not that we mean to be personal, but you can see for yourself it helps us to fill this lovely white space and brings us that much nearer the bottom of this column.

—

And, anyway, we always begin to think about Christmas as soon as the world's series is over.

—

Speaking of baseball reminds us that about a week ago a chap down in Kansas submitted for our inspection a story telling how to get rich in the picture business, basing his article on his own success as an exhibitor. Thinking his story would be presented to better advantage if we had some photographs of his house we wrote him, asking for the "pics" and today received the following reply:

Replying to your favor of recent date, asking for a photo of my show to use with the article I submitted some time ago, will say that I will be unable to furnish same. Just a few hours after I mailed the mms. a cigarette-smoking operator set fire to the film on the re-wind and the other five caught and the inside of the booth was burned out, destroying my machine. I have not reopened since and I do not think I will, but will return to my first love—newspaper work. With all my original advertising ideas I think I prefer a steady salary of $35 per week to a picture show.

If you wish to use the matter I sent you, you may do so, but just at present I am disgusted with the picture show business, except writing a scenario occasionally that gets by, and I am sorry I cannot oblige you by sending the photos.

—

Ain't that exasperating?

—

Just when you think you are going to discover the key to certain wealth, to have the chap that's giving you the tip prove to be a flivver at his own game.

—

Oh well (sigh), maybe somebody will yet come along with an idea that will make us a millionaire over night. (Note to Vic Hodupp: Don't read that as a tip to invite us over to see your Wallingford stuff on the screen, for we know darn well that's being made by Ted Wharton and we know him, too, so you can't fool us with that.)

—

ANOTHER PLUTOCRAT—ALMOST

Speaking of millionaries and such reminds us that Tom North, who publishes *V.L.S.E. Pals,* out in Seattle, Wash., has a friend named Jensen, proprietor of the Liberty theater of that burg, one of them photoplay palaces you read about but seldom own, who almost got rich over night. In a letter to North, published in the last issue of *Pals,* Jensen writes:

Hello, Tom! I'd sure been out of the theater business now if I had played my hand right. There was a fellow drifted in on the stage Wednesday and he came into my office and says: "Mr. Jensen?" I couldn't very well say "Yes" right off for he might have been a deputy sheriff or anything, so I stalled around awhile and finally he says as how he's a show man and he's got a show and wants to play here Saturday night. I came across then and told him my real name and he followed his chatter with an offer of FIFTEEN DOLLARS for the house. I must a got panic stricken or something for I turned to my typewriter and started writing without saying a word and he says "What you writin'?" And I says "I'm making out a bill of sale; you've bought a theater." And the last I saw of him he was talking to Bill Riggs that runs the pool room and Bill told him the only people that ever come to the theater was people I owed money to and they was taking it out in theater tickets.

And at that, I think we're doing almost as well as Von Herberg, for a small place. I see that all his operators has automobiles. Well, our operator has a motorcycle. He found it.

—

We lamp with much surprise by this week's issue of the incomparable *World* that Jim McQuade, in his column, chronicles the visit of "Francis G. Bushman" to our burg. Whaddaya meanly, "G," Mac? Didya think his middle name was God?

—

Commodore Blackton, who is visiting us this wk., was introduced from the stage of the Olympic theater by an official of the Health Dept., but the genial commodore was easily able to even survive such an experience and may now be said to have "Passed the Board of Health."

N. G. C.

Some Current Releases Reviewed

"The Miracle of Life"

Reviewed by John C. Garrett

WITH a story which if not handled properly and carefully all of the beauty and appeal would be lost in it, to work upon, Harry Pollard directed the four-reel American Mutual Master-Picture "The Miracle of Life" and obtained exceedingly satisfactory results.



Happiness comes to the woman and her husband.

The story contains a wonderful lesson and digs down into one's heart. It lays bare the soul of "a woman" who committed a wrong against herself, her home and society and then idolizes her when she sees her folly and brings into the world the little life, as she before denied one.

There are two principal characters in this production, a woman, which role is splendidly portrayed by Margarita Fischer and a man. Joseph Singleton is cast as the latter. The photography in this production is as clear and beautiful as crystal and a novel idea is used in the subtitles which are put into poetry and ribbons outline all of them. In each of the four corners appears a live baby's head. It is bounteously supplied with scenes of surpassing splendor. Among those scenes which are noteworthy for their beauty are the scenes showing the Three Wise Men going to see the Christ Child, the scene of cupid at his telephone switchboard and the scene in "Babyland."

A man and a woman who have long been sweethearts are married. The man brings his bride home and they are very happy in each other's love. One night while in attendance at a ball the wife feels a sudden revulsion against her husband. He cannot understand her actions, but she knows the revulsion means—the coming of a child.

The young wife is horror-stricken at the thoughts of becoming a mother and at last goes to the home of an elderly woman friend and asks her aid. From the friend she obtains a deadly potion which will extinguish the young life about to be brought into the world.

The wife returns home, slips past her husband into her boudoir and places the bottle on her dresser and lies down on the bed sobbing with grief. She falls asleep and then gets up, places the bottle to her lips and lies down to await its results. She swoons away and when the doctor is called in he tells the young husband the true state of affairs.

Later the husband gets a divorce from his wife, marries another woman and establishes a very happy home. The young divorcee for a short time is happy spending her time at dancing, clubs and gay after-theater parties. Then comes old age and loneliness. One night the old woman is sitting before her grate fire when there appears a little child who says she is the child that might have been.

The little one takes the old lady by the hand and leads her through the world. Everywhere in the kingdoms of animals and plants she is shown happiness which attends the rearing of young and then she is taken through "Babyland." Later comes a vision of death and the old woman sees herself refused entrance at the gates of Heaven and ordered to the region of everlasting punishment.

Then comes the awakening and once more she is the bride of a few months and she is clasping in her hands the bottle which contains the deadly potion. With a cry she rushes to an open window, pours out the contents of the bottle and then calls her husband to the room and tells him the secret. We last see the couple admiring a precious baby which is cooing in the cradle.

"My Madonna"

Reviewed by George W. Graves

THE theater-going public enjoys and appreciates a picture that is full of life, that has fine dramatic situations, and is replete with superb scenery. Not every drama can boast of this combination of pleasing qualities. This Popular Plays and Players production, to be released by the Metro Pictures Corporation on October 25, embraces all of these features, and one more: that of novel photographic effects.

"My Madonna," the photoplay, is adapted from the poem of the same name by Robert W. Serviss. No less distinguished persons than Madame Petrova and Guy Coombs carry the leading roles. In their support are Evelyn Dumo, Albert Howson, and James O'Neill. Madame Petrova gives a wonderful impersonation of fascinating Lucille. Mr. Coombs, too, scores a triumph as Robert. There is not the slightest trace of cheapness or sham anywhere in the production, splendor and realism being the dominating qualities.

Robert (Guy Coombs) a struggling artist, has long been seeking a model for Madonna. By accident he meets Lucille, a loose woman of the demi-monde. She is attracted to the poor artist, and during the time that she is posing for him, love springs up. On the quiet Lucille pays an art merchant to buy the completed Madonna and the artist's rise to wealth is rapid. Robert marries his model, but his money and the demands of society tend to reduce his affections.

The baroness then has her portrait painted, and during the process Robert becomes devoted to her. The baron is delighted at Robert's interest in his wife, in whom he has lost all interest, because he is sure that he can thus win Lucille's affections. But Lucille will have nothing to do with the baron.



The art merchant seeks to purchase some of Robert's paintings from Lucille.

The baron is killed in his house by a workman, whom he had formerly robbed of his wife. Robert comes down stairs and is in just the situation that circumstantial evidence requires when the baroness and her servants enter. The baroness accuses Robert of her husband's death and Robert gets a life sentence.

Lucille's love for Robert, however, remains unchanged. She becomes a charity worker among children, and in this way runs up against the guilty workman, procures his confession to the murder, and has Robert freed. She then adopts the murderer's orphaned child. Robert, thinking Lucille no longer cares for him, makes his way sadly to the church where his Madonna hangs. Before the picture the two meet and their bonds of love are again made secure.

Triangle's Third Bill

Reviewed by Neil G. Caward

FOR the third consecutive time the Ince studios unquestionably carry off the honors of the Triangle bill with "The Disciple," the superb production in which William S. Hart is featured. The whole Triangle bill for the current week is pleasing, and beyond a doubt superior to last week's offerings, but the Hart film stands out above all others.

Thomas H. Ince and S. Barret McCormick are credited with being the authors of the scenario in which Hart is starred and they have constructed for him one of those



Polly Moran in "Her Painted Hero."

roles for which he is so well fitted and which gives him every opportunity to display his talents. Hart appears as Jim Houston, a frontier missionary, and upon arriving in Barren Gulch sets out to spread the gospel among the Gulch's rather uncouth inhabitants. Mrs. Houston, Jim's wife, becomes infatuated with "Doc" Hardy, an ex-physician and now keeper of the Gulch's biggest and wickedest dance hall. Hardy persuades her to elope with him, but ere they can marry is called back to the Gulch on business and Mrs. Houston, who has already regretted her hasty step, takes the chance offered to return to her husband. She reaches his cabin in the midst of a terrific rain storm to find that little Alice, her daughter, is dangerously ill and in need of immediate medical attention.

Meanwhile Houston has learned of Hardy's return to town and, knowing him to be a doctor, sets out to bring him to Alice's bedside at the point of a gun. There Hardy saves the child's life and is confronted by the woman with whom he had eloped. Houston raises his gun to kill the despoiler of his home, but is confronted with a vision of the crucified Christ and spares the man's life, though ordering him out of the camp.

Hart's work in this production is a wonderful bit of emotional acting and will win him thousands of new admirers, while the same photodrama will serve to introduce to the screen Dorothy Dalton, a pretty stock star, in the role of Mrs. Houston. Robert McKim is splendid as "Doc" Hardy and never for a moment overacts the part assigned him. Thelma Salter is both sweet and capable as little



William S. Hart, Dorothy Dalton and Thelma Salter in "A Disciple."

Alice Houston and Charles K. French as Birdshot Bivens, the sheriff-friend of Jim Houston, has a part that he puts over in a convincing fashion.

No review of this production would be complete without a word of praise for the wonderful rain-storm scene in the fourth reel, the thunder and lightning being staged with remarkable realism. The western atmosphere of the whole picture is convincing, as is always the case when Ince stages a story of the frontier, and the costumes, settings and props are all in keeping with the locale of the story.

The Fine Arts Film Company offers "The Martyrs of the Alamo," a historical drama of the days when Texas was fighting for its freedom, and Director W. C. Cabanne has screened a most interesting bit of American history in a stirring fashion. The play features no particular star but such well-known and already popular thespians as Sam De-Grasse, Walter Long, Tom Wilson, A. D. Sears, Alfred Paget, Augustus Carney, John Dillon, Fred Burns, Ora Carew



A meeting of the Alamo's defenders in "Martyrs of the Alamo."

and Juanita Hanson are seen to advantage. The battle scenes are spectacular in the extreme and the settings all quite as they might have been had a cameraman been present during the stirring events themselves. Such never-to-be-forgotten

characters as Santa Anna, Sam Houston, David Crockett and James Bowie are prominent in the production, which pictures in detail the defeat of the Americans in the Alamo under the leadership of Colonel Travis, and the final defeat and capture of Santa Anna after a pitched battle with the forces of Sam Houston.

Comedy aplenty enlivens this week's bill, the laughter beginning with the screening of "Her Painted Hero," in which Hale Hamilton and Polly Moran are featured. The story has to do with a stage struck girl, in love with the touring star, who shakes her fiance to become the "angel" of the star in a new venture in which she is herself to be the leading woman. The scenes "back-stage" are ludicrous in the extreme and end in a riot when the curtain goes up with Polly hanging from it.

The closing number of the program is "A Game Old Knight," from the Keystone studios, with Charles Murray as the hero, Harry Booker as the king, Louise Fazenda as the ugly princess and Cecile Arnold as the pretty princess. The game old knight, upon invading the king's castle in search of the beautiful princess, incurs the anger of the monarch and, with his valet, is sentenced to be tortured. The scenes in which the executioner wrecks vengeance upon him brought howls of laughter from the audience and utilize some rather unusual stage effects, even for a Keystone comedy.

"An Affair of Three Nations"

Reviewed by Thomas C. Kennedy

UNCOMMONLY interesting and admirably acted, "An Affair of Three Nations," the first of a series being produced by Arnold Daly and Ashley Miller, is a worthy addition to the formidable group of Gold Rooster plays. It is a mystery story



Scene from "An Affair of Three Nations."

giving to the producers and a cast of well known players many occasions for good dramatic effect. The element of mystery is maintained to the closing scenes, but from the beginning there are enough developments to hold the attention. In this respect "An Affair of Three Nations" has an advantage over the average detective photoplay. All the developments are not crowded into the last two reels.

The story is an adaption from the novel "Ashton Kirke, Investigator," by John T. McIntyre. In this picture the peace of three nations, the United States, Russia and Japan, are at stake. Some time ago it might have been incredulous that a certain document, a scrap of paper, in the possession of a certain clique, would precipitate war, but now it is perfectly acceptable. Also it is quite possible that Ashton-Kirke, after solving many problems and having several thrilling adventures, averts war when he prevents the "papers" from falling into the hands of the wrong party.

The direction of Arnold Daly and Ashley Miller is highly satisfactory. Mr. Daly is known best on the screen as a detective, and in the role of Ashton-Kirke he has plenty of opportunity to display that wonderful presence of mind that makes the detective so attractive whether he be the subject of a novel, a photoplay or a production on the speaking stage. Mr. Daly gives a fine performance as the young man of wealth who undertakes to solve mysteries for the pleasure it gives him. At the solicitation of Dr. Morse's secretary and niece, Kirke promises to learn the reason for the doctor's constant worry.

Unknown to Morse he commences his investigation. After learning a few facts, the detective visits the Secretary of State, who gives him much helpful information. Upon returning Kirke learns that the doctor has been murdered. The reason for the threatening letters which Morse has received, Kirke discovers, is that the doctor, while unaware of the fact, had a copy of the treaty between the United States and Russia.

While the party of Japanese are anxious to secure the document they are not responsible for the murder. The doctor's housekeeper shot him accidently. Kirke finally obtains the copy and delivers it to the Secretary of State.

Sheldon Lewis plays his part as Dr. Morse excellently. Louise Rutter is an appealing Stella Morse, and Doris Mitchell an expressive Nanon, the housekeeper. Charles Laite, William Harrigan, Charles Krauss, Geoffrey Stein, Martin Sabine and George Melville are the other capable members of the splendid cast.

"The Man Who Could'nt Beat God"

Reviewed by Thomas C. Kennedy

THE accusing power of conscience is the theme of "The Man Who Couldn't Beat God," the five-part Blue Ribbon Feature, released on the V. L. S. E. program October 18. This story, written by Harold Gilmore Calhoun, was awarded second prize in the recent Vitagraph-Sun Scenario Contest. Maurice Costello makes his debut on the V. L. S. E. Program as Martin Henchford, who believes he has strength of character and ability enough to realize his every desire.

The direction is by Mr. Costello and Robert Gaillard. Estelle Mardo, as Elizabeth Bradford, has the leading feminine role, which she enacts effectively. Mr. Gaillard as Elmer Bradford, Denton Vane as Leslie Gilman and Naomi Childers as Hilma Lake, play their important parts with ability. The cast is completed by Charles Eldridge, Edwina Robbins and Mary Maurice. The story plays in England and America. The directors are deserving of praise for the true atmosphere of the scenes laid in England.

Martin Henchford, Lord Cyril Rexford's gardener, grows tired of his master's insults and abuse and kills him. Lord Cyril's death is attributed to a fall from his horse. Martin vows to forget that he is a murderer and leaves for America, where he is determined to make a name for himself. He begins as a sandhog in the construction of a new tunnel.

His strong personality attracts Elmer Bradford, owner of the construction company, and he promotes Martin to overseer. By hard study Henchford earns a partnership in the firm. Though he is advancing rapidly toward his goal, Henchford cannot free himself from the cloud which the knowledge of his crime casts over him. He wins the hand of Bradford's daughter, but his happiness is not complete, for on the night of his wedding he is haunted by the vision of Lord Cyril.

Five years elapse, Martin Henchford, now a prominent politician, is elected governor. From the strain of an uneasy conscience and his official duties, Henchford suffers a complete break-down. His physician orders a sea voyage. The governor



A scene from "The Man Who Couldn't Beat God"

requests to be taken back to his old home. He escapes from his nurse and visits the scene of his crime, where a vision of his victim so excites him that he dies from shock.

In depicting Henchford's ability and force in his political

victory the author has not paid a very high tribute to his character. since Henchford's opponent is one of those politicians who believe in defeating the reform candidate by kidnaping him just before he is to make an important speech. There are any number of men with political ambitions who would be highly elated if the only object standing between them and success was a machine boss of this type. But, as with the other developments in the plot, Henchford's rise from laborer to governor is plausible.

"The College Orphan"

Reviewed by Neil G. Caward

A FEATURE film of a rather unusual sort is "The College Orphan," which Universal will release as its Broadway Feature on Monday, October 25, for the story is laid almost entirely in and about a college and has for its principals college youths, co-eds and the unhappy little "orphan" mentioned in the title of the production.

Carter DeHaven and Flora Parker DeHaven are the featured players in the story and both of them photograph well and appear capable of becoming regular screen stars should occasion demand. The scenario for "The College Orphan" was prepared by Louis V. Jefferson and the production was staged under the direction of William Dowlan, all of which will serve to assure exhibitors of its excellence.



The Dean interrupts the dance at the frat house.

Jack Bennett awakens one morning to discover that his father has received a lengthy bill from a certain cafe proprietor for damages caused by Jack the night before, during a gay carousal of a party of his friends. Jack is summoned before his father, heartily lectured and told that when he departs for college he is to be placed on an allowance of $15 per week as punishment for his gayety.

At college Jack soon becomes exceedingly popular though he finds himself unable, for financial reasons, to live at a frat house and accordingly goes to Mrs. Blanding's boarding house, where Daisy Woods, an orphan, is the maid of all work. Jack is kind to Daisy and the latter, who has never received attentions and kindness from others, immediately falls in love with him, though Jack is engaged to Irma Brentwood, daughter of his father's partner.

Bruce Howard, an upper classman at college and also a roomer at Mrs. Blanding's, becomes Jack's enemy and endeavors by every means in his power to undermine the latter's popularity. While celebrating a football victory Jack and his friends attend a burlesque theater where they break up the show by their boisterousness, and end by kidnapping a lot of the chorus girls and taking them to the frat house for a dance. The dean learns of what is happening and sets out to put a stop to proceedings. Learning of his coming, the frat boys hide the chorus girls, don feminine apparel and resume their dancing. The dean is amazed when he confronts the party to discover that the supposed "girls" are college men disguised and departs much mollified.

Bruce Howard, however, sees in the kidnapping of the chorus girls and the excitement it has aroused a chance to cause Jack much trouble. He bribes one of the chorus girls and conceals her in Jack's room at Mrs. Blandings, though he is seen taking her thither by Daisy. When Jack returns he is horrified to discover a girl in his apartment, and still further amazed when she tears her clothing and screams for help. As a result of the escapade Jack is expelled from college, and disinherited by his father.

Cast upon his own resources Jack resolves to make good by himself, being encouraged in this resolution by Daisy. He sends the latter to his mother in order to free her from the bondage she endures at Mrs. Blandings and in hope that she may have a chance of telling his father the real facts about the cause of his dismissal from college.

Daisy is finally placed as a maid to Irma Brentwood, and while there learns Jack's father and Mr. Brentwood are planning on bidding on a big government contract. Bruce Howard, while calling on Irma, sees the bid and steals it, for the purpose of underbidding Jack's father. Daisy sees him steal the paper and later herself obtains it. Realizing its importance she gives it to Jack and on the day the bids are submitted Jack is able to foil both his father and Howard by submitting a bid lower than either of them.

Jack, after being awarded the contract, turns the bid over to his father, and is given a chance to explain Howard's duplicity. Daisy is then introduced as his affianced wife and the prodigal is taken home.

"The White Pearl"

Reviewed by George W. Graves

"THE White Pearl," a Japanese story of decided fascination and uninterrupted interest, affords Marie Doro a splendid opportunity to establish herself even more firmly than before as an excellent actress for the screen. In portraying the part of Nancy, later O-Nyoko-San, in this late Famous Players production, she brings into play her many dramatic resources, fairly electrifying the role with her personality and making a naturally pretty girl fascinating.

Everything savors strongly of the East, even down to the bamboo borders enclosing the cut-ins. The director has done exceptionally well in making the illusion so perfect. There are minor physical incongruities in the production which are, however, best forgotten in summing up its general attractiveness and effects. The story, although not strikingly original, is clear and entirely free from the ponderous intricacies and useless detail often met with in features.

The unique manner of introducing Marie Doro in the first part of the film is worthy of mention. A Jap is shown gazing intently into an open oyster shell which he holds in the palm of his hand. Strongly outlined against the shadows of the interior reposes the diminutive form of Marie Doro.

Nancy, the daughter of a sea-captain, loves Bob Alden, the son of a wealthy ship owner. The latter, not liking the match, puts up a barrier of separation between the two by sending Bob to Yokohama to take charge of the company's offices there. A dying sailor has bestowed a pearl of great



Marie Doro in a scene from "The White Pearl."

value upon Bob. The gem had been stolen from the forehead of a Japanese idol and ever since its disappearance the people have prayed devoutly for its safe return. Bob gives this pearl to Nancy for a pendant.

The kind-hearted old captain prescribes a sea trip for his daughter's health. It happens that Nancy and Bob become passengers on the same ship, bound for Yokohama. Not far from its destination the boat springs a dangerous leak; the crew mutinies, kills the the captain, Nancy's father, and takes the only life-boat. Later, the inert body of Nancy is discovered on the shore, lashed to a raft, with the pearl about her neck. Bob is picked up by another ship and taken to Yokohama.

The natives are delighted at the return of the jewel in the keeping of this fair goddess, into whose custody they believe the gods have ordained it to fall, and treat her with utmost deference. All goes happily until Nancy, now known as O-Nyoko-San, is kidnapped and pressed into service as a geisha girl. Her charms captivate a Captain Featherstone, who buys her from the keeper of the tea-tavern.

At this juncture Bob appears and saves her from the fate which is imminent. Her memory has been lost, but slowly returns as Bob relates the past. The trouble brought by the Buddha's pearl into her life ended, the lovers embrace in a manner that would have caused Bob's father no end of discomfort were he not too far distant to know of or disturb their bliss.

"A Rheumatic Joint"

Reviewed by Thomas C. Kennedy

TAKING the men who were mixed up with the ruin of Violet Warden's father in the order in which their names appear on her "black-list," Wallingford and Daw in "A Rheumatic Joint" proceed to square accounts with the suspicious and alert Cornelius Rockewell. Rockewell knows all the tricks of crooked business deals, having been, in his younger days, one of those men who are referred to by friends and persons charitably inclined as "shrewd," but like everybody else he has a weak point, and J. Rufus finds it. This is the third episode or adventure in Pathe's "Wallingford" series, produced by the Whartons, and in its two reels there is much comedy and good humor.

As with the two former episodes, "A Rheumatic Joint" is elaborately staged and splendidly acted. The popularity of George Randolph Chester's stories speaks for their quality and that quality has been effectively carried to the screen. With the high class presentation the stories are being given it is only natural that this Pathe series should be quite as popular.

An attack of rheumatism causes Wallingford to try Zwick's Sanitarium. He finds the treatment rather strenuous and not at all to his liking, and makes his escape shortly after entering the place. However, the trip to the sanitarium had its reward, for Wallingford learns there that Cornelius Rockewell will pay well for a cure for his ailment. Blackie and J. Rufus open an anti-old-age cure. By "accident" Onion Jones meets Rockewell and tells him of the wonderful cures affected at the Wallingford Sanitarium.



A humorous moment in "A Rheumatic Joint."

The millionaire visits the place to investigate. His coming is expected at the sanitarium and all is in preparation. Rockewell's investigation is thorough, but so too are the "cures" at Wallingfords. Cornelius after much sleuthing wishes to take the treatment, but Wallingford refuses him as a patient telling him that they only cure worthy people, and Rockewell has not earned his money honestly. Rockewell's only chance to be cured is to buy the establishment. The price staggers him but Cornelius must be cured, so he pays $150,000 for Wallingford's interest. Violet then crosses the name of Rockewell off the list.

As the genial J. Rufus Wallingford, whose personality is so pleasing and whose manner so assuring, Burr McIntosh gives a consistent portrayal, realizing the full strength of the character. Blackie Daw is handled splendidly by Max Figman and Lolita Robertson makes Violet Warden a most charming person. Edward O'Connor is a convincing "con" man as Onion Jones.

"Out of the Ashes"

Reviewed by John C. Garrett

MANY are the mistakes made in a man's life. Some are minor and are soon forgotten while others are enormous ones and change the whole course of an existence. Some mistakes are unavoidable and some are unnecessary. The big mistake made by Dr. Thorne, the young physician, in "Out of the Ashes," the two-reel American production, to be released on October 25, was an unavoidable one, but one which nevertheless changed the whole trend of his life.



Dr. Thorne calls Joe a "cur."

Ed Coxen is cast as Dr. Thorne, a young physician, who after patiently watching over a sick child all night, takes a bracer in the morning. He is called upon to perform a serious operation and then when he faints from overwork, and the patient's death is the result, the cause of it is laid, by the matron who smells the whiskey on his breath, to drink, and the physician is disgraced. Winifred Greenwood is an appealing Madge, wife of a brutal foreman, which part is strongly portrayed by George Field. The man cast as Jim, a half-wit is not mentioned in the cast, but he deserves exceptional praise for his rendition of this character, which is splendid.

As the story opens we see young Dr. Thorne brooding over his dismissal from the hospital corps and the disgrace that followed from it. He thinks the matter over and finally decides that there is only one thing left for him to do and that is to go West and there enter into some other work and forget himself and his past.

Thorne arrives in a small mining camp and after some time manages to get a position as bookkeeper in the offices of the Silver Bell Mining Company. Joe, the foreman of the Silver Bell Mine has a wife and a little daughter. The man is cruel to them and also is very bitter toward Jim, a half-wit, who takes pleasure in talking to Madge, and playing with the little girl. One day when Joe comes home and finds the lad there he deals him a blow and the half-wit goes away vowing vengeance. He meets Dr. Thorne, who sympathizes with him and then gives him part of his watch fob, which the poor boy admires and treasures highly. Thorne also wins the friendship of Madge and the baby.

Jim falls asleep and dreams that to wreak vengeance on Joe, he has set his house on fire. The place blazes up and

the wind being strong sets fire to the whole town. When he awakes and finds it all a dream and he rushes to see Madge and the baby.

That afternoon the little girl is knocked down by a runaway team and injured so that only the services of a surgeon can save her life. Dr. Thorne hears of the accident and comes to the house. Here he tells Madge that he is a surgeon and will operate but that there must be no interruption and she stations Jim at the door telling him to let no one in the house. Joe, who has heard that the doctor is at his house, approaches and Jim remembering Madge's cautioning will not let him in. In the struggle which follows, Joe's revolver goes off and he is killed. A year later we see Madge, her baby, Dr. Thorne and Jim happily playing together on the hilltop which overlooks the town and as the picture fades, the doctor takes Madge into his arms.

"The Diamond from the Sky"

Reviewed by John C. Garrett

"MINE Own People," is the title of chapter twenty-seven of the thrilling North American serial, "The Diamond from the Sky." As the title suggests this chapter is significant of biblical happenings, in fact even the costumes of Hagar, the Gypsy (Eugenie Forde) and Esther (Lottie Pickford) resemble those in the Bible story of Ruth and Esther. The inspiration for the story in this chapter was gotten



The gypsies welcome Esther and Hagar, their queen.

from the book of Ruth, sixteenth verse, first chapter, which reads, "And Ruth said, Entreat me not to leave thee, or to return from following after thee: For whither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God."

Arthur Stanley has now gotten a new expensive plaything, an aeroplane. Luke Lovell brings "The Diamond from the Sky" to Quabba and asks him to take it to Virginia to Esther and Hagar, while he remains to revenge himself upon Arthur and Blair Stanley. When Esther and Hagar receive the jewel they seal it and enclose the transcribed prayer of Esther's dying mother and send it to Arthur. The prayer reads, "O, child of my heart, not a diamond but a loving mother's prayer is the true 'charm against harm!'" When we last see the precious gem it is before Arthur Stanley in a velvet case with a bottle of poison lying beside it and Arthur preparing to drink a toast of death.

In this chapter Arthur Stanley has at last come to the realization of his follies. He is a dissipated and wasteful young man and his strong constitution has battled more or less successfully with the drug habit, but his will has grown weak and his better self is silenced and there is only one friend who now remains true to him and that is his servant, Parker.

In Richmond Hagar prepares to leave to join the Gypsies and leaves a note telling Esther of her parentage and that she is leaving. However, Esther discovers Hagar's intentions before she has gone and pleads with her to take her with her. Accidentally the Bible falls to the floor and opens to a chapter in the book of Ruth and using this as her guide Hagar promises to take Esther with her and together they leave for the Gypsy camp, where after some few days they decide to travel toward the West.

In Los Angeles Luke Lovell remains in order to revenge himself upon Arthur and Blair Stanley and he is ever watching an opportunity to harm them. To keep Arthur from thinking and to keep him engaged Blair and Vivian get him interested in an aeroplane, hoping in this way that he will thereby kill himself or become so reckless in spending money and entertaining that he will soon be ruined.

Blair keeps to Arthur's business affairs while "John Powell" keeps to his wild pleasures and Vivian waits for the reappearance of "The Diamond from the Sky." She is continually reminding Arthur of the fact that he had promised it to her and pretending her interest in the diamond is deep affection for him.

One day while Vivian and Blair are out motoring John Powell's secretary comes to him bearing proof of Blair's treachery and show Arthur how Blair has doctored accounts and cancelled checks and now the Powell property is on the point of ruin. Parker, Arthur's man servant is bothered by Vivian's maid and one day the woman hints at a secret she holds over her mistress' head and Parker submits to being kissed to learn the secret and is shown the marriage certificate of Vivian and Blair, dated the year before and this certificate he brings to Arthur Stanley.

He takes all these proofs of his perfidy, "The Diamond from the Sky," and his mother's message and lays them out before him and also a small bottle containing poison and as the picture fades out we see him locked in his library alone with these things and his thoughts, waiting for midnight to come so he can drain the poisoned cup and drink a toast of death.

"The Strange Unknown"

Reviewed by John C. Garrett

A WEIRD, uncanny production is the Lubin three-reel picture "The Strange Unknown," to be released October 28. The mystery of the "strange unknown" is kept up until the strong climax, the murder of Leon Bassel is reached, and the settings are most appropriate for the action of the picture.

Helen Eddy, a young woman of exceptionable dramatic ability, is cast as Meta, daughter of Andrew Clark (Melvin Mayo). L. C. Shumway, the well known Lubin actor, takes the part of Lark Whitney, an artist in love with Meta and who has attracted the attention of Blanche, Meta's sister, who is portrayed by Dorothy Battett. George Routh as Leon Bassel, Adelaide Bronti as Ida, the maid, and Robert Gray as Dr. Thompson, complete this strong cast.



A tense moment in "The Strange Unknown."

There is one point in the direction of this production which is very noticeable. A clock is used which is very prominent in the picture and the time registered thereon is not in accordance with the action of the story. This,

however, is a minor point, which is noticed frequently in other productions and does not detract from the stirring interest in this picture.

Meta Clark lives in New York with her father, a wealthy banker. Her thoughts, however, are in Paris with Lark Whitney, an American artist, who is engaged to the girl. In Paris, Blanche Clark, an actress and step-sister to Meta, meets Lark Whitney and falls in love with him. Meta's father dies and she telegraphs to Lark asking him to locate her sister, Blanche, and bring her home with him. Leon Bassel, an admirer of Blanche's, reading in the papers of Clark's death, also leaves with Lark and Blanche hoping that when the girl arrives home she will fall heir to part of her father's estate and then he can marry her.

Once arrived in New York they discover that Meta's mind has been slightly affected from grief and the doctor gives warning that she must be watched as she may do herself harm. Leon persuades Blanche to give Meta a prescription which causes mental disorder and the girl suddenly disappears and as her cloak is found at the river, having been placed there by Leon, the conclusion is that she has drowned herself.

Sometime later Blanche becomes sole heir to her father's estate and she gives Leon a large sum of money and tells him to leave her. She goes to Lark and he becomes fascinated with her and one night when he is attending an informal affair at her home a pair of woman's hands protrude through the velvet curtains at the hall door.

The next evening Leon calls and gains entrance to the house and Meta who has been kept a prisoner in the attic has managed to come down into the library. She sees the revolver which Leon is handling and manages to get hold of it and it is discharged and the maid coming into the room finds Leon dead.

Lark and Blanche arrive home and Lark finds a few strands of Meta's hair in Leon's cuff and then tells Blanche to take him to the woman who is in the house. Knowing that there is but one way to keep Blanche's name clear he takes Meta out and leaves her on a street corner making it appear that she has been wandering about since her disappearance.

Later Meta recovers, the drug having died out and Blanche, filled with shame, returns to Paris leaving Lark and Meta to their own happiness.

"When California Was Wild"

Reviewed by Neil G. Caward

FRITZI BRUNETTE makes her debut with animals in "When California was Wild," the single reel Selig wild animal picture, scheduled for release on Saturday, October 30.

Though this is Miss Brunette's first appearance in Jungle-Zoo films, she acts like a veteran with the animals, and is both fearless and brave. That it is not all play or make-believe is clearly shown in one scene when Miss Brunette falls into a bear trap, and later is confined in this narrow space with a bear which has been badly wounded.

The story of "When California Was Wild" is from the pen of



A tense moment from Selig's "When California Was Wild."

John J. Sheridan, and was produced under the direction of William Robert Daly. Supporting Miss Brunette are, Charles Murphy, Lillian Heyward and Harry Linkey.

John Foster, a trapper, with his wife and pretty daughter, live in the wilderness. Following a hunting trip, his daughter returns to the cabin with some game while Foster prepares a bear trap. While he is so engaged he is attacked by a large bear, and only saved by the opportune appearance of Tom Howard, a hunter, who shoots and kills the animal.

Foster later dies as a result of the wounds received when he was attacked by the bear, and May has to take her father's place as a trapper, in order to eke out a living.

She often meets Tom Howard while making the rounds of her various traps, but refuses to marry him when he proposes. One day Tom discovers the tracks of a mountain lion, and sets out to follow the beast. As he comes face to face with the lion he raises his rifle, but the shell fails to explode, and May, appearing just then, sees Tom and the lion locked in a death grapple. She rushes toward him to render such assistance as she may, but inadvertently falls into a bear trap.

Later Tom succeeds in overpowering the lion and, not having noted May's appearance in the vicinity, goes away, leaving her helpless in the bear pit. When he reaches her home May's mother explains her anxiety over May's prolonged absence, and the two set forth in search of her.

May, meanwhile, has been having an exciting time in the bear pit, for a huge specimen of the bear tribe is attracted to the spot and is sniffing about the edges of the trap and on the very point of falling into it, when Tom appears, notes the bear, and shoots it.

The bear falls into the pit with May, but Tom, by heroic work, is able to save the girl he loves, ere she can be injured by the bear in its death agony. May is pulled out of the pit, and out of gratitude consents to marry Tom.

"The Sun Worshippers"

Reviewed by Thomas C. Kennedy

IN THE mysterious brute man the intriguing smuggler, Hernandez, has a most valuable assistant, which is conclusively proven in the eighth episode of the William Ham-



Scene from "The Sun Worshippers."

ilton Osborne serial "Neal of the Navy," produced by Balboa for the Pathe Exchange. In this chapter, which is entitled, "The Sun Worshippers," the, apparently, simple-minded giant uproots a tree with his powerful hands. At the top of the tree Neal is signaling the warship and to up-root it is an easier task for the shaggy creature than to climb after the young man.

As in the preceding chapter the action takes place in Southern California. This release derives its title from a secluded city where there lives a band of people who practice an ancient religion which calls for the sacrifice of humans by fire as a devotion to their god, the sun. To these people Hernandez gives his fair captive, Annette, and they prepare to deliver her to the flames.

The photography is particularly good and some remarkable scenic effects are procured. The temple of the Sun Worshippers is a splendid set. Nothing much is shown in detail but the general effect is good; better perhaps than if more ornaments and properties were brought to the fore. Director Harry Harvey is injecting realism into this pro-

duction to an extent that reflects credit upon his ability, for there are a number of reasons whch make this not easy of accomplishment.

Annette and Neal have been captured by Hernandez. He brings them to a city of the Sun Worshippers, and for a consideration gives Annette to the people. Neal is imprisoned. Meanwhile Hernandez has instructed Inez and Joe Welcher to bring Mrs. Hardin to the city. From worry over the strange disappearance of her son and Annette, she is in such a weakened condition that she can hardly make the trip.

On their way they meet a detachment sent from the ship *Florida* to search for Neal. Mrs. Hardin is taken aboard and receives medical treatment. Neal breaks the rusty bars on his cell window and from the beach signals the ship. Annette, whom the Sun Worshippers are preparing to sacrifice also escapes. She reaches the beach in time to persuade the Brute Man not to kill her foster brother. Hernandez while peering over the cliff above them drops the torn map of Lost Isle, which the girl recovers. Returning to the ship, Neal sends a shot crashing through the temple of the Sun Worshippers.

Neither William Courtleigh, Jr., as the promising young gunner, nor Lillian Lorraine as the beautiful and courageous heiress of the treasure island, are called upon to perform any perilous feats in this episode, but they are active. Edwin Brady is a villainous looking Hernandez. Lucy Blake as Inez Castro and Charles Dudley as Joe Welcher are fine types for the parts, as has been mentioned in previous reviews.

Essanay's "The Outer Edge"

Reviewed by Neil G. Caward

IN "The Outer Edge," the three-reel Essanay release of Tuesday, October 19, Henry Walthall has another opportunity to give one of those portrayals of a "down-and-outer" for which he is famous. This time it is a drunkard and drug



Dr. Rownlee, still drunk, calls on the sick child.

user that he impersonates, and so vivid is his playing that at times he is well nigh gruesome, as he chatters and grimaces to himself before a cracked mirror. Eventually, however, manhood reasserts itself and Walthall becomes again the great and honored physician he was before his fall to the depths.

The story is from the pen of Henry Oyen and has been splendidly produced by E. H. Calvert, with careful attention to detail and much thought on the selection of locations. The story moves easily along to its big climax and the star has been given every opportunity by his director to register the emotions which he is a wizard at depicting. Certain scenes are handled in a symbolical fashion rather than played out in all their grimness, and for this Director Calvert is to be complimented. One of the most striking examples of this sort is the death bed of the little lad whom Dr. Rownlee is called upon to save. Instead of actually depicting the death of the child, due to the drunkenness of his physician, a flash of the bed chamber with the blanket pulled up over the little sufferer is given, and one instantly comprehends what has happened.

Warda Howard has the leading feminine role, that of Grace Elbert, the nurse with whom Rownlee is in love, and Sydney Ainsworth appears as Cameron, the man who brings about Rownlee's downfall. Both are satisfying in the roles assigned them.

As the story opens we see Rownlee, a famous surgeon, beginning his courtship of Grace Elbert, one of the nurses in the hospital, and learn that Cameron, employed by a milling company, is his rival for Grace's hand. While Grace and Rownlee are in the park the nurse receives a note summoning her to the bedside of a child who is seriously ill. She departs to minister to the sufferer and Rownlee, on his way back to the hospital, encounters Cameron and is led by the latter to indulge in strong drink until his mind is considerably befuddled.

Grace finds the child so near death that after a consultation with another physician it is decided his only chance for life depends upon securing the services of the famous Dr. Rownlee. A note is hurried off to the doctor summoning him to the child's bedside but when he arrives he is so drunk that it seems dangerous to permit him to assume charge of the case. Inspired by his love for Grace, Rownlee endeavors to brace up long enough to perform the operation, but death results and Rownlee realizes that he is to blame.

As a result of the mental suffering which he endures on account of his failure to save the life of the child, Rownlee seeks solace in drink and drugs, and when we next see him is a wreck of his former self. He sinks lower and lower until he becomes nothing but a drunken sot.

Driven desperate, at last, he buys a cheap revolver and plans to end his life. By mistake he wanders into the wrong room in the hovel which he calls home, and thus stumbles upon a mother and child who are dying of starvation. Despite his drunken condition Rownlee is still enough of a man to feel the need for aiding these sufferers and, after bringing aid from the nearest police station, pawns his revolver to buy food for the starving. The ambulance surgeon sent by the police department declares the child is so sick that no power can save him—unless Dr. Rownlee, who disappeared some time before, can be found and induced to operate upon him.

The mention of his name rouses the drunkard and shaking off the mists that fog his brain Rownlee declares his identity and offers to do what he can to save the child. The operation he performs is successful and he sees a chance to begin life anew and fight until he wins his way back to the heights. In this new determination he is aided by a chance meeting with Grace, now deserted by Cameron, whom she had married, and the film ends with a resolve upon the part of these two to build their lives anew.

Clipper's "The Idol"

Reviewed by John C. Garrett

FEW pictures as good as "The Idol," the three-reel Clipper production, to be released on October 30, have been seen. The story of this photo-drama is one which is well adaptable for screen use and it is admirably handled by all of the players. It concerns the effects of popularity on Cecil Fordyce, who after becoming an idol of the theater-loving public, acquires a craving for drink. This results in his losing his position and finally sinking to the lowest depths of degradation, from which he is saved by the efforts of a young girl who is now the "idol" of the people. The dramatic situations are strongly acted by the cast.

The direction of this production was given to William Bertram. E. Forrest Taylor does some of the best work of his career as Cecil Fordyce. Little Helene Rosson, the actress who has gained favor with her work in recent productions is cast as Joyce Ferndon the girl who takes Fordyce's place in the public's fickle affections. Jack Prescott does convincing work as Sigmund, a violinist, who falls in love with Joyce. Al Fordyce as the manager, Ashton Dearholt as the leading man and Robert Klien as the stage director, complete the cast.

Cecil Fordyce is a famous actor and is the idol of the public. He starts in to living a fast life and is soon a drunkard. His manager cautions him repeatedly about his ruining himself but the young man still continues to satisfy his craving for liquor. Finally he loses his engagement and because no one can depend upon him he is unable to secure another one. At the end of five years the former idol of the public is a typical "down and outer" and lives off from the money he manages to beg from passers-by.

Joyce Ferndon, a young actress is now the idol of the

fickle public. Her manager gives her the script for her new play, in which she is to play the part of a Salvation Army lassie. To secure local atmosphere the girl joins the Salvation Army and is soon an enthusiastic member. While at the theater the girl had attracted the notice of Sigmund, a violinist who attacked her one night and when she managed to get rid of him through the interference of her manager the Italian vowed vengeance.

One night Fordyce is thrown out of a saloon and falls on the sidewalk at Joyce's feet. The girl dresses the former "idol's" head, as he has severely cut it in the fall, and before leaving him asks him to come to a meeting sometime. Fordyce does attend the meeting and then resolves to reform. He gets a position as a laborer and finally works his way up to the position as foreman of the gang.

Sigmund, who has learned of the girl's whereabouts manages to get two of his confederates jobs with Fordyce and they, in that way, keep track of the girl. One day they receive a letter from Sigmund and Fordyce manages to read part of it and in this way learns of a plot to kidnap Joyce. He follows the gang to a saloon and after a terrific struggle rescues the girl.

Later the girl receives notice that she must report for rehearsal and she writes Fordyce a letter telling him of it. When the former actor receives the letter he is insanely mad and goes out and indulges in a wild carousal. The next morning he calls on the girl and denounces her for leading him on. Just as he is leaving the theater, the leading man is taken sick. As they are taking him to the hospital, Sigmund, who is lying in wait for Joyce, manages to level his revolver at her, but Fordyce overpowers him. When the manager sees Fordyce, he realizes that he is the man for the principal role in the play. On the opening night of the new play there are two idols enthusiastically greeted by the public.



Cecil upbraids the actress for "leading him on."

"The Final Judgment"

Reviewed by George W. Graves

THIS picture, of the Rolfe-Metro brand, has quite a novel beginning. A glimpse of a play in which Ethel Barrymore, as Jane Carleson, the actress, is playing, is given and, after a climax, in which she kills her enemy, the camera is drawn back, revealing a crowded theater. Then Jane responds to the encores, and the novel introduction is complete.

Jane Carleson has a distinguished triad of suitors, namely: Murray Campbell, an assistant district attorney; Hamilton Ross, famous chemist and criminologist, and Henry Strong, a man of enormous wealth. Campbell is accepted. Ross immediately leaves for Russia to solve a mysterious murder. Here he discovers that the fumes from a poisoned Eastern incense have caused the death. The discovery would never have been made but for his secret chemical processes. An invitation to Campbell's wedding rousing his ire, he withholds the secret from the Russian authorities, and returns at once to America, determined to use this fiendish means to put Campbell out of the way. Ross then writes Campbell, warning him against a certain millionaire who is holding clandestine meetings with his (Campbell's) wife.

Henry Strong is with Campbell when he receives the note, and chides him about receiving perfumed letters from ladies, being married but three months. Campbell tells him to open it to satisfy his curiosity. This Strong does and receives the poison. When Campbell learns the import of the letter, he attempts to strike the millionaire, who at this moment collapses in death. The maid witnesses this last scene. Campbell is convicted and sentenced to execution.



Ethel Barrymore in a scene from "The Final Judgment."

Jane begins to suspect the chemist, and resolves to obtain evidence to free her husband. She secures incriminating notes and the oriental box of poison from the chemists's laboratory. She then sets a trap for Ross, planning to have him come to her house. Within calling distance she has stationed the chief of police and a doctor. Soon after entering, Ross notices the incense box is smoking in the center of the room, and flies into a frenzy. The doors are locked. Thinking that they are both going to perish, the chemist confesses his guilt. The incense, however, is spurious, having the perfume of the original, but not the deadly power. The wicked chemist falls into the grasp of the law, and Jane and her husband share a most deserved happiness.

The play has been adapted from George Scarborough's original story, and under the direction of Edwin Carewe assumes the characteristics of a first rate drama of unremitting interest. The picture is free from the bane of the over-intricate plot.

Ethel Barrymore's art cannot help but charm. As Jane, she is convincing and wholly satisfying in her role of the loyal wife, who turns detective to vindicate her husband. Mahlen Hamilton, H. Cooper Cliffe and Percy G. Standing have prominent parts in the play, and interpret them with great sincerity and success.

"The Mystery of Room 13"

Reviewed by Thomas C. Kennedy

THOSE who find pleasure in calculating just how a story will end in all probability will learn that their deductions are incorrect if they form hasty conclusions as to the one guilty of murder in "The Mystery of Room 13," the four-part Edison release for October 29. If uncertainty is the keynote of success in detective stories, this offering is successful for there are at least four characters on whom suspicion falls and the guilty person is the one least suspected.

The story was written by Lee Arthur and it is plausibly developed. While it is a mystery story there is no heroic detective and the melodramatic tendency is judiciously handled. "The Mystery of Room 13," which carries a pleasing romance, deals with an American heiress who marries a foreign nobleman who proves worthless. The Count is murdered and the wife and her sincere friend are threatened with arrest.

George Ridgewell, who has but recently been added to the Edison staff of directors, produced the picture. His work is commendable, the action is continuous and the settings appropriate. As most of the action is placed indoors the settings are of great importance.

June Baxter marries Count Rizzo. Returning from the church the newly married couple are halted by an Italian girl who denounces the Count whom she declares has betrayed her. Rizzo does not deny this. The next morning he calls at June's home. Clay Foster, her friend and the manager of the manufacturing company she has inherited,

warns Rizzo to leave immediately. Upon returning to his hotel the Count writes June a letter in which he states that he is willing to return to Italy and give her a divorce if she will call at the hotel and agree to his terms.

June's aunt advises her not to visit Rizzo but the girl is determined and leaves for the city. Mrs. Montague asks Foster to follow and see that no harm comes to June. Her conversation with the count is overheard by a maid. Foster arrives at the hotel and secures the room adjoining Rizzo's. The next morning the count is found dead. As June and Foster are about to leave the hotel they are arrested on suspicion.

The maid gives an account of what she has heard and on this testimony June is placed under arrest. To prevent this Foster informs the police that he is the guilty one. Just as he is to be led away a newspaper reporter calls the police captain aside and gives him proof that the count was murdered for his money by one of the waiters. The waiter confesses when he is examined. June is free to marry Clay Foster, who has long since shown an affection for her.

Marc MacDermott gives an especially good portrayal in the heroic role. He is cast as Clay Foster and while the part makes no great demands upon him, there are some dramatic moments in which he is seen to advantage. Guido Colucci is well cast as the Count Rizzo. The leading feminine role is capably rendered by Lillian Herbert and Carlton King is breezy and assured as the reporter, Bruce Spencer.



Scene from "The Mystery of Room 13."

"A Girl of Yesterday"

Reviewed by Thomas C. Kennedy

With Mary Pickford well in the foreground throughout the picture and a finished production, the absence of a story of any moment in "A Girl of Yesterday" is a great deal more than excusable. Strange as it may seem it is even gratifying, for it permits one to sit back and enjoy to the utmost the much discussed talents and screen technique of the star. The part of Jane Stuart, the prim little girl whose bringing up is Puritanical to the extreme, gives Miss Pickford opportunities. But the virtue of the role is that it gives her freedom, which is quite different from the opportunities most actresses require.

"A Girl of Yesterday" is described as a delightful and novel romance. It is all of delightful as it is a rapid succession of the most entertaining incidents, and novel in its unpretentiousness. There is nothing attempted that is not fully realized. The play is nearly all comedy. The humor arising from the romance of a little girl who upon receiving a rich inheritance is "taken up" by society. Before she was rich Jane was a person to be spoken of as Miss Prim, and usually with a smile.

Jane attends her first dance dressed in a gown her grandmother used to wear. But for all of that she is the center of attraction and quite captivates a young man named Stanley Hudson. Mrs. Monroe, the hostess, diplomatically offers Jane the services of her modiste. Later, on a yachting trip, Jane is dressed fashionably and receives so much attention from Stanley that Rosanna Danford becomes jealous and attempts to compromise the girl. But the slight misunderstanding between Stanley and Jane is not of long duration and in the end of the story his belated proposal is accepted.

Glenn Martin, the famous aviator, makes his screen debut and is seen as the bird-man who aids Rosanna in her attempt to compromise Jane by taking her for a flight and causing her to walk a long distance back to the yacht; explaining that the machine is disabled. When in or near his machine Mr. Martin is entirely at home but while he is a distance from it he is apparently conscious of the camera. However he is not featured as an actor and both he and his graceful machine are interesting.



Scene from "A Girl of Yesterday."

Jack Pickford has the part of Jane's brother. He is a capable light comedian as the brother who takes for granted his sister's many kindnesses, which is a way most brothers have. Marshall Neilan is a handsome Stanley Hudson, and Frances Marion a pleasing villainess as Rosanna Danford. Donald Crisp and Gertrude Norman have well suited character parts.

"Divorced"

Reviewed by Thomas C. Kennedy

Many are the occasions for dramatic action in the part which Hilda Spong, who has won distinction on the English speaking stage and whose appearances here were marked with success, plays in the five-part drama entitled "Divorced," presented by the Equitable Pictures Corporation for release through World Film. "Divorced" is an original script by Edwin Arthur, and it depicts maternal love. Miss Spong is seen as Leonore Manson, a woman of little moral character who murders her lover to prevent him from telling her son of her sin, and whose only concern when tried in court is for the son's future happiness.

The character of Leonore is such that there is little sympathy felt for her until she suffers because of her son's blighted future. A mother's love will always be a favorite theme with dramatists. No matter how bad or vicious a woman may be she can win sympathy the moment her unselfish love for a child manifests itself. And for this same reason it will always receive a warm reception from audiences. The author of "Divorced" has drawn a strong character of this kind. Leonore is not led astray, she disregards the marriage vows realizing her sin and of her own volition, which is preferable to being led astray by some transparent "ruse."

The story begins with her marriage to Ralph Manson. Later, when their child is three years of age, Manson deserts Leonore. She obtains a divorce and manages to support herself and her son on the alimony. But after his death she is forced to mortgage the home. The real estate broker is attracted to her. Hadley's friendship for the lonely woman develops into infatuation.

Years later Eugene, her son, is sent to college. The boy does not know that the money for his education is being advanced by Hadley, his mother has led him to believe that her income from his father was sufficient to their needs. At college Eugene becomes acquainted with Madeline Deland. Hadley's son is in love with Madeline and he is jealous of Eugene. He learns of his

father's affair with Mrs. Manson and makes it known to Madeline's mother.

Mrs. Delange breaks her daughter's engagement to Eugene, telling him the reason. Eugene confronts Hadley. The latter



Scene from Equitable's "Divorced."

becomes impatient and starts to give an account of his relations with Leonore. Driven to desperation, she shoots and kills her lover. Leonore is tried for murder and acquitted on the grounds of temporary insanity. Madeline has remained loyal to Eugene and in the end marries him.

The picture is capably handled, having colorful settings and was produced by the Triumph Film Corporation under the direction of Edward Warren, who has used his material effectively. In the supporting cast Lyster Chambers, Charles Hutchinson, Lucy Cotton and Fred Eric are agreeably cast and give good performances.

A Plaza Theater in Sioux City

Announcement was made last evening by J. E. Bryant of the Plaza Theater Company that his company had been successful in closing a deal with the owners of the Selzer building in Sioux City whereby the building, which is a three-story structure, will be remodeled and made into one of the finest motion picture theaters in the northwest. The Plaza Theater Company secures a 10-year lease on the building and will occupy the entire structure. The first two floors will be occupied by the theater proper, and the echo pipe organ will be located on the third floor.

Mr. Bryant was asked regarding the expense of remodeling and equipping the new Plaza. In reply he stated that it would cost approximately $20,000 to remodel the building and another $20,000 to install the fixtures and furnishing, making an expenditure of about $40,000. The Selzer building is an exceptionally well constructed building, having cost about $40,000 to build. The same general scheme of interior decorations will be carried out in the Sioux City Plaza as was used in the local Plaza.

Eclair Company Now at Tucson, Arizona

That the Eclair Film Company of Los Angeles, newly organized by Robert Levy, will arrive in Tucson, Ariz., within two or three weeks to begin the filming of feature pictures, with Tucson as a permanent location, was the announcement made last week by William Henry, attorney for Mr. Levy, after looking over the ground as to its picture possibilities.

Mr. Levy has organized his company just recently and has taken over the western contracts of the Eclair Film Company, as well as their scenery and props, and with three other producers has formed a combination known as the Film Producers Company of Los Angeles, through which pictures of the four companies will be released in the west. In the east the companies will release through the Anglo-Peerless Corporation of New York City.

Andrew Arbuckle of Balboa

Wrong again!

This is "Andy" Arbuckle of the Balboa studio, not Maclyn, his older brother, of legitimate stage fame. Yet the two look enough alike to be peas of the same pod. And Andrew Arbuckle is a comedian also—a good one, too. He has been doing some of the best work in his entire career in Balboa feature films recently. He came to the Horkheimer brothers with a good reputation for work done at Lasky's and in a number of Griffith's pictures.



"Andy" Arbuckle.

Born in Texas the year that Grover Cleveland first became president, Andrew Arbuckle has has a varied career. He began his young manhood in mercantile pursuits. But seeing how easy his older brother made money on the stage, "Andy" thought he'd have a try. So he organized a quartette and went into vaudeville. Then he played in several sketches.

Coming to the Pacific coast, he though he'd have a try at the picture game. Being fat and good-natured, he was cast for the part of a politician in "The Woman." Next he played in "Old Heidelberg" under the direction of John Emerson. He was also in "Peer Gynt" with Cyril Maude and "The Reformed Candidate" with his brother Maclyn. Since joining the Balboa Company, Andrew Arbuckle has had a rapid rise. In a five-reel production entitled "A Message from Reno," he is featured with Ruth Roland.

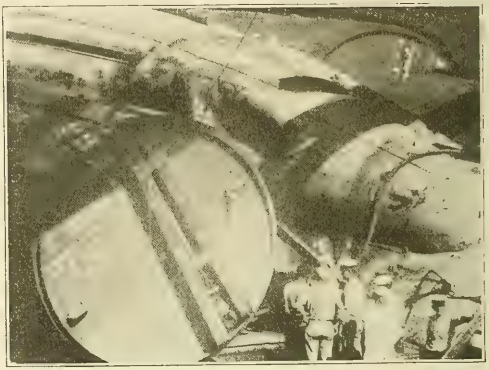
Ince Re-engages Stars

Unimpeachable evidence that many of the big stage stars are seeking the motion picture studio as a field of permanent livelihood is furnished most strikingly, perhaps, by the recent action of Thomas H. Ince in placing under long-term contracts three of the most illustrious figures of the footlight realm—Frank Keenan, Bessie Barriscale and William S. Hart. This distinguished trio of artists is now bound to appear exclusively in Ince productions, come what may in the nature of flattering offers from the theatrical magnates, and the binding process is an adamantine argument in support of the photoplay's popularity.

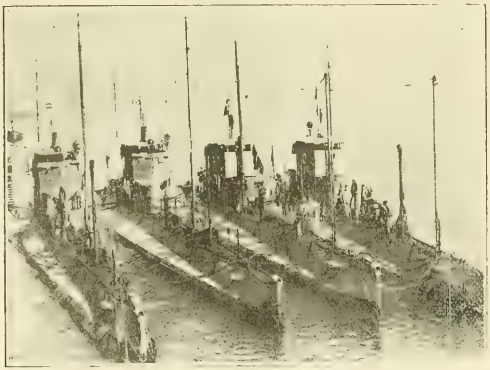
News of the Week as Shown in Films



"Smoke-eaters" of Philadelphia give demonstration of fire equipment
Copyright, 1915, Universal Animated Weekly



U. S. submarine F-4 raised from the waters of the bay of Honolulu.
Copyright, 1915, Mutual Weekly



Four K-type submarines leave for Honolulu. Copyright, 1915, International Film Service, Inc.



The first meeting of the Naval Advisory Board held at Washington, D. C. Copyright, 1915, Universal Animated Weekly.



Terrible hurricane strikes New Orleans causing great damage. Copyright, 1915, Pathe News.



President Wilson and his fiancee, Mrs. Norman Galt, at a world's series ball game. Copyright, 1915, International Film Service, Inc.

Brevities of the Business

PACIFIC COAST NEWS

By "Capt. Jack" Poland.

Another startling surprise was sprung on the professional public of the Coast Monday night when **Andrew Arbuckle,** playing leads opposite **Ruth Roland** at the Balboa studios, Long Beach, eloped and married **Mlle. Duquesne,** former noted opera singer, who has recently returned to California after an extended tour of Europe. The couple only met two weeks before the ceremony, and while it was noticed they were often together, intimate friends had no idea that a romance was brewing. A big reception was given the newly-weds at the Balboa studios under the direction of the **Horkheimer** brothers and Mr. and Mrs. **William Conklin.** Andrew Arbuckle is the younger brother of **Maclyn Arbuckle,** famous as a comedian, and of **Kathryne Arbuckle,** leading woman at the Universal Pacific Coast studios.

At a called meeting held at Hoffman's Cafe Wednesday night, some forty moving picture players took up the re-organization of the old Photoplayers Club of Los Angeles. **Fred Mace** presided at the meeting and in a short talk stated the objects of the call. Committees were then appointed to solicit membership to the club at five dollars per month dues with no initiation fees. The project has been under way for some time, but it is a question of who shall become leaders in the way of officers and directors. With able men at the head there is no reason why a strong and substantial photoplayers' club could not be organized and made one of the big clubs of the West.

William Parsons, president of the National Film Corporation, is making strenuous efforts to resume the production of pictures at the Hollywood studios of that organization. Mr. Parsons has made many friends since his advent into the motion picture field because of his honest efforts and intentions to do the right thing. He is now surrounding his corporation with a staff of capable business heads, players of ability and will give personal supervision to all departments, employing competent technical experts to supervise the various branches of production.

Eddie Foy is having a busy time with his attorney, Hon. **John F. Clark,** filing weekly suits and attachments against the Keystone Film Company for unpaid salary claimed to be due by Foy. The Keystone management has given bond for $9,000 and is playing the "watchful waiting" game, pending trial of the case and decisions by the courts.

And now comes the press agent of the Quality Pictures Corporation of Los Angeles, featuring **Francis X. Bushman** the Metro star, with urgent requests that the story be denied that in a picture scene posed recently for Quality features the handsome athletic actor knocked out the celebrated prize fighter **James J. Jeffries** in a battle royal. A number of the leading publications played up the story because it apparently came direct from authentic sources and made good reading. It's now up to the press agent to "make good." Several of the papers are holding the copy as originally received from the P. A.

Thomas H. Ince was insured this week for $250,000 in favor of the New York Motion Picture Corporation. The idea being to protect the Kessel and Baumann interests against possible loss in the case of the death of the noted producer. Several of the largest companies will distribute the policy.

Joseph Galbraith, well known star, formerly a leader in stock and later with the American Film Company at Santa Barbara, will leave for New York about November 1, to return to the legitimate stage.

Billie Burke, the famous Broadway star who has been the favored feature artist in **Thomas H. Ince's** monster Triangle program production at the New York Motion Picture studios, finished her first picture this week and departed for New York. Miss Burke was delighted with her success in screen work and may be induced to return to the motion picture fields at a regular salary as a permanent artist.

Charles Giblyn, the well known director of the New York Motion Picture organization is confined to his home suffering from an accident that may prove serious. Giblyn stuck a rusty nail in his foot while producing an important scene featuring **Billie Burke.**

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago

	Bid	Asked
American Film Co. Inc.	86	96
Biograph Company	43	55
Colonial Motion Picture Corp.	1½	4½*
General Film Corp. pref.	40	47
Mutual Film Corp. pref.	51	54
Mutual Film Corp. com.	51	54
North American Film Corp. pref.	72	..
North American Film Corp. com.	67	80
New York Motion Picture Corp.	69	72½
Thanhouser Film Corp.	1½	3 *
Triangle Film Corp.	7⅜	7⅝*
Universal Film Mfg. Co.	150	..
Vogue Films Inc.	118	..
World Film Corp.	3⅞	4½*

* Par $5.00.

Mutual Film Corporation has made a very extensive campaign into the Canada field with very flattering results. Progress and expansion have been shown in many new lines since the new management was installed in the spring of this year. The regular weekly program, without any extra rental, now consists of 28 reels, made up of two three-reel subjects, five two-reel releases and eleven single reels. The company is now supplying a program consisting of David Horsley productions, Mustang Film Company, American Film Company Inc., Gaumont Company, Thanhouser Film Corporation, Reliance Motion Picture Company, and, in another 60 days, there will be added to this the production of Vogue Films Inc. (which will supply a large part of the comedies), and the Signal Company, a new company just being organized. There has been some demand for both preferred and common the past week.

Thanhouser Film Corporation. — A studio is to be erected at Jacksonville, Fla., in December and another at Hudson Bay. In the opinion of Edwin Thanhouser, Florida is practically virgin territory for motion picture purposes. With the Florida studio as a base, this company expects to make pictures up and down the coast, also through the West Indies and the Bermudas. Earnings of this company are reported very satisfactory and stock is wanted at the above mentioned bid price.

Triangle Film Corporation.—Several large transactions have been unofficially reported in connection with this company. W. F. Kemble of the Crescent theater in Brooklyn is reported to have taken over the exclusive rights to Triangle films for a period of two years, and the reported consideration is $750,000. In connection with the above, Mr. Aitken, as president of the Epoch Company, which controls "The Birth of a Nation," is reported to have disposed of the right to exhibit that production in 16 Western states to H. A. Sherman of the Elliott-Sherman Film Company of Minneapolis for $250,000. On October 25 many new exchanges for the Triangle film will be opened and it is expected, by the first weeks in November, releases will be made from coast to coast.

North American Film Corporation.—Bookings are reported fairly close to $900,000. The gratifying part of this result is that no bookings, to start after December 1, are included. The management expects, on the date of the last release, November 22, they will reach the $1,000,000 mark. The sequel of ten numbers, for which the prize of $10,000 will be given, will not be released until around March 1, 1916. This additional revenue comes to the North American Film Corporation.

Vogue Films, Inc.—It is very rare in any industry that a company can start its operations on a more or less definite basis and under a policy which will practically insure profits of 100%, but the plans, releases, contracts and expenditures scheduled practically guarantee this result. Stock has advanced sharply in the last two weeks, and none was to be had last week under 130.

World Film Corp.—On June 24 the World Film Corporation directors declared an initial dividend of 3%, and, while they did not stipulate the fact, it was generally understood this was to be considered a quarterly dividend. At the monthly meeting a few days ago, no action was taken relative to dividend, so that it would appear as if the policy with reference to dividends had not been definitely decided. Stock, however, scored an advance during the past week.

MIDDLE WEST NEWS

By Wm. N. Noble
Missouri

Moving pictures were taken Sunday of the river carnival at St. Louis, Mo., which were the closing features of the St. Louis fall festivities. **Col. C. C. Butler,** chairman of the arrangements committee, arranged for a film company to use the harbor boats *Erastus Wells, The Huntress,* and several fast speed boats. The parade was started at 2 p. m. with decorated motor boats starting from the free bridge, and exceedingly fine pictures were taken which will be shown in theaters throughout the country.

Less than a month after she was to have made her debut as a moving picture actress, Miss **Esther Prothero** of St. Louis, Mo., died in St. John's Hospital. Miss Prothero had contracted to play her first film engagement with the Universal Company at Los Angeles, Calif., November 1.

NEW YORK NOTES

An air of solemn but busy silence now greets one on entering the publicity department of the Famous Players Company, where formerly the incessant clicking of four typewriters defied a visitor to become audible. What's the reason? There's **Ben Schulberg** apparently doing a Barney Oldfield on his machine, while **Lloyd Robinson's** hair-comb, pushed back to the middle of his head, is threatened with disorganization so fast does he pick at his typewriter, and **George Yohalen's** Remington is neck and neck with **Miss Cohen's** Underwood. But nary a sound! Are they stalling? Stealthily approaching B. P.'s machine to inquire the why of the rehearsal, the aforesaid visitor discovers written across the top of the machine "Noiseless Typewriter."

Carl H. Pierce returned from the Coast last week, caught his breath, brushed the dust of the Morosco studios off of his clothes, and hustled right off to Ohio to renew the "Hypocrites" vs. Censorship finish fight. Watch the text pages for ringside reports of the battle.

H. K. Tootle is now advertising and publicity director for the Gaumont Company, succeeding **C. W. White,** who is now devoting his time to executive duties. Mr. Tootle's headquarters are at the Gaumont studio in Flushing.

Don Meaney, manager of productions of the Quality Pictures Corporation, is at present a Manhattan resident, having come on from the Quality studios, located at Hollywood, California, with the **Francis X. Bushman** company. Others accompanying Mr. Bushman were: **Beverly Bayne, Helen Dunbar, Lester Cuneo.**

Peter Sampson, representing the United Photo-Plays Company of Chicago, arrived in town last week, and immediately set out after Eastern states' rights men. Mr. Sampson has with him a print of the United's productions, and has so far encountered little difficulty in getting territorial buyers interested.

"The Whirl of Life," a six-part feature starring Mr. and Mrs. **Vernon Castle,** produced by the Cort Film Corporation, has opened at the Globe Theater for an indefinite run. It is being presented by the Authors' Film Company, Inc. The projection is under the direction of **Will C. Smith,** assistant general manager of the Nicholas Power Company. Powers 6B machines are used.

After a few days' illness which, for a time, threatened to become serious, **Arthur James** has returned to the helm of the publicity and scenario departments of the Metro Pictures Corporation.

It is with deep sorrow that we learn of the death of **Merritt Crawford's** father. **Mr. Crawford** is well known in New York film circles through his present connection with the publicity department of Metro and his former connections with the *Motion Picture News* and *Reel Life*. Motography extends Mr. Crawford sincerest sympathy in his hour of sorrow.

CHICAGO GOSSIP

W. J. Sweeney left Chicago on Monday to attend the exhibitors' convention at Cleveland, Tuesday and Wednesday.

H. E. Brient of the Peerless Film Exchange is spending a few days in Chicago. As Chicago is dry Sunday now exactly the same as Des Moines, Brient does not change conditions, so we shall expect to see less of him on Sunday than heretofore.

"Walt" Bloeser, the well known exhibitors' friend of the *Chicago Tribune,* leaves for New York on Thursday to be gone two weeks. New York film folks are requested to prepare the implements of the torture chamber to welcome him on his arrival.

Chris Whelan and his partner **Tom Diggins** are conspiring together and may take a railroad trip east soon.

The Newman Manufacturing Company of Cincinnati, Ohio, manufacturer of brass lobby display frames, etc., advises that it has supplied its products to the following theaters during the past week: Bradford theater, Bradford, Pa.; Pike theater, Colorado Springs, Colo.; Academy of Music, Selma, Ala.; Franklin theater, Michigan City, Ind.; Strand theater, Ottumwa, Ia.; Strand theater, Flint, Mich.; Majestic theater, Bucyrus, O.; American theater, East Moline, Ill.; Casino theater, Mason City, Ia.; Albany Park theater, Chicago, Ill.; Grand theater, Moultria, Ga.; Margaret theater, Anaconda, Okla.; and the Wigwam theater, Reno, Nev.

John T. Rock has his hands full these days in looking after the interests of the Vitagraph Company at the Olympic theater, where the Vitagraph 8-reel picture, "The Battle Cry of Peace," is being exhibited.

J. Stuart Blackton, vice-president of the Vitagraph Company of America, is a Chicago visitor this week. Mr. Blackton made an inter-act speech at the Olympic theater on Sunday night which was the subject of a great deal of comment by Chicago newspapers on Monday. One point that Mr. Blackton registered with his hearers was, "If there is any one in the audience whom this film will offend they have no business in this house tonight." Mr. Blackton and **Theodore Roosevelt** are similarly minded regarding hyphenated Americans. Mr. Blackton was the guest of the National Security League at the La Salle Hotel on Tuesday evening, where he made a short address. If the country had more men with Mr. Blackton's spirit, enthusiasm and energy, and fewer professional pacifists, the public at large would know more about the need for preparedness than they do at present.

The Band Box theater, on Madison street between Clark and La Salle, opened on October 16. This is Chicago's newest and smallest loop theater. A Bartola instrument has been installed for the musical requirements.

Aaron M. Gollos announces that he has practically closed arrangements for the sale of the New England states on the two-reel picture "Sarah Bernhardt at Home."

W. E. Shallenberger, president of the Arrow Film Corporation, left on the Century Saturday for New York. Mr. Shallenberger states that he has practically disposed of all of the stock in the new company that he cares to sell at present.

Ed J. Mock, publisher of Motography, went to Cleveland on Tuesday to attend the exhibitors' convention, and will go from there to New York where he will visit the leading film companies.

John Edward Simmons, designer of the fastest hydroplane in the world, with his wife, was a guest at the advertising man's home on Monday to eat the fish which were captured on a recent piscatorial expedition made by the ad man and a prominent member of the **Nichols Finn Advertising Agency.**

The Strand "Theater Beautiful," was host to several members of Motography last Friday evening at its premier in its new location, Seventh street and Wabash avenue. The theater decorations are the most pretentious that have ever been assayed by a moving picture theater in Chicago and the presentation of Lasky's "Carmen" was received, by a house which had not a vacant seat left, with thunderous applause. Expressions of delight were heard on every side over the dainty and beautiful decorations.

Ed Kaufman, producer with the Mustang brand, American Film Manufacturing Company, who is temporarily disabled due to a fractured wrist, forwards to us, out of the breezy West, an advertisement which he clipped from an Oklahoma paper. The advertisement purports to call attention to a picture being shown at one the Altus, Okla., theaters in which big **Bill Russell** of the American Company stars, entitled "The Garden of Lies." The advertisement reads, "Jane Cowl in 'The Garden of Flies' the greatest feature of the season." The ad writer must have been witnessing a bush league pennant game from the bleachers in left field, or be an ardent advocate of the "swat the fly" movement.

A. H. Sawyer of the Cort Film Company is stopping at the Congress Hotel and spreading the propaganda concerning the Cort-Castles film "The Whirl of Life" which is to have an early Chicago showing.

NOTES FROM ALL OVER

Jay Hunt, who directed "The Protest," a three-reel feature with Crane Wilbur, which was recently released as Centaur Star Feature on the Mutual program, has been selected by David Hors-

ley to direct the two-reel Centaur Features in which the Bostock animals make their appearance as motion picture actors.

An unusual tribute was paid a screen artist when Mary Miles Minter, the dainty Metro star, dropped in with a party of friends to see her latest picture, "Emmy of Stork's Nest," run off at the Eighty-first Street Theater in New York. The manager of the theater observed Miss Minter and her party as they entered, and soon the word was passed around that the charming little actress was in the audience. The operator found her with a spotlight and she arose and bowed in appreciation. After the picture was completed there was a rousing ovation for Miss Minter and she was obliged to appear on the stage.

Miss Theodora Harris, one of the best and foremost professional writers of photoplays, who has had many of her conceptions produced by the leading motion picture manufacturers, has been engaged by David Horsley to write feature scenarios and has joined the regular staff of writers at Mr. Horsley's studios in Los Angeles.

Bill Steiner is a pioneer film renter and manufacturer, having started in the film business in 1895, when the longest film made was fifty feet. In 1898, Mr. Steiner was doing business under the firm name of the Kalatecnoscope. He was connected with this company until the organization of the firm of Paley & Steiner in 1903, who manufactured films under the title of the Crescent Film Company. The length of the pictures at this time had increased from five hundred to one-thousand foot lengths. The business of the Crescent Film Company was the renting and selling of pictures as well as making them. In 1906 the Imperial Motion Picture Company with headquarters at Twenty-eighth street was organized by Mr. Steiner with branch offices in Washington and Troy. The Imperial Motion Picture Company was prosperous until 1910, when the General Film Company cancelled its license, which cut off the supply of film, leaving Mr. Steiner with nothing excepting law suits. Later he formed a partnership with Jim Maher under the name of the Photo Drama Company. This company has prospered for several years, putting out several successful productions, including "After the Ball," "The House of Bondage" and others.



"Bill" Steiner.

But the crowning achievement of Mr. Steiner's career is the production of the twelve-star masterpiece entitled "How Molly Made Good," six reels, featuring Robert Edeson, May Robson, Leo Ditrichstein, Lulu Glaser, Cyril Scott, Henrietta Crosman, Henry Kolker, Madame Fjorde, Julian Eltinge, Julia Dean, Chas. J. Ross, and Mabel Fenton and Wm. H. Tooker, Helen Hilton, W. A. Williams and Armand Cortes, which will be released within ten days.

Work on the production of the Ince-Triangle feature in which H. B. Warner will be starred was begun in earnest this week under the direction of Charles Swickard. For some of the big scenes, the company has gone to Pine Crest in the mountains beyond Los Angeles, where it will remain for a week before returning to film the many elaborate interiors.

Lillian Walker, Vitagraph Player, is the first of the screen players to take up equaplaning. The sport has so fascinated Miss Walker, she has joined the snowbirds, so as to indulge in this exhilarating pastime all winter.

The one real Casino Star comedy, "A Corner in Cats," recently released by the Gaumont Company, has proved a source of annoyance to Miss Cissy Fitzgerald, its heroine, despite the fun the comedienne got out of the part. Various small boys who have seen the production in the neighborhood of Miss Fitzgerald's home have had the impression that she is still desirous of receiving cats. She is kept busy receiving felines from all parts of Flatbush.

Sam Bernard, the Broadway favorite, who arrived at the Keystone Studios this week to begin work under the direction of Mack Sennett, was greeted by so large a group of old friends that for a moment he thought the rialto of the Metropolis had been shipped on ahead of him. Weber & Fields, Vincent Bryan, Harry Williams, Jean Havez and a number of other New York favorites now appearing under Mr. Sennett's direction, met Mr. Bernard at the train and escorted him to the bungalow which Mr. Sennett had leased in anticipation of his arrival.

Production of the spectacular war drama in which Frank Keenan is to be starred is at a standstill, this week, because Enid Markey, the beautiful Ince-Triangle leading woman, is suffering from a fever blister.

Graham Baker, cartoonist and former newspaper man, has written a series of motion picture scenarios for the Vitagraph Company, that introduces a new comedy character to the screen in Itsky, the inventor.

Mabel Normand, featured Keystone star, who recently passed the crisis of an illness that very near had a fatal termination, has fully recovered and is up and about again. She will take a rest of several weeks, however, before resuming work.

To strengthen his Gaumont stock company for the winter season at Jacksonville, Fla., Director Richard Garrick has engaged Miss Lucille Taft and Fred Bailey.

Busch's Gardens—forming one of the beauty spots of Southern California—are being used this week as the location for some scenes in the current Ince-Triangle feature in which Mary Boland, Willard Mack and Frank Mills are appearing under the direction of Walter Edwards.

Rollin S. Sturgeon, managing director of the Western Vitagraph Company, announces his next feature will be from the pen of James Oliver Curwood, and entitled, "God's Country and the Woman." To get the backgrounds necessary for the topographical realism, he will take a company to Alaska.

William H. Thompson, the "dean of the American stage," has finally succumbed to the persuasions of Producer Thomas H. Ince. He has consented to remain at Inceville and appear as star in more Ince-Triangle features, under the direction of the man who once supported him in vaudeville.

Henry W. Pemberton, leading man of the Gaumont Rialto Star Features, has been elected a member of the board of trustees of the White Rats Actors' Union of America. He succeeded W. W. Waters.

William S. Hart, Jack Standing, Clara Williams and a large company of Inceville villians are working in the newly erected Western village atop the plateau at Inceville this week enacting some scenes for the current Ince-Triangle feature in which Hart will be starred.

George Phillips, formerly a member of the well remembered Frawley Stock Co. with his sixteen years experience on the stage, has turned his talents to moving pictures, playing heavy leads for the Santa Barbara Motion Picture Company on the Associated Program.

The members of the Selig Company Company who worked in "The Chronicles of Bloom Center" are planning to celebrate the occasion of filming the last of the rural photoplay series, "When the Circus Came," by giving an old-fashioned "apple paring" in Melodeon Hall, the principal building of the village of Bloom Center, erected especially for the series.

Mary Miles Minter, the young Metro star, has been selected to play the role of "Little Nell" in "The Old Curiosity Shop," which Rolfe Photoplays, Inc., will produce at an early date.

Jacques Jaccard has started production on the first of what is to become a series of western features, starring Harry D. Carey in the leading roles. The entire company consists of some of the best actors, supported by the most expert riders and ropers in the business.

Yale Benner, Edison, is around again at the Edison studio, rather weak but cheerful as ever, since a serious operation which he recently underwent. Mr. Benner became ill shortly after his appearance in the Kleine-Edison release, "Vanity Fair."

Harry Hadfield, the well known dramatic director, has arrived at the Lasky

studio, and is now studying camera direction under the supervision of Cecil B. DeMille. He will be several weeks before starting his first production. Mr. Hadfield recently produced "My Lady's Garter" in New York.

William N. Selig, president of the Selig Polyscope Company, recently completed a tour of inspection of his various motion picture branch studios. He visited the new studio at Las Vegas, N. M., where Tom Mix, the Selig Western star, is engaged.

Carl W. Geenan, a member of the acting and directing forces at the Rolfe-Metro studios, will wear the colors and emblem of that company in the two-mile roller skating match, which is the principal event of Motion Picture Night at the Arena skating rink, October 21.

"Streets of Silence" is the title of a new and original photo-play, written by Anthony P. Kelly of the Lubin scenario force, which will have its production under Director George Terwilliger and which will be released through the V. L. S. E., Inc., offices, with Ormi Hawley as the star. This will set at rest the constant rumor that Director Terwilliger is to leave the Lubin Company. The picture will be begun at once at the Lubin Philadelphia studios and then Director Terwilliger with his company will proceed to the western Lubin branch at Coronado, Calif., where he will complete this picture and begin his next.

Fannie Ward, who made such a pronounced success in "The Marriage of Kitty," for the Lasky Company, will arrive in Hollywood on October 18 for an engagement of several months. Her former leading man, Jack Dean, will accompany her and appear with her in the photodramatic productions.

William Garwood has returned to that dear old California where he is due to take the lead in a series at Universal City.

Lionel Barrymore, a recent addition to the long list of Metro stars, will have the stellar role in a Rolfe Photoplays, Inc., feature which will be put in production in a few days.

Word reaches the home office of the Lubin Company that Director Edgar Lewis with Ethel Clayton and House Peters, and his company of sixteen are encamped at the bottom of the Grand Canyon at Arizona.

Gordon Sackville, known to the screen fans for his splendid character impersonations in Balboa features, has been a soldier, sung in opera and conducted a motion picture theater.

Under the direction of Otis Turner, J. Warren Kerrigan, who has returned to Universal City from Lake Tahoe, is working in the title role of Meredith Nicholson's serial story, "Pennington's Legacy," a five-reel drama. Bert Grasby, Lois Wilson, Maude George, Harry Carter, G. A. Williams and Mary Talbot support Kerrigan in this picture.

Bill Stinger, who was injured a few weeks ago in a comedy, "The Movie Nut," released on the Associated Program, is now out of the hospital and back at work at the Banner studios in San Mateo. Bill fell off a 35-foot bridge and he only weighs 300 pounds.

The Santa Barbara Motion Picture Company has for its president and general manager Dr. E. J. Boeseke. President Boeseke has under his control the Santa Barbara, Empire, Ramona, and Alhambra brands, now being released by the Associated Program.

William Wolbert has completed his first Western Vitagraph picture and "The Wanderers" promises to be a most interesting photoplay. He had a fine cast which included Hazel Buckham and Mary Ruby in the girl's parts and William Duncan and George Holt in the male leads.

Chester Barnett, World Film's very popular leading man, has taken a hard earned vacation. He is spending it at his Missouri home. For over a year Mr. Barnett has worked continuously in World Film feature, sometimes under three directors at once and has vastly increased his popularity with motion picture theater goers.

Congratulations are in order for Bryant Washburn and Edmund F. Cobb, Essanay leading men, who in the last few weeks have become proud possessors of bouncing babies—Mr. Washburn's a a boy and Mr. Cobb's a girl. The former is Bryant Washburn IV, the popular Essanay actor's father and grandfather also bearing that name. Mr. and Mrs. Cobb have not yet decided on a name for their little one. Bryant Washburn IV was born Tuesday, October 12, while little Miss Cobb came into being on September 26. The mothers and the babies all are doing well, say the proud husbands and fathers. Mrs. Washburn formerly was Mabel Forrest, an Essanay actress. Mrs. Cobb at one time also was an actress.

Producer Wm. Robert Daly has begun work on a two-reel Selig Special entitled "The Making of Crooks." In this production, Jack Pickford makes his initial appearance as a Selig player. He is supported by a strong, well-balanced cast.

Robert Leonard has just written a three-reel drama entitled "Idols of Clay," which will be produced by him at the Pacific Coast Studios of the Universal Film Company in the near future. Miss Ella Hall will play the leading feminine role in this production, that of a twelve-year-old girl, and Leonard himself will play the part of a lonesome man who lives next door.

Frank Powell, director of photoplays for the Fox Film Corporation and known throughout the world as the producer of "A Fool There Was," and other noted film successes, has purchased the famous Teller Estate on Bradish Ave., Bayside Park, Bayside, Long Island. The estate includes a twelve-room house and spacious grounds which are noted for their natural beauty, and they will no doubt be utilized by Mr. Powell in many of the features films he has in course of production.

Frank Dazie, of the scenario staff of the Metro Pictures Corporation, has left for the Berkshire Hills to complete two scenarios. Some of the scenes are laid in the Berkshires, and while in that locality Mr. Dazie will also select and "Mark" some locations, as well as absorb atmosphere.

This week finds Director Walter Edwin putting the finishing touches on "Canavan, the Man Who Had His Way," the five-reel picture which has been adapted from Rupert Hughes' story, "Canavan." Billy Sherwood, the handsome college student from New Orleans, plays the light juvenile opposite the ingenue, Miss Della Connor.

Stella Razeto is slated for a prominent part in the new serial adapted from "The Journal of Lord John," by C. N. & A. M. Williamson, in which William Garwood will have the title role. The production will be directed by E. J. LeSaint.

The Socialist Party of Cliffside, N. J., secured as the feature of its entertainment last Thursday night, the Bosworth, Inc., film, "In the Valley of the Moon," Jack London's well known subject, starring Myrtle Stedman.

Joseph Byron Totten, Essanay actor-director, who has been heading a company of Essanay players "down East," has returned to the Chicago studio with his troupe, headed by Darwin Karr, leading man recently engaged by Essanay. Mr. Totten directed the production of several feature photoplays on and near his estate in Connecticut, among them being "The Call of the Sea," "The Village Homestead" and "The Lighthouse by the Sea."

Because of illness, Francis Worcester Doughty has been compelled to relinquish his post as scenario writer for the Centaur Features, to which he was recently assigned by David Horsley. His place is assumed by Charles Mortimer Peck, who takes up his new duties at once.

Balboa claims to have the youngest leading lady before the public today in Helen Marie Osborn. Only recently she celebrated her third birthday anniversary and on that occasion she was elevated to stellar honors, playing opposite no less a screen favorite than Henry King.

The new Vitagraph studio in Hollywood is progressing famously and when completed will be one of the best equipped and most handsome studios in California. The stage itself is completed and the property rooms, scenic decks and costume departments will soon be finished. The blue prints show numerous buildings yet to be built and Vitagraphville will be yet another film colony in itself. Plans are being drawn for several bungalows among other things.

Part of the action of "The Code of the Mountains," World Film's forthcoming release in which Mollie King is starred, is based on Charles Neville Buck's successful novel of the same name, was placed in the Philippines. A Filipino village was erected for the purpose at Coytesville and it attracted much attention amongst the inhabitants of Northern New Jersey.

William Wolbert is starting work on a one-reeler Western, with strong heart interest, "When Lin Came Home." J. Carleton Weatherby plays "Lin" and George Holt plays the elder brother.

Work on the "Broken Coin," featuring Grace Cunard and Francis Ford, is going ahead with all possible dispatch. They are at present at work on the production of the eighteenth installment, which leaves only five to be made.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	10-18	Bad Money	Biograph 1,000
D	10-18	Inheritance	Essanay 3,000
D	10-18	The Village Outcast	Kleine 2,000
D	10-18	The Apaches of Paris	Kalem 4,000
D	10-18	The Lonely Fisherman	Lubin 1,000
D	10-18	The Brave Deserve the Fair	Selig 2,000
T	10-18	Hearst-Selig News Pictorial No. 83, 1915	Selig 1,000
C	10-18	Quits	Vitagraph 1,000

Tuesday.

D	10-19	His Hand and Seal	Biograph 2,000
D	10-19	The Outer Edge	Essanay 3,000
C	10-19	Adam's Ancestors	Kalem 1,000
C	10-19	Cutting Down Expenses	Lubin 1,000
D	10-19	The Stagecoach Guard	Selig 1,000
D	10-19	The Gods Redeem	Vitagraph 2,000

Wednesday.

C	10-20	Cartoons in the Country	Edison 1,000
C	10-20	The Fable of "The Sorrows of the Unemployed and the Danger of Changing from Bell to Hard-old"	Essanay 1,000
D	10-20	The Man in Hiding	Kalem 2,000
D	10-20	Nell of the Dance Hall	Lubin 3,000
C	10-20	Brown's Summer Boarders	Vitagraph 1,000

Thursday.

D	10-21	The Vulture	Biograph 1,000
C	10-21	Fun at a Ball Game	Essanay 1,000
D	10-21	When Youth Is Ambitious	Lubin 2,000
	10-21	Title not reported	Mina
C	10-21	Landing the Hose Reel (No. 1 of the Chronicles of Bloom Center Series)	Selig 3,000
T	10-21	Hearst-Selig News Pictorial No. 84, 1915	Selig 1,000
D	10-21	On the Turn of a Card	Vitagraph 1,000

Friday.

D	10-22	Brute Force	Biograph 2,000
D	10-22	The Land of Adventure	Edison 3,000
D	10-22	Broncho Billy's Parents	Essanay 1,000
D	10-22	A Woman Reclaimed	Lubin 1,000
C	10-22	A Safe Investment	Vitagraph 1,000

Saturday.

D	10-23	The Banker and the Thief	Biograph 1,000
D	10-23	The Broken Word	Edison 1,000
D	10-23	The spider	Essanay 2,000
D	10-23	A Mile a Minute	Kalem 1,000
C	10-23	Playing Horse	Lubin 1,000
D	10-13	In Leopard Land	Selig 1,000
D	10-23	A Woman in the Box	Vitagraph 1,000

Monday.

D	10-25	Arline's Chauffeur	Biograph 1,000
D	10-25	The Destroyer	Essanay 3,000
D	10-25	The Price of Ambition	Kleine 2,000
D	10-25	The Net of Deceit	Kalem 3,000
D	10-25	The Inevitable Penalty	Lubin 1,000
C	10-25	Shoo Fly (No. 2 of the Chronicles of Bloom Center)	Selig 2,000
T	10-25	Hearst-Selig News Pictorial No. 85, 1915	Selig 1,000
C	10-25	The Prince in Disguise	Vitagraph 1,000

Tuesday.

D	10-26	A Mystery of the Mountains	Biograph 2,000
D	10-26	Miss Freckles	Essanay 2,000
C	10-26	The Knaves and the Knight	Kalem 1,000
C	10-26	Playing in Tough Luck	Lubin 1,000
D	10-26	The Race for a Gold Mine	Selig 1,000
D	10-26	To Cherish and Protect	Vitagraph 3,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Kleine, Lubin, Selig, Vitagraph.
TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Vitagraph, Biograph.
THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.
FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

D	10-27	Harvest	Biograph 3,000
C	10-27	The Seventh Day	Edison 1,000
C	10-27	Dreamy Dud in "Up in the Air"	Essanay 500
S	10-27	Scenic	Essanay 500
D	10-27	By Whose Hand	Kalem 2,000
D	10-27	The Man of God	Lubin 2,000
C	10-27	Itsky, the Inventor	Vitagraph 1,000

Thursday.

D	10-28	A Trick of Fate	Biograph 1,000
C	10-28	Fun at a Ball Game	Essanay 1,000
D	10-28	The Strange Unknown	Lubin 3,000
	10-28	Title not reported	Mina
T	10-28	Hearst-Selig News Pictorial No. 86, 1915	Selig 1,000
D	10-28	The Unforgiven	Vitagraph 1,000

Friday.

D	10-29	The Coming of Angelo	Biograph 1,000
D	10-29	The Mystery of Room 13	Edison 4,000
D	10-29	Broncho Billy's Cowardly Brother	Essanay 1,000
D	10-29	The Wonder Cloth	Lubin 1,000
C	10-29	A Case of Eugenics	Vitagraph 1,000

Saturday.

D	10-30	The Sheriff's Trap	Biograph 1,000
S	10-30	Niagara Falls	Edison 500
E	10-30	Yardville Folks	Edison 500
D	10-30	The Lighthouse by the Sea	Essanay 3,000
D	10-30	Rescue of the Brakeman's Children	Kalem 1,000
C	10-30	His Body Guard	Lubin 1,000
D	10-30	When California Was Wild	Selig 1,000
C	10-30	The Shabbies	Vitagraph 2,000

V. L. S. E. Program

Sept.	20	The Circular Staircase	Selig 5,000
Sept.	27	Tillie's Tomato Surprise	Lubin 6,000
Sept.	27	The Great Ruby	Lubin 5,000
Oct.	4	Dust of Egypt	Vitagraph 5,000
Oct.	11	In the Palace of the King	Essanay 6,000
Oct.	11	The Valley of Lost Hope	Lubin 5,000
Oct.	18	A Black Sheep	Selig 5,000
Oct.	18	The Man Who Couldn't Beat God	Vitagraph 5,000
Oct.	25	The Rights of Man	Lubin 5,000
Nov.	1	The Turn of the Road	Vitagraph 5,000

Mutual Program

Monday.

D	10-18	The Campbells Are Coming	Broadway 4,000
C	10-18	A One-Cylinder Courtship	Nestor 1,000

Tuesday.

D	10-19	The Fair God of Sun Island	Gold Seal 3,000
D	10-19	Lon of Lone Mountain	Rex 1,000
	10-19	No release this week	Imp

Wednesday.

	10-20	No release this week	Victor
C	10-20	Room and Board—A Dollar and a Half	L Ko 2,000
T	10-20	Animated Weekly No. 109	Universal 1,000

Thursday.

	10-21	No release this week	Laemmle
D	10-21	The Greater Courage	Big U 2,000
C	10-21	Prankful Ponies	Powers 500
E	10-21	Insect Oddities	Powers 500

Friday.

D	10-22	The Meddler	Imp 2,000
C	10-22	The Magic Bonbon	Victor 1,000
C	10-22	Almost a Knockout	Nestor 1,000

Saturday.

D	10-23	A Fight to a Finish	Bison 3,000
D	10-23	A Pure Gold Partner	Powers 1,000
C	10-23	Pete's Awful Crime	Joker 1,000

Sunday.

D	10-24	The Springtime of the Spirit	Rex 3,000
	10-24	No release this week	Laemmle
C	10-24	Poor But Dishonest	L Ko 1,000
D	10-24	The Broken Coin No. 18	Universal 2,000

Monday.

D	10-25	Out of the Ashes	American	2,000
C	10-25	Tillie, the Terrible Typist	Falstaff	1,000
C	10-25	Hobo Nerve	Novelty	1,000

Tuesday.

D	10-26	The Conscience of Juror No. 10	Thanhouser	2,000
S	10-26	See America First, No. 7	Gaumont	500
C	10-26	Keeping Up with the Joneses	Gaumont	500
C	10-26	Touring with Tillie	Beauty	1,000

Wednesday.

D	10-27	The Blood of Our Brothers	Centaur	3,000
C	10-27	Love and Artillery	Novelty	1,000

Thursday.

D	10-28	The White King of the Zaras	Centaur	2,000
C	10-28	The Soap Suds Star	Falstaff	1,000
T	10-28	Mutual Weekly No. 43	Mutual	1,000

Friday.

D	10-29	Playing for High Stakes	Mustang	2,000
D	10-29	The Smugglers' Cave	American	1,000
C	10-29	Jerry to the Rescue	Cub	1,000

Saturday.

D	10-30	The Idol	Clipper	3,000
C	10-30	An Auto Bungalow Fracas	Beauty	1,000

Sunday.

D	10-31	The Feud	Reliance	2,000
C	10-31	Zabisky's Waterloo	Casino	1,000
D	10-31	The Fisherwoman	Thanhouser	1,000

Universal Program

Monday.

D	10-18	The Blot on the Shield	American	2,000
C	10-18	Busted But Benevolent	Falstaff	1,000
C	10-18	Rip Van Winkle Badly Ripped	Novelty	1,000

Tuesday.

D	10-19	The Spirit of Audubon	Thanhouser	2,000
S	10-19	See America First No. 6	Gaumont	500
C	10-19	Keeping up with the Joneses	Gaumont	500
C	10-19	Alias James, Chauffeur	Beauty	1,000

Wednesday.

D	10-20	The Card Players	Rialto	3,000
C	10-20	You Can't Beat It	Novelty	1,000

Thursday.

D	10-21	Vindication	Centaur	2,000
C	10-21	Hattie, the Hair Heiress	Falstaff	1,000
T	10-21	Mutual Weekly No. 42	Mutual	1,000

Friday.

D	10-22	The Sheriff of Willow Creek	Mustang	2,000
D	10-22	Visitors and Visitees	American	1,000
C	10-22	The Little Detective	Cub	1,000

Saturday.

D	10-23	Buck's Lady Friend	Mustang	3,000
C	10-23	Deserted at the Auto	Beauty	1,000

Sunday.

D	10-24	The Penalty	Reliance	2,000
C	10-24	The Reformer	Casino	1,000
D	10-24	At the Patrician's Club	Thanhouser	1,000

Monday.

D	10-25	The College Orphan	Broadway	6,000
C	10-25	An Heiress for Two	Nestor	1,000

Tuesday.

	10-26	No release this week	Gold Seal	
C	10-26	By Return Male	Imp	1,000
D	10-26	The Millionaire Paupers	Rex	3,000

Wednesday.

D	10-27	A Life at Stake	Victor	2,000
C	10-27	Tears and Sunshine	L-Ko	1,000
T	10-27	Animated Weekly No. 190	Universal	1,000

Thursday.

	10-28	No release this week	Laemmle	
D	10-28	The Flag of Fortune	Big U	2,000
C	10-28	Lady Baffles and Detective Duck in "The Lost Roll"	Powers	1,000

Friday.

D	10-29	The Craters of Fire	Imp	3,000
	10-29	No release this week	Victor	
C	10-29	The Frame-Up on Dad	Nestor	1,000

Saturday.

D	10-30	The Superior Claim	Bison	3,000
	10-30	No release this week	Powers	
	10-30	Title not decided	Joker	

Sunday.

	10-31	No release this week	Rex	
D	10-31	The Man From Argentine	Powers	2,000
C	10-31	Father's First Murder	L-Ko	1,000
D	10-31	The Broken Coin, No. 19	Universal	2,000

Miscellaneous Features

York State Folks	Gra-ko		5,000
A Mother's Confession	Ivan		5,000
Sarah Bernhardt at Home	Photoplay Releasing		2,000
Romance of Elaine	Pathe		24,000
The Victory of Virtue	United Photo Plays Co.		5,000
The Pearl of the Antilles	Picture Playhouse Film Co.		5,000
The Flame of Passion	Picture Playhouse Film Co.		5,000
The Corsican	Sun Photoplay Co., Inc.		5,000

Associated Service.

Oct.	25	The Reckoning	Ramona	3,000
Oct.	25	O'Hara of the Mounted	Federal	2,000
Oct.	25	When Stubs Leaves the Bowery	Santa Barbara	1,000
Oct.	25	The Paradoxical Burglar	Alhambra	1,000
Oct.	25	Love's Old Sweet Song	Deer	1,000
Oct.	25	Shot at Sunrise	Monte	1,000
Oct.	25	The Plaid Coat	Banner	1,000
Oct.	25	Safety First	Empire	1,000

Kleine-Edison

Released week of

Oct.	6	Vanity Fair	Edison	7,000
Oct.	13	The Magic Skin	Edison	5,000
Oct.	20	The Green Cloak	Kleine	5,000
Nov.	3	The Sentimental Lady	Kleine	5,000

Metro Features.

Released Week of

Oct.	4	Song of the Wage Slave	Metro	5,000
Oct.	11	The Stork's Nest	Metro	5,000
Oct.	18	The Final Judgment	Metro	5,000
Oct.	25	My Madonna	Metro	5,000

Mutual Masterpieces.

Released Week of

Sept.	23	The House of a Thousand Scandals	American	4,000
Sept.	30	The Price of Her Silence	Thanhouser	4,000
Oct.	7	Bred in the Bone	Reliance	4,000
Oct.	14	The Brink	N. Y. M. P.	4,000
Oct.	21	The Miracle of Life	American	5,000
Oct.	28	His Wife	Thanhouser	5,000

Paramount Features.

Released Week of

Oct.	4	Zaza	Famous Players	5,000
Oct.	7	A Girl of Yesterday	Famous Players	4,000
Oct.	11	The White Pearl	Famous Players	5,000
Oct.	14	Blackbirds	Lasky	5,000
Oct.	18	The Chorus Lady	Lasky	5,000
Oct.	25	The Yankee Girl	Oliver Morosco	5,000
Oct.	28	The Masqueraders	Famous Players	5,000

Pathe.

Released Week of

Oct.	11	New Adventures of Wallingford, No. 2	Pathe	2,000
Oct.	11	When Mice Make Merry	Pathe	500
Oct.	11	An Intimate Study of Birds	Pathe	500
Oct.	11	Pathe News, No. 82	Pathe	1,000
Oct.	11	Pathe News, No. 83	Pathe	500
Oct.	11	Neal of the Navy, No. 7	Panama	2,000
Oct.	11	John Clyde's Honor	Gold Rooster	5,000
Oct.	11	Wilful Wallops Wealth	Starlight	1,000
Oct.	18	New Adventures of Wallingford No. 3	Pathe	2,000
Oct.	18	Geithorn, the Rustic Venice	Photocolor	500
Oct.	18	How Winter Flowers Bloom	Globe	500
Oct.	18	Counsel for the Defense	Balboa	3,000
Oct.	18	Pathe News No. 84	Pathe	1,000
Oct.	18	Pathe News No. 85	Pathe	1,000
Oct.	18	Neal of the Navy No. 8	Panama	2,000
Oct.	18	The Sun Worshippers	Panama	2,000
Oct.	18	An Affair of Three Nations	Gold Rooster	5,000
Oct.	18	Fatty's Fatal Fun	Starlight	1,000
Oct.	25	New Adventures of Wallingford, No. 4	Pathe	2,000
Oct.	25	Police Dog to the Rescue	Pathe	500
Oct.	25	An Intimate Study of Birds	Pathe	500
Oct.	25	Pathe News, No. 86	Pathe	1,000
Oct.	25	Pathe News, No. 87	Pathe	1,000
Oct.	25	The Eleventh Hour	Victory	3,000
Oct.	25	Whiffles Woos and Trouble Brews	Pathecolor	1,000
Oct.	25	Neal of the Navy, No. 9	Panama	2,000
Oct.	25	Comrade John	Gold Rooster	5,000
Oct.	25	Dough Nuts	Starlight	1,000

Triangle Film Corporation.

Released week of

Nov.	7	The Lamb; Douglas Fairbanks	Fine Arts	5,000
Nov.	7	My Valet; Raymond Hitchcock	Triangle Keystone	3,000
Nov.	7	The Iron Strain; Dustin Farnum	Triangle Kay Bee	6,000
Nov.	7	A Game Old Knight; Chas. H. Murray	Triangle Keystone	2,000
Nov.	14	The Coward; Frank Keenan	Triangle Kay Bee	5,000
Nov.	14	Old Heidelberg; Dorothy Gish	Fine Arts	5,000
Nov.	14	Stolen Magic; Raymond Hitchcock	Triangle Keystone	2,000
Nov.	14	A Favorite Fool; Eddie Foy	Triangle Keystone	2,000

World Features.

Released Week of

Oct.	3	The Flash of an Emerald	Shubert	5,000
Oct.	3	The Price	Triumph	5,000
Oct.	10	The Family Cupboard	Brady	5,000
Oct.	10	Blue Grass	Equitable	5,000
Oct.	17	The Heart of the Blue Ridge	Shubert	5,000
Oct.	18	Bludgeon	Equitable	
Oct.	24	Salvation Nell	California	
Oct.	25	Divorced	Equitable	
Oct.	27	The Master of the House	Equitable	5,000

Brief Stories of the Week's Film Releases

Mutual Program

Gold-Bricking Cupid.—NOVELTY—OCTOBER 13.—John Gettum opens a matrimonial agency and sends out fliers with bold headlines reading, "Why Work? Marry Money." His office is soon filled with a motley array of applicants. To all the women, Gettum gives the name and address of the same man, and to all the men, the address of the same girl. He is prevented from sneaking off with the money, by Lena, who says she will not be satisfied with anybody except Gettum himself. Lena keeps him in the office until the happy moment of his promise arrives. John's angry clients return. He leaps from the window and is pursued through the park by the disappointed mate-seekers. John throws off his coat and jumps into the lake. Lena's woe is changed to joy when in the coat she finds all the cash which Gettum has collected. Then the latter is arrested for trying to swim in the lake.

Ethel's Romeos—CASINO—OCTOBER 17.—Charlie, Albert and Frank, from insufficient data, jump to the conclusion that Ethel's rich brother is about to bequeath a gold mine upon her, and each one of the impecunious boarders tries to win Ethel. She receives three proposals in one short morning, and is so frightened that she says "Yes" to every one of the suitors. Jake, the wealthy brother of Miss Simpson, an old lady upstairs, arrives, and the boys, taking him for Ethel's brother, bestow upon him a royal welcome. The Romeos all rush out after a parson. Jake has been taken into their confidence, and when the three clergymen arrive, he pays each one his fee, although no ceremony is performed. Then he kicks the Romeos out of the house. Ethel faints, and from the way that brother Jake revives her, it is clear that some day one of the three ministers will be called back.

See America First—(SPLIT REEL)—GAUMONT—OCTOBER 19.—A sight-seeing tour of the city of Washington, explained and pointed out by the Mutual Traveler, as she has conducted the other scenics under this name. The camera has recorded interesting views of the nation's capitol and other famous public buildings and also glimpses of well-known figures in political and diplomatic circles. "Keeping Up With the Joneses" and their funny camel will, as usual, occupy the second half of the reel. This animated cartoon is drawn by Harry Palmer.

The Vindication—(Two REELS)—CENTAUR—OCTOBER 21.—Featuring the Bostock animals. A detective play dealing with a plucky wife's determined efforts to free her husband from the false accusation of murder. The wife's fearlessness and shrewdness leads to the conviction of the real murderer. A moment of suspense in a lion's cage is one of the dramatic incidents of the film.

Hattie, the Hair Heiress—FALSTAFF—OCTOBER 21.—Hattie's father had invented a wonderful hair tonic, amassed a great fortune, and left everything to his daughter. All the swains of Jinx Junction are anxious to impress Hattie. The ice-cream man



is among these, and feels pretty confident. On seeing one of his rivals refused, he takes courage. But to his grief, he also is refused, and Hattie shows him the picture of her husband-to-be. "He is horribly bald," remarks the ice-cream man. "I know," she replies, "ever since we met and fell in love I have been trying to make him grow a head of hair like those in papa's advertisements. Up to date my efforts have failed, but I will devote my life to this sacred cause."

The Penalty—(Two REELS)—RELIANCE—OCTOBER 24.—A drama laid in the desert country of the far Southwest. A young fellow, thwarted in his first love, is saved from debasing instincts of revenge by a great crisis which actuates him to forget his own bitterness in the cause of the woman he has loved and lost, and for the sake of that woman's husband. When the two last mentioned are attacked in the wilderness, the boy's manhood returns, and forgetting his thoughts of revenge, he saves their lives.

At the Patrician Club—THANHOUSER—OCTOBER 24.—At the Patrician Club, the day has been unusually tedious, and one member, desiring diversion, prevails upon an old waiter to tell them a story. The old servant explains that he had formerly been a storekeeper in a small country town. Unknown to him, a wealthy young man had been paying attentions to his daughter and the girl eloped with him. Fearing the worst, the storekeeper rushed out in search of her. His clerk handed him a letter from the rich man, saying that he was married and could not wed the girl, but would provide a home for her abroad. The heartbroken father had searched the world for his daughter, but in vain. As the old waiter concludes, a man appears in the doorway of the club and the servant flashes out a revolver. The men have to act quick to prevent him from doing harm. "He is the man," the servant exclaims. Later, the stranger fully explains matters. The storekeeper's jealous clerk had written the false note supposed to come from the wealthy man. The latter had never been married before. Conscience had troubled the clerk, and had led him to write a confession to the girl's husband.

Out of the Ashes—(Two REELS)—AMERICAN—OCTOBER 25.—Featuring Winifred Greenwood, Ed. Coxen and George Field. Dr. Thorn is disgraced because of the death of a patient while operating and he goes west to try and forget himself. In the west he meets Madge, wife of Joe, the foreman of the mine. Later he saves the life of Madge's baby and Joe is killed by a half-wit, and leaves Madge to marry the doctor. For a longer review see another page of this issue. J. C. G.

Touring with Tillie—BEAUTY—OCTOBER 26.—Featuring Frank Borzage, Neva Gerber and Lucille Ward. Tillie Gray and her Aunt Pansy are touring through California when they meet one Cliff Burridge, owner of a ranch. They have captured a stray chicken and Burridge warns



them away from the ranch, claiming the chicken. Later he repents of his action and follows the women, and that night leaves a note in their camp saying that if they need him to whistle. He persistently lays siege to Tillie's hand and she manages to escape from him, but two tramps invade Tillie's camp and Cliff arrives just in time to drive them away, and Tillie then decides to accept half ownership of his ranch.

The Blood of Our Brothers—(THREE REELS)—CENTAUR—OCTOBER 27.—Featuring Crane Wilbur and Celia Santon. Kindheart, a shepherd, woos and wins Devotion, daughter of Infirmity and sister of Valor. After the wedding is celebrated, Braggart, with a company of soldiers, makes his appearance and announces that war has been declared. Kindheart refuses to enlist, exclaiming that he cannot shed the blood of his brothers. The next day the soldiers march away, and all shun Kindheart but Devotion and Infirmity. The months pass and a baby is born to Devotion and Kindheart. Kindheart returns from the village one day to find the lifeless bodies of Infirmity, Devotion and his baby, and on the wall discovers a picture with a blood stain on it and as one possessed with madness he swears to find its owner. Time passes and Kindheart, with his beloved violin and the blood imprint, is scanning to find the replica of that on the bloody picture which he always carries. His wanderings lead him to a wayside inn where Lust and Loot are making merry, and after obtaining the finger prints of Lust he finds they are the same as those on the picture, and avenges the death of his wife and dear ones. He then plunges upon the back



of a horse tied outside and dashes off, and in his madness to kill he seizes the rifle of a fallen soldier and in fiendish glee his rifle sends missiles of death among his own brothers. At last he is in the native mountains again, the story of his sufferings written in deep lines upon his haggard face. He tenderly picks up a wounded lamb and soothes it like a child as the picture ends.

Artillery and Love—NOVELTY—OCTOBER 27.—Charlie hits the cop on the post with a potato, and therefrom ensues a race. Edith protects Charlie from the enraged policeman, and he falls in love with his fair deliverer. Edith's sweetheart, George, arranges a boating party for Edith, and Charlie is left behind on shore. The lovers leave the motorboat and row to a deserted island. They are coolly settled in a sequestered nook, when a detonation from a nearby fort, which is having target practice, throws them violently from their seats. George rows away for his life, leaving Edith to her own resources. Charlie, from afar, has been watching for his chance. He paddles to Edith's rescue. The girl transfers her affections to Charlie, and parental blessings fall thick on that courageous youth.

The White King of the Zaras—(Two REELS)—CENTAUR—OCTOBER 28.—Ada Payne, now in Africa seeking Stanley, is captured by the people of a French adventurer who has made himself the king of the Zara tribe and who has discovered a diamond mine. Andre Despard, the white king, falls in love with Ada Payne, who rejects his advances.



Jack comes upon the diamond mine while the king is showing it to Ada, and the king becomes jealous of Jack and resolves to poison him. However, an old hag intervenes and the whole party escape just as the king is about to feed them to the lions. Meanwhile Stanley and his party engage in a fight with the natives of the Congo, but finally outwit their pursuers.

The Smugglers' Cave—AMERICAN—OCTOBER 29.—Featuring Vivian Rich, Jack Richardson and Walter Spencer. Nancy leads a life of misery due to the hardships and cruelties inflicted on her by her father, who is the chief of a band of smug-



glers, and he promises her in marriage to Pete, another member of the gang, and the girl resolves to escape from both of them. Paul, a revenue officer, who has seen the girl, joins the gang under a disguise and after a spectacular fight they are arrested, and to Nancy's amazement Paul's identity is disclosed and the girl is rescued from her suffering and given a home of love and happiness with Paul.

Playing for High Stakes—(TWO REELS)—MUSTANG—OCTOBER 29.—Featuring Anna Little, Jack Richardson and Walter Spencer. Nellie and her Aunt Nancy come to Lone Star to make a home for her brother Bert. Nellie is introduced to



"Dandy" Jim, owner of the Lone Star saloon. He falls in wove with the girl and later, when Bert falls into evil ways, Dandy helps him out, and one night when Bert robs his employer's safe Dandy manages to return the money to the company's safe without Bert knowing it. Some time later Nellie, realizing the true worth of Dandy, promises to become his wife.

An Auto-Bungalow Fracas—BEAUTY—OCTOBER 30.—Featuring John Sheehan and Carol Halloway. John and Carol are saving to buy a bungalow. One morning Carol receives a check for $3,000 left her by her uncle, and she determines



to buy a bungalow and an automobile to surprise her husband. Her husband unexpectedly discovers that Carol is keeping something from him and becomes jealous. He follows her to the bungalow and finds there the auto agent and the real estate agent, and thrashes them, but later when explanations follow both are reconciled, and John buys the bungalow.

The Idol—(THREE REELS)—CLIPPER—OCTOBER 30.—Featuring E. Forrest Taylor and Helene Rosson in a story of two stage stars. The man takes to drink and after some months of a gay life is out of a position and slowly sinks to the depths of degradation, and the girl, who is now the idol of the fickle public, joins the Salvation Army to get atmosphere for her forthcoming play, and through this medium she meets the man. For a longer review see another page of this issue.

General Program

Hearst-Selig News Pictorial No. 84—HEARST-SELIG—OCTOBER 21.—Rear Admiral Robert E. Peary, discoverer of the North Pole, rides in an aeroplane at Long Beach, N. Y.; U. S. troopers participate in Roman race at San Francisco Exposition; sea sled designed to be used to rescue aviators tested at Boston Harbor; keel is laid for the first U. S. electrically driven warship, *California*, at New York; President Wilson lays corner stone at memorial amphitheater in Arlington National Cemetery; newest model of submarines, G type, gathered for practice at Newport, R. I.; Motion Picture Board of Trade is organized to protect and advance the interests of the motion pictures; city employees of New York presented with prizes by Mayor Mitchell; U. S. Naval Reserve cadets invade Rookies' camp at Ft. Sheridan, Ill.

Broncho Billy Evens Matters—ESSANAY—OCTOBER 22.—Featuring G. M. Anderson and Marguerite Clayton. Broncho Billy's wife becomes ill, and having no money to buy medicine, Billy steals it from the storekeeper. He then flees the country, leaving the medicine and remainder of the money with his wife. The sheriff and storekeeper trace Broncho Billy to his home, where they see his wife's condition. The storekeeper brings her food. Years later Broncho Billy returns, now a wealthy man. The storekeeper has gone into bankruptcy, and his store is being auctioned off. Broncho is the highest bidder and buys the store and then turns the deed over to the distressed storekeeper.

Broncho Billy's Parents—ESSANAY—OCTOBER 15.—Featuring G. M. Anderson and Marguerite Clayton. Broncho Billy, at the age of seveeen, holds up a street car. He is traced by the police to his home. He is sent to a reform school, but escapes and goes West. Years later his parents are notified to leave their home town on account of the notoriety gained by their son. They also go West. Broncho, now an outlaw, one night enters a house with the intent of stealing money left there by the stage coach. His mother recognizes him as he points the gun at his father. A happy reunion then takes place.

The Destroyer—(THREE REELS)—ESSANAY—OCTOBER 25.—Featuring Nell Craig. Edmund Cobb and John Lorenz. Gordon Rockwell and Kenneth Randall are both in love with Frances Burnham, who accepts Randall's proposal of



marriage. However, before marrying he asks Rockwell, who is a physician, to give him a physical examination, and Rockwell's assistant substitutes infected blood for that of Randall's in the blood test. When the news is broken to Randall he leaves the country, and later when Rockwell discovers the mistake he keeps it a secret and a year later he marries Frances. However, his conscience bothers him and after writing a note to Randall he poisons himself and Randall returns just in time to forgive him and is united with the girl he loves.

The Net of Deceit—(THREE REELS)—KALEM—OCTOBER 25.—Featuring Roland Bottomley. The representative of a foreign power orders La Farge and Babrielle to secure the formula of the explosive about to be sold to the government. The girl meets David, a fisherman, and engages him in a violent flirtation. He then determines to kill her and, climbing upon the balcony, he sees Fanshell Mallott, the representative of the other government's secretary, giving the siren the formula. After this the girl returns to the city and finds her thoughts reverting to David, and then resolves to seek him and beg his forgiveness, and it is at this time he takes her in his arms.

The Inevitable Penalty—LUBIN—OCTOBER 25.—Featuring Octavia Handworth and a strong cast. Alice elopes with Stephen, the dissolute nephew of her father's only enemy. Later Stephen forges a check and is caught before he can escape. On the eve of his trial, Morgan, who is in love with Alice, is working late preparing the case, when the evidence is taken from him by a masked figure. Morgan pursues and the chase leads to a bedroom, where Alice appears before him in a negligee. She tells Morgan that Stephen had not married her, but had promised to if she prevented his conviction by stealing the evidence against him. Stephen, in the meantime, escapes from jail and arrives to find Morgan and Alice in a seemingly compromising position. Later Stephen is killed while trying to escape from the guards who come after him and Alice faints in Morgan's arms as the picture ends.

Shoo Fly—(TWO REELS)—SELIG—OCTOBER 25.—Second of the "Chronicles of Bloom Center" series. The story tells of a fly swatting campaign in Bloom Center in which all the natives participate, and of how one Jim Billings, a commercial traveler, by catching three flies, manages to capture all the prizes. For a longer review see page 855 of last issue. J. C. G.

The Prince in Disguise—VITAGRAPH—OCTOBER 25.—Muriel Lacey reads of a prince disguised as a beggar and when little Tommy McGuire, son of a wash lady, climbs the fence, she concludes he must be a prince in disguise. They go for a walk and finally come to the home of Mrs. O'Brien. She takes them in and phones to the police. When the little girl is taken home by her mother, Tommy tells Mrs. O'Brien that Muriel was a nice little girl, but "Wasn't she funny?"

Arline's Chauffeur—BIOGRAPH—OCTOBER 26.—Featuring Isabel Rea and Jack Mulhall. Disowned by his father, the young man is forced to earn his living. His father calls on a banker and later has an unusual amount of money in the house, and two crooks, aware of this, plan to enter the house that night. The banker's daughter is deserted by a drunken chauffeur and the young man saves her from him, and is given the job as chauffeur for the family. He is later the means of rescuing her at the risk of his life and a reconciliation with his father follows, and the love affair which has been progressing comes to a romantic climax.

The Mystery of the Mountains—(TWO REELS)—BIOGRAPH—OCTOBER 26.—A strong cast featured. The mountaineer visits his cousin to ask him for money, but he is met with an indignant refusal and he is later ejected from the house by the butler. He goes part way home and decides to return again, and enters this time unannounced and finds his cousin dead. He is arrested for the murder on evidence supplied by the butler, and taken to the calaboose, where at the same time a young moonshiner is brought. Late that night the mountaineer's daughter brings him a file with which to escape, and the moonshiner is offered his liberty if he will help hunt for the fugitive. The young man locates the mountaineer in a hut with his daughter and for the girl's sake is tempted to go back on his word. He decides to go to see his mother, who is ill, and on the way to the mountains finds the doctor attending an insane patient. He proves to be the butler and, dying, he confesses the murder of the mountaineer's cousin, and the moonshiner then hastens to the mountaineer with the good news, and is thanked by the girl.

The Knaves and the Knight—KALEM—OCTOBER 26.—Shifty applies for the job as a cook in order that he may get the Vandergraft silverware. Bud also has designs upon the silverware and manages to sneak in the dining room and don a suit of armor. The Vandergrafts entertain two professors at dinner and Bud's manipulation of the habbred which goes with the armor creates a fight. Bud taps Shifty on the head with the spear and, scared out of his wits, he flees. Bud is in the act of taking the valuables when Vandergraft sees him and Bud, seeing Shifty, runs after him, but finally recognizing the man in the armor. Shifty throws Bud into the lake.

Miss Freckles—(TWO REELS)—ESSANAY—OCTOBER 26.—Freckles' mother takes in washing in Hogan's Alley, while Freckles "rushes the can" for her lazy father and fights with other neighborhood ragamuffins. After one of these fights, Freckles is given a good scrubbing in the wash tub by her mother. Shortly after she receives a

letter informing her that she has been bequeathed an immense estate, including a mansion on Fifth avenue. With her parents, Freckles moves into her new home. She is most unhappy in the



midst of all her splendor and longs to be back in Hogan's Alley, where she can fight. About this time she awakens and is delighted to find it was only a dream.

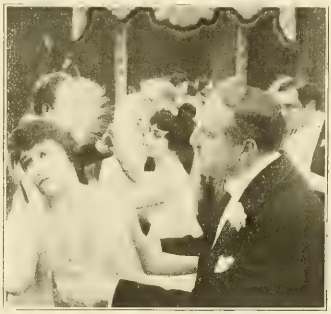
Playing in Tough Luck—Lubin—October 26.—Featuring D. L. Don. When Don overhears Rosie Oldgirl proclaim that the man she marries will get a hundred thousand dollars on their wedding day, he turns from Edith and begins paying marked attention to Rosie. The next morning he calls on Rosie at 4:30 a. m., but insists on getting the hundred thousand before they marry. She gives him a check on the bank in which she has



ceased to deposit her money and he, discovering this, meets George and tells him that Rosie is waiting to marry him. George marries Rosie and then the two go to the good bank, where they come out loaded with money.

The Race for a Gold Mine—Selig—October 26.—Featuring Tom Mix. Griner, a Mexican, who thinks John Meade's claim is worth something and who is in love with Meade's daughter, Nell, and Tom, Nell's sweetheart, are both trying to buy the claim from Meade. Nell tries to prevent her father from accepting Griner's offer, but her objections are overruled. Tom rides in with enough money to buy it, and he and Nell ride off to her father's home. Griner overhears them talking and there is an exciting chase between Tom and Nell and the Mexicans, in which the Mexicans are outdistanced. When they arrive they find Meade with several large nuggets in his hand and he tells them of the rich find. Meade takes Tom into partnership and Tom takes Nell in his arms.

To Cherish and Protect—(Three Reels)—Vitagraph—October 26.—Featuring Harry Morey and a strong cast. After gambling with the customers' stock and losing, the firm of Poole, Crane & Bream are ruined and draw lots to see



who should commit suicide, as all are insured for an amount sufficient to cover their loss. Bream is secretly in love with Crane's wife, and he and Poole trick Crane so that he draws the fatal card. Crane promises to end his life at 12 o'clock that night, but instead he stumbles over the dead body of a suicide and exchanges identities with the dead man. Helen is cheated out of her insurance money and marries Bream. Later Bream and Poole meet Crane and they try to "frame" him, but Bill, the burglar's, dying confession clears him. Bream kills himself and Poole is sent up, while Crane and his wife are reunited.

Harvest—(Three Reels)—Biograph—October 27.—Featuring Franklin Ritchie, Grethen Hartman, Louise Vale and Jack Drumier. Noel Musgrave plans to elope with Mrs. Vane, but his uncle, Sir Anthony, threatens to disinherit him, so he goes into the north of England, where he meets Brenda and they are married according to the Scotch law. Five years later he is informed that his uncle has died, leaving him his fortune and title, and that Amy Vane is free to marry him. Being tired of Brenda and realizing that they are not legally married, he leaves her. Brenda takes their child, Roy, and vows that "he who sows shall reap the harvest." Noel marries Amy Vane and fifteen years later she dies and her daughter meets Roy, and Noel learns that Roy is his son. In the end Brenda obeys the dictates of her heart, finding happiness again with Noel and the young lovers.

The Seventh Day—Edison—October 27.—Featuring Sally Crute and Raymond McKee. Minnie Hope, who works behind the ribbon counter, longs for the social life. She spends all her salary for clothes to wear on Sunday. Dudley Dreamer, a grocery clerk, has the same desires. One Sunday they meet in the park. Each believes the other to be the pampered child of some millionaire. After dinner at a smart restaurant, Dudley spends his last cent to take Minnie to her home in a taxi. No sooner has he left her at the door of the hotel where she says she stons, than Minnie hurries to her boarding house. The next day one is more surprised than the other when they meet in the boarding house. They make the most of it, however, and continue the friendship started on deception.

Dreamy Dud Up in the Air—Essanay—October 27.—Cartoon by Wallace A. Carlson. Dreamy Dud and Wag are in the forest when the trees suddenly come to life and toss the two high into the air. Dreamy Dud finds himself in the clutches of an eagle and is taken to its nest for dinner, and the eagle then returns for the dog. Dud escapes and lands on a planet and is tossed into space by a comet-mounted policeman and he falls and awakens to find himself on the floor beside his bed.

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By Whose Hand? — (Two Reels) — Kalem—October 27.—Featuring Harland Moore and Marguerite Courtot. Officer Cornwall, hearing a shot, rushes into the house and finds Melville lying wounded on the floor and discovers Violet hiding behind a screen. The girl begs for mercy and tells him her story. She had met Melville two months before and he had urged her to elope with him, but he had abandoned her and she had come to his residence, and, angered at his proffer of money, she seized the revolver lying on his table and while engaged in a struggle the weapon was accidentally discharged. The soft-hearted officer is about to let her go, when an old man breaks out of the closet and denounces both Violet and Melville. According to Miller, they had entered the house and while engaged in a struggle Violet shot her pal and, terrified, she struck the old man with the butt of the revolver and then dragged him into a closet. Violet and Melville confess their guilt, and Cornwall picks up the phone and calls up headquarters.

The Man of God—(Two Reels)—Lubin—Oct. 27.—Featuring Earl Metcalfe, Ormi Hawley and Kempton Greene. Three bodies are washed ashore on a desert island—a priest, a girl and a man. Later the three regain consciousness and the priest, realizing the man's intentions toward the girl, keeps watch over her, while the man says that some day he will have his way. Later the priest falls ill and the girl throws her arms about his



neck and pleads that he live for her. In an instant the priest becomes a man and starts to enfold her. The man watches outside, but doesn't see the embrace relax or doesn't hear him tell her that he will not die and leave her unprotected. The girl goes for a gourd of water and the man enters the shack and accuses the priest of desiring the girl for himself. Later the man is killed by a snake bite, and soon the day of deliverance comes and the priest forces her to meet the rescue party alone.

Itsky, the Inventor—Vitagraph—October 27.—Featuring Hughie Mack, Harry Fisher and Florence Natol. Hoozis, about to be married, asks Itsky to invent something to wake him up in the morning. The apparatus depends upon the sun for its motive powers, and as Hughie's wedding day is a rainy one Hoozis sleeps until the afternoon. He rushes to the bride's home just in time to see her remove her false teeth and other artificialities, and, overcome with gratitude at the thought of how he escaped marrying her, he goes to Itsky and overwhelms the inventor by his thanks.

A Trick of Fate—Biograph—October 28.—Featuring Charles Perley, Augusta Anderson and Hector V. Sarno. The prospector discovers a rich pocket of gold and that same day a wandering stranger is brought home, who has hurt his leg. Some time later the stranger hurls himself upon his benefactor and kills him for his gold, and then subdues the woman who strives to kill him. She manages to entice him to drink until he falls into a stupor, and then binds him to the chair with wet rawhide. He is aroused by the clutch of the contracting thongs, and hour after hour until death releases him he hears the woman's taunts, "Can this gold save you now?"

Broncho Billy's Cowardly Brother—Essanay—October 28.—Featuring G. M. Anderson. Broncho Billy and his brother are both in love with the same girl, but she decides to marry Broncho's brother. One Sunday morning an outlaw creates a panic in the church by "shooting up" the place. The sheriff, who is the girl's father, is shot when he attempts to arrest the outlaw. Broncho's brother is offered the sheriff's star, but is afraid to take it. Broncho Billy takes the badge and at the risk of his life captures the outlaw. He then turns the badge over to his cowardly brother, whom the girl thinks made the arrest and lauds him for his heroism.

Fun at a Ball Game—Essanay—October 28.—The storekeeper arrives at the ball park, discovers that a beautiful blonde has relieved him of his bank roll and he has to accept the job of selling peanuts in order to gain entrance to the park. He comes face to face with the blonde and demands that she return the money, but she summons two ball players who proceed to wipe the ground up with him.

The Strange Unknown—(Three Reels)—Lubin—October 28.—Featuring a strong cast. The story concerns the love of Blanche Clark, an actress, for Lark Whitney, an artist, and of his love for the girl's stepsister, Meta. For a longer review see another page of this issue. J. C. G.

The Unforgiven — Vitagraph — October 28.—Featuring Charles Wellesley, Zena Keefe and D. Rogers Lytton. Mario Campanini neglects his wife, Rita, who later meets the Count di Turino and elopes with him one night. She is happy with the count until one night in the castle-like home she discovers that the count is keeping in seclusion an insane wife. Horrified, she returns to her husband, but he orders her to go back to her lover and stay there. She has become one of the unforgiven. At this point Mario wakes from his nightmare just as his wife smilingly enters the room.

The Coming of Angelo—Biograph Reissue—October 29.—Featuring Blanche Sweet, Walter Miller and a strong cast. Theresa is favored in the love of Guido, leader of the colony. Angelo arrives from over the sea and for the first time love enters the girl's life. Guido becomes aware of Theresa's love for Angelo and prepares to die. However, he later feels a great wave of hatred sweep over him for Angelo, and inveigles him into a cabin and locks him in with a bomb which he has prepared. Theresa arrives upon the scene just in time to rescue her lover as the bomb explodes and hurls Guido into eternity.

The Mystery of Room 13—(Four Reels)—Edison—October 29.—The cast includes Marc MacDermott. Count Rizzo is found dead, from a knife wound, in the room of his hotel. His wife who left him directly after the marriage service because she learns that he has betrayed a young girl, is accused of the murder. June has come to the hotel to discuss with her husband the consideration he demands for permitting her to obtain a divorce. To save June this notoriety her friend Clay Foster claims that he murdered Rizzo. Foster is about to be led off to prison when a newspaper reporter proves to the police that the crime was committed by a waiter at the hotel. June is free to marry her sincere admirer, Clay Foster. For a longer review see another page of this issue.

The Wonder Cloth—Lubin—October 29.—Featuring Ada Gleason, L. C. Shumway and a strong cast. William Grant, a young chemist in Armstrong's employ, is in love with Armstrong's daughter. Later Grant perfects a bullet-proof cloth and brings this discovery to Armstrong, who tells him that as long as the experiment was conducted on his time and at his expense he considers the invention his property. Grant resigns his position and goes home, where he hangs the bullet-proof vest on the wall. Later he invents a new cloth and hears that Armstrong is that day to subject himself to revolver shots to prove that he has invented a new bullet-proof cloth. The young man rushes to the test grounds and there saves Armstrong's life, and after that everything ends happily.

A Case of Eugenics—Vitagraph—October 29.—Featuring Mr. and Mrs. Sidney Drew. Mrs. Newlywed takes a fancy to the little Drake baby, a prize winner and a eugenic baby. Its mother leaves it in the care of Mrs. Newlywed, who is delighted, and Mr. Newlywed, who is not. He pretends to be sick so that his wife will be so busy taking care of him that she will have to get rid of the baby. The scheme works until finally, when Mr. Newlywed develops symptoms of mania, Mrs. Newlywed takes the doctor's advice and returns the baby.

The Sheriff's Trap—Biograph—October 30.—Featuring Isabel Rea, Jack Mulhall and Hector V. Sarno. The young son of a widow is approached by representatives of a railroad who seek a right of way across their property and when he refuses to sign the document they seek the aid of the ranch foreman, who beguiles the mother into signing the document. He tries to get the boy to sign his name, but fails and later in a quarrel the boy fires in self-defense and the foreman falls. The boy makes his escape and, passing the schoolhouse, he sees the teacher's horse tied outside and urges her to loan him the horse and she consents. Later it is discovered that Jackson had died of heart failure and no sign of a bullet wound had been found on him.

Niagara Falls—(Split Reel)—Edison—October 30.—Scenics with Niagara Falls as their subject are numerous, but one can enjoy these Edison views immensely. The photography is excellent. On the same reel with:

Yardville Folks—Edison.—Chickens, pigs and puppies are the actors in this entertaining picture.

The Lighthouse by the Sea—(Three Reels)—Essanay—October 30.—Featuring Darwin Karr

and Betty Brown. Jack Collins, a sea captain, is in love with Mary Harper, daughter of the lighthouse keeper. Miguel Fernando, a trader, being jealous of Jack, has him cast adrift in a row boat and he lands on a desert island. Two years later Jack returns home to find that Fernando has betrayed and deserted Mary and to save her good name Jack marries her. The child is born



and shortly after Mary dies. Years later Fernando returns to claim his child and only the vision of his dead wife prevents Jack from killing him.

Rescue of the Brakeman's Children—Kalem—October 30.—An episode of the "Hazards of Helen" railroad series. Coleman releases the brakes on an empty box car to which is coupled a flat car, and allows them to run wild down the main line on which the president's special is coming. His children, Helen and Paul, are playing on the flat car, and Helen is informed of the children's peril, and knowing that the special is due shortly, commandeers a freight engine and sends the locomotive down the parallel track and overtakes the runaways. Cutting the bellrope free, the telegrapher fastens one end to the air lever, holds on to the other, and then jumps from the engine to the flat car. Thus she stops the locomotive, after which she turns her attention to setting the brakes of the two cars. Learning what has occurred, Coleman vows never to touch liquor again and at Helen's request the man is not prosecuted.

When California Was Wild—Selig—October 30. —Fritzi Brunette's first appearance in animal pictures, in which she proves her skill and bravery by appearing with bears and a mountain lion. A longer review will be found on another page of this issue. N. G. C.

The Shabbies — (Two Reels) — Vitagraph—October 30.—Lillian Walker and Evart Overton. The Jones family, once well-to-do, are obliged to live in reduced circumstances. By mistake they receive an invitation to Mrs. Van De Water's ball. They utilize the lace curtains and piano cover to make ball dresses, while Margaret's dress coat makes a suitable dress suit for Dick. They all go to the ball and make a great hit in their improvised costumes, and after a great deal of fun and embarrassment a joyous ending is provided by the marriage of Margaret and Phillip Jones, a young millionaire.

Universal Program

A Millionaire for a Minute—Joker—October 6. —(In place of "No Babies Allowed.") Zeke is madly in love with Jane, a country school teacher. When Zeke's uncle dies he inherits a fortune in India. Holdandgrab hears of it and his female accomplice comes to the village, gets Zeke's attention, and grieves poor Jane. The Hindu arrives and gives Zeke a bronze ring—his fortune. Zeke becomes dejected when he learns that Holdandgrab is the accomplice's husband. The ring is a magic one and grants Zeke whatsoever he may wish. Jane's father admires the ring and persuades Zeke to exchange it for Jane's hand and $2,000.

By Return Male—Imp—October 20.—A family quarrel brews when eager Slim Hoover refuses to take Mrs. Slim to the theater. Slim accepts an invitation to attend a "Jink's night" at the club. He puts on his evening clothes under his street clothes to hide from Mrs. Slim the fact that he is going out. Mrs. Slim has written a letter to her mother charging Slim with ill-treatment and announcing her intentions of returning to her mother. She requests an answer by return mail and gives the letter to Slim to mail. Slim forgets his family troubles in the society of a danseuse at the "Jinks." When the male returns with the unmailed letter Mrs. Slim decides to straighten out her family affairs without the aid of her mother.

Universal Animated Weekly No. 189—Universal—October 20.—Dixie Highway celebration held at Chicago, Ill.; President Wilson lays corner stone for memorial to G. A. R. heroes at Arlington National Cemetery, Arlington, Va.; mayor gives medals to street cleaners in New York City; three 55,000-barrel tanks hit by lightning and make spectacular blaze at Tulsa, Okla.; largest city pier built at Chicago, Ill.; Columbus Day celebration at Chicago; Mexicans cross International Bridge following bandit attacks in Rio Grande Valley, Brownsville, Texas; the *Wyoming* returns to New York after mimic battle; British artillery starts for the front from London, England; keel of U. S. electrically driven warship, *California*, laid by Secretary of Navy Daniels at Brooklyn, N. Y.

Pete's Awful Crime—Joker—October 23.—Cast with Gale Henry, William Franey and Max Asher. Pete, who is very near-sighted, and Jake are rivals for the hand of Miranda, a wonderful cook. To help his cause Jake purchases a new suit. He gives the old clothes to a farmer, who uses them to dress a scarecrow. Pete comes upon the scarecrow. Thinking it to be his rival and determining to be rid of him, Pete shoots the dummy. Pete is conscience stricken and returns to the ranch and confesses his crime. The men are just about to hang him when Jake appears. Pete is so glad that he is not a murderer that he steps aside and helps Jake win Miranda.

An Heiress for Two—Nestor—October 23.—Eddie and Lee are tired of work and on their vacation search for an heiress. Lee meets Mrs. Brown, but his pleasant conversation is stopped by the jealous Mr. Brown. Eddie has the



good fortune of becoming acquainted with Mrs. Brown's daughter. The boys are invited to the Brown home to a reception. They do a slight favor for an old maid who gives them her card. Mr. Brown spies Lee among the guests and gives him the chase. He calls a policeman and has both the boys arrested. All efforts to get out of jail are futile until the boys think of the old maid and call her up. The story ends with the two boys under the "wing" of the old maid heiress, their future well provided for.

The Millionaire Paupers—(Three Reels)—Rex—October 26.—Mrs. Burne-Smith and Mrs. Winthrop have determined to make a match between their children, regardless of the fact that the two have never met each other. Both are opposed to the plan and when the time for the meeting comes, Enid Burne-Smith escapes. She gets rooms in a tenement and secures work. Enid becomes very friendly with Mabel and her sweetheart, George. Allen Winthrop in disguise moves into one of his tenements to investigate the actions of the agent in charge. Enid happens to room in the same house. Mabel has been placing herself under obligations to Martin, the landlord, and refuses to let Enid pay the debt, thus releasing her from the clutches of the agent. Martin admits to George that he bought dresses for Mabel, and Enid, seeing that the lovers are about

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to be parted, says the dresses are hers. Then Enid is left out in the cold, and even Allen is disappointed in her. Enid returns to her home. Later Allen looks in vain for her. The two mothers arrange a meeting between their children and there is a joyful meeting between the two. The



plans of the matchmakers have been more than fulfilled, and as the picture closes, Enid and Allen are contemplating their honeymoon.

Tears and Sunshine — L-Ko — OCTOBER 27. — Father and son are grieved over the loss of a recently departed one. Their grief is shared by their neighbors, Mrs. Whosis and her beautiful daughter, who are in the same fix. Father and



mother are getting along beautifully with their flirtation when the children interfere, but they are easily bought off. Father decides to make Mrs. Whosis a beautiful present. He is speedily relieved of it by another admirer of Mrs. Whosis who is also trying to make a hit with the widow. Father, however, manages to recover the necklace and to present it to the widow.

The Frame-Up on Dad—NESTOR—OCTOBER 29. —Father and mother have arranged a marriage for their only son, Ray, with Jane, a girl having plenty of cash. Ray is finishing a school term, and has wooed and won Billie. Father's scheme rather upsets their dreams of future bliss. As father has told Ray to bring home a chum with him, a brilliant idea enters the youth's head. He and Billie are married and Billie, in disguise, accompanies him home as his chum. Jane's interest in the chum affords the latter no little embarrassment. Mother is let on to the secret



first, and father's suspicions are aroused at no distant date. A calamity is averted, and with mother, son and daughter in-law comprising the opposing element, father is forced to come to terms.

A Life at Stake—(TWO REELS)—VICTOR—OCTOBER 27.—In this story Agnes Brandon, wife of Jack Brandon, being tired of the ranch monotony, falls an easy prey to the deceit of Akron, an unscrupulous man of the world and a cattle buyer. Although she still loves her husband, Akron has cleverly made it appear that Jack is unfaithful, and the woman is finally coaxed to leave for the city with the cattle buyer as escort. But through the help of Jude, whose wife Jack has helped during her sickness, the trouble between the man and his wife is straightened out, and Akron is defeated.

The Flag of Fortune—(TWO REELS)—POWERS—OCTOBER 2.—Grandpa, grandma and their granddaughter, Bettie, are in desperate circumstances. Years before, grandpa had made out his pension papers, but they became lost mysteriously and up to the present time he had been unable to receive the pension due him. The rent is badly in arrears, and in the nick of time Bettie is employed by a motion picture firm. She is delighted on receiving the munificent sum of $5 for her day's work, but grandpa is rather dubious about her becoming an actress and the next day accompanies Bettie to the studio. Grandpa is at last persuaded to impersonate the old soldier in the play. During the act the long-lost pension papers fall out of Grandpa's old flag, where they had been placed by Bettie when a baby. At the end of the story Bettie becomes engaged to the leading man.

The Lost Roll—(LADY BAFFLES AND DETECTIVE DUCK, EPISODE 10)—POWERS—OCTOBER 28.—Hubby hides his poker winnings in an old coat, and his wife subsequently donates the coat to a tramp. But Lady Baffles and her assistant are onto the situation and follow the tramp to the second-hand store where he sells the coat. Detective Duck has been summoned by hubby and he disguises himself as one of the dummies in the store. As the crooks pass out with the coat in their possession, Duck falls against Baffles, who is carrying the coat. When the crooks are far enough away they stop to count the money. To their disgust, they find only a baker's roll in the coat with a sarcastic note from Duck. Duck restores the roll to the couple, remarking that the case was quite too simple for one of his genius.

The Superior Claim—(THREE REELS)—BISON—OCTOBER 30.—With M. K. Wilson, Sherman Bainbridge and Edith Sterling. Martin Stavnow is saloonkeeper and a leading figure in a western town. He covets Grace Wendel, although he is many years her senior. Paul Winston, detained in town by an accident on the railroad, becomes acquainted with Grace and, missing his train, he decides to stay for a while. Love develops between the two, and Stavnow's jealousy is fanned to a white heat. He demands Grace's hand from her father, but he tells Stavnow that she is the one to make this momentous decision. During a card game at the saloon Stavnow slips two cards into his rival's pocket and then accuses him of cheating. The boys then start Winston out on the desert without food or water. Later Stavnow finds a picture beneath the boy's chair. It happens to be that of his former wife. Realizing the import of this, he starts at once after Paul. Both father and son are later rescued by the relief squad. Finally everything is satisfactorily explained and the son, having a "superior claim," the story ends, the two fathers blessing the union of their children.

The Man from Argentine—(TWO REELS)—POWERS—OCTOBER 31.—The cast includes Sydney Ayers and Doris Pawn. Carlos Lopez, to save his father from suspicion, leaves his home and



comes to America after the mysterious theft of some important state papers. Living in a cheap lodging house he becomes acquainted with a cabaret singer, with whom he falls in love. He learns that his father has come to New York and there is a happy reunion. The father pleads with his son to return home, reminding him that, ac

cording to a tradition, he is betrothed to Bonita. Helen is disconsolate when she learns that her lover has gone away. At the last moment Carlos determines to remain in America and marry Helen.

Father's First Murder—L-Ko—OCTOBER 31.—Father doesn't like motion picture actors and therefore chases Hector out of the house with a brace of Krupps. Daughter agrees to marry Sweetgrass, a friend of father's. Meanwhile, Hector writes his sweetheart, telling her to hang a rope out of her window and they will elope. The plans all go wrong. Sweetgrass and father get Hector's note, father is pulled out of the window by his great toe, Sweetgrass falls out of a second-story window, and father shoots Hector in the excitement. Father imagines he is an assassin and tries to light out in minister's clothing. Kidnappers confuse pa's identity with that of the minister. Hector, pa and Sweetgrass all attack each other from the rear, and no one gets the girl.

The Cass-Janey Feud—(TWO REELS)—RELIANCE—OCTOBER 31.—In this story of the Kentucky mountains, Joan loses her heart to Bill Cass, marries him, and they move from Springtown into the mountains. Four years of happiness pass. Cass, on a trip, meets Janey, his old rival, and the latter renews his threats of revenge. On his return, Joan sees her husband cleaning his rifle, and realizes the significance. That night, crossing the corral in a blinding storm of wind and snow, a lantern in his hand, Cass becomes a target for his enemy. He is wounded, and while Janey is searching for the body, Cass manages to drag himself to the house. In desperation, Joan thrusts the limp form of her husband into the closet. A battle of wits then ensues, and Cass and his wife are the victors, Cass recovering consciousness and getting possession of his rifle.

Feature Programs

Fox

The Little Gypsy—(Six REELS)—FOX.—Featuring Dorothy Bernard. Babbie, daughter of Gypsy parents, who has been adopted by Lord Rintoul, is in spite of her training a gypsy at heart and her greatest amusement is to dress up in ragged clothes and to go to the village and here she ensnares the heart of a young minister. In her anxiety to defend the striking workers of the village she is arrested for inciting riot, but she escapes and the minister is obliged to protect her from the soldiers. After many adventures Babbie's true parentage is revealed and she becomes the wife of the minister.

Kliene-Edison

The Green Cloak—(FIVE REELS)—KLEINE-EDISON.—Featuring Irene Fenwick. Ruth, daughter of Professor McAllister, after returning from a Western trip, refuses to marry John Gilbert. A stranger comes to the house and Ruth introduces him as Paul Duncan a friend from the West. When Duncan catches sight of the butler he evinces a strong desire to leave the house, but is urged to stay, and the professor leaves him alone in the library, where he later finds him strangled and gripped in his left hand are silken tassels torn from a woman's cloak. The tassels prove to have been torn from a cloak worn by Ruth and she is arrested and accused of the murder. She then admits that the dead man is her husband, but denies having had anything to do with his death. Later it is discovered that the butler had choked Duncan for him being false to a robber gang. At the close Ruth and Gilbert are shown united.

Mutual Masterpictures

The Miracle of Life—(FOUR REELS)—AMERICAN—OCTOBER 21.—Featuring Margarita Fischer and Joseph Singleton in a story which carries out the idea of motherhood as the most precious thing in a woman's life, and those who fight against it are doomed to not only have an unhappy old age, but everlasting punishment after death. For a longer review see another page of this issue.

J. C. G.

North American

Mine Own People—CHAPTER TWENTY-SEVEN OF "THE DIAMOND FROM THE SKY"—NORTH AMERICAN.—"The Diamond from the Sky" is given by Luke Lovell to Quabba and he takes it to Richmond to Hagar and Esther and these two women, who are Arthur Stanley's best friends, return the diamond to him. Blair Stanley and Vivian have now gotten Arthur interested in an aeroplane hoping that this will be the means of his death. As this chapter closes, we see Arthur Stanley with "The Diamond from the Sky," the message from his mother, which is proof of his perfidy, and a bottle of poison lying close at hand, locked in his library. For a longer review see another page of this issue.

J. C. G.

Paramount

The Girl of Yesterday—(FIVE REELS)—FAMOUS PLAYERS.—Featuring Mary Pickford. Jane inherits a large estate from her uncle and the handsome young man next door undertakes to bring her into society. The first affair the girl goes to she appears in one of her grandmother's black silk dresses and all the men crowd around her and rave about "old fashioned girls." Later the hostess takes Jane in hand and then the little lady takes up horseback riding, golfing and aviation. She goes to a house party on the Monroe yacht and there she has several adventures, among which is a trip skyward, and after this there is a misunderstanding, but in the end Jane becomes a girl of today and marries the right young man.

The Chorus Lady—(FIVE REELS)—LASKY—OCTOBER 18.—Cleo Ridgeley featured, as Patricia O'Brien, a chorus girl, who has dependent upon her her little sister, Nora. Nora comes to the theater where "Pat" is rehearsing, and Crawford, who is conducting the show, struck by Nora's youth and beauty, places her in the company and at once begins paying attentions to her. At the dress rehearsal the star is taken ill and "Pat" is given the chance of her life. Nora goes to Crawford's apartments, leaving a note for her sister, and "Pat," half dressed for the stage, finds the note, flings on a coat and rushes to Crawford's apartments, arriving there just before Nora does, and when the girl comes in she finds Crawford making violent love to "Pat" and she demands that he choose between them, and he chooses "Pat." In the meantime detectives hired by Crawford's wife come to Crawford's apartments, and Danny, who is one of them, finds the woman is his own girl. The picture concludes with all misunderstandings cleared away.

Pathe

An Affair of Three Nations—(FIVE REELS)—PATHE.—Gold Rooster play produced by Arnold Daly and Ashley Miller. Aston Kirke, a young man of great wealth, delights in solving mysteries. He is called in to discover the reason for the strange letters and drawings which Dr. Morse receives. He learns that the doctor, while unaware of the fact, is in possession of a copy of the treaty between Russia and the United States. The doctor is murdered. Kirke, however, manages to keep the paper from falling into the wrong hands, thus averting a possible war. For a longer review see another page of this issue.

A Rheumatic Joint—(TWO REELS)—PATHE.—J. Rufus Wallingford and Blackie Daw in this adventure set about squaring accounts with Cornelius Rockewell. Rockewell is in search of a cure for old age. Wallingford and Daw open a sanitarium. Rockewell visits the institution and makes a thorough investigation, but they are ready for him, so he "falls." Wallingford refuses to treat Rockewell because he has not earned his money honestly and they only cure worthy people. The only way for him to be cured is to buy the place, which he does, for $150,000. For a longer review see another page of this issue.

Big Beautiful Doll—PATHE-STARLIGHT.—Heinie and Louie learn that a wealthy woman is to receive an imported doll, for which she is to pay a fabulous sum. Louie is dressed in doll fashion and taken to the house. Another young man has the same idea for making some easy money. His girl friend plays the doll. Heinie and Louie are kept at their wits' end to hide the other doll. They all but get away with it, when the real doll is brought in. This is one of the best Heinie and Louie comedies thus far offered.

Pathe News, No. 82—PATHE—OCTOBER 13.—President Wilson, accompanied by his fiancee, Mrs. Galt, pays a visit to New York; fire department gives display at Philadelphia; Red Sox beat Phillies, 2 to 1, in second game of world series; Pathe Paris fashions; scenes from the front; aerial bomb being manufactured near Los Angeles, Calif.; 30,000 processionists jubilantly celebrate Mayor Thompson's Sunday saloon closing order.

Pathe News No. 83—PATHE—OCTOBER 16.—New York's "Little Italy" celebrates Columbus

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GOES—CHICAGO

Day; demonstration of new army transport methods made at San Diego, Calif.; Miss Dixie and Miss Chicago with Governor Dunne attend the opening ceremonies of the Dixie Highway at Chicago, Ill.; Pathe fashions; the keel is laid of the *California*, the first electrically propelled battleship to be built; President Wilson lays the corner stone of the Arlington Memorial Amphitheater at Arlington, Va.; scenes from the front; celebration of Columbus Day at Chicago.

Neal of the Navy—(Two Reels—Pathe-Balboa—Chapter Eight, entitled "The Sun Worshippers.") Annette and Neal, who have been made prisoners by Hernandez, are taken to an old city of Sun Worshippers. Annette is prepared to be sacrificed and Neal is put in a cell. Inez is ordered by Hernandez to take Mrs. Hardin to the city. On their way they meet a detachment from the Florida in search of her son. Neal escapes from the city and from the beach signals the ship. Annette also frees herself from the Sun Worshippers and reaches the shore in time to prevent the Brute Man from killing her foster brother. On board the war vessel, Neal sends a shot into the temple of the Sun Worshippers, completely destroying the place. For a longer review see another page of this issue.

Universal Special

The Broken Coin—(Nineteenth Episode)—October 25.—Count Frederick and the native succeed in finding an entrance to the grotto where Kitty is in time to save her from being thrown into the depths below. In an attempt to escape from the natives the sailor is killed. Sachio informs King Michael that with both parts of the coin he is certain to find the hiding place of the scripts and plans belonging to the King of Gretzhoffen, not knowing that one-half of the coin is a duplicate of the one which Count Frederick had made for King Michael when the puppet discovered the loss of his, which is now in Kitty's possession. Therefore, Sachio does not find the hiding place of the treasure by following the directions on the coin. Kitty and Frederick seclude themselves in a cave on the top of a high cliff and are nearly dead with starvation when they discern a boat on the horizon. After they light a signal fire the episode closes.

The College Orphan—(Six Reels)—Universal Broadway Feature—October 25.—Carter DeHaven and Flora Parker DeHaven are featured in this comedy drama of college life that abounds in frat house pranks, football games, plots and counterplots, and ends in happiness for the principals. A longer review will be found on another page of this issue. N. G. C.

V-L-S-E, Inc.

The Man Who Couldn't Beat God—(Five Reels)—V. L. S. E.—October 18.—Vitagraph Blue Ribbon Feature starring Maurice Costello as the English peasant who murders his overbearing master. Martin comes to America, where he determines to forget his crime and make a name for himself. Starting as a sandhog, he earns promotion rapidly. Years later he is elected governor. The strain of his official duties and his uneasy conscience causes him a complete physical breakdown. His physician orders a sea voyage. The governor returns to his home in England. Tuned by his conscience, he visits the scene of the murder. There a vision of the man he killed so excites him that he dies from the shock. For a longer review see another page of this issue.

World

Divorced—(Five Reels)—World Film.—Presented by Equitable Pictures Corporation. Hilda Spong is featured. After the death of her worthless husband Leonore Manson accepts financial aid from Robert Hadley, whose wife has divorced him. Years later her son Eugene's engagement to Madeline Durand is broken because her mother learns that Leonore is Hadley's mistress. Eugene confronts Hadley. To prevent him from telling her son the truth Leonore shoots her lover. She is tried for murder, but acquitted. Madeline remains loyal to Eugene and marries him. For a longer review see another page of this issue.

Miscellaneous

The Flame of Passion—(Five Reels)—Terriss. Featuring Tom Terriss with a strong cast. William Lanyon dies and leaves his estate to his nephew, Dick Lorient, and in the event of his death the property passes to John Stark. Lorient is engaged to his cousin, Dulcie Lanyon, a New York girl, and Stark, with the assistance of his mistress, plans to bring about Dick's death and obtain the estate. Lorient goes to Jamaica and through the charms of "The Woman," Stark's mistress, and by a rapid consummation of alcohol, he is soon a wreck. Dulcie comes to his assistance, but is abducted by Stark, and the siren in an attemp to stab her paramour is stabbed by him and dies. Dulcie makes her escape aided by Dick and they flee. Stark and Dick close in deadly combat with the result that the arch-villain is hurled down in a crater to death in the flames.

Associated Service

Released Week of October 25.

The Reckoning—(Three Reels)—Ramona.—Dick Clyde, in love with Louise, leaves for the west and after writing many letters to her receives no reply, for the letters have been intercepted by the girl's father. After some time, Louise sets a day to marry Robert Howe, a power in the market, and the night of the wedding a dinner is given at her home, and Dick, who has arrived in town that day, is invited. When Dick arrives he recognizes Howe and while smoking with the men tells a story of how a man had left a pathetic little wife waiting for him in a foreign country. Howe leaves the party and some time later the clerk at the hotel where Dick and Howe stay phones the former and says that Howe has killed himself, and left a request that Louise be spared the knowledge of his past, and a happy future is foreseen for Dick and Louise.

The Wolf Girl—(Two Reels)—Federal.—Silas Strong and his daughter, Lona, live in the woods, and here comes Broderick, the lumber king, and his son, Fred. Fred plans to do away with Silas and the old man is later found dead, and Lona, knowing the cause of his death, seeks justice. She fellows Fred to the city and there becomes a cabaret dancer, and the boy, not recognizing her, becomes a victim to her. Like a wolf she trails him down, giving him a bad record, and one night he is shot during a raid on a gambling den. The nurse that is called in happens to be Lona, who tells him who she is, and then the boy falls back dead. Lona has avenged her father's death.

Shot at Sunrise—Monte.—General Nuisance asks his daughter, Rena, to secure information relative to the strength of the enemy. Once inside the enemy's lines she meets Colonel Nutt, who falls in love with her. Major Fritz, Rena's lover, tries to get the girl, but is ordered to be shot at sunrise. Meanwhile Rena, who has been captured, manages to gain her freedom, and she is nearing the place where they are firing at Major Fritz. She is being pursued by the enemy and just as she arrives on the scene of the shooting a bullet which Fritz dodged lands among Rena's pursuers and they flee. Afterward Fritz is released and Rena takes him back to her father and also brings back the important papers.

Released Week of September 25.

Breaking Into Society—Santa Barbara.—Stumpy, after getting into a fight in the Bowery lunch room, finds himself jobless. He and a friend arrive in a small town, where Mrs. Justgotrich sees them and offers them $500 each to be her guests. She then invites the women who snubbed her to meet her old friends, Baron Eyeland and Count Yourchange, but two pretty maids at the house raise havoc with Mrs. Justgotrich's plan and her social aspirations are destroyed.

Love's Old Sweet Song—(Two Reels)—Deer.—Stella, a New York dancer, tiring of her life on Broadway and after severing her connection with George Sinclair, who will not marry her, goes to Wild Horse, a western town, where she meets and marries Andy Sims, owner of the Bar X ranch, whose favorite song is "Love's Old Sweet Song." Some time later Sinclair stops off at Wild Horse and there is introduced to Mr. and Mrs. Andy Sims. Unnoticed by Andy, Stella scribbles a note to Sinclair telling him she is married and begging him to go away. However, the man tries to get her to return to New York with him and she refuses, and Andy overhears the conversation. The New Yorker is escorted to the train at the point of a gun and Stella is preparing to leave when she comes across their favorite song, "Love's Old Sweet Song," but when Andy arrives he tells her again "Love's Old Sweet Song."

SOME NEW THEATERS

Arizona.

The DeLuxe theater on East Congress street, Tucson, after being thoroughly renovated, a new screen installed and a new ventilation system put in, has been opened to the public.

The new theater being erected on Sullivan street, Miami, will be known as the Crystal. Joe. Norcross and William Garrett have leased the theater and intend giving the public first-class pictures. The theater is almost completed and is very pretty.

Colorado.

Trinidad is to have a new picture show to be opened by E. G. Hower on North Commercial street. The house will have a seating capacity of 600 and cost about $1,500.

Georgia.

A. Samuels and C. Douglas Danford, both of Atlanta, will be the owners of the proposed new motion picture theater which will be erected in Griffin. Contracts have been let.

Illinois.

A permit has been issued for a new motion picture theater to be built by A. Woykofka at 1836 South Fifteenth street, Springfield. The new theater will be of hollow tile construction and fireproof and will be built at a cost of $3,000.

Lake Amusement Company, $2,500, moving picture theaters, Jacob Perbohner, Samuel Keller and Morris Kompel.

Mrs. E. E. Endicott, who has been in charge of the Wood River moving picture airdome, Alton, is planning to have a new picture theater built for both summer and winter months. The theater will cost somewhere near $10,000, according to the present plans.

The work of remodeling the front of the Vaudette theater in Sterling is progressing rapidly, and when completed it will be very attractive. Mr. Tift is manager.

Arthur W. Parker is installing in the Star and Crescent theaters in Pontiac, two Wurlitzer orchestra and pipe organs.

Robert Kneedler, proprietor of the Opera house at Collinsville, was electrocuted while endeavoring to repair a motion picture machine.

Indiana.

Dickson Brothers, lessees of the Yarnelle and Orpheum theaters in Wabash, announce that they have purchased the Logan theater, owned by H. S. Logan. The theater will be renamed the Colonial, following extensive repairs.

The Allardt Brothers of South Bend have taken a lease on the Boyer opera house at Kendallville from the manager and owner, A. M. Boyer. The new owners propose to use the theater for high-class moving pictures, and occasionally vaudeville. The change became effective October 11.

Iowa.

Bruno Weber, formerly manager of the Dreamland theater in Waverly, has purchased a theater at Albia.

The management of the Idle Hour theater in Leon has purchased new opera chairs and is having the theater redecorated. The improvements will make the theater very comfortable.

Kentucky.

John B. Elliot, of Lexington, recently became the owner of the Grand moving picture theater, Frankfort, the assets of the Frankfort Amusement company, which operated the playhouse, having been disposed of by master commissioner Walter Jeffers. It is understood it will be continued under the active management of E. K. Lyon.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



MAE ALLISON
WITH
AMERICAN

Vol. XIV CHICAGO, NOVEMBER 6, 1915 No. 19

LUBIN

Monday Nov. 8th

ETHEL CLAYTON

In

"THE ORGY" (One act drama)

Tuesday Nov. 9th

D.L.DON

In

"HALF A MILLION" (One act comedy)

Wednesday Nov. 10th

L.C.SHUMWAY

In

"THE SECRET ROOM" (Two act drama)

Thursday Nov. 11th

VALENTINE GRANT

In

"THE GHOST OF THE TWISTED OAKS" (Three act drama)

Friday Nov. 12th

L.C.SHUMWAY

In

"A NIGHT IN OLD SPAIN" (One act drama)

Saturday Nov. 13th

BILLIE REEVES

In

"HIS THREE BRIDES" (One act comedy)

GENERAL FILM

LUBIN

RELEASES



Sigmund Lubin

Triangle Spells Dollars to These Men

Hulsey, of Texas, doesn't think in nickels and dimes. He thinks in big sums—like a regular Texan. A hundred thousand a year won't stop Hulsey. So—his theatres in Dallas, Waco, Galveston and Houston are all in the TRIANGLE now.

And Jake Wells—everybody knows Wells. He has come into the TRIANGLE Garden, because he wants the best. So Richmond and Norfolk will have TRIANGLE Service. Costs don't worry Wells. He's after results.

Simpson & Gordon, of Rochester, made a success of their Regent Theatre. But it wasn't big enough. Now they've bought a little insurance for more success—they've joined the TRIANGLE Family.

Out in Seattle, there's a man by the name of Jensen. You'll find him at the Liberty Theatre. Jensen will spend money if you can show him something worth while to spend it on. He's a TRIANGLE recruit—for nearly as much money as the President of the United States gets.

TRIANGLE and Success are interchangeable terms to these men—they investigated: then they bought. Doesn't this evidence affect you?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK



A big scene from Pathe's "At Bay"

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, NOVEMBER 6, 1915 No. 19

Ohio Votes to Join National Body

ENTHUSIASTIC CONVENTION HELD

THE Ohio Motion Picture Exhibitors' Convention held in Cleveland, Ohio, on Tuesday and Wednesday, October 19 and 20, was one of the best attended and most enthusiastic gatherings that has ever assembled in the Buckeye State.

Ere adjourning on Wednesday the exhibitors voted to unite with the national organization of exhibitors, headed by Fred J. Herrington, and went on record as being unalterably opposed to motion picture censorship in all of its varied forms. Canton, Ohio, was chosen as the next meeting place of the Ohio exhibitors, the date to be set by the executive board of the state organization.

Fred J. Herrington, of Pittsburgh, the national president of the Motion Picture Exhibitors' League of America, called the convention to order on Tuesday morning, October 19, and B. J. Sawyer of Cleveland was unanimously chosen temporary chairman, and W. H. Horsey, of Cleveland, temporary secretary.

At the Tuesday afternoon session interesting and stirring addresses were delivered by Peter Juep, of Detroit, Michigan; L. W. Brophy, of Muskogee, Oklahoma; William J. Sweeney, of Chicago, Illinois; M. A. Miller, of New York City, and Fred J. Herrington, of Pittsburgh. The chairman then appointed the following committees, who were instructed to make their reports at the opening of Wednesday morning's session:

Resolutions: L. Smith, Alliance, O.; S. Bullock, Cleveland, O.; E. J. Bradford, Defiance, O.; Harry Levine, Barberton, O.; G. T. Sharp, Springfield, O.; Miss R. M. DeGrasse, Toledo, O.

Nomination: J. H. Clark, Ashland, O.; E. P. Mott, Wooster, O.; R. E. Jacobs, Findlay, O.; V. Hardin, Barberton, O.; P. M. Kennedy, Youngstown, O.; R. R. Moore, Akron, O.; Mrs. M. R. Baker, Toledo, O.

Order of business: Mr. Abrams, Canton, O.; E. S. Nichols, Clyde, O.; G. F. Broadwell, Oberlin, O.; Peter Tender, Alliance, O.; W. G. Castle, Kent, O.

By-Laws and Constitution: R. R. Moore, Akron, O.; F. M. Branch, Medina, O.; W. DaWalt, Bellevue, O.; W. F. Roth, Bellevue, O.; B. Feurstone, South Loraine, O.; H. T. Palmer, Painsville, O.

When Wednesday morning's session was called to order by Mr. Sawyer, Mr. Bullock of Cleveland offered the following resolution, which was unanimously adopted:

Whereas, Conditions now confronting the Motion Picture Exhibitors of Ohio render it absolutely necessary that we organize as one solid, compact body, for our future protection and defense; therefore be it

Resolved, That we proceed to organize and enroll ourselves as Ohio State Branch Motion Picture Exhibitors' League of America, subject to the rules, constitution and by-laws of the National organization, known as the Motion Picture Exhibitors' League of America, Fred J. Herrington, president.

Further Resolved, That a committee be appointed to take any further action that may be deemed necessary to complete final organization.

Upon the motion of Mr. Slimm of Cleveland, seconded by Mr. Brecht of the same city, it was decided to nominate the various officers from the floor, and the following officials were accordingly elected by acclamation: Lemotte Smith, Alliance, Ohio, president; Frank Beverstock, Mansfield, Ohio, vice-president; W. H. Horsey, Cleveland, secretary; L. H. Becht, Cleveland, treasurer; F. M. Kenney, Cleveland, national vice-president; Charles A. Megown, Cleveland, Max Stearn, East Liverpool, and J. H. Clark, Ashland, were chosen as members of the executive board.

Mr. Bullock then offered the following resolutions, both of which were carried unanimously:

Resolved, That we, representing the organized exhibitors of Ohio, in convention assembled, hereby pledge our hearty co-operation in our respective communities, to make effective the plan outlined by Hon. Judge George Addams of Cleveland, for the proper control of school children, patrons of motion picture theaters.

Be it Further Resolved, That a committee be appointed from this body to assist Judge Addams and his co-workers, in perfecting a feasible plan with a view to putting it into practical operation as soon as possible.

Resolved, That we are unalterably opposed to Motion Picture Censorship in all and any of its varied forms, knowing from actual experience that the judgment of our patrons, supported by the existing penal laws of Ohio is all sufficient to meet the socalled evils complained of by the advocates of censorship.

Upon motion of Mr. Becht of Cleveland, seconded by Mr. Kenney of Cleveland, it was voted to hold the next state convention in Canton, Ohio, the time to be set by the executive board of the organization. Following the adjournment of the convention, a banquet was held, which was largely attended, and the exhibitors then scattered to their homes. The register of attendance shows the following to have been among those present:

C. Neufer, Peoples theater, Elyria, O.; B. J. Sawyer, Manhattan theater, Cleveland, O.; George F. Broadwell, Apollo theater, Oberlin, O.; H. T. Mandelbaum, Motion Picture Supply Company, Cleveland, O.; Ernest Schwartz, Erie theater, Cleveland, O.; F. M. Kenney, Clark theater, Cleveland, O.; Charles A. Megown, Cameraphone theater, Cleveland, O.; Fred H. Brandt, Cleveland, O.; Peter Tender, American theater, Alliance, O.; William J. Loveman, Roodman Piano Company, Cleveland, O.; John R. Lakin, Caille Bros. Company, Detroit, Mich.; A. P. Lombard, Precision Machine Company, Philadelphia, Pa.; C. W. McCombes, National Movie Stamp Corporation, Cleveland, O.; H. M. Nible, R. A. Duke, W. E. & M. Co., Poughkeepsie, N. Y.; John E. Niebes, Library theater, Detroit, Mich.; M. A. Miller, New York, N. Y.; W. J. Sweeney, Chicago, Ill.; L. W. Brophy, Yale theater, Muskogee, Okla.; A. Mahrer, New Palace theater, Cleveland, O.; A. Goldman, Monarch theater, Cleveland, O.; W.

H. Horsey, Carlyon theater, Cleveland, O.; C. C. Clark, Cleveland, O.; Alex. Goldman, Monarch theater, Cleveland, O.; J. H. Simpson, Ideal theater, Cleveland, O.; Fred J. Herrington, Coliseum theater, Pittsburgh, Pa.; W. G. Costley, Kent, Ohio; T. G. Boak, Kent theater, Kent, Ohio; J. C. Meyers, A. S. Lambrigger, Grand theater, Orrville, O.; Emmett W. Rutledge, *Plain Dealer*, Cleveland, O.; C. M. Baxter, *Photo Play World*, Cleveland, O.; M. A. Malaney, *Moving Picture Bulletin*, Cleveland, O.; G. Schroeder, Schroeder Art Film Manufacturing Company, Cleveland O.; W. J. Slimm, Marquis theater, Cleveland, O.; I. H. Morris, Home theater, Cleveland, O.; Charles L. Blatz, Ivanhoe theater, Sandusky, O.; Benjamin M. Glick, L. H. Stiglitz, New Colonial theater, Cleveland, O.; P. F. Machamer, New Sigma theater, Tiffin, Ohio; A. R. McCandlish, Olympia theater, Cleveland, O.; S. Aubley, Corona theater, Cleveland, O.; E. S. Bowerfried, Lyceum theater, Cleveland, O.; O. L. Merrifield, Cleveland, O.; Samuel Bullock, Columbia theater, Cleveland, O.; Samuel E. Morris, Crown theater, Cleveland, O.; L. T. Akers, *Photo Play World*, Cleveland, O.; George W. Heinbuch, Superior theater, Cleveland, O.; Willis DaWalt & Wife, Lion theater, Bellevue, O.; William F. Roth, Royal theater, Bellevue, O.; Frank Beverstock, Grand theater, Mansfield, O.; C. R. N. Morris, Mutual Film Corporation, Cleveland, O.; F. E. Simmons, Dreamland theater, Cleveland, O.; R. E. Jacobs, Lyceum theater, Findlay, O.; R. N. Morris, Mutual Film Corporation, Cleveland O.; N. J. McGuire, Criterion Film Company, Cleveland, O.; L. Israel, Fountain theater, Cleveland, O.; James Delves, Pittsburgh, Pa.; G. W. Sahwar, Pittsburgh, Pa.; I. W. Shearer, Pittsburgh, Pa.; H. J. Mandelbaum, Metropolitan theater, Cleveland, O.; M. Soniar, New York, N. Y.; L. J. Shafranek, Diamond Curtain Company, Cleveland, O.; J. E. Bates, F. M. Sultzburgh, Picture Play House Film Company, Cleveland, O.; C. J. Goeppinger, Melba theater, Cleveland, O.; Ed J. Mock, Motography, Chicago, Ill.; Clyde E. Smith, Mutual Milm Corporation, Toledo, O.; V. J. Bradford, Defiance, O.; Gertrude K. Smith, Cleveland, O.; V. Hardin, Barberton, O.; Harry Levine, Barberton, O.; William Etter, Barberton, O.; Harry L. Hamilton, Barberton, O.; S. H. Barck, Market Square theater, Cleveland, O.; P. M. Kennedy, Colonial theater, Youngstown, O.; Max Stern, Diamond theater, East Liverpool, O.; W. C. Kurzmann, National Carbon Company, Cleveland, O.; James S. Wilkinson, Broadway theater, Cleveland, O.; E. P. Mott, Lyric theater, Wooster, O.; S. N. Lichter, Union Film Company, Cleveland, O.; F. E. Hartzell, Lyric theater, Alliance, O.; W. H. Miller, William A. Robertson, Olympic theater, Barberton, O.; Mrs. D. D. Granger, Karoyn theater, New London, O.; Mr. & Mrs. R. R. Moore, Ideal theater, Akron, O.; Miss C. M. DeGrasse, Pastime theater, Toledo, O.; Mr. M. R. Baker, Toledo, O.; F. J. Schad, Gordon Park theater, Cleveland, O.; J. H. Clark & Son, Opera House, Ashland, O.; Lemotte Smith, Smith Amusement Company, Alliance, O.; F. M. Branch, Medina theater, Medina, O.; R. R. Fitzwater, Carter theater Advertising Company, Cleveland, O.; Frank L. Greenwald, Exclusive Feature Company, Cleveland, O.; C. P. Bricker, Lodi, O.; J. E. Scoffile, Sunbeam theater, Cleveland, O.; G. T. Sharp, Springfield, O.; R. C. Stuefe, Orpheum theater, Canton, O.; E. H. Klueck, Toledo, O.; H. E. Smith, Dallas, Texas.

Mrs. W. J. Slimm, Marquis theater, Cleveland, O.; Henry A. Rosenberger, Cozy theater, Cleveland, O.; P. G. Atsalas, Orpheum theater, Youngstown, O.; B. Feurstone, Faris theater, South Loraine, O.; James H. Peterson, Grand theater, East Palestine, O.; M. E. Moran, Keystone theater, Cleveland, O.; E. S. Nichols, Harkness theater, Clyde, O.; J. A. Martin, L. S. Wisner, Pastime theater, Berea, O.; Samuel Smolin, Family theater, Cleveland, O.; P. Adler, Cleveland, O.; Mrs. S. Shagrin, Delmar theater, Cleveland, O.; Mrs. L. Israel, Globe theater, Cleveland, O.; H. T. Palmer, Guy Wyman, Utopia theater, Painsville, O.; Frank Gross, National theater, Cleveland, O.; Arnold Goodman, East Cleveland, O.; August Caleb, Ezella theater, Cleveland, O.; Henry A. Lustig, Avenue theater, Cleveland, O.; L. H. Becht, Mall theater, Cleveland, O.; D. Warner, Standard Film Company, Cleveland, O.; S. M. Kasse, Empress theater, Akron, O.; Philip Faldfesser, Cleveland O.; G. L. Fleischman, C. G. Fleischman, P. E. Bondy, George Kurtz, Atlas theater, Toledo, O.; D. Adler, Strand theater, Cleveland O.; L. P. Stinchcomb, Park National theater, Cleveland, O.; Ralph A. Hayes, Variety theater, Cleveland, O.; F. H. Schumacher, Alhambra theater, Akron, O.; I. L. Horn, Fremont, O.; H. C. Kliehm, Lawrence theater, Pittsburgh, Pa.; Mrs. F. E. Simmons, Dreamland theater, Cleveland, O.; Kit Carson, Enjoy U theater, Cleveland, O.; P. W. Smith, Bridge theater, Cleveland, O.; Edward Kohl, Cleveland, O.; Altoona & West, Cleveland, O.; H. C. Supplee, Lorain theater, Cleveland, O.; Ray L. Griffin, Martins Ferry, O.; M. H. Cohen, Cleveland, O.; W. H. Shull, Martins Ferry, O.; C. E. Hutsenpiller, Virginia theater, Cleveland, O.; Emery N. Downs, Knickerbocker theater, Cleveland, O.

V. L. S. E., INC., CUTS MELON

Twenty Per Cent of Net Profits of Company Divided Among Employees on Pro Rata Basis—Practice Will Continue

Monday last was melon-cutting day at the home office of "The Big Four." On that day there were distributed the checks, representing twenty per cent of the net profits of the company for a period of thirteen weeks from July 12 to October 9, among all the employees who had been with the organization during that time, from the youngest office boy to General Manager Walter W. Irwin.

No one was left out of the share, whose affiliation with the company bridges the dates mentioned, the principle being that all were inter-dependent—that the impression a courteous salesman makes upon a customer is nullified if the 'phone operator is unduly abrupt when that customer calls—that the value of an order is materially lessened if it is improperly handled by the shipping or booking departments—that the general efficiency is impaired if working quarters are not properly cared for.

The directors of the V. L. S. E., therefore, established the unusual precedent of making the office force as well as the sales force eligible, but credited the sales force, because of the creative character of its work, with two shares per dollar of salary of the fund, and the office force with one.

The unit value of each share was fixed by dividing the total number of shares necessary to include all participants of the fund, into the total amount of the disbursement.

It is significant of the spirit of co-operation which apparently prompted the division, however, that the directors made the following statement:

The Board begs leave to enter your lives to the extent of making a personal suggestion, which is this: that each one continue to "cut his cloth" only to the extent of his salary; and that those who do not possess a savings bank account, will establish one with their share of the fund; and with scrupulous care, add to that account the whole of each succeeding distribution, so that this organization may be the means of creating for many, a life capital, the possession of which will be of inestimable satisfaction, and maybe, of unusual benefit, in an unfortunate hour.

This distribution is to be a permanent affair, the division being made every thirteen weeks, or four times a year. It means in reality, a most substantial increase in salary, but the donors are anxious to make it clear that it is not to be considered so, but solely as a token of appreciation of the efforts of the organization, and will in no way affect future advances in wages.

In connection with the whole spirit of co-operation which events have proved is the guiding force of the V. L. S. E., and which is responsible for this division of profits, General Manager Water W. Irwin makes this interesting suggestion to the staff:

And now how can we primarily increase our efforts and efficiency? The answer is, by taking in another partner—the exhibitor. Be fair and honest with him at all times; study all of the conditions of his business, and then, advise and aid him, so that he may dispose of our product, not only at the best possible price, but to the greatest number of people.

In other words, work for him, and thereby for his success.

When our partnership is composed of three—the manufacturers, the sales organization and the exhibitors—then, and not until then, will we possess the strength of Gibraltar.

A salesman's duty is only half performed when he has

sold our goods to the exhibitor; the other half, equally as important, is to see to it that the exhibitor resells to his substantial advantage.

In other words, a salesman in our force is not only held responsible for the volume of business he does, and the prices he obtains, but for the degree of success attained by each exhibitor in his territory.

V. L. S. E., Inc., now has a staff of more than two hundred employees, with offices in nineteen cities. It is beginning the second half of its first year this month.

Newspictures for Paramount

"Paramount Newspictures" is the name of the celluloid newspaper which will make its initial appearance on the Paramount program November 8. Sponsored by the Paramount Pictures Corporation and carrying with them the prestige which that statement implies, they will be booked through Paramount exchanges in the best theaters throughout the country which realize the value of the slogan "See What You Read."

Every week one thousand feet of film taken by experts with a new idea in mind will tell a vast public what is going on in the world in a way best calculated to arrest attention.

This Paramount Weekly, according to the plans and specifications of the Paramount Corporation and Walter E. Greene, who is in immediate charge of the venture, will contain many unique ideas and indeed, judging from what has been done in the past by the company which is responsible for it, it is more than likely that the film world will again rub its eyes and say: "Why didn't I think of that?"

Some of the features about which more detailed information will be made public later are claimed to have never before been seen on the screen. The subjects will be culled from the best the world affords.

Binder Interests Chicago Men

On Saturday afternoon, October 23, J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, entertained a score or more of Chicago film folks at a luncheon at the Hotel La Salle. The meeting was called for the purpose of explaining the purpose of the Board of Trade and increasing the membership in that organization among Chicago film men.

Following a delicious luncheon, Mr. Binder explained that already some sixty per cent of the film manufacturers and more than sixty-seven per cent of the prominent exchanges of the country had taken out memberships in the Board of Trade, while more than eight hundred and fifty names had been enrolled in the "Big Six Class" of members which includes such names as Richard Harding Davis, Rex Beach, David W. Griffith, and enables even minor employees of film concerns to have a part in the Board's activities.

Mr. Binder also explained in detail the "function chart" which hung on the wall at his back and illustrated the formation of the Board and the means by which its activities will assist every branch of the motion picture industry. The functions of the Board are to be threefold—legislative, commercial and through publicity channels. Under "legislative" Mr. Binder mentioned the fight which will be waged against censorship wherever it crops up, the opposition to inimical legislation of any character affecting the motion picture industry and things of that character. The publicity function of the Board will concern itself principally with the creation of favorable legislation and the influencing of public opinion, through the appearance in the leading magazines of the country of articles by the world's greatest literary lights, favorable to motion pictures. The commercial function of the Board will include such things as the formation of a mutual insurance company among film men, the establishment of a credit bureau which will be prepared to give the financial standing and responsibility of any given film exhibitor, or manufacturing company.

Following the luncheon and the address by Mr. Binder practically every man in the room who had not already applied for membership in the Board of Trade filled out an application blank and paid over his initiation fee and first year's dues. Among those who attended the luncheon were Messrs. Von Runkel of V. L. S. E., Juddel of Mutual, Magie of Universal, Bell of Bell & Howell, Rock of Vitagraph, Brockell of Famous Players, Pyle of Bartola Musical Instrument Co., Worthington and Redfield of Fox, Beadell of National Waterproof Film, Rothacker, Sawyer and Aldus of Industrial Motion Picture Co., Sweeney of the Exhibitor's League, Myer of the Seeburg Piano Co., Boening of American Cinematograph Co., Mead and Estey of the *Motion Picture News,* Hildreth of the *Billboard* and Caward of Motography. Representatives of the Chicago *Tribune* and the Chicago *American* were also present.

JUDGE SUSTAINS CHARGES

Holds Motion Picture Players Who Appeared on New York Streets in Costume Were Guilty of Disorderly Conduct

Magistrate Krotel, in the Jefferson Market Court, New York City, last Thursday made an announcement of more than ordinary import to motion picture players and their employers. In effect it was that he would sustain charges and punish actors who in costume tried to do "film stunts" in public thoroughfares, without an especial permit or license. This declaration he made to counsel for George Kleine. The lawyer was trying to explain why Traffic Officer William D. Knealy should not have arrested George Bickel, Dan Crimmons and Max Moree when, on Monday morning, he saw them garbed as regulation pirates, with big mustaches, clanging cutlasses, long-barreled revolvers, and sixteenth century boots, alight from an auto and make their way toward a vacant lot in the vicinity of Fourth avenue and Thirteenth street, where it was afterwards explained it was intended to make a bit of film history.

Knealy, evidently thinking he had caught red handed the band of thieves who had been operating in Manhattan in the guise of motion picture actors, grew considerably excited and blew his whistle loud enough to attract a small army of policemen, who, surrounding the luckless thespians, escorted them to the Mercer street station where bail was quickly supplied.

In court, however, Knealy charged the alleged offenders with disorderly conduct in appearing on a public thoroughfare in masquerade. Magistrate Krotel sustained his charge, found the actors guilty, but suspended sentence.

Bickel is of the team of Bickel & Watson, noted comedians: Crimmons is of the team Crimmons &

Gore, also comedians, and Moree is noted in legitimate drama and vaudeville.

Magistrate Krotel's decision will likely prove vexatious to the many troupes of motion picture actors obliged to pass through the city's streets in stage costume in order to save time, or who must get local color to scenes supposed to be enacted in Greater New York.

An arrangement may be made by which special yearly permits will be issued to Mr. Kleine and other moving picture firms, enabling their employes to perform their necessary duties while in costume without molestation.

Audrey Munson in Thanhouser Feature

From the quiet lanes of New Rochelle comes the news that an art sensation is due in motion pictures. Edwin Thanhouser has engaged Audrey Munson, who is known in the world of the palette, brush and claypile as "The Venus of Washington Square," also as the "Panama-Pacific Girl" and the "Exposition Girl." Miss Munson has done some startling work among painters and sculptors, and Edwin Thanhouser considers her the logical subject for a new kind of film



Audrey Munson in Thanhouser's "Inspiration."

production which he has long had in mind. Not content with causing stage celebrities to migrate "Forty-five Minutes from Broadway," he has now saddened the hearts of the Washington Square soft collar and flowing tie contingent by snatching from their midst "Divine Audrey" and he promises that in "Inspiration," which is the title of her first release, he will give the pro-and-con-ers of motion pictures something to talk about. But the supporters of things filmic need have no fear—for the Thanhouser ideal is a lofty one, and he can be trusted to the most delicate task carte blanche.

ESSANAY'S BIG OUTDOOR STAGE

While Waiting Completion of Big Addition to Studio, Essanay Directors Are Working on Big Open Air Platform in "Yard"

The great increase in the output of Essanay photoplays and the extra studio space needed to produce its multiple reel features has resulted in the building of a new open-air studio, 200x200 feet, which has just been completed. It was first used by Director Charles J. Brabin in filming "The Raven," taken from Poe's life and his poem of the same title, written by George C. Hazleton and featuring Henry B. Walthall.

In the last three or four months the Essanay company has been forced to augment the staff of directors to meet the output demand for multiple-reel features and the photoplays that are being released through the regular channels.

While work on the new two-story indoor studio is being rushed and it will be completed some time this winter, there was an immediate demand for extra floor space, so the outdoor studio was constructed. The indoor studio will be 350x175 feet and will have the offices of the company on the second floor. It will be the largest enclosed and artificially lighted studio in the world.

It took two weeks to erect the outdoor studio which has a polished floor and joints of hickory supporting heavy tarpaulin curtains which can be manipulated to regulate the lighting. While it has been erected under the pressure of increased business, it will be used permanently, even when the new studio is completed, for interior sets that may demand the peculiar quality of film that can be obtained only by sunlight pictures. The outdoor studio is capable of holding several different sets, allowing many directors to work at the same time.

Willets Scenarioizes Song

"I'm Glad My Boy Grew Up to Be a Soldier," adapted by Gilson Willets, the famous author, from the Feist song hit, "I Didn't Raise My Boy to Be a Soldier," will be released on Monday, December 13, as a Selig Red Seal Play in four sensational acts.

Harry Mestayer, the notable stage star, will play the leading role, that of Jerry Warrington, who felt duty call and left mother and sweetheart to go on the firing line in defense of his country. Mr. Mestayer will be supported by Miss Eugenie Besserer and an all star cast of Broadway favorites.

Gilson Willets, inspired by the popular song, has written a strong preachment on the horrors of war and graphically picturizes the sacrifices of wives, mothers, and sweethearts when Mars, the god of war, holds sway.

Thousands of soldiers participate in the battlefield scenes which are said to be most realistic. The slogan of "preparedness" now being discussed is also touched upon in a deft and yet vitally convincing manner.

"I'm Glad My Boy Grew Up to Be a Soldier" will be released through V. L. S. E., and it is freely predicted that for heart interest, appeal to patriotism, and talented acting, the Selig Red Seal production will be a most exceptional one.

Stricken Soldier Directs Pathe Coloring

It is interesting to note in connection with the four part drama in Pathe color, "The Adventures of a Madcap," that its coloring in the Pathe factories at Vincennes, France, was made possible by a chance happening. The man in charge of the coloring department was fighting at the front when the picture arrived from America. Shortly afterwards he was wounded in the leg and while convalescing, directed the coloring of the picture.

West Must Remain Producing Center

BY E. D. HORKHEIMER*

As to the relative merits of the East and West for producing motion pictures, there is no longer any debate among men foremost in the business. If the silent drama consisted principally of players and properties, the East would undoubtedly be favored. But since cinematographic productions depend more on other considerations—such as scenery, climate, etc. —which cannot be found anywhere to compare with Southern California, from a photographic standpoint, this part of the Pacific coast has naturally become the world's picture producing center.

Ordinarily, a discussion of this subject would be uncalled for, but since the representative of a screen hero who has gone East for a season of work recently declared that New York and its environs are superior in every regard to the "land of sunshine" for film purposes, it is not untimely to set forth a few of the facts in the case once more. Particularly is this true, since it has been variously estimated that between seventy-five and eighty-five per cent of the motion picture plays are now being staged in and about Los Angeles.

Why is it, let me ask to begin with, that all of the biggest American photoplay producers have migrated to the West? The industry had its start in the East, where all the leading manufacturers had their first studios. But it wasn't long until the Biograph, Vitagraph, Selig, Essanay, Universal, Lubin, Kalem, Famous and many others came to Southern California. It is true that some of these still maintain eastern studios; but they have found that for all-the-year-round outdoor work the sunny climate of the Pacific Coast cannot be excelled.

To be sure, the East has some sunshiny weather, but its photographic qualities are nothing like those of Southern California. The sort of sunsets we have out here week in, week out, come about once a year along the Atlantic. Mind you I'm not decrying the East, for I'm an easterner myself. But I realize that the Atlantic seaboard has picture-making difficulties which cannot be satisfactorily overcome.

As for the contention that the East's lack of sunshine can be offset by indoor studio work with artificial lights, no one who knows anything of the niceties of photographic art will maintain that a better picture can be made under artificial lights than with natural light. A substitute is never equal to the genuine article. It is unnecessary to argue this point, because of its obviousness. Furthermore, working under artificial lights is extremely hard on the eyes. It is well known that many players are laid up from the strain. It takes most of them a long while to get used to the brilliant arcs; while some of the best ones never do.

I realize that there are certain times and conditions when artificial lighting becomes necessary in picture making. During the rainy season, most of the western studios resort to it, in order to keep up with their work. But it is never to be preferred to sunlight. In emergencies it will answer. As for the photographic variations sometimes noted in pictures filmed under both conditions, that is the fault of the cameraman.

The critic of the West declared it to be greatly handicapped in the matter of props and costumes available. I would call attention to the fact that for this the Pacific Coast region can hardly be blamed. Rather is it the fault of the particular studio which lacks the equipment necessary to make productions from start to finish.

A motion picture studio should be complete in every detail. Some companies make a practice of renting all of the props and accessories as they need them. Naturally, such manufacturers will be handicapped. But at Balboa we hold it to be wasteful and unbusinesslike to rent articles that are needed constantly.

Pictures, constructed cinematographically, are not merely portraits in action. They must have attractive backgrounds. Save in winter scenes, these must indicate life and verdure. In the East, you get it only a few months out of the year. The rest of the time the trees are bare and the ground is hard and cold. But in Southern California, flowers and foliage never disappear. The supply is constantly renewing. When pinched in this regard, eastern picture producers go south for their exteriors. Those who have worked in that section know full well that it cannot compare photographically with the West.

We are told that the producer is interfered with by western municipalities. Well, what about the way in which New York has driven all the studios off Manhattan Island, just recently? Furthermore, the law there requires all film to be carried in double-lined galvanized iron cases; and it may not be taken in subways, street cars or elevated railroads. Such conditions are hardly advantageous to the screen producer.

Where picture makers have trouble in getting permission to work in public, it is usually because some of their fellows have abused privileges previously extended and made themselves nuisances. Time permits to work in parks and other public places are granted in Los Angeles and vicinity and will always be renewed, during good behavior on the part of the beneficiaries.

You can't photograph on the big estates in the East unless you have access to the owner or submit to the graft of a caretaker. Balboa has never had the least bit of trouble in getting permission to work on the grounds of the most exclusive people in Pasadena, Long Beach and Hollywood. We know of other companies that have the freest entree to the homes and estates of the rich in and about San Francisco and Santa Barbara.

There is some truth in the contention that eastern studios have a greater number of good actors to pick from and can cast types easier, but this advantage is offset by the fact that the players in the West are more experienced before the camera. Good actors on the Pacific Coast never seek for work long. The many studios here are constantly in need of more talent. As for New York's foreign quarters, they are all beginning to show unmistakable signs of Americanization. These must be eliminated, if photographed on the spot. We find it simpler to build sets for such localities, and use trained "extras" of which the West has an army.

*Secretary and Treasurer the Balboa Amusement Producing Company.

In this connection, it is interesting to note that those big producers who have not yet located in the West are now negotiating for sites in or around Los Angeles. We don't have to go two or three hours away for our mountains as the New York producer does. They are in Southern California's back yard; while the Pacific borders the front. Although we have practically perpetual sunshine, the land of snow and ice is so close at hand that all of the Rex Beach and Jack London Alaskan stuff is put on right here.

As for the charge that California climate is enervating, all I can say is that the steady growth of the picture industry in this vicinity doesn't indicate it. As natural as it is for the South to be the center of the cotton industry and Pittsburgh to be the iron mill hub, just so is Southern California the habitat and established home of the cinematographic activities of America. As a proof of this, I need but to cite that all of the real big American pictures have been produced here.

Film plays will continue to be made in other parts of the country, just as there are sporadic examples of all industries everywhere. But let any picture-goer compare the eastern and western screen productions as to setting, costumes, lighting effects, photography and the various other important elements that enter into ideal cinematography; nine out of ten will favor the western-made pictures. By this I do not mean the so-called western dramas featuring frontier life and cowboys, but the strong red-blooded photoplays of everyday and present-day American life.

VOGUE COMPANY GROWING

Priscilla Dean, Famous Ingenue, Engaged by Director France—"Russ" Powell, Lillian Brown Leighton and Wilton Welch Also Signed

Priscilla Dean has been engaged by Producer Charles France as ingenue of the new Vogue comedies. "Pretty Priscilla" her friends call her and in such matters they seldom err.

Miss Dean has had a wealth of stage experience, beginning with child parts in the companies of Joseph Jefferson and James A. Hearne. It was her great beauty and charm and undeniable appreciation of the genuinely humorous that attracted the attention of Producer France and made him enlist her under the Vogue banner.

Surrounding Miss Dean will be as capable a coterie of funmakers as ever caused a laugh anywhere. There will be "Russ" Powell, the gigantic girthed Vogue baby, a sort of infant terrible whom Broadway will remember as the fun-fountain in "The Madcap Duchess" and "The Chocolate Soldier." He weighs 300 pounds, does Russ. Once he fell off to a mere 289 (round house scales) and he was greatly perturbed, yes, greatly. But now he is back to his normal weight, despite which he is as nimble on his feet as a Winter Garden chorus girl at the first rehearsal.

For the grotesque comedy Miss Lillian Brown Leighton has been signed. One of those irresistible laugh-getters is Miss Leighton the kind that "gets" everyone the instant she makes her entrance. Her early comedy training was in the legitimate as was that of William Scott who will play the light parts. He scored successfully under Kelcey and Shannon, and later with Maude Adams he established a reputatin for polite comedy that received the approval of those difficult to please on little old Broadway.

The character parts will be played by Wilton Welch and M. Morante, two of the most capable comedy character leads in the business. As they are required others will be added to the forces at the Vogue Los Angeles studios. Producer France has an established reputation for making pictures that carry logical laughs and that in essence will be the production policy of this new company, releases of which will be on the Mutual program.

Goldie Colwell, who has been appearing in David Horsley's comedy releases since the formation of his present company last May, and who has been leading woman for George Ovey in the Cub Comedies, has been transferred from the Cub organization to Director Jay Hunt's company producing two-reel Centaur Features, another of Mr. Horsley's brands.



Wilton Welch.



Priscilla Dean.
Three new principals of Vogue Company.



Russ Powell.

William Elliott in Pathe Film

"Comrade John," the Pathe Gold Rooster Play for release October 29, is particularly noteworthy in that it features William Elliott, one of Broadway's best known stars, as well as Ruth Roland, who is one of the cleverest leading women in pictures today. This, by the way, is Miss Roland's first appearance in a Gold Rooster Play.



William Elliott.

Mr. Elliott is an unusually versatile man, being musician, painter, writer, producing manager and above all, actor. He first appeared before the public as a boy violinist and later was with a number of stock companies playing juvenile roles. He had hardly attained manhood before he secured an engagement with Herbert Kelcey and Effie Shannon. Later he was with Mary Shaw in "Ghosts," and then with Robert Hilliard. He considers the great training of his career to have been obtained when he was with Richard Mansfield in "The Merchant of Venice," "Beaucaire," "Beau Brummel," "Heidelburg," "The Scarlet Letter," and "Richard the Third."

For some time he was associated with David Belasco in "The Rose of the Rancho," "The Grand Army Man," and "The Music Master." His work in these productions stamped him as among the very greatest of the young actors of America.

Following his marriage to the younger daughter of David Belasco, Mr. Elliott determined to devote himself to producing plays instead of acting them. "The Governor's Lady," and "The Drums of Oude," were two successes identified with his name.

SECOND PALLAS SUBJECT

Dustin Farnum in "The Call of the Cumberlands," by Charles Noville Buck, Next Offering of New Paramount Producers.

Immediately following the completion of its initial subject, "The Gentleman from Indiana," by Booth Tarkington, starring Dustin Farnum, Pallas Pictures, the new Paramount producing organization of Los Angeles, became active on its second subject, an adaptation of Charles Neville Buck's well known romantic drama, "The Call of the Cumberlands."

For the Cumberland mountain scenes the entire company has been taken up to the Thousand Pines, a favorite elevation for Californian mountain climbers and called by them "The rim of the world." It is in the heart of the famous Bear Valley country, whose mountain lakes are exquisitely Swiss and whose scenic charms, its 2,000 feet precipices and canyons are known to painters all over the world. Here the producers have chartered a big hotel, which figures prominently as a fashion center during the summer season and recently closed for the year but reopened for the Dustin Farnum picture. In addition to the hotel, twenty cottages have been taken over by Julia Crawford Ivers, who is directing the production, in order to accommodate a large company of players, cameramen and attendants to the caravan of motor cars and five-ton trucks on the upper trails of the San Bernardino mountain.

Under the direction of Miss Ivers the mountain roads have been rail-fenced in replicas of Abe Lincoln's time, cabins in keeping with the story have been erected and hundreds of other details preparatory to the actual staging of the scenes have just been completed.

Supporting Dustin Farnum in "The Call of the Cumberlands" is an exceptionally strong cast including such well known screen favorites as Myrtle Stedman, Winifred Kingston, Herbert Standing, Page Peters, Howard Davies, Dick Le Strange, Joe Ray and Virginia Foltz, the well known Los Angeles society woman who in this production returns to her former love, the drama. The camera work is under the supervision of Dal Clawson, known as the "prize cameraman of the Coast."

Sarah Bernhardt in "Jeanne Dore"

One of the big productions of the current screen season is the appearance of Sarah Bernhardt in the picturization of "Jeanne Dore," adapted by Mr. Louis Mercanton from the play by Tristan Bernard, and which is being released by the Universal Film Manufacturing Company.

This picture was produced under the personal direction of Mr. Mercanton, who was responsible for the two other pictures in which Madame Bernhardt has appeared, "Queen Elizabeth" and "Adrienne L'Couvreure."

One of the attractions of the new film is its perpetuation of the facial expression of this famous actress of the present age. Future generations will not be able to say of the histrionic artists of our present, as we have to say of the actors and actresses antecedent to ours, that we have no direct or persuasive record of the means by which they exerted so powerful an influence over their contemporaries. "Jeanne Dore" not only tells its own tale, but it enables us to make a



Sarah Bernhardt in a scene from "Jeanne Dore."

study of everything except the voice that appertains to the method and the fascination of the Rachel of her age, from the elegant play of her features to her mode of gesture and pose. She herself has spoken of the power of the eye. "The eye," she says, "is the mirror of the brain, and the cinema has given to eye-play an infinitely greater scope, power and importance. A true artist needs no audience to assist her art." Well, now we have Bernhardt's eye-play under the searching analysis of the camera.

"Jeanne Dore" was the play in which this great actress was appearing at the Sarah Bernhardt Theater in Paris when she was compelled to undergo her recent operation. She considers this story her favorite of recent years, in that it offers her the fullest possible scope for the projection of her own individuality.

Another Team Breaks Into Pictures

One after another the stage favorites are taking to the screen. This time Tom Waters has succumbed to the motion picture epidemic, taking his wife, May Wallace, with him. They are engaged in making a one act comedy for the Gaumont company at Flushing, L. I. This is called "Does It Pay to Advertise?" It will be released on the Mutual program November 7. In this connection it is interesting to note that "Stuffy" Davis, the well-known Broadway press agent, is appearing in the same company as himself. Tom Waters is one of the old-timers, and his broad comedy is admirable for screen purposes. His first engagement professionally was as pianist for the late Bill Nye. After touring with the humorist, Waters went with "One of the Bravest," at that time one of the most popular attractions on the road. Musical comedy has been the medium through which he has entertained America, and as a comedian he has played in some of the most famous productions of the last two decades. Among his later successes are the leading humorous roles in "The Pink Lady," "The Candy Shop," and "Coming Thro' the Rye." At the head of his own company he starred for nine years in his own play, "The Mayor of Laughland." For this play Mr. Waters wrote the music also.



Thomas Waters.

Mrs. Waters began her theatrical career in that bucolic yet thrilling melodrama, "Only a Farmer's Daughter." Quitting the drama after a few seasons, she went in for farce comedy where her laugh-provoking abilities were soon recognized. Her greatest success in this line, perhaps, was with Donnelly and Girard in "The Geezer." To show her versatility Mrs. Waters next essayed comic opera, appearing as one of the three daughters in "Wang." Later she was prominent in the support of Weber and Fields.

Pavlowa Film Screened

Anna Pavlowa made her film debut last Friday evening when three thousand people, guests of the Universal Film Manufacturing Company, filled Clune's



The Duke and Fenella in Universal's "The Dumb Girl of Portici."

Auditorium, the largest theater in Los Angeles, to witness the private view of "The Dumb Girl of Portici."

Mayor Sebastian and other city and county officials were present, together with the leaders of Los Angeles society and other prominent citizens of the community. It is said to have been the largest and most representative gathering ever assembled to witness a similar performance.

A full orchestra accompanied the picture, which consists of eleven reels, with appropriate music and the general verdict of those privileged to be present was that it is the greatest picture recently released.

Lois Weber, who adapted "The Dumb Girl of Portici" for the screen, and Phillips Smalley, who assisted her in directing the picture, were both present and heartily congratulated. Pavlowa's interpretation of the role of Fenella excited constant admiration and the excellence of the supporting cast, which included Douglas Gerrard, Edna Maison, Laura Oakley, Rupert Julian, Betty Schade and Hart Hoxie, was highly commended.

Equitable Signs Gerda Holmes

Gerda Holmes, whose work with Thanhouser, Essanay and other feature producers during the past few years attracted the attention of numerous other concerns of equal importance, announces through her manager that she has contracted to appear under the management of the Equitable Motion Pictures Corporation and that within the next two weeks she will leave for New York to assume her new duties.

Miss Holmes, who made her first big mark in Klaw & Erlanger's production of "The Round Up," in which she played the featured feminine role, was drafted from that production by the film field because of her work. Her appearance in films was the means of such rapid advancement that after a year with Essanay, during which she played leading business with Francis X. Bushman and Richard Travers, she left to star in "The Victory of Virtue." This work caused Equitable to contract for her services.

Attention to Detail Makes for Success

BY E. H. CALVERT*

WHEN beginning a production, the first thing I do is to study my story carefully from every angle, see what changes I deem necessary to improve the script, if any, then cast it, carefully considering the various types of characters required. Perhaps it was my experience as a soldier in the United States army for twelve years that makes me realize the importance of system, for I consider it one of the greatest essentials in the business of motion pictures, as well as any other kind of work. However, no matter what leads me to believe this, I put the thought into action with everything I do, thus saving myself a lot of unnecessary labor and at the same time improving my results upon the screen. Detail is another important item with me, and I think every producer should make the small matters concerning his productions stand out as well as the work of the stars who take the leading parts in his story. The time has passed when motion pictures attract only the cheaper and more ignorant patrons, and in each reel I produce my aim is to make it of the highest standard in every minute particular, so that even the best educated, the best informed, the most cultured and the greatest travelers can find no flaw in the settings, locations, backgrounds and properties used.



E. H. Calvert.

If my story is laid in foreign lands or represents any particular period of the world's history, I read, study and acquaint myself with everything pertaining to the country or year of my script. In my estimation there is not a subject in the whole set of Encyclopedia Britannica with which every director in the film business should not be familiar. Being blessed with an unusually good memory, I seldom forget things once learned, and make it my business to constantly keep adding to my storehouse of knowledge for the sake of my productions. The study of human nature is indispensable and I find myself constantly going about the world probing into the characters of people of every type, for I never can tell, a week ahead of time, but that I may need just such an individual in my next picture.

When working on "Crimson Wing," which I consider my biggest picture up to the present date, I used 1,500 men in some of the scenes and played the lead myself. I set out with the determination to make it look as if it had really been produced in France and Germany. Even to the wine bottles I gave my undivided attention, for I know, as others of you do who have ever given foreign atmosphere any consideration, that there is a certain kind of wine put up in these countries in bottles of a peculiar shape, that cannot be imitated by any American brand. Therefore I had these bottles made especially to order with as much importance attached to them as I used in the selection of the uniform I wore in my various scenes.

By being enabled to make use of the estates of Hobart Chatfield-Taylor, the author of the story, and of Mr. McCormick, my sets and locations were as full of local color as if I had taken my entire company of players to Europe and made the picture there.

Having been an actor myself for a number of years, both on the legitimate stage and vaudeville as well as before the camera, I know just what expressions and pantomiming will get ideas over, and being quite easy to imitate, I show each player just how to go through his or her part with excellent results. Another thing my past experiences of the stage have taught me is that by treating my people as human beings and equals, assuring them I have the utmost confidence in their brains and ability to play the parts in which they find themselves cast, I am able to get them to do their best acting.

When I first started in as a director, I made a study of every department of the business. I went to the negative department, the developing and printing rooms, the carpenter shop, the scenic artist's bench, the scenario department and the property rooms and made myself thoroughly familiar with the work of the people employed in each, so that in the end when I discover mistakes in my work when it is flashed upon the screen in the projection room, it does not take me long to find out just where the fault lies and how to correct it.



Director E. H. Calvert superintending the erection of scenes for Essanay's "The Man Trail."

I enjoy experimenting with the camera and the negative departments for new effects, and it was by

*Producer with Essanay Film Company.

doing this that I was the first director to use a double tint as in "Her Trip to New York." The moving camera and the double diaphragm were also two of my pet inventions which I bring into use quite often and which I have noticed have been adopted by others.

By using the back lighting, I find I obtain excellent results in photography, and with this thought uppermost in my mind when going out in search of exterior locations, as well as with my work under the lights, I get some very satisfactory effects.

That I have a good, strong story with a punch to it is a matter of decided choice with me, but if the story is not up to my usual standard, I can manage to make the picture worth while by bringing in an unusual lot of artistic scenic and lighting effects, for if an audience sees something of merit in these little things, the eye is delighted to such an extent that the brain does not realize there is something missing in plot.

I consider it of the utmost significance that a motion picture director has had some previous stage experience for the sake of knowing the dramatic art



Scene from "The Slim Princess," a Calvert production.

to a better advantage. This is one profession in which few if any real young fellows can excell, for the longer we live and the more we learn in every walk of life, the better able we are to handle the situations in the story; and the more experience we have gone through, the more we read, travel and mingle with all sorts and classes of humanity, the better fitted we are to reproduce upon the screen stories dealing with these things.

What success I may have attained with my profession, I want to share with my casts, my carpenters, my property men, the people in the developing and printing rooms, my camera men and writers, for without their able assistance I never could have obtained the satisfactory results that have been ours to enjoy.

Another source of help to me comes from my willing young assistant, Bertram Bates, who enters into my work with as much earnestness as I do myself. His help is invaluable in getting my work to the screen as I would have it.

I have had people who were watching me direct a scene remark upon the fact that I go about it quietly, and they ask me if I never find it necessary to raise my voice and use language for which theatrical producers seem to be famous, and my answer to them is always that it is a useless waste of energy. For my people exert themselves to do their best as long as I am patient, and what more can I ask?

Nobody ever obtained satisfactory results from me by mistreatment, so why should I expect it of others? Besides we keep young longer if we never allow ourselves to get fussed up over small matters, and learn to handle even the bigger problems of life in a calm, determined manner.

One thing that I invariably insist upon in my productions is that the people in the cast go about their business slowly and with deliberation; for I have observed too many badly blurred effects caused by actions that were too hasty.

As previously stated, I consider "The Crimson Wing" my biggest picture, while "The Man Trail" is probably my best. Others that have given me satisfaction are "The Masked Wrestler," "Under Royal Patronage," "Mongrel and Master," "The Hour and the Man," "Trinkets of Tragedy," "The Song in the Dark," "The Circular Path," "The Outer Edge," "The Reaping," "Affinities" and the "Tish Series.."

My work is a part of my very being; I keep it on my mind night and day. I take it to bed with me, get up with it, eat with it, enjoy recreations that will afford me assistance, and in fact am ever on the alert for some new ideas and experiences that will help me as a director of the art of motion pictures.

TOURNEUR HEADS NEW FIRM

Great New Studios and Factory in Fort Lee Will Open About December 1 for the Making of Big Photodramas

With "Quality, not Quantity, as its motto, a new film manufacturing concern, the Paragon Film, Inc., will open a great studio, now nearing completion, and a factory at Fort Lee, N. J., about December 1. At the head of the organization, which is backed by ample capital, is M. Maurice Tourneur, the eminent French producer of motion pictures, who came to this country from Paris a year ago and has staged some of the most artistic screen productions seen in this country. His office in the New Jersey corporation is the dual one of vice-president and general manager. The Paragon will release its output through the World Film Corporation, with which M. Tourneur has been associated.

"The new company," said M. Tourneur in an interview, "will enable me to present photodramas of five or more reels each, along special lines, which I have long felt would be very profitable. We will not attempt to turn out a million feet a week, nor even from thirty to forty reels, as nothing really artistic can be assured to such an output. Our intention is to produce about twenty-four big five-reel feautres a year and perhaps three or four larger ones, which will mean from 10,000 to 15,000 feet of film a month. We are certain of a market for such an output and we expect to produce better pictures than have yet been made. This will make the exhibitors our friends.

"The new plant is ideally located in the center of the woods, near the Universal plant, and it will contain many original improvements, the effect of which will be felt by those seeing our pictures. We have already contracted for the best French directors in America, the best original scenarios and adaptations from the recent plays of the most successful theatrical managers, and for the best American actors, whom I regard as superior to any we have in Europe.

"Although we have gone so far with our plans, the door is still open and always will be for new talent and for original artistic suggestions. While we

start from a high point, we feel that we have much to learn, and our policy will be one of progress, and not of satisfaction to continue with what we have accomplished. I detest a crowded or a noisy studio and I feel that these two conditions have held back the motion picture more than any other factors. I shall have but three or at most four directors beside myself, and these will have plenty of room and privacy for their work. I shall try to eliminate rush, as time is most important to the artistic creator in any form of endeavor.

"With the absence of noise and trouble, caused by imperfect system, I think I can do away with all the nervousness which has so often proved fatal to the production of the high-class drama. I have invented and adapted means for new and correct lighting, one of the chief requisites for convincing screen results. The greatest care will be taken in the selection of our casts. Our successes already in that particular will testify to our ability in that direction.

"We will not hesitate to spend money to secure desired results, as our directors have been so carefully chosen as to make them worthy of the highest trust. They will not be hampered in any way. They will not have to wait and keep their actors waiting for hours while a scene is being set, for there will be stages enough to have these all set at night, so that the work on the actual making of the picture will begin the first thing in the morning, while all are fresh and can give the best that is in them. In this way, instead of devoting most of the day to the mechanical work and a small part to the artistic, the entire day will be given over to the acting, thus obtaining the coveted prize of director and actor alike, time."

Next Great Northern Release

The next release of the Great Northern Film Company entitled "A Woman's Honor" is a modern society drama in four parts.

With absorbing interest it tells the story of the marriage to Captain Ross of Hilda Thurmer, whose



Scene from Great Northern's "A Woman's Honor."

father estimated to be immensely wealthy, is bankrupt. Believing his daughter to be well taken care of, Thurmer ends his life. The suicide soon reveals the true state of the deceased's finances and scandalous circumstances are exposed. The captain is enraged and, at the advice of Prince Albert, abandons his wife. Hilda is quickly turned from an innocent, trusting girl into a bitter, vindictive woman, whose life henceforth is to be devoted to getting revenge upon the man who has abandoned her in the hour of her trouble. She obtains an engagement to appear upon the vaudeville stage and the premier performance the prince occupies a prominent box. Fascinated by Hilda's beauty he seeks to renew the acquaintance and Hilda is quick to grasp the opportunity thus presented. She ensnares the sensuous prince, who purchases her former home and presents her with it.

At an evening reception given by the prince at Hilda's home among the guests bidden is her former husband. It is on this occasion that Hilda obtains the revenge she has been seeking. After that she breaks her relations with the prince. To gain surcease from her wretchedness she takes to drugs. But out of the depths of vice a glorious love comes to her in the devotion of Paul Davis, an artist, who brings her consolation for the sufferings and disappointments of her early life. The character of Hilda is admirably portrayed by Miss Rita Sacchetto, the famous Great Northern star.

METRO'S CANADIAN PREMIER

Valli Valli, Who Appeared in Person, and Metro Feature Given Ovation at Imperial Theater of Montreal

Metro pictures made a Canadian debut by turning away over ten thousand patrons from the Imperial theater, Montreal, on Monday night, October 18. Great preparations had been made for the occasion, some of the leading people of the whole province were present, and congratulations poured in through hundreds of telegrams.

When Manager Howard Conover and the officers of Metro Pictures Limited came down to the theater at seven o'clock, they found the police reserves had been called out by the theater employees, and every seat in the house taken. By eight o'clock, Bleury street was packed so that cars could not be run through it, and hundreds of autos and carriages were lined up, till it resembled the opening night of the Metropolitan Opera House, New York.

Most of the distinguished visitors were forced to wait until the second show began, and when "The High Road" came on the screen for the second time, a well known society editor declared that it was the most distinguished assemblage ever seen in a Montreal theater. Metro in Canada is controlled by a group of the leading financiers of Montreal, and at the formal opening on Monday there were over fifty titled personages present. Certainly there has never before been such a gathering of the nobility at any exhibition of motion pictures.

After an introduction by Alderman Boyd, a leading city official, Miss Valli Valli came on the stage in person, and told the audience that it was one of the happiest moments of her life, as she felt that she was among her own people. She told them that her brother was at the front, fighting for his king and country, and that her every sympathy was with Britain in the war. Cheers interrupted her again and again, and when she spoke of the Patriotic Scenario Contest now being conducted in Canada, to encourage the writing

of a Canadian scenario to be made in Canada, the applause was deafening.

She said that motion pictures were the greatest of educators, and that the patriotic picture, when produced, would doubtless accomplish much by arousing national enthusiasm to aid recruiting, which is its principal object. Next she was presented with several huge bunches of American beauties, and then, as she was making her exit, a member of the staff of Metro Pictures Limited came forward with a flower basket of sterling silver, three feet tall, which he presented to Miss Valli on behalf of Metro Pictures Limited and Herbert Lubin, its managing director. The house went wild in its applause, and was delighted when it was announced that an additional surprise was in store for the audience in the personal appearance of Edward Brennan, the popular screen favorite, who supported Miss Valli in "The High Road." He was presented with a silver cigarette case, and in his speech dwelt on the distinctive qualities of Metro pictures, their list of stars, and their masterly directors. He read a telegram from John W. Noble, who directed "The High Road" and finished with a few happily chosen remarks that literally brought down the house.

The occasion was certainly an auspicious one from every standpoint. It is interesting to note that the management of the Imperial theater radically changed its policy to bring in Metro pictures, raising prices until the best seats were 50 cents, instead of 25 cents as heretofore. A beautiful stage setting was provided to show off the new program to the best advantage, the Astor roof garden being duplicated most effectively, with the orchestra on the stage. "The High Road" as a picture received a great deal of applause, and the Montreal newspapers on the following morning were high in their praise of the whole event.

After the theater party, a banquet was tendered to Miss Valli, at which the leading financial boards, newspapers and military were represented. It emphasized the new era being entered into for the picture trade in Canada, and indicated the spirit of progressiveness which marks the new company.

Musical Score for "An Alien"

"Playing the pictures" is an expression that has long been used by the gentlemen who banged the pianos in the nickelodeons of the past. Today orchestras are taking their place in such houses as those in which Paramount pictures are booked, and orchestra leaders who formerly considered the film an offence against art have seen the light, together with the great majority of the theater-going public.

A new road is opening to them as photoplays become more and more worthy the name and photo-operas follow the lead set by the Lasky Feature Play Company in presenting Geraldine Farrar in "Carmen."

The recent announcement of musical scores for Paramount pictures was made after the successful arrangement of a score for a picture which has since caused a sensation throughout the country, and is now booked only through Paramount exchanges, "An Alien," produced with George Beban in the title role, by Thomas H. Ince.

Daniel Dore who was in charge of the orchestra at the Astor theater presentation arranged the score which can now be obtained through application to the New York office of the Paramount Pictures Corporation.

The value of a sympathetic musical accompaniment has been frequently demonstrated in the case of big feature productions, but few offerings have sent this lesson home so strongly as "An Alien."

After giving full credit to Thomas Ince's masterful screen technique, and George Beban's gripping portrayal, one must also spare a breath to praise the composer who is responsible for the arrangement of the special music. It meets accurately the changing moods of the producer, keeps pace with the tempo of the action, and heightens the achievements of the players.

But music is not the only thing that is well done in the presentation of "An Alien" since special attention has been paid to the accessories and aids furnished exhibitors by the Paramount exchanges handling it.

A particularly attractive window card, a specially large and elaborate press sheet, an unusual folder, and a six-sheet might be mentioned in this connection. It is interesting to note that since "An Alien" was first presented, two new Paramount exchanges have been opened, the Famous Players Film Service, 532 Walnut street, Cincinnati, and Famous Players Film Service, 278 Jefferson avenue, East, Detroit.

Eleanor Brown Now with Thanhouser

A recent and mirthful addition to the Thanhouser forces at New Rochelle, N. Y., is Eleanor Brown, one of the prettiest and most thoroughly girlish girls on the screen. "Brownie," as she has been dubbed by her fellow-workers, although not quite eighteen years of age, is already enrolled in the stock ranks, and has a good start towards wide popularity with an irresistible personality paving the way and ability and willingness backing her up.



Eleanor Brown.

Miss Brown is a New York girl, and evidently intends continuing to be one, judging from her recent purchase of a round of commutation tickets between New Rochelle and Manhattan. Her first appearance in motion pictures was made in "Cupid of the Olden Time," a Thanhouser subject in which she played one of the leads, Morris Foster taking the other.

Previous to this Miss Brown peered at the country's millions from the front covers of the *Saturday Evening Post, Cosmopolitan, Metropolitan* and other national publications on which she gained a place through the pens of Penryhn Stanlaws, Howard Chandler Christy, Harrison Fisher and several other artists of note for whom she posed. In stature, "Brownie" is little more than five-foot-four, but she is bubbling over with life and fun, has an unlimited store of contagious smiles, is athletic, and has a personality whose charm never fails to captivate.

Ince Stages Sensational Naval Battle

U. S. CRUISER PARTICIPATES

WHAT will in all likelihood be regarded as the most sensationally realistic battle ever staged for motion pictures was fought in the waters off San Clemente Island this week, when Producer Thomas H. Ince allowed a U. S. cruiser to sink a specially purchased bark for some scenes of a production now in the process of making.

The battle was fought in full view of nearly a thousand persons who sailed out into the Pacific aboard yachts and launches from San Diego. It lasted more than two hours, during which time some 6,000 feet of film were exposed by the nine camera-men employed to photograph the spectacle.

The vessel which was sacrificed for purposes of motion picture realism was the *Bowhead,* famous for many years on the Pacific Coast as a whaling bark. The vessel which made the attack was the U. S. armored cruiser *San Diego,* which is now lying in San Diego harbar. Ince bought the *Bowhead* several months ago and immediately set a crew of men at work, under the direction of Mechanical Director Tom Brierly, converting the craft into a warship of the *Bleucher* battle cruiser type. The cost of this work, including the purchase price of the vessel, approximated $18,000. Dummy smokestacks and military masts were built and the entire hull was armored.

Under the direction of Producer Ince, fifty men went from Inceville to San Diego to assist in the undertaking. One crew was under the wing of Business Manager E. H. Allen, the other under J. Parker Reed, while Ince, himself, acted as supervisor. The comera-men were dispatched, each to a different boat, so that all points of vantage might be covered. One positioned himself aboard the *San Diego;* another aboard the torpedo boat destroyer *Perry;* another aboard the *Paul Jones;* another aboard the U. S. tugboat *Harris;* another aboard John D. Spreckels' private yacht. The rest found acceptable accommodations aboard divers smaller craft plying about in the harbor.

Shortly after noon the *Bowhead* was towed out to sea and the two torpedo boat destroyers took up their respective positions as her protectors. Then Ince gave the order for action and the *San Diego,* her decks cleared, began firing on the *Bowhead* at a range of 12,000 yards with her eight-inch guns.

The first salvo from the turret guns struck the aftermast and fore-funnel of the *Bowhead,* smashing them into kindling wood and hurling the splintered mass for a distance of 200 feet into the sea.

Closing in at top speed, the *San Diego* then began firing her six and eight inch batteries simultaneously and shortly thereafter the *Bowhead* became a battered, helpless derelict. Fires started both fore and aft and continued with unabated fury until the only mark the gunners on the *San Diego* had to aim at was the column of smoke pouring from the charred and blackened hull.

Although filled with several hundred tons of rock and sand, the famous old whaling craft did not sink until a volley of eight-inch projectiles, fired at close range, ripped open the hull. The craft then sank, stern first, in fifteen fathoms of water.

Mirror Signs Opie Read

Captain Harry Lambart, director-general of the Mirror Films, Inc., who arrived in Chicago last week accompanied by Jack Cunningham, publicity representative of the same company, has already signed a contract whereby Opie Read, the novelist, will write original scenarios exclusively for the Mirror company.

Captain Lambart is in the West in the interests of his company and there are said to be important reasons for his presence there in addition to those which might surround a simple business trip. It has been rumored that there are more contracts to be signed and that there is property in the West on which the Mirror executive board has its eye.

Captain Lambart is stopping at the Congress hotel



Gunners of U. S. cruiser San Diego, getting the range of the bark, Bowhead, during motion picture battle staged by Thomas H. Ince, sixty miles off the coast of Southern California.



Gunners of U. S. cruiser San Diego watching the sinking of the bark "Bowhead" following the motion picture battle staged by Thomas H. Ince, sixty miles off the coast of Southern California.

with Mrs. Lambart. He would neither affirm nor deny the story that he was going on to the Coast on the trail of other persons whom the Mirror wants in its business.

The deal with Mr. Read was made over the luncheon table at the Press Club a day or two after Captain Lambart and Mr. Cunningham arrived in town and the papers were signed that day. Mr. Read has seen one of his stories on the screen, but he has never written for pictures. He will do human interest stories of every day American life for the Mirror and will begin work in a few weeks.

Jewell Hunt Joins Vitagraph

Miss Jewell Hunt is the latest member of the Vitagraph Company's stock players. Hitherto unknown to either the legitimate stage or the screen, she is considered a veritable "find" and is destined to rise to the highest ranks of her profession. As a dancer in New York society, however, she has already made an enviable reputation for herself, and with the terpsichorean art as her passion, the term "The Dancing Girl of Motion Pictures" is bound to be applied to her sooner or later and will likely stick to her through the big career that is ahead of her.



Jewel Hunt.

She was one of the first to properly interpret the modern dances and under the patronage of a number of society women, she conducted the Dolly Varden Studio, at Fifth avenue and Forty-sixth street, Manhattan, where she numbered among her clientele many of the "400." She became one of the leading exponents of up-to-date dancing and originated the Dolly Varden waltz and other attractive figures that found their following among the best dancers.

During her brief time at the Vitagraph plant, she has shown a remarkable aptitude and a thorough understanding of the roles she has played. She is soon to be featured in productions that require her dancing ability as well as the emotional powers she possesses.



A scene from the Broadway Universal feature, "The Long Chance."

Paramount Secures Donald Thompson

Leaving the port of New York on the liner *St. Paul,* with the statement that by the time he reaches Athens, Greece will be in the war, Donald C. Thompson, expert photographer and globe trotter, has set out for the Balkans in the interest of two organizations of importance in their particular fields, the Paramount Pictures Corporation and the Leslie-Judge Company.

Since the advent of the motion picture, the "camera-reporter" has become more and more significant among the world's newsgatherers. This twenty-six year old Kansan was one of the first to realize the possibilities of the new branch of "the game." At the Baltimore Democratic convention three years ago he took his first flier into the films. The result was such that he added a motion picture camera to his photographic stock and freelanced to such good purpose that he became a charter member in the Unusual Angle Club and distinctly welcome in the offices of the editors.

A confirmed wanderer, he was in Canada at the outbreak of the war and securing a permit from General Hughes was able to obtain exclusive photographs of the Canadian contigent. Later he went to France on a freight ship, narrowly escaping demolition when a careless German bomb just missed the tramp steamer on which he did odd jobs for his passage, since mere money meant nothing when it came to getting inside the lines.

With the English on the continent, Mr. Thompson took some of the most remarkable pictures of the entire war. For seven days and nights he was under steady fire at the retreat from Mons. When asked whether or not filming the battle was as dangerous as fighting he shrugged his shoulders, and said: "Yes, I suppose it is, but if you're going to be killed you will be, so why worry?" His one idea is to get the pictures just as the born reporter thinks of nothing but his "story." He is quiet and matter of fact in speech and manner and yet he has done things few men have more than dreamed of.

In London he acted as correspondent for the New York *World,* and later joined the Belgian army. Having been at one time or another with the English, French, Belgians, Germans, Turks, Russians, Serbians and Bulgarians he has had a unique opportunity to study the methods of them all. "While helping Weigle take the Chicago *Tribune's* German war pictures, he said, "I was wounded, but after a time in the hospital was soon up and at it again."

Since exclusive rights to the films he takes have been secured by the Paramount Pictures Corporation, Mr. Thompson will be one of the many camera-correspondents of the Paramount Newspictures.

The application of the Selig Polyscope Company for the registration of the Red Seal trademark for the Selig feature plays released through V. L. S. E., has been granted by the United States Patent Office.

Mutual Companies Unusually Active

BIG PRODUCTIONS FORTHCOMING

THE announcement of extensive plans for the enlargement and increase of activity of various of the Mutual Film Corporation's producing companies comes from the home office simultaneously with that of a number of photodramas extraordinaire which will appear in the near future in the Mutual's new program. Progress in all its branches has attended the advent of the Mutual's new regime, and with its new program practically complete, save for the final arrangements concerning "Vogue" comedies which will be forthcoming in a few days, new high marks for motion picture quality and efficient service are being established by the Mutual every day.

Announcement of the most recently perfected plan of changes in equipment and working arrangements comes from the Gaumont studio at Flushing, L. I. In order to handle its four Mutual brands, the Gaumont



Gaumont directors leaving for Jacksonville, Fla., where photoplays will be made all winter. Left to right, top line, Fritz Orlamand; William F. (Silent Bill) Haddock, Richard Gerrick, Edwin Middleton, Directors. Lower line, William Chamberlain and Allan Robertson.

company will open up a winter studio in South Jacksonville, Fla.

On November 1, a company of sixty members of the Gaumont forces, players, three directors and technical men will leave for the south on the Clyde line, taking advantage of the trip down to film a photoplay on the boat. The studio will be located at the well equipped "Dixieland" theater grounds, which will serve as headquarters for exterior work all over the state. An invitation has been extended to F. G. Bradford, the general manager of the company, by the St. Augustine Board of Trade, to send his players to the picturesque city, and during the winter at least one of the three companies will go there. Palm Beach, Fort Meyers and other places along the coast will also be included in their itinerary.

While the two drama companies and one comedy company are busy in the south, important changes will be made in the studio at Flushing, which will, nevertheless, not interfere with the work of picture progress there. The personnel of the going and remaining forces has not been chosen. The plans are to keep at least one company—a comedy company—at work at Flushing.

The Rialto star feature will be made in Florida, the stars chosen for each production being sent down to the south by boat for their short engagements. Important Rialto releases scheduled for the Mutual Program in the near future are "The New Adam and Eve," a photodrama modeled after the great story by Nathaniel Hawthorne, in which Grace Valentine plays the lead, "The Devil's Darling," featuring Francine Larrimore, and an exquisite colored romantic picture, "A Prince of Yesterday," the release date of which will be announced later.

Other well known Broadway figures who are at present working at the studio are Cissy Fitzgerald, Tom Waters, May Wallace, John Daly Murphy, Fayette Perry and Alice Dovey.

Thirty thousand dollars is being expended by the Thanhouser company for a glass studio at Jacksonville, Fla., which will be ready for occupation on December 1. At that time some of the New Rochelle contingency will go south, where the beautiful scenery of Florida, the West Indies and the Bermudas will be used as the setting for one and multiple reel drama and comedy for the Mutual. Simultaneously, two companies will go to the Hudson Bay country to produce dramas of life in the frozen north. Activities will by no means slacken in New Rochelle.

Two Thanhouser Master-Pictures have just been completed, and will be released in the near future. One is the wild, picturesque story of the Irish coast, in which Geraldine O'Brien, the beautiful actress who was seen last season on Broadway in "The Miracle Man," plays the lead, entitled "His Wife." This will be released October 28. The other is "Inspiration," a picture of New York's Bohemia, telling the life story of Audrey Munson, the famous artist's model, who is known as "the Panama-Pacific Girl," because it is she who posed for most of the works of sculpture and painting decorating the buildings at the current exposition at San Francisco.

While the American Film Corporation announces no important immediate changes in production or equipment, it is sending to the Mutual program of November 11, a Master-Picture which will be of more than passing interest to the throngs of Americans who enjoyed it as a play. It is "The End of the Road," a picturization of that play by H. Grattan Donnelly, which first went to the public under the title of "Carolina."

The most recent addition to the David Horsley players, announcement has just come, is Irving Cummings, the leading man of the Mutual's great serial, "The Diamond from the Sky," whose daring work as "Arthur Stanley" has marked him as a photoplayer of extraordinary talent.

Another Master-Picture which will be released as a special in the Mutual program on November 7, is "The Seventh Noon," in which Ernest Glendinning, the popular young actor plays the leading role.

Grace Valentine with Gaumont

After a long search and a hard one to find the right actress to play the role of "Eve" in the forthcoming Rialto Star feature, "The New Adam and Eve," which Richard Garrick is producing at the Gaumount studio for the regular Mutual program, Grace Valentine, the beautiful Broadway star, has been chosen to play the part. There were hundreds of applicants, but the casting required great discrimination, since "Eve" must be possessed of an almost classic beauty of form and face and of unusual intelligence to fit her for the part in the modern adaptation for the screen of Nathaniel Hawthorne's story. The role of "Eve" which Miss Valentine will play in the Mutual release is somewhat reminiscent of her part in "Yosemite," in which she followed Laurette Taylor some time ago. As the whimsical first feminine resident of the Garden of Eden, clothed in a fascinating garment of wild flowers and leaves, she is turned loose in the modern world as it is today, Miss Valentine will be very charming. Her face is unusually expressive. One can well imagine that for a clever interpretation of the curiosity of Eve when she sees the inventions of dress and science of today is required an actress of real ability. Grace Valentine was borne in Springfield, Ohio, on Valentine Day. Her real name is Grace Snow, but because she was such a pleasant valentine to her family, they always called her that. She decided to take that name when she went on the stage.



Grace Valentine.

Nance O'Neil with Lubin

Through the earnest efforts of Messrs. Singhi and Lowry of the Lubin Company, Nance O'Neil, the great American emotional actress, has been persuaded to abandon her contemplated theatrical tour and has signed a contract with the Lubin Company for her appearance in a series of feature pictures to be released through the V. L. S. E., Inc., offices.

What the vehicles will be in which Miss O'Neil will make her appearance under the Lubin banner, has not as yet been definitely decided upon, and before making decision there will be a careful consideration of the stock of motion picture rights at hand in the scenario department. In addition each of the following writers of the Lubin staff, Anthony P. Kelley, Louis Reeves Harrison, Mark Swan, Daniel Ellis, Dr. Daniel Carson Goodman and George Hennessy, will submit an original five-reel script, consideration of which will be given seriously, along with the possible adaptation of stage successes. Miss O'Neil will be consulted and her choice will receive the recognition.

Edwar Lewis, now in Gallup, N. M., whither he has gone from the Grand Canyon of Arizona to complete filming of "The Great Divide," will begin work on the new feature with Miss O'Neil, immediately upon completion of his present picture, on his arrival in Philadelphia.

"At Bay" Has Extraordinary Cast

George Fitzmaurice, who is producing George Scarborough's "At Bay" for Pathe, has been making use of some extraordinarily elaborate sets in his picture. The photograph used as a frontispiece of this issue of MOTOGRAPHY illustrates a cabaret scene in which were a large numger of persons and where an unusually deep set was used.

Fitzmaurice's cast, by the way, is one of the highest salaried, if not the highest, which has ever been used in a picture. Florence Reed is his leading woman, and she is supported by Frank Sheridan, Charles Waldron, Lyster Chambers and De Witt Jennings, not one of whom but is a real Broadway favorite. Excellent progress has been made on the picture which will soon be completed and placed upon the Gold Rooster program.

Stars in Metro's Barbara Frietchie

The unusual contrast of the oldest actress on the English speaking stage and the youngest star of the screen appearing together will be shown when Mrs. Thomas W. Whiffen, the "Grand Old Lady" of the stage, and little Mary Miles Minter, the youngest screen star, are seen in "Barbara Frietchie," a five part feature picture now in production at the Popular Plays and Players studio, for an early release on the regular Metro Program. Although Mrs. Whiffen has appeared in many notable stage productions on both sides of the Atlantic for more than half a century, this will mark her debut in motion pictures. At present she is playing a prominent role in "Moloch," a successful play now running at the New Amsterdam Theater.



Mary Miles Minter and Mrs. Thomas Whiffen in a scene from "Barbara Frietchie."

"Right Off the Bat," the five-reel comedy drama in which Mike Dolin is featured, is making a hit all its own. It is being handled in New York and Ohio by the All Star Feature Booking Company.

Vitagraph Star's Wonderful Gown

In order that Miss Eleanor Woodruff of the Vitagraph Players be properly gowned to look the part of the Newport society leader she plays in the feature production, "Colton, U. S. N.," her costumes were designed by one of America's foremost modistes. Mons. Maurice, head of the firm of Maison Maurice, has furnished gowns to Miss Woodruff which he values at $10,000 and which he regards as his best efforts. They are the very latest creations of fashion and the film will undoubtedly have a strong lure for the fair sex, aside from the dramatic quality of the production.



Eleanor Woodruff.
Photo by Underwood and Underwood.

Little could be written that would give any adequate idea of the utter loveliness of these creations. They comprise a complete wardrobe from wonderfully attractive street gowns to the filmy lingerie of the boudoir. Furs, dancing dresses and hats, ultra yet withal so appealing, are shown to splendid advantage by Miss Woodruff.

Gaumont's New Scenario Editor

In line with its policy of giving exhibitors the best attractions in the motion picture field, the Gaumont company has just announced that George DuBois Proctor has been added to the staff as scenario editor. Mr. Proctor is peculiarly well fitted to pass upon manuscripts as he has had long experience as a dramatic critic, editor of motion picture magazines, and writer of feature scenarios.



Rath and Seavolt's new laboratory and factory in St. Paul, Minn., which was fully described in last week's issue of Motography.

Although born in Boston, and by all traditions bound to go to Harvard, Mr. Proctor went to Yale, where his editorial ability was soon recognized. After leaving college, he engaged in newspaper work. This gave him the broad experience which has been such an important asset in his work for motion pictures. He is thoroughly acquainted with the whole American field, having worked on eighteen newspapers from coast to coast.

After spending three years as a dramatic editor, Mr. Proctor became editor of the New York *Morning Telegraph*. Later he went with the *Motion Picture News*. As a scenario writer, among the recent productions credited to the new Gaumont editor are "Emmy of Stork's Nest," "An Enemy to Society," "The Green Witch," and "The Old Curiosity Shop."

Dorothy Gish in New York

Dorthy Gish, whose name is a household word, and whose face and figure on the screen have penetrated to almost every country on the globe, has just arrived in New York from the Pacific coast. This is the first time that the famous photoplay sisters, Lillian and Dorothy Gish have been separated. Lillian Gish remains on the Pacific coast, while Dorothy is at the Reliance studios in New York under the direction of Allan Dwan, appearing in a new photoplay in which she is to be featured.

Miss Gish's vehicle has not as yet been named. Its plot and the treatment of it before the camera have been worked out and the company rehearsed on the Pacific coast under the direction of D. W. Griffith.

The photoplay is a comedy. It will present Miss Gish in a quaint and lovable light as a little girl of humble origin who creeps into the deserted mansion of a wealthy family, and there dons for the first time in her life beautiful clothes. Mr. Griffith and Mr. Dwan believe that Miss Gish has in this part a vehicle which will display to the public her entire charm and characteristic and unusual ability as a screen actress.

JOHNSON AS D'ARTAGNAN

Thomas Ince Directing Famous Stage Star in Adaptation of "Three Musketeers," Which Will Be Triangle Offering.

Orrin Johnson, the estimable Broadway star, will be presented by the Triangle, during November, in a magnificent Ince-supervised production of "D'Artagnan," an adaptation by Thomas H. Ince and J. G. Hawks of Alexander Dumas' immortal classic, "The Three Musketeers." Though it will not be this notable actor's first appearance on the screen, it will, nevertheless, offer him in a romantic role that is believed to have afforded him more splendid opportunities than he has ever enjoyed since he deserted the footlights for the studio.

Two solid months were consumed in the making of this pretentious feature, so elaborate were most of its settings and so difficult its scenes, and neither Ince, himself, nor any of his associates has any doubt that it will set a new mark in the production of romantic costumed stories.

Johnson was selected to portray the name part because he possesses the attributes demanded of the character-dramatic ability, good looks and daring—

and his performance is declared to surpass all his stage achievements. With the knowledge of motion picture making which he took with him to Inceville, he was able to proceed with his work without having to rehearse extensively and this fact alone prevented a more prolonged production.

The subject, in its entirety, as is the case with virtually all the big Ince picture-plays, was produced at Inceville. Whole villages were constructed in various parts of the mammoth N. Y. M. P. plant in the Santa Monica mountains and the company engaged in filming the piece simply had to walk a few steps from one to another when a change of location was needed.

The cast which appears in support of Johnson is expected to equal the usual Ince standard. It embraces Dorothy Dalton, Louise Glaum, Rhea Mitchell, George Fisher, Harvey Clarke, Walt Whitman and Arthur Maude. Miss Dalton, who has already appeared in one Ince-Triangle offering—"The Disciple," in which William S. Hart is starred—will be seen in the important role of the Queen. Miss Glaum has the part of Miladi, while Miss Mitchell plays Madame Bonacieux; Fisher, the King; Clarke, the Duke of Buckingham; Whitman, the Cardinal; and Maude, de Rochefort.

Clever Duplication Made by Lubin

When some few weeks ago Jack Pratt, Lubin director, began the production of Louis Reeves Harrison's big five-reel Lubin V. L. S. E. release, "The Rights of Man," he was confronted with the usual amount of problems which are thrust before the director, but in this particular case it seemed that just a wee bit more than the average attention was to be necessary to build the proper sets and select the real locations for the staging of those scenes of the picture which were to be replicas of the battlefields of Europe. There were graves to be shown, real war time graves by the road side; there were buildings to be struck by shells and the effects shown, and there were uniforms to be accurate and critic proof in their appearance. Accordingly Director Pratt with Art Director Farnham of the Lubin Company, got busy and dug for the proper information untiringly. It was hard to secure the necessary data and the search had about been given up, when it was recalled that Joe Farnham, now of the Lubin Company, had been in France for four months and knew the real country conditions.



Graves of three hundred French and German soldiers at Montemont, France.

Mr. Pratt found not only the knowledge desired but in addition a collection of seventeen hundred still pictures which Farnham had taken himself and which gave vivid views of just what he sought—the graves, the wounded and dying and dead on the fields of battle, and shell-destroyed buildings. Then it was decided that "The Rights of Man" was to be at least one picture in which no man could criticise settings and



Scene from Lubin's "The Rights of Man," showing soldier's graves taken at Betzwood, Pa.

locations. Carpenters and scenic artists were put to work and at Lubin's Betzwood, landscape architects constructed the ground as France really is, built houses and dug graves in replica.

Perhaps foremost among the many extraordinary replicas of the war zone is the one showing the grave of three hundred French and German soldiers, dug in the middle of a plowed field at Mondemont, France. It was at this position that the Chateau changed hands four times, twice occupied by the Germans and twice by the French in what is perhaps written in history as one of the most fierce hand to hand encounters of the present big war. Director Pratt has reproduced this scene in a most remarkable way, as is shown by comparison of the photographs. One is at Betzwood, Pa., and the other at Mondemont, France.

Howard Estabrook Signs with Arrow

Howard Estabrook, Broadway's favorite leading man, has been signed by W. E. Shallenberger, president of the Arrow Film Corporation of 71 West Twenty-third street, to play a stellar role in the forthcoming Arrow-Pathe releases. Mr. Shallenberger's arrangements with Mr. Estabrook include the latter's exclusive services.

For this reason Mr. Estabrook has resigned from the cast of "Miss Information," in which he has been playing opposite Miss Elsie Janis. He cannot leave the cast of that popular production until November 6.

Mr. Estabrook, for the last two weeks, while engaged in eight performances a week with Miss Janis, he nevertheless has reported daily to Director Howell Hansel for screen work. Except on Wednesdays and Saturdays, when matinee performances interfered, he has put in ten hours a day before the camera.

Within the next fortnight the executive offices of the Arrow Film Corporation will be moved to the Yonkers plant at 120 School street. Mr. Shallenberger, because of his extensive motion picture interests, will maintain an office for himself downtown; but the Arrow office and studio work will be done in Yonkers after November 8.

Equitable Signing New Notables

FAMOUS STORIES COMING

EQUITABLE keeps busy. During the past week many engagements of more than passing interest have been consummated. In addition to the procuring of important plays and books, original stories from the pen of Equitable scenario staff, a great number of highly important fiction works and star players have been secured.

William Courtenay, at present starring in "Under Fire" at the Hudson Theater and recently seen as star of "Under Cover," will make his first screen appearance in a picturization of Maxwell Grey's "The Silence of Dean Maitland." During the time he has been appearing in stellar roles, he has appeared successively under the direction of Richard Mansfield, Daniel Frohman and the Selwyns. Marguerite Leslie, who made her first appearance on the American stage as Mrs. Ogden in "The Virginian," is now permanently with the Equitable Corporation and will make her first screen bow in "The Green-Eyed God." Her work in "Arsene Lupin," "Nero," "Preserving Mrs. Panmure," "The Concert," "A Member of Tattersalls," "The Witching Hour," "The Gamblers," "The Money Moon," and as leading woman for Sir Henry Irving, brought her international fame. Miss Leslie was induced to adopt screen work. Her first work will characterize the Equitable program early in December.

Supporting William Courtenay and playing very important roles will be two of Filmland's foremost favorites. Mary Charleson, last seen as star of "The Road o' Strife" and previous to that with Vitagraph, will have the important part of ingenue, while popular Arthur Ashley will handle a similarly important male role in the same production. Mr. Ashley recently appeared opposite Emmy Wehlen, while his work in a feature with Vivian Martin commended him to the Equitable as an excellent opposite for Courtenay.

Margarita Fischer, who begins work this week at the Fifty-second street studio, will have beautiful Adele Ray with her, under the direction of Harry Pollard, in "The Dragon." Charles Seay, who is staging "The Fisher Girl," in which Muriel Ostriche, William H. Tooker, Clara Whipple, Ethel Langtry and Myrtis Coney are appearing, returned from Block Island and left immediately for Jacksonville, Florida, where the production will be completed. E. Mason Hopper is at work with Gail Kane, who will make her Equitable debut in "The Labyrinth."

Joseph Golden is working on "The Senator," in which Charles J. Ross, another Equitable star, will make his appearance. The company supporting Mr. Ross is now at Washington, where many scenes are being made with the Treasury, White House, Smithsonian Institute, Congressional Library and Senate chambers as backgrounds.

Now that its productional facilities are in full sway, the Equitable Motion Picture Corporation announces that within the forthcoming five months its releases will contain, among others, ten noted players now starring in Broadway plays.

Lenore Ulrich, who is now appearing in "The Mark of the Beast" at the Princess theater, will be seen in "The Better Woman." Emmett Corrigan, playing in "Young America" at the Gaiety theater; William Courtenay, now appearing in "Under Fire"; Robert Edeson, playing in "Man and Wife," and Cyril Scott, Frank Sheridan, Molly McIntyre, Hilda Spong, Katharine Kaelred and Alexandra Carlisle, all announced for early appearance on the legitimate stage, will play for Equitable in "Creeping Tides," "The Labyrinth," "The Dragon," "Greater Love," "Not Guilty," "A Daughter of the Sea," and others.

TALENTED AUTHOR SECURED

Mrs. Wilson Woodrow to Write New Pathe Series —Widely Talented Woman Has Had Unique Career

Pathe has secured the services of the famous novelist and short story writer, Mrs. Wilson Woodrow, to write the stories of the next Pathe series. The widely recognized talents of Mrs. Woodrow assure the literary excellence of the stories and the value of the pictures from the story standpoint.

Mrs. Woodrow has been so much in the public eye that a brief account of her life and activities should be of interest. Of distinguished colonial ancestry she has also the distinction of being the cousin of the president by marriage, her husband being Mr. Wilson's first cousin. She was born in Chillicothe, Ohio, her ancestors having been among the original settlers of that place. Her great grandfather was appointed comptroller of public moneys by George Washington, and Samuel Finley, second president of Princeton college, was her great grand uncle. After the death of her father, who was a doctor, her mother bought a newspaper and it was through that newspaper that the later Mrs. Woodrow became a writer, for her brother, sister and she managed the paper.

After her marriage, with her husband who was a mining, civil and bridge engineer, she lived in the remote mining camps of Colorado and Arizona, obtaining there much literary material of which she made later use. Her first story was of a woman in the mining camps and it had the unusual experience of being received by *McClure's* on a Friday, being accepted the next day, and the check in payment for it being in the author's hands the following Monday. The story was responsible for her being requested to write a series for *McClure's,* which series ran for three years. For five or six years Mrs. Woodrow enjoyed the distinction of being the only woman featured among the contributors of *Life.* Recently she has been a steady contributor to *Hearst's Magazine,* which has featured her work.

"The Crimson Wing" a Special

George K. Spoor, president of Essanay, announces the release of an extra six-act feature photoplay on the V. L. S. E. program. It has been completed some time and now is ready for booking. It comes in as a "special," the regular plays of one each four weeks being released as usual.

The extra is "The Crimson Wing," dramatized

from the widely known novel of that title, written by Hobart C. Chatfield-Taylor, Chicago and Washington society leader and litterateur. It is a strong drama of war and romance, and the scenes are laid on the present battle line between Germany and France.

While it portrays with striking vividness the terrors and heroism of war, it is strictly neutral, taking sides with no faction. It ends with a touching love scene, uniting a man and a woman of opposing nations. The drama is presented in a manner that not only gives offense to none, but makes the heart go out in sympathy to all the battling nations and yearn for a permanent peace.

Exceptional interest is attached to the photoplay because of society leaders, national and world characters, who take part in it. Garden and villa scenes were taken on the grounds and in the homes of Chicago's wealthiest citizens, including Hobart C. Chatfield-Taylor, the author, Harold and Cyrus McCormick, Orville Babcock, Edward S. Moore, James Ward Thorne, Scott Durand and Howard Shaw. The majority of these persons with their wives and families, as well as other society leaders, appear in the play.

Mr. Moore, vice-president of the Rock Island railroad, takes the part of a chauffeur in one scene. He is dressed in army uniform and drives his own $14,000 car. Wallace Rice, author and playwright, also takes a part in the play.

Several hundred feet of the film were taken in France on the border line of Germany, showing the French army in maneuvers and commanded by General Joffre, the head of the French army. The photoplay is directed by E. H. Calvert, a West Point man, who has seen fourteen years of service in the U. S. Army. Mr. Calvert also takes the leading role with Miss Ruth Stonehouse.

"Diamond Clubs" Busy

In answer to the $10,000 cash prize offered by the North American Film Company for a suggestion for a sequel to the big Mutual serial "The Diamond from the Sky," "Diamond Clubs" have come into being all through the New England states. Fostered by the branch and exchange managers of the Mutual in that section of the country, and stimulated by a friendly rivalry, the clubs are progressing splendidly. Each organization has the same object. It is to think up among themselves a plot germ which will meet the requirements for the $10,000 sequel prize and will land them the money, which they will then divide among themselves. Each organization attends the exhibition of the succeeding chapters of the great diamond serial as they appear, and then holds a meeting for discussion and plotting further devices for the continuation of the fight for the jewel.

"Diamond Clubs" are more or less an outgrowth of the recreation nights given to the employes of many of New England's industrial corporations by their managers. It has become customary for many of the companies to give their workers tickets for a picture theater one evening a week, or to entertain them at a special exhibition at their own recreation rooms if they possess any. "The Diamond from the Sky" has been shown in a large percentage of these places at the repeated requests of the employes. From these evenings, the "Diamond Clubs" have grown.



Scene from Metro's "Her Reckoning or Tables Turned."

Paul Gilmore Joins Metro

Paul Gilmore, the romantic and dramatic leading man, who recently finished work in "The Penitentes" for the Triangle, has joined the Quality-Metro forces and is starred with Marguerite Snow in "Rosemary," a forthcoming production on the regular Metro program.



Paul Gilmore.

Mr. Gilmore, who will play opposite Miss Snow in future productions, is a handsome type of man and extremely versatile, having played in everything from musical comedy to tragedy. But it is in romantic, dramatic roles that he excels. Strangely enough, Mr. Gilmore used "Rosemary" as a starring vehicle on the speaking stage, following John Drew's success with the play on Broadway. He also appeared in John Drew's roles in many other stage productions, including "The Mummy and the Humming Bird" and "The Tyranny of Tears."

While Mr. Gilmore has appeared as a star on Broadway in a revival of "The Three Musketeers," he is perhaps best known throughout the South and West where he is a popular favorite and matinee idol. For several years he appeared in that part of the country at the head of his own company, playing the leading roles in Broadway and London successes.

Selig Press Clippings No More

The Selig Polyscope Company, according to bulletins, has discarded the time-honored scrapbook of press clippings.

The company announces its startling violation of a time-honored custom in the following statement:

"What is the good of a press scrapbook anyhow?

To our mind, it but feeds the vanity of the press agent, and occupies valuable time on the part of his employer who must drop all work and scan the volume when it is carried into the inner sanctum by the publicity man. It is not the press clipping that goes into the scrapbook to be shown the Boss, but the legitimate story that goes into the publications to be read by the people, that counts. The old circus stuff is au fait. Those press agents who label every production released by their particular employers a 'masterpiece' will soon find their occupations gone. The coming publicity men must be men of education and brains, men of newspaper training who know a good story when they see it, and are able to write that story honestly and brightly. The old-time publicity man had the front and the scrapbook; the publicity man of the future will have the stuff and no scrapbook!"

Raver Feature Employs Vast Cast

The inaugural Raver Film Corporation production which, as heretofore announced, will be "The Other Girl" from the pen of Augustus Thomas, in addition to its distinctiveness for smoothness of story and elegance of tone and tint, will have a colossal cast, exactly four hundred and two different people being engaged to present Mr. Thomas' play before the camera. Percy Winters, son of the noted dramatic editor, William Winter, who occupied his desk on the New York *Tribune* from 1865 to 1909, and who has, these many years ago, won his laurels as a director not only on the legitimate stage itself but more recently in motion pictures, has signed his name to a Raver contract and becomes director of production. William Jennings Coyle, who for the past two years has collaborated with Mr. Winter during the time of his film association, joins the Raver staff in his familiar role of assistant to the director of productions.



Harry Raver.

William Hartman, acknowledged as a valuable aid to the directorial staff, has already discharged his first week's work securing suitable locations for the exteriors for the Augustus Thomas production.

James J. Corbett, too well known in more fields than the theatrical alone for detailed introduction here, has been selected for the lead and will impersonate "Kid Garvey," the champion pugilistic trainer of the story.

Mr. Raver proposes to employ even more elaborate and impressive methods of exploitation on all the Raver Film Corporation productions than he did on his "Cabiria." He succeeded with this Itala spectacle because he was a showman and knew how. The same instinct and ability should carry him to even greater heights in this, his own venture. Lithographs, far away from the conventional, of all dimensions, together with lobby photographs, framed groups and all the other retinue of display advertising, not forgetting heralds, pamphlets and the smaller printed data, are being prepared for "The Other Girl."

Patrick J. McCaffray has been signed as principal camera man and is selecting his group of subsidiaries.

A. K. Greenland has been placed in charge of the publicity department and will be surrounded by a capable corps of aids. Next week's issue will convey an announcement of the identity of the principals engaged for the first production.

Totten's Busy Summer

Joseph Byron Totten, an Essanay director at the head of an Essanay touring company, has returned to the Chicago studios after a fifteen weeks' trip through the east, during which he filmed a dozen photoplays, three of which he wrote himself.

Mr. Totten left the studio last July with a company of twenty people, going directly to his country home and stock farm at Pendleton Hill, Conn., where a daylight studio was hastily constructed. Here he took "The Village Homestead," one of his own scripts, using his own house as the homestead. "The Call of the Sea" and "The Lighthouse by the Sea," the last picture his own, were taken respectively at Block Island, Rhode Island, and at Newport. "Hearts and Roses" was filmed at Westerly, R. I., "A Mansion of Tragedy" was taken in Boston, and "Boys Will Be Boys" was set, staged and completed in New York City. Other plays were taken in various places along the Atlantic coast.

"We had a very successful trip," Mr. Totten said. "We took several photoplays, working fairly fast but very carefully. I am building a permanent studio at my farm which, I think, will come in very handy for Essanay photoplays that require New England atmosphere."

Mr. Totten came to Essanay for the second time a year ago, leaving David Belasco, on whose producing staff he worked, and dropping the production of "Experience" to take up the offer made him by George K. Spoor, president of Essanay. Seven years ago, he was with the Essanay forces, leaving to take up Broadway productions with Belasco. Mr. Totten directed the film version of "The Blindness of Virtue," which is now having a tremendous run. He has written fifty-two stage plays and fifteen photoplays.

ROTHAPFEL BEGINS HIS TOUR

Famous Exhibitor, Touring the Country at the Expense of the Mutual Film Corporation Gives First Talk in Philadelphia

A hundred of Philadelphia's most active and prominent motion picture exhibitors gathered at the Rothapfel-Mutual Tour banquet held on October 21 at the Continental Hotel, in that city. S. L. Rothapfel, former manager of the Strand theater in New York and now shortly to take charge of the new Rialto theater on Broadway, was the guest of honor and principal speaker.

"Not so many years ago I was walking the streets of Philadelphia looking for a job as an operator in one of your theaters," Mr. Rothapfel said as he reached a point for "local color" in his talk. "And I got the job," he continued. Mr. Rothapfel told of the steps by which he fought his way upward and the methods that had brought him success. He received the closest attention throughout his address which lasted nearly two hours.

Among the subjects discussed by the speaker were the handling of music for the theater, the psychology of entertainment, the treatment of lights, the balance

of a program, and the relation of the employer and employe. Incidentally Mr. Rothapfel mentioned the Mutual Film Corporation's new $8,000,000 program and the purpose and ideals for which it stands.

"They are on the right track," he said, referring to the Mutual and its officers. "They realize that your success means their success. I do not want to talk about the merit or lack of merit of any film or corporation. I want to avoid that, yet I think it is due to them, for sending me around the country as they are doing, that I shall call attention to this attitude of theirs, their generous view of the business and their effort to help the exhibitor to greater successes.

"It is not a case of making money 'while it lasts.' They are thinking of the tomorrow. They have grown with the picture, they know from where it emanated. They have gone through the struggle to bring it where it belongs. It is the most popular form of entertainment in the world and they are sensible enough and have business sagacity enough to know that this is the only course that can be pursued that means stability, confidence and success. They know that their interests and yours are identical."

Edward O'Keefe of Atlantic City was toastmaster. Among the speakers of the evening were Jay Emanuel, Marcus A. Senn, C. Stamper, Charles Goldstein and several others.

The banquet got a touch of excitement from a short but warm debate between Mr. Rothapfel and an exhibitor. Mr. Rothapfel had reached the conclusion of his address and invited questions.

Edward J. Jeffries, the owner of two theaters, rose and challenged the speaker's statements on some points of theater policy.

"I'll be back here after this tour is over—I am coming at my own expense just to show you in your own theater what I mean, and I will demonstrate to you in person," exclaimed Mr. Rothapfel. "That goes now, and I'll be back."

The next point on the Rothapfel-Mutual itinerary is Washington, where a banquet will be held at the Hotel Raleigh.

Will Oppose New Constitution

The proposed constitution which reaches the voters of the state of New York at the coming election has a new and active enemy in the motion picture forces, including exhibitors, manufacturers and salesmen. An active campaign against the adoption of the new state charter has been started by the Motion Picture Board of Trade of America, Inc.

A committee representing this industry waited on the constitutional convention leaders at Albany and asked for a hearing on the insertion of a plank guaranteeing as full liberty to motion pictures as is now accorded to newspapers and the spoken drama. This committee was accorded scant courtesy in its hearing before the Bill of Rights committee.

The Board of Trade was organized and incorporated shortly after under the New York State law, and almost its first official action was to condemn the new constitution, whose drafters had declined to give a hearing to the motion picture men's presentation of their side of the censorship question.

The campaign against the constitution will be carried on throughout the state through the medium of the screen in motion picture theaters, and by the exhibitors in all the communities large and small. It is estimated that 1,800,000 people are reached by the screen in New York state each day.

The following resolution has been passed by the directors of the Motion Picture Board of Trade of America, Inc., and was given out last week from the headquarters at 18 East Forty-first street:

Upon motion duly made, seconded and carried, it was

Resolved, that the Board of Directors of the Motion Picture Board of Trade of America, Inc., condemns the action of the Bill of Rights committee of the Constitutional Convention, held at Albany, New York, during the months of July, August and September, for the purpose of formulating amendments to the present constitution of the state of New York, such constitution so amended to be submitted to a vote of the people this November; in refusing to report to the convention the proposed amendment, by which it was provided that the motion picture as a vehicle of thought transmission was to be granted the same liberty from legalized pro-publicity censorship, now enjoyed by the press; such action on behalf of the committee being discriminatory and contrary to the best interests of the people, in that it failed to protect them from the possibility of such censorship—the arbitrary act of the few over the many—conceived in ignorance, intolerance, prejudice or malice, and therefore, contrary to the principles of freedom and free expression of thought upon which this country is founded.

Further Resolved, that this association use its influence in behalf of, and in every way possible lend its encouragement and support to, the press and all other agencies in their endeavor to cause the people to reject at the polls the amendments adopted by the said convention; such rejection being thoroughly justified upon the ground that a convention so constituted as to fail to recognize that censorship is an attack upon the bulwarks of our freedom, and to protect our people from such attack, is not of a disposition which would justify the approval of the results of its deliberations.

Signed: Walter W. Irwin, J. W. Binder, Wm. A. Johnston, S. L. Rothapfel, Nicholas Power, J. E. Brulatour, Edward A. MacManus.

Great Northern Signs Famous Dancer

A star of international fame and great distinction who appears exclusively in Great Northern productions is Miss Rita Sacchetto, the celebrated dancer and character actress. In her early girlhood she



Rita Sacchetto in "A Woman's Honor."

began her theatrical career, specializing in dancing and pantomime, and winning the attention of leading critics with her power of mimicry. She has performed in all the famous theaters of the world, including the

Metropolitan Opera House in New York, where she delighted many with her marvelous dancing; for Miss Sacchetto is a most versatile artist, combining histrionic with terpsichorean feats. The Dowager Czarina of Russia, after witnessing a performance in St. Petersburg, commanded the actress to appear at the royal box to receive the imperial lady's personal praise. She also received the distinction of appearing before the Infanta Isabella of Spain and is the recipient of many more great honors. Her acting is sincere and convincing; she emphasizes the note of womanliness, tenderness and sympathy, pathos and affection, and is particularly well adapted to interpret the roles assigned to her.

Grace Elliston with Rolfe

Grace Elliston, one of the foremost actresses in the country, who achieved a personal triumph in "The Lion and the Mouse," will make her bow on the screen in a big five part feature picture now in production at the Rolfe Photo Plays, Inc., studio for release on the Metro progam.



Grace Elliston.

Miss Elliston was born in West Virginia, and made her first appearance on the stage in 1899 at the Lyceum Theater, New York. She received her early training under the personal direction of Charles and Daniel Frohman, and was afterward the leading woman for Richard Mansfield, Nat C. Goodwin, Henry Miller and other big stars. Most of her time was spent in Broadway productions, but her long run in "The Lion and the Mouse" brought her fame throughout the country and carried her to nearly every state in the Union.

Her clever work with Henry Miller in "The Taming of Helen" is well remembered by playgoers. During the season of 1913 Miss Elliston caused blase New York to "sit up and take notice" with the daring character "Molly" in "Ourselves," a startling human document. She also made a pronounced and favorable impression in "Damaged Goods" on its first presentation. Edward Brennan, the noted dramatic actor, will be featured with Miss Elliston in her debut on the screen.

Essanay Filming Mystery Tale

A company of Essanay players, under the direction of J. Charles Haydon, is now at work making a five-act photoplay of "The Alster Case," taken from the novel of that title by Rufus Gillmore, author of "The Opal Pin," "The Mystery of the Second Shot," and other widely read detective novels.

The photoplay will be Essanay's December release on the V. L. S. E. program. It is an intensely fascinating mystery play and carries out the stirring incidents of the book with great faithfulness to detail.

Bryant Washburn takes the leading masculine role and Miss Ruth Stonehouse the leading feminine part. The mystery surrounds the slaying of Mrs. Alster, and is solved in an unusual and thrilling manner at the climax of the play. The suspense is sustained until the very end, the finger of guilt points at several innocent persons, so that the discovery of the real slayer comes as a complete surprise.

Beban to Star in Own Play

When George Beban, the famous Pietro Massena of the play "The Sign of the Rose," and the photoplay "The Alien," saw the Great Equitable drama "Trilby" on the screen he was so impressed by the skill of Maurice Tourneur, the director of the picture, he at once made up his mind that Mr. Tourneur was the man he wished to direct the making of a picture from an original scenario which Mr. Beban was at that time creating, and which he believes will mark a new era in photoplay productions.

On Monday night last, Messrs. Beban and Tourneur met for the first time, and Mr. Beban, in his graphic and inimitable manner, detailed, for the benefit of Mr. Tourneur, the ideas he had embodied in his creation.

Mr. Tourneur is far from being a demonstrative man, but at the conclusion of the recital he most unhesitatingly expressed his opinion that the scenario was wonderful, and at once started on the task of selecting a cast to meet the somewhat exacting requirements of the scenario.

Details concerning the character of the story have not yet been made public. Even its name is not announced, but it has leaked out that it contains numerous surprises for the audience, and that the interest and suspense are kept until the very last flash is shown upon the screen.

Salesman Opens Dark House

Not the least interesting example of the initiative exercised by film roadmen, is that of R. L. White of the Kansas City office of the Big Four, who arrived in Beatrice, Neb., recently and found the manager of the Gilbert theater had jumped his contract and left town. A shipment from another feature company had been returned unused the previous day and Essanay's V. L. S. E.



Anita King, the Paramount girl, greeted by President W. W. Hodkinson of Paramount Picture Corporation in New York City.

print, "The Blindness of Virtue," was lying at the depot awaiting a return train.

Mr. White at once saw the owner of the theater and proceeded to convince him that V. L. S. E. features, properly advertised, would make money for him, manager or no manager; and that proper advertising was one of the very best things he (White) did. With the owner's permission he took off his coat and started to work, spreading news like it had never before been spread in Beatrice. One of the results was a clever banner "ad" covering the entire top of one page of the daily, six columns wide and eight inches deep. There was also a nice story in the news section. The result of this enterprise was that the box office showed a profit of more than $50 for the day.

And then, just to illustrate that the owner could do the same thing for himself, day in and day out, Mr. White took hold of another feature and by proper advertising and publicity, played to a big crowd the following day. So impressed was the proprietor that he decided to follow Mr. White's idea and manage the theater himself. It is now doing a thriving business.

Meaney Now an Author

Don Meaney believes in photographs—of other people only. That is why, as far as he is concerned, the intermission between photographic sittings averages three years. In the particular case of the accompanying photograph, its taking was an accident and its finishing a surprise. Don, himself, had no intention of having any finished, but when the call came for the Quality Film Company to desert the Sunset boulevard studio in Hollywood, and Mr. Meaney, as manager of productions for that concern, deserted also and with scarcely chance for a goodbye, a friend had the Meaney photograph finished and—here it is. Mr. Meaney's year on the west coast, through, first, his connection with the Universal company and his present managerial position with Francis X. Bushman of Quality Films Company, has greatly added to his already large acquaintance with people and conditions in the film world and peculiarly fits him for the position that is his. Formerly a newspaper man on various Chicago dailies, the call of this profession is strong at times, and it is such an assignment as "putting over" scoop newspaper stories for his company that is an especially pleasing one for Mr. Meaney. That Mr. Bushman appreciates the manner in which the Quality company's publicity was handled is evidenced by his gift to Mr. Meaney of a diamond ring.



Don Meaney.

Don is now writing a series of stories in which Mr. Bushman will be starred. The first, "The Man God Forgot," or, "A Virginian's Sacrifice," is now in course of production. The story is one concerning a southerner's endeavor to win laurels as a football star at Virginia University; to win the heart of pretty Georgia Daniels (Beverly Bayne), and last, but not least, to crush his enemies and make the innocent suffer with the guilty. The story is filled with interest, action, and is absolutely different from anything Mr. Bushman has done heretofore. Mr. Meaney's second story, "Conscience," will be completed the early part of next week.

Charles Sutton of Edison

Charles Sutton, veteran character actor of the Edison forces, is a fine type of the sterling actor which the screen has drawn from the stage. Though one did not know his histrionic history, his portrayals on the screen impress with that certain something which comes only from long association with the classic drama—"finish," some might say, but it is something more than that; at times one glimpses in his work a tinge of the heroic called for in many Shakesperean plays in which he, of course, has appeared, on the speaking stage with illustrious associates.



Charles Sutton.

That he is versatile in comedy as well as the more serious roles is evidenced in his spending considerable time in a sketch of his own, "Madonna of the Tubs," and by his work on the screen for Edison where he has been six years. He is called upon so often that to list his films would appear an Edison catalogue. His portrayals are always character and are marked with an honesty, sureness and virility that strikes a responsive chord of sympathy and reality. He is numbered among that cast which made "The Stoning" one of the most commented upon plays of the year. In that release he played the unyielding, old time father so typically as to score an individual success.

Bluejackets See "Neal of the Navy"

The Seattle *Post-Intelligencer* of recent date contains a big picture display relating to the presentation of the Pathe serial "Neal of the Navy" at the new Pantages theater in that city, on the occasion when some two hundred blue jackets and marines, from the government navy yard at Bremerton, attended the performance at the special invitation of Manager Alex Pantages.

In addition to the picture display, the *Post-Intelligencer* contains a story of the incident which reads in part as follows:

When the lieutenant of the U. S. N. clapped the young man on the back after he had vanquished several antagonists in a hand-to-hand encounter and said "Why not try for Annapolis? The navy needs such men as you," the sailors applauded sympathetically. When the Stars and Stripes broke out over the government launch there was another concerted clapping of hands.

The naval men were the guests of Manager Alex Pantages. "It promises to be the real thing," said a bluejacket when the scenes closed. "I'll have to see how that young fellow gets through with his job."

New Brand of Films for General Program

REAL PLOTS PROMISED

IT IS an occurrence of note when the General Film Company makes room for a new brand of film on its program. The birth of Vim comedies therefore assumes more than ordinary importance in light of the fact that they are to be released every Friday on the General program beginning November 12. The comedies are reported to be entirely out of the ordinary run and guaranteed laugh getters. A glance at the names of those who are responsible for this new venture will show that this is no idle boast and that Vim comedies are here to stay as a permanent and successful member of the General Film Company.

Louis Burstein, prominent as a producer, has been made director-general of Vim comedies which are being produced for the Melies Manufacturing Company. Filmdom knows Burstein as that type of man who brings success to whatever venture he undertakes, knows him as a capable organizer and producer.

It was Burstein who, with Adam Kessel, Jr., and Charles O. Baumann, formed the New York Motion Picture Company. Burstein was quarter owner, secretary and treasurer of this company until he disposed of his interests some time later. As a result of his pioneer work in the New York Motion Picture Company, the way for Keystone comedies, which have become world-famous, was paved. The popularity of Wizard comedies released through the World Film Corporation can also be traced directly to Burstein.

Once again Burstein was enabled to demonstrate his skill as an organizer when he took charge of the formation of the Reliance Company and, in the early days of that company, had full control of all its productions. In him the Vim Company has acquired a man with set and practical ideas, gifted with a great amount of experience and keen foresight. His director-generalship means much to the ultimate success of these comedies.

Burstein declares that the production of good comedies is a problem, but he has made up his mind that every Vim comedy shall be a laugh getter. "Vim comedies," he says, "are the result of all my experience and studies. They are bound to become popular because I am putting into them every essential of a successful comedy film.

"Above all, every Vim comedy must have a plot. Although somewhat slapstick in nature, that does not mean that they cannot have plot. I don't believe in insulting an intelligent audience by making the film a hodge podge of nothing.

"Secondly, there is no excuse for vulgarity in film. Our comedies will be entirely free from any suggestion of it. You can enjoy our comedies without being ashamed to laugh.

"Only the best of talent and no expense spared is the third essential. If you want to make good film, you must pay for it. We realize this and Vim comedies will stand for all that is high-class, clean and funny."

"Bobbie" Burns and "Walt" Stull, who will be remembered chiefly for their work as the creators of the funny "Pokes and Jabbs" series, head a long list of Vim comedy artists. These comedians will renew their old and popular characterizations with an entirely new line of stories and comic caperings.

"Bobbie" Burns was originally an acrobatic comedian. As such he appeared at all the leading vaudeville houses and music halls of Europe and America. At the completion of this engagement he joined the "Babes in Toyland" company with which he remained three seasons, later accepting an engagement in the "Wizard of Oz" company. In the Follies of 1909, Burns had a prominent part. With the disbanding of the Follies, Burns forsook the stage for the camera, appearing first with Selig and later with Lubin.



"Walt" Stull



"Bobbie" Brumn.



Some of the Stars who will appear in Vim Comedies.

While with Lubin he first met "Walt" Stull. Stull had begun his theatrical career in stock, starting with the Forepaugh stock company of Philadelphia in 1894. The local popularity which Stull almost instantly received resulted in his engagement as leading stock man at the Girard Avenue theater, Philadelphia. As a matinee idol he remained at the Girard many years until attracted by an offer by Emma Bunting to go on the road as co-star. This was followed by several seasons of juvenile roles in a dramatic company headed by Creston Clark. In 1907 Stull decided to go into business for himself and the Walter H. Stull stock company was the result of his decision. After two successful seasons the company disbanded, when Stull accepted an attractive offer from the Lubin Company and transfered his talents to the screen. At first he played the "heavy" in one of the Lubin companies until a far-seeing director saw his comedy possibilities and, from that time on, consistently assigned Stull to comedy roles.



Scene from "A Pair of Birds."

When Burns and Stull went to the Reliance as author-directors, they met Burstein. It was then that the three put their heads together and resolved to create a new line of comedy. Vim comedies are the result.



Scene from "Midnight Prowlers."

The first release is entitled "Midnight Prowlers" and deals with the fright of Mr. and Mrs. Jabbs as the result of the report of burglars in the neighborhood. "Midnight Prowlers" will be followed the next week by "A Pair of Birds." Pokes and Runt are in jail. They decide to escape and their escape is most unique. After many mishaps, they are finally more than glad to surrender to the guards and to get once again the protection of prison bars and striped suits.

On November 26, "Pressing Business," the third release, will appear. A man sends his one and only suit of clothes to the tailor. While they are at the tailors he must stay in bed. Imagine his horror when he learns that the tailor shop has burned down while his one suit of clothes was there! Comedy aplenty is furnished in his efforts to get another suit.

Leading members of the "Pokes and Jabbs" array are Ethel Burton, a vivacious and charming comedienne, "Spook" Hanson, formerly a clown at the Hippodrome, Edna Reynolds, a popular stock favorite, "Babe" Hardy, a three hundred and fifty pounder. At present, Burstein is negotiating with several other promising favorites and the result of these negotiations will be announced later.

Burns and Stull with their coterie of mirth provokers are leaving New York early next week for tropical Florida, where they will establish winter quarters.

"PENNY-A-LINERS" WON'T DO

Virile Authors Needed Badly for Film Stories—Arthur H. Spiegel of Equitable Trying to Lure Noted Fictionists

Arthur H. Spiegel, head of the Equitable Motion Pictures Corporation, and at present attending important board meetings of that concern, threw a bomb into the Equitable camp this week when he displayed a number of copies of letters and cablegrams he had sent during the past four weeks while at the helm of his large merchandising plant at Chicago.

Rudyard Kipling, Stewart Edward White, C. N. and A. N. Williamson, Richard Harding Davis, Jack London, the Castles, J. Egerton and his wife, William J. Locke, James O'Donnell Bennett, Brand Whitlock, Robert W. Chambers, Frederick Jackson, Tolstoi's estate, and publishers for Guy De Maupassant, Flaubert, Victor Hugo, Sir Walter Scott, J. Fenimore Cooper, and other creators of splendidly unconventional stories, were among those who had been queried by Mr. Spiegel regarding the converting of their works into screen vehicles.

Mr. Spiegel called a meeting of those directly responsible for the success of Equitable, and without opposition, without the least hesitation, Russell Edgar Smith and Marc Edmund Jones, heads of Equitable's scenario department, were instructed to follow up Mr. Spiegel's lead and secure such of the old and new fiction classics as were protected by copyright and procurable in form suitable for screen adaption.

"The penny-a-liner," to quote Mr. Spiegel, "who writes for the yellow back novel, the cheap magazine and the boiler plate newspaper at so much a line, without consideration of the matter he is writing, who simply compiles laboriously a flow of rhetoric, because he is getting so much for so much, is of no earthly use to the film world.

"We need, ever so badly, more brain power in the story department, and we have decided to get

it, if we have to exhume the dead masters' bodies and get their 'mark' on a contract.

"We need unconventional denouements. We need different kinds of climaxes. We must creep, not run, away from the eternal triangle. We must have less of the two women and one man, or one woman and two men. We must so construct our stories that the average auditor of the most humble brain power, or the most intelligent with the greatest brain power, will have to use a certain amount of perspicacity to fathom the plot. Our weakness is the finish of the stories. The first, second and third reels are great. We have novel situations, novel climaxes and novel dramatic action—then comes the last two reels and we see the hero drawing closer to the heroine. We note the coming downfall of the adventuress, the coming expose of the bribe taker, forger, the exonerating of the convicted hero—the forgiven intruder, the punished unfaithful one—and then—tableaux—hero and heroine in each other's arms.

"Unconventionality—new business, less trickery—less double exposure, more straight dramatic work with more deductional power required from the audiences—and Equitable is going to get, if we have to go to the Pyramids and the tomb of Noah and dig for the old stone manuscripts and give them modern settings, retaining the great climaxes, powerful tales and new theories they must have contained, and which our modern writers will not put into stories because we accept their conventional stuff.

"Within the week we have changed the titles of three pictures, because when we had completed them and dressed them up with original ideas, such as we are demanding from our writers, we found that our stories were so much stronger, so much more novel, and contained so much real interesting material, that the original titles were not applicable, in the sense we wish them."

First Set in New Ince Studio

An exact replica of the New York Stock Exchange will be the first set erected within the new $75,000 studio that Producer Thomas H. Ince is building at Culver City, for the production of forthcoming Ince-Triangle features. This set will be used for many of the big scenes in the current production in which H. B. Warner, recently arrived at Inceville, will be offered as star.

Work on the construction of the new plant is progressing rapidly, it is stated, and with the completion of one of the eight stages, which is expected in two weeks, carpenters will at once begin the erection of the stock exchange set, under the direction of Tom Brierly.

At present Warner and his supporting cast are working under the direction of Charles Swickard in a setting designed to depict the interior of a New York stock broker's office. The set is an exact counterpart of a well known broker's office, it having been built with the assistance of an eastern financier who is a friend of Producer Ince. Its dimensions are 60 by 110 feet.

Since the death of a motion picture player of the same name, the family of William West, that veteran and able character Edison player, has been greatly embarrassed through acknowledging the condolences of many friends who naturally confused the Edison actor with his namesake.

W. N. Selig Honored by Mayor

Mayor Thompson of Chicago, on Monday evening, October 23, nominated six new members of the Board of Education of Chicago. The Chicago Board of Education is among the most powerful and important educative boards in the United States. Included among the nominees was William N. Selig, president of the Selig Polyscope Company. Mr. Selig is at present visiting his motion picture studios in Los Angeles, California, and Las Vegas, N. M., and was not appraised of the fact that he had been nominated as a member of the Chicago board. In commenting upon his nominations, Mayor Thompson said: "I think my appointees are the best group of individuals ever suggested for membership on the board. There were many names suggested to me and the choice was a difficult one."



William N. Selig.

Mayor Thompson classifies Mr. Selig as a self-made man and one qualified in every way for membership on the Chicago school board. Mr. Selig is known as one of Chicago's most influential business men and is probably one of the most widely read men of the present day. His personal friendship with literary men and women of high standing is also very extensive. For many years Mr. Selig personally read and selected the novels, short stories and original photoplays submitted to his company for motion picture filming and his conception of the style of work of authors of high class is probably unsurpassed by any book or magazine editor.

Mr. Selig's nomination for membership on the Chicago Board of Education is not only a tribute to Mr. Selig as a man, but is also a tribute to higher art in motion pictures. The product of the Selig Polyscope Company has always been consistently clean and educational.

Star Registered Real "Surprise"

Katherine Kaelred, the eminent emotional actress, received one of the worst shocks of her career at Inceville recently, during the production of "The Winged Idol," the five-part Ice-Triangle feature, in which she is starred. With House Peters, the popular actor who plays the leading male role, she arrived at the "set" prepared for the day's work. The stage was arranged to present an interior in the apartments of the seeress, Countess Iva Ivanhoff, the part played by Miss Kaelred. Nothing seemed to have been disturbed since the night before.

Miss Kaelred seated herself at the table and when Thomas H. Ince, who was directing the scene, ordered action, the actress lifted the velvet spread which covered the table. Never before did she more truly register surprise and terror than in the scene which followed, for there, coiled beneath the cover was a hissing king snake.

Why the snake crawled up the leg of the table

will always be a mystery at the Inceville studio. Stranger still is the fact that the snake seemed so suitable to its environment that Producer Ince grasped the opportunity to produce a thrilling effect and used the reptile in the production.

James J. Corbett of Raver Company

James J. Corbett, who appears in the leading role of "Kid Garvey" in the Raver Film Corporation's inaugural production, "The Other Girl," has had a varied and interesting career. He is a native of California and is exceptionally popular in that state. It was William A. Brady who discovered the theatrical talent of Mr. Corbett following closely upon his being crowned heavyweight champion of the world. His first stage appearance was in the title role of "Gentleman Jack" followed by "The Naval Cadet," "The Adventurer" and "Around New York in Eighty Minutes," in all of which vehicles Corbett was starred. About this time vaudeville began making its deep inroads into the older form of stage entertainment and Corbett was, of course, one of the first to be lured away because of his importance. "A Thief in the Night" was his vehicle and before he had finished with it he had not only toured America on the Keith and Orpheum circuits but had appeared everywhere in England and Australia.



James J. Corbett.

His present picture appearance is the first in which he has been presented in a worthy role. Mr. Corbett has been surrounded with a special cast. Becky Bruce, in the character of Catherine Fulton, who discards the old time theory that heredity is dominated by environment, is his leading lady.

COMPLETE MADAME BUTTERFLY

Mary Pickford of Famous Players Appears in Production of Well Known Classic. It is Her First Oriental Role

"Madame Butterfly," John Luther Long's most universally beloved work, is at last to be given to the motion picture public with the incomparable Mary Pickford in the celebrated role of Cho-Cho-San, by the Famous Players Film Company on November 8. It was over a year ago that the producers acquired the film rights to the immortal story, the appearance of which in screen form has been eagerly awaited by a public that had long before learned to love it, through the various media by which it had already been presented, as an opera, novel and play.

It is interesting to note that "Madame Butterfly" was written about twenty years ago and first gained the attention and admiration of the theatrical world when David Belasco produced it with Blanche Bates in the leading role—in which she scored one of the greatest successes of her career. In 1904, the great Puccini,



Mary Pickford in a scene from "Madame Butterfly."

charmed by the infinite pathos of the tale, wove about it one of the most exquisite musical settings that has ever been heard on any operatic stage. Two years later the opera was introduced into this country by Henry W. Savage, and it has ever since been one of the most popular offerings of the musical world.

Now it is to be immortalized upon the screen as a Paramount picture. It is unique, and altogether fitting, that Mary Pickford, the foremost photoplay star in the world, should be chosen to appear in "Madame Butterfly," which has the distinction of being the first work of an American author to be made the basis of a grand opera. Coincidentally, it is the first oriental role which the little star has ever played.

Paul Gilmore With Raver

Paul Gilmore, the well known theatrical star of the legitimate stage and the man who has likewise made his mark in no small fashion on the picture screens of the country, has signed a contract with the Raver Film Corporation whereby he agrees to appear in a prominent role in the Augustus Thomas drama, "The Other Girl."

Mr. Gilmore became known throughout the country as well as on Broadway when he was featured in the road production of "The Havoc," by H. S. Sheldon, and after that scored an even more tremendous success in "The Mummy and the Humming Bird." Other productions in which he has appeared include "King Charles," "Captain Debonnair," "The Tyranny of Tears," "The Boys of Company B" and "The Call of the North." In pictures he has been featured by the Vitagraph Company, the Griffith Fine Arts Company, and on another page of this issue his appearance in a Metro picture is announced. It is now understood, however, that Mr. Raver will monopolize his services for some time to come.

The Harvard comedies featuring the world famous screen comedian, Billy Quirk, formerly featured star with Biograph, Solax, Vitagraph and Universal and recognized as one of the foremost comedy pantomimists in the world, are being produced at the rate of one a week, three having been completed to date.

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"The Battle Cry of Peace"—a Super-Film

IT is possible for a motion picture to be so great in purpose and in execution that it becomes more than a motion picture—a sort of super-film. The fact that it is a motion picture at all is secondary. It is put into that form because the picture has become the shortest and surest path to the human mind. Instead of its theme being selected as subject for a film, the film is chosen as the most effective vehicle for the theme.

Such a picture is J. Stuart Blackton's "The Battle Cry of Peace." If it be judged at all, judgment must rest upon it as an emissary of awful truth—not as an entertainment.

Yet if entertainment in a picture be the art of holding the people spell-bound, "The Battle Cry of Peace" is that. And if that fact alone is the motive force behind its showing in all the theaters of the country, we must be well content.

For the exhibitor estimates the value of a picture by the amount of entertainment it offers. We cannot take exception to that attitude; it is his business to entertain. He must offer the people what they want. If he be a good exhibitor he will not let his private taste dictate the tastes of his patrons.

The subject of "The Battle Cry of Peace" is broader than the motion picture business itself. It is vitally important that every American citizen see it. The very future of this country depends upon getting into the public mind the facts revealed by this picture. Our people must know these conditions; and there is no other way of telling them that will compare with the picture way.

The newspapers of the country have risen nobly to the task of preparing the people for an inevitable crisis. Yet the power of the press, mighty as it is, is a feeble cry compared with the power of the picture. The press is spreading the doctrine of preparedness not because it delights the people or increases circulation, but because it is its highest duty. The possession of the most powerful public organ in the land has brought that duty also upon the exhibitor. It is a new responsibility, destined to play a tremendous part in the future history of the nation; perhaps a greater part than the press has ever played. It is a responsibility that the exhibitor must recognize.

Preparedness—insurance against war—whatever you may call it, is the dominant problem of this country. All other questions are secondary to it. The thinking few are confronted with the stern and difficult, but absolutely necessary, task of bringing home the truth to the unthinking thousands.

Mr. Blackton's picture is the first really great instrument for this purpose. Perhaps others will follow. If so, these comments apply equally to them. We might praise the producer of the Battle Cry for his magnificent altruism and high purpose, and wish him commercial success with it. But that is not our function here. We are not lauding a film, nor complimenting a film maker; we are pleading with all the exhibitors of America to recognize their tremendous power and use it in a cause that may some day mean life or death to the nation. For it is in the hands of the exhibitors to lead the people.

The Board of Trade and the League

THE Motion Picture Exhibitors' League of America, which was organized by and for exhibitors only, has just had a very good convention. Those who attended and those who read the convention report in this number should be more than ever convinced that the exhibitors' association is a necessity.

Meanwhile the newly inaugurated Motion Picture Board of Trade—organized for all branches of the business, manufacturers, exchange, exhibitors, press—is going out after all the substantial members it can get. That means that the bigger exhibitors, at least, will be invited to join. And we believe they should join. The Board of Trade is, potentially at least, a splendid institution. It is too young to make very definite statements as to where its greatest strength will lie. No doubt changes will have to be made before it achieves its full power, as is the case with all new organizations. But the men who have put their fortunes into the business, as exhibitors or as anything else, should want to sit in the councils of the trade the board represents. They will want to get in early, to have a voice in whatever reconstruction may be necessary to perfect the new federation.

The point of this editorial is that the Board of Trade is in no sense a substitute for an organization of exhibitors. The exhibitors of this country must continue to have their own society; indeed, they must continue to work for its increase and prosperity.

There is no reason why every exhibitor with a well established business and an investment to protect should not be a member of both organizations. They can well afford it, for a good trade association is like the paint on a house—the Dutch have a saying that good paint costs nothing.

Looking upon the Board of Trade with the utmost favor, as we do, we still maintain that the thing of prime importance to the exhibitor is the exhibitor's own exclusive association. There is no reason for any interference between the two bodies. We are certain it is not the intention of the Board of Trade to disturb any previously existant organization.

Problems such as legislation, censorship, taxation, etc., affect all branches of the business. The Board of Trade is in a splendid position to handle them, and that should be its main function. There are many other problems which affect the exhibitor alone; and they should be handled by the exhibitor's own association. It is impossible to merge these separate responsibilities; therefore it is necessary to develop separate organizations to the last limit of strength.

No exhibitor should withdraw his support from the League, no matter how many other societies he may think it desirable to join. For after all, the League is the only organization that is wholly and entirely for the benefit of the man whose whole fortune and time is tied up in the theater end of the business.

American Industries for October suggests if catalogs are useless and personal representatives too expensive, why not send to all the Latin American countries an animated catalog? A moving picture of the production and uses of any article. With titles in correct Spanish, or Portuguese for Brazil, the moving picture will introduce an electric heater, a machine-made shoe, cement, or an automobile, more effectively and to more people than a single salesman.

Just a Moment Please

We've been called all sorts of things in a long and varied career but Ed Kaufman, writing from out on Bill Russell's ranch near Santa Barbara, California, pulled a new one this week when he addressed us as a "Jeffe Politico."

It sounds like one of Lloyd Robinson's oldtime insults, Ed, but we'll forgive you until we have time to dig out our Mex dictionary and give a look.

In the meantime we'll ask all our other friends (?) to address us by terms we can understand, thus avoiding any possibilities of offense and saving us a lot of trouble.

GIVE US A HARD ONE.

Dear Colyum:

Please tell me what the w. k. P. A.'s would do were those ever-handy words "Petite and Charming" barred when describing a feminine lead? Mac.

What's the matter with "Winsome and beautiful?" Or perhaps you prefer "Svelte and bewitching?"

The next contribution that comes to hand is a corker, however, and we frankly admit it. Don Bell of Bell & Howell is the chap who slipped it to us and now that we've got the darned thing we scarcely know what to do with it. However, perhaps some of our most faithful followers can help Don out by telling him what the gent wants. The letter is reproduced without a change in punctuation or spelling:

Fullerton la

oct 14. 1915

dear sir i have gitbin turch with themotin pitcher film manufacturers and since that i would like to know if yo do keep any of the bible senry i would like to no i would like some of them from you so write at once W T T——r.

—

Here we are in the middle of the column only to discover that the space which two weeks ago we found so hard to fill at the bottom of this Pinnacle of Persiflage, and which last week was found to be at the top, is now at this particular spot.

—

However, with a paragraph or two like this, we are safely past the obstacle and once more running smoothly along toward the end.

—

Thus demonstrating our ability to meet any emergency which arises.

—

OUR BURG.

John R. Freuler of Noo Yawk was back to visit old friends in Our Burg for a few days this wk.

J. W. Binder, the silver tongued spell binder of the Board of Trade stopped a couple o days at the La Salle house last wk. and on Sat. last give a free feed to some of Our Villages w. k. epicures.

Mae Marsh, the pop. actress of Los Angalaize, was to Our Village but hurried along after being shut out of the Colonial Opry House on acct. she being lessen 21 yrs. old. Ah there Fiske. Some more of your dirty work!

Jack Cunningham, the effete demonstrator of a well known Soil Food, is abt. our Village these days telling the natives the merits of Mirror Film stock and introducing Cap. Lambert.

Art Sawyer what represents the Cort Fillim Co. hereabouts is spreading the gospel about the Cort-Castle fillim what features Vern Castle and his Missus. He's agoing to give a show at the Opry House some day this wk.

—

By golly, our mention of Christmas last week has sure had an effect we never dreamed of when we wrote it.

—

All the elevator men in our Bldg. has ditched their summer uniforms for the blue they wear in Winter.

—

And strange to say the cold snap hit the S. end of the Bldg. first.

—

Brrrr! N. G. C.

Some Current Releases Reviewed

"The Long Chance"

Reviewed by John C. Garrett

FRANK KEENAN, the well-known screen star, does some excellent emotional work in the six-reel Universal Broadway feature "The Long Chance," to be released on November 1. His portrayal of a hard-hearted old gambler of the West,



Frank Keenan as Harley Hennage in "The Long Chance."

whole heart is softened only by the love awakened in it by a girl, is very convincing and his natural mannerisms add to the satisfying qualities in the picture. This unusually convincing story is one of western life dealing with a mining town, a gambler's love for a young girl, her marriage to a young westerner and after many thrilling incidents and the death of the girl's husband, the gambler proving his love by watching over the girl and her daughter.

There is excitement aplenty in this production and the photography is excellent throughout. The desert sand storm scenes are handled very successfully and are thrilling in their startling genuineness.

Stella Razeto is captivating as Donna, the girl with whom Harley P. Hennage, a typical western gambler played by Frank Keenan, is in love. Miss Beryl Boughton as Marie, daughter of Donna; Fred Church as Oliver Corblay; Clude Benson as Sam; Harry Blaising as T. Morgan Carey; Jack Nellson as Bob McGraw and Walter Newman as Borax O'Rourke complete the cast.

Harley P. Hennage, whose reputation as a gambler is wide-spread over the country, comes to a small western town and there meets Donna, a young girl, with whom he immediately falls in love. The girl, however, is in love with Oliver Corblay and tells Harley that she is going to marry Corblay, but still wants him as her friend. Harley leaves the town and returns to his gambling resort.

Corblay, who has a claim on the desert leaves with one T. Morgan Carey, a man from Boston, to look over the claim and see what it is worth. The scenes change from the pretty little home in the western town to the vast desert and suddenly a terrific sand storm comes up. After the storm is over the Indian guide who had gone with Corblay and the man from Boston, can find neither of the men and returns home and tells Donna of her husband's disappearance. A thorough search is made for him but he can't be found and sometime later when the girl and her young infant daughter are on the verge of starvation Harley comes to town and takes them back with him and Donna secures a position as cashier in a restaurant.

Many years pass and Donna has passed away, while Marie, her daughter, is under the kindly influence of Harley. About this time Harley while out on the desert comes upon a skeleton and finds on the clothes which are lying near it a piece of paper which identifies the man as Corblay and tells of how he had been attacked by Carey and left in the desert to die.

Later Harley is shot by Borax O'Rourke, a bitter enemy, and dies in the arms of Marie, Donna's daughter. Marie then turns to Bob McGraw, a young engineer for consolation, and he willingly gives it to her.

"The Yankee Girl"

Reviewed by Thomas C. Kennedy

BLANCHE RING, than whom there is no more popular singing comedienne, makes an advantageous screen appearance in a pictured version of her musical comedy success, "The Yankee Girl," by George V. Hobart. The picture, in five reels, was produced by the Oliver Morosco Photoplay Company and will be released on the Paramount Program. Blanche Ring's presence is, of course, the feature of the offering.

She gives to "The Yankee Girl" of the screen as she did to the stage production, a pleasing spirit and much good humor, using, at times and appropriately, some of her stage mannerisms, and they have the desired effect. Other singing comediennes have not been so judicious in their actions before the camera. Blanche Ring's performance as the enthusiastic self reliant Jessie Gordon who settled a copper deal, or steal, in Latin America, will in all probability meet with general approval.

The story has been slightly elaborated and in the Morosco production there is a continuous story, the plot at times becoming melodramatic and exciting. It is of an American girl who accompanies her copper-mine-promoting father to South America. Gordon is hurrying to make the initial payment on an option he holds. His competitors send James Seavey to prevent this, as they are anxious to obtain the concession.

Warned that he will be delayed if he sails directly to the port, Gordon entrusts a sum to his daughter and leaves his yacht, intending to make the balance of the trip overland. Jessie upon arriving finds that she is short just $50 of the



A scene from "The Yankee Girl."

initial payment. She visits the president, who has been bought over by the rival company, and after a little flattery borrows the sum and forces the payment upon him.

Even then the battle is not won, for the second payment

has to be made the next day. As her father has been delayed and she is not permitted to reach her yacht, Jessie decides to enlist the help of the consul, who turns out to be a former sweetheart. Together they outwit Seavey and secure the land concession for Gordon. The picture ends with a love scene between Jessie and Jack Lawrence.

Forrest Stanley is a good looking and manly Jack Lawrence. He and Howard Davies meet in a fistic duel that for action of the real vigorous kind surpasses many that are staged in the roped arena. Howard Davies is the scowling James Seavey who continually shifts a cigar from one corner of his mouth to the other. Harry Fisher, Jr., and Syd de Grey in comic character parts register fright and distress through the five reels. Herbert Standing, who can always be counted upon for an excellent "makeup" and a fine character portrayal, is seen as President Ambroce Castroba. Completing the cast are Bonita Darling, Robert Dunbar and Joe Ray.

"Comrade John"

Reviewed by Thomas C. Kennedy

IN THE five-part picturization of the Samuel Merwin and Henry K. Webster novel, "Comrade John," the meritorious Pathe Gold Rooster Program presents the most consistently good picture since its beginning. It may also be said with little fear of contradiction that "Comrade John" is the finest production to come from the Balboa studios. The story is unusual and remarkably interesting, the acting excellent, and the direction and staging is exceptional.



A tense moment in "Comrade John."

The story deals with a freak religious cult. "Beauty Through Toil" is the motto of this sect that is even more fraudish than it is freakish. Its chief character is one of those men, whose prototype we have seen or heard of frequently, who bring forth a new faith, or doctrine, often it is masqueraded as a revival of an ancient religion, and reap a harvest from the gullible. The story is well-knit, it is continuous in its development of an interesting theme, and its situations and climax are arrived at plausibly.

The truthfully depicted characters are convincingly acted by a cast of well selected and efficient players. The splendid company and the high class production are worthy of the material, and fully bring to realization its many possibilities, both in interesting characters and dramatic force. Often a play with an indifferent plot deserves merit because it deals with interesting characters, or if the order is reversed this holds good. But "Comrade John" has both a well devised plot and convincing characters.

Briefly, the story is of a man of great ability who induces many people to embrace his new religion and subscribe large funds to its maintenance. He assured them that the "Dream City" has been built by his comrades, which is in keeping with the motto, "Beauty Through Toil." In reality he has engaged an architect to build the city. This young man is in love with one of the followers of Stein. When the "Prophet" tries to make the girl the object of his unclean affection, the architect exposes him. The "comrades" set fire to the temple.

The director has shown much skill in producing "Comrade John." The dream city in all its glory as well as in flames is shown at a distance, which is more effective than a near view in scenes of this kind. In many other details he has shown judgment equally good.

William Elliot, the star of several Broadway successes, is seen in the title role. Ruth Roland is her usual naturally effective self as Cynthia and Lewis J. Cody plays the heavy part of Prophet Stein. These three parts are equal in importance and opportunities, and they are rendered excellently. To praise one of these players above the other two would be unfair, for one is just as effective and no more so, than the other. Madeline Pardee is a sympathetic figure as Comrade Ellen.

Selig's "The Flashlight"

Reviewed by John C. Garrett

ONE of the best photographed and interest stirring productions ever released by the Selig Company is "The Flashlight," in two reels to be released on November 1. Credit for the inspiration of the story is due to James Oliver Curwood. The production is magnificently staged and contains many rich interior settings and realistic jungle scenes in which a number of perfect specimens of the elephant tribe are leading figures.

The story is lively and contains a thrilling romance in which a young newspaper photographer upon being persuaded to photograph the harem of an Indian Prince discovers a beautiful English girl being held prisoner. There are advantages for some dramatic acting in this production and a capable cast has been selected.

Bessie Eyton is a charming Joan, who attracts the attention of Prince Chan which part is ably portrayed by Robert Morris. Edward Piel is cast as Roscoe Harding, the young newspaper photographer and C. C. Holland does exceptionally good work as Tarus, the hunchback keeper of the elephants.

As the story opens, Roscoe Harding, a young newspaper photographer in India, takes a picture of Prince Chan and after it is developed the prince insists that he accompany him to his palace and there photograh his harem. On the young photographer's arrival at the palace he is taken to a room where he is locked in and told not to enter any other part of the house or it will mean his death. He receives a mysterious note telling him that after he has photographed the harem he will be killed and is urged to escape.

He tells the prince that he would rather take a flashlight picture of the harem and that night the prince surrounds himself with the beauties of his harem. Harding takes the flashlight and as he does so a beautiful young English girl is revealed standing in the background and she appealingly holds out her arms to him.



What the flashlight revealed.

The prince notices the surprise on Harding's face and suspecting that he knows of the presence of the girl he follows him to his room and there finds the note warning Roscoe to escape and a rope there to aid him.

The prince attacks the young photographer, but he is dealt a blow from behind by the hunchback keeper of the elephants who aids Roscoe Harding to escape through the window. Roscoe manages to rescue Joan and later the two are followed by Tarus and together they mount an elephant and start on a wild journey through the jungle. Prince Chan and his followers on three or four elephants follow the escaping party and are nearly up with them when Tarus by a clever ruse manages to get Joan and Harding into a boat and they escape while he waits and after killing Prince Chan he sacrifices his life for the English girl. Joan tells Harding of how Prince Chan had abducted her and brought her a prisoner to his palace and as we last see them they are floating down the jungle river.

"Her Reckoning, or Tables Turned"

Reviewed by Thomas C. Kennedy

TELLING a story such as is greatly liked by screen patrons, "Her Reckoning, or Tables Turned," produced by Rolfe Photoplays, Inc., and for release by Metro November 1, is a beautiful and elaborate offering. The interior settings in this picture are particularly tasteful. This is so with all the scenes, there is not an artistic one here and a mediocre one there. The cafe or cabaret scene is especially fine. Producers in general usually fail to obtain the proper atmosphere in cafe scenes, which makes the realness of this one remarkable.

With a quick moving plot and spirited action the story which is that of an ignoble young man who goes through what he believes is a sham marriage with an unsophisticated little girl because his father wishes him to marry an heiress,



Howard urges Ethel to join the party.

is at all times interesting and has several good dramatic moments. A situation of some strength, and it is effectively presented, is where Ethel learns, by the unexpected arrival of a letter, that her husband intends deserting her.

Emmy Wehlen, an efficient actress of beauty and exceeding charm, lives up to the opportunities of her part and is an appealing Ethel Stratton, who is loved by Howard Sherbrooke and Dick Leslie, companions at college. She engages herself to Howard and he, too selfish to give her up or lacking the courage to cross his father, who plans an ambitious marriage for him, asks Leslie to arrange a sham service. Finding that Ethel is greatly in love with Howard, Leslie agrees. But he engages a real minister who performs the ceremony.

For several months they live happily, until Howard learns that his father has made all arrangements for his marriage to the daughter of a multi-millionaire. He deserts Ethel, telling her that she is not his wife, and giving her the circumstances. She writes a reproachful letter to Leslie, who upon receiving it hurries to New York and accompanied by the minister arrives on the day of Howard's wedding to Beatrice Ford.

They hurry to the Ford home and expose Howard. The bride's father threatens to have Howard arrested for bigamy. Horrified at the prospect of disgrace, and happily for Ethel and Leslie, Howard takes his own life. Some months later Ethel and Leslie are married. Comprising a capable cast are J. Frank Glendon as Howard; Leslie Austin as Leslie; Walter Hitchcock as Stanley Grant; Jeanette Horton as Beatrice Ford and H. Cooper Cliffe as her father. Edgar L. Davenport is John Sherbrooke. The lighting and photography are the work of a skillful camera man.

"The Whirl of Life"

Reviewed by John C. Garrett

VERNON and Irene Castle, the world's most famous exponents of modern dancing, are appearing in a refreshing comedy which contains plenty of action and is replete with good clean humor. The Cort Film Corporation recently released the six-reel production, "The Whirl of Life," in which the life of these "children of Terpsichore" is shown. The Castles do not dance their way through this production. No, indeed! Vernon has a desperate villain, who also loved the fair Irene, to overcome. This villain, in fact, goes to the desperate means of having Vernon's wife abducted. Here it is that the famous dancer proves that he is not only a "wonderful dancer," but also is capable of putting up a good fight.

"The Whirl of Life" was written by Vernon Castle—oh, yes, he is also an author—and adapted by Catherine Carr. Some people are very apt to take some of the more ridiculous parts of this picture seriously, but it really is all a burlesque. There are doubtless many of us who have seen Vernon glide his way through the more intricate steps of the modern dancing, and admired his dancing, but could you imagine yourself being attracted to Vernon, for the first time, in a bathing suit? Well, that is the predicament that Irene first saw him in, and regardless of the fact that she was supposed to be in love with a broker, she saw Vernon and immediately the little god, Cupid, began his work.

Shortly after their first meeting at the beach they are married and then leave for Paris. Here they live in an ill-furnished room for some time. However, just when they are in the depths of despair they get a chance to dance in a cafe, and from then on their fame is assured. They return to America and here they immediately become idols. But their life is not to go on smoothly. Irene's former lover, hearing of their success, hires a gang of ruffians, who, after his mistress has lured Irene to the river side, carry her off to a roadhouse. The broker then, properly intoxicated, attacks the famous dancer, but at the crucial moment Vernon appears upon the scene and after a desperate struggle he and his wife escape. They arrive at Long Beach in time to open Castles-by-the-Sea, while Crosby, the broker, and his chief gangster fall over a cliff into everlasting perdition.

Essanay's "The Destroyer"

Reviewed by John C. Garrett

WITH an interesting and well developed story to work upon and a well balanced cast to work with Lawrence Windon has made a success of the Essanay three-reel production "The Destroyer" to be released on October 25. The plot of the story deals with a tragedy caused by a physician's assistant in testing the blood of a young man, who is about to be married and who through fear of physical unfitness submits himself to a eugenic test.

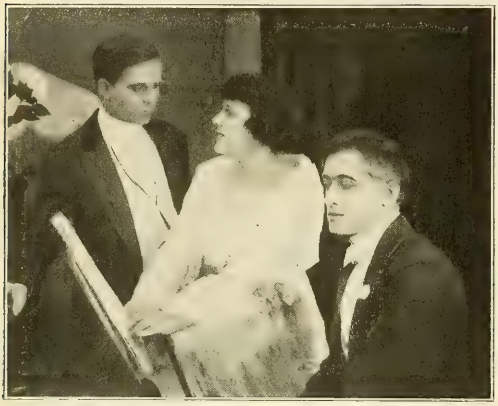
Frances Burnham, a handsome young society woman, who is wooed by two lovers and finally accepts one of them much to the dismay of the other, is portrayed in a very satisfactory manner by Nell Craig. Edmund F. Cobb makes a dramatic Kenneth Randall, the young man who gains the girl's love and John A. Lorenz is admirably cast as Dr. Gordon Rockwell, the young physician, whose love for Frances causes him to betray his friendship for Randall and overcome his better self.

Gordon Rockwell, a physician, and Kenneth Randall share bachelor apartments together and both are in love with Frances Burnham. Randall proposes to the girl and she accepts him and the same night just after he has left Dr. Rockwell comes to see her and also proposes marriage, but she tells him of her engagement to Randall. Rockwell is much taken aback, but holds no grudge against his friend and in all sincerity wishes them happiness.

Before marrying Randall requests Rockwell to give him a physical examination and Rockwell tells him it is not necessary but as the other is insistent he decides to do so. In making the blood test Rockwell's assistant accidentally

substitutes infected blood for that of Randall's and in ignorance of the error Rockwell breaks the news to Randall, who leaves the country without any explanation to the girl.

Sometime later Rockwell is told of the mistake. He



The rivals call upon Frances.

starts to send word to the girl when something whispers in his ear to wait and after some few months he betrays his friendship for Randall and marries Frances. However, as time goes on Rockwell's conscience gets the better of him and after injecting a poison into his system he writes a letter to Randall telling him of the mistake and then goes home to his wife and confesses to her. Randall returns in time to forgive the dying man and later is united with the girl he madly loves.

Triangle's Fourth Bill

Reviewed by Neil G. Caward

THE current week's offerings at the Studebaker theater are, if anything, the best week's program that has yet been screened by the Triangle Film Corporation. "The Sable Lorcha," produced by Lloyd Ingraham of the Fine Arts organization, and "Matrimony," directed by Scott Sidney of the Ince forces, are about on a par as regards entertainment though they are of so entirely different a type that it is unfair to compare them.

This week not a single picture is personally directed by Griffith, Ince or Sennett, though all of these gentlemen super-



Howard Hickman, Julia Dean and Thelma Salter in a scene from "Matrimony."

vised the offerings produced by their sub-directors. Ford Sterling and Roscoe Arbuckle are credited with the direction of the Keystone comedies in which they appear and two funnier comedies it would be hard to find.

The program is opened by "His Father's Footsteps," which features Ford Sterling, and as the story of the son who flirted with the lady across the hall, until his father discovers the lady's attractiveness and himself gets into the game, is gradually unfolded, gales of laughter swept the house. The trick camera work in the dancing scenes is unusually good and gained laughs by the score.

Tully Marshall and Thomas Jefferson in "The Sable Lorcha" have a most melodramatic vehicle in which to make their debut, but so capably is the story handled that it seems almost possible ere it ends. The mystery of the thrilling Horace Hazeltine tale is most carefully kept up until the very end of the screened story, so that one's curiosity is constantly whetted and he finds himself gripping his seat time and again as fresh complications develop and the mystery grows more exciting. Mr. Marshall does a wonderful bit of work as Soy, the Chinaman bent on obtaining revenge for a deed committed many years before, and Thomas Jefferson as Robert and Donald Cameron, twin brothers, is above criticism. Loretta Blake as Evelyn is pretty and winsome, while Elmer Clifton makes a manly Clyde. Soy, Yup Sing and Murphy, a white conspirator, set out to obtain revenge upon Donald Cameron for his betrayal of a shipload of Chinamen he contracted to smuggle into the United States. Cameron deliberately imprisoned the helpless Chinese in the hold of the sable lorcha (a small Chinese junk) and then fired and scuttled it. For years the two Chinese and their white assistant hunt Cameron and at last they find his twin brother Robert, the man they think is guilty. By craft they drive Robert to the verge of insanity and when he seeks refuge



Joseph Jefferson in "The Sable Lorchia."

from them on his private yacht they kidnap him and take him to the lowermost recesses of Chinatown, where they plan to drown him alive as he had drowned the helpless Chinese. Clyde and a squad of police arrive barely in time to rescue Robert in a sensational manner and prove that Donald, the twin brother, is the guilty man—and Robert has already been killed by Soy.

Roscoe Arbuckle and "Fickle Fatty's Fall" again set the house to laughing, for this comedy of the bathing beaches in and about Los Angeles is truly funny and affords Ivy Crosthwaite, a shapely mermaid, an opportunity to display her figure in a one-piece bathing suit. Its climax shows a wheeled chair and an automobile load of police diving off the end of the Venice pier into the ocean.

Julia Dean is the star of the Ince offering entitled "Matrimony," and a more splendidly photographed picture seldom finds its way to the screens of the country. The story raises the question of why a woman should be expected to have to "hold" her husband, when husbands as a general rule make little or no effort to "hold" their wives after marriage. The scenario was constructed by that master of script writing C. Gardner Sullivan, and tells a story of the neglected wife who won her husband back by neglecting him for other men. Howard Hickman convincingly portrays the husband and Thelma Salter is a most charming little daughter. The "other woman" is interpreted by Louise Glaum, and Elizabeth Burbridge lends her good looks to the role of Antoinette, the sister of the unhappy wife. That the story is convincingly

told is fully demonstrated by the number of handkerchiefs that were dabbed at feminine eyes all over the house as the scene of the child's birthday party was flashed on the screen and the wife stole silently into the vacant place at the table and later into her former place in her husband's heart. "Matrimony" is a most charming comedy drama.

Thanhouser's "His Wife"

Reviewed by Neil G. Caward

GERALDINE O'BRIEN proves a most winsome leading woman in the Thanhouser master picture scheduled for release this week on the Mutual program, entitled "His Wife." The story was adapted from a novel by Charlotte Braeme and gives Miss O'Brien an opportunity for some emotional acting of which she takes full advantage.

H. E. Herbert as the husband gives Miss O'Brien ideal support and Lorraine Hurling, as Edith Danvers, proves an unconscious obstacle to the happiness of Nora Dennys and her husband. Special praise is also due Inda Palmer for the "bit" she does as Nora's mother in the scenes where John first meets Nora.

Photographically the production is fully up to the Thanhouser standard and enough thrills are introduced in the story to fully hold the attention of those who may not care for the sympathetically told little love tale upon which it is based.

John and Harry Dennys, brothers, are both in love with pretty Edith Danvers who lives next door, but John, some years later, upon returning from a visit to India, finds his brother gone away and Edith apparently his for the asking.



A scene from "His Wife."

A note left behind by Harry informs John that the hasty departure of the former was predicated upon good reasons, and John later discovers that Harry had gone deeply into debt and fled to avoid trouble.

When John seeks to win the hand and heart of Edith he is met with a reply to the effect that she admires and respects, but cannot marry him. John takes his heartache to the loneliest spot he can find and there, some weeks later, finds a new interest in life in the way of pretty Nora, a simple fishermaid he meets one day scrambling over the rocks in her bare feet, and with her hair blown about her face by the keen sea wind.

As the days pass John and Nora become more than friends and finally he asks her to become his wife and takes her back to his luxurious home in the city, where, on account of the simpleness of her previous life, she feels decidedly embarrassed and out of place.

Later when she meets Edith and beholds the latter in tete-a-tetes with her husband she mistakes their intimacy and friendship and believes the other woman is trying to rob her of her husband. One day when she surprises John with his arm about Edith she is sure of her suspicions and, later, when Harry Dennys unexpectedly returns from Australia and holds a tryst in the garden with Edith she believes the man with Edith's head upon his shoulder is her husband, for Harry is wearing John's overcoat and in the dim light easily passes for his brother.

Thoroughly desperate, Nora puts poison in a glass of wine which she believes will be accepted by Edith, but when her husband raises the glass to his lips she dashes it from his hand and flees to her own room to cry as though her heart would break. John, much puzzled by his wife's conduct, goes to her room to comfort her but finds a note saying she has returned to the sea from whence she came. Mystified, he wanders down to the water's edge and there, upon finding her lace scarf and frightened dog, comes to the belief that she has committed suicide.

In reality she had leaped into the waves to drown herself but had been rescued by some smugglers who take her ashore at a distant point and place her in a convent. Years later Nora, now a nun in the convent, volunteers to go to a leper colony in Australia, but changes cars at a station near John's home and out of curiosity visits the churchyard in the vicinity. There she finds her husband weeping before a tombstone erected in memory of his supposedly dead wife. Husband and wife face each other at last and then Nora discovers that John has always loved her and that his attentions to Edith were caused by the fact that the latter had been Harry's secret wife during all these years. Explanations occur on both sides and finally Nora learns that since she has not taken her final vows she need not remain a nun, but can return to her husband, which she does without delay.

"The Green Cloak"

Reviewed by George W. Graves

THE recent George Kleine contribution to the Kleine-Edison Feature Service, entitled "The Green Cloak," is a detective story in essence, although the honor of solving the mystery belongs to the Professor (William Anker), whose timely use of hypnotism determines more than circumstantial evidence and the deductions of the sleuths.

Irene Fenwick, not only a Broadway star in name but in ability as well, is splendid in the leading role of Ruth McAllister. Prominent in the remainder of the cast are: Anna Reader, Blanche Aimee, Richie Ling, John Davidson and Frank Belcher. The latter is an excellent type for the role of Sergeant Sims.

There are a number of well effected surprises the strongest of which probably is the scene depicting the sudden discovery of the dead Paul Duncan by the horror-stricken group gathered in the adjoining room. There is also sufficient mystery enshrouding the procedings to arouse a keen interest and eager speculation as to the outcome; the reward of a well-handled detective plot.

After Professor McAllister and his daughter return from the West, John Gilbert renews his attentions to Ruth, and is perplexed by her coolness. Soon after, a stranger calls at the house and asks for Ruth. Gilbert is further mystified to note the distress that the man causes her. Ruth introduces the visitor to her father as a Mr. Gerald, a man whom she had met while in the West.

While the professor and Gerald are having a quiet little chat, the latter is almost petrified with fear on receiving an omniously accusing glance from the butler, who appears at the door. In great agitation, Gerald attempts to excuse himself, claiming that he has several important letters that



A scene from "The Green Cloak."

demand instant attention. But the professor insists that he write them in the library. Some time later, he is found dead at the writing desk—apparently strangled. Ruth breaks the startling news to the company that this man, whose real

name is Paul Duncan, was her husband. They had married secretly in Denver, and Duncan had deserted her immediately after the ceremony.

As a tassel from Ruth's coat is found clutched in the dead man's hand, the girl is in a decidedly compromising position. But through the discovery of tattoo marks on the maid similar to those on the wrist of the victim, and the subsequent hypnotism of the maid by the Professor, the truth comes out. The maid, butler, and Duncan were members of the same gang. Duncan had turned traitor and the man, disguised as a butler, had carried out the band's vengeance. The presence of the tassel in the man's hand is explained by the fact that the maid, passing through the library with her mistress' coat, witnessed the strangling of the victim, and the butler arranged circumstances which pointed to Ruth as guilty of the crime.

"The Better Woman"

Reviewed by Thomas C. Kennedy

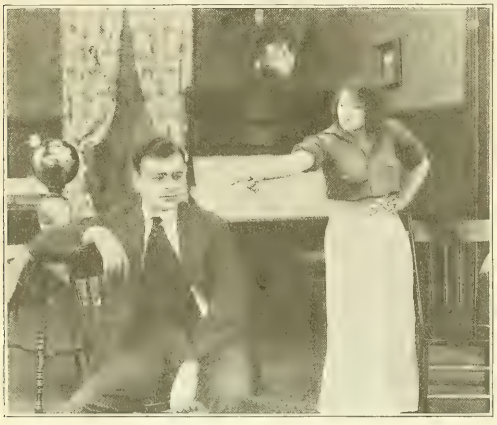
A RATHER unusual character, unusual in romantic drama, is the central figure in the Equitable Pictures Corporation's release for November 1, written by Richard Campbell and entitled "The Better Woman." This character is a young girl who in her determination to enjoy the fulfillment of her love for a man betrothed to another, does not stop at an ignoble act, but later she gives substantial proof that her love is sincere.

In the beginning this girl promises to be of the type many playwriters use to disrupt a happy home or bring ruination upon a prospering young man, and one is surprised when she proves to be "The Better Woman," that is, she is better for this particular man. The other woman is just as good according to the standards of society but the young engineer decides that Kate is better for him. In other words he falls in love with her.

But then it is not essential that titles exactly qualitfy a certain character or plot. The character is an interesting one and, as with the others, it gives opportunities to Lenore Ulrich and a well chosen cast. The story has many dramatic moments and admits of spirited, entertaining action.

"The Better Woman" was produced by the Triumph Film Corporation under the direction of Joseph A. Golden. Mr. Golden has used attractive settings and as a whole his direction is ample. The entertainment which Kate provides for her guests at an affair consists of a series of living statues. Some famous sculptures are reproduced. This seems to meet with the entire approval of the guests for they applaud heartily.

Lenore Ulrich is featured. She renders a pleasing performance. Miss Ulrich makes Kate Tripler, the girl whose craving for love changes the current of three lives, human



A scene from "The Better Woman."

and quite convincing. Kate is a motherless, unlettered girl, who deceives a newcomer to the small town, causing him to believe that his fiancee, in the East, has jilted him. To quote a subtitle, he marries Kate "in haste, and repents at leisure."

When he and Kate come to live in the East he learns that Aline has been true to him. His wife is devoted to him and he soon finds himself returning her love. Then he discovers that Kate has deceived him and he denounces her. She leaves him and returns to her father. Absence from her makes him realize that he is in love with Kate and he follows her. In the closing scene they are happily reunited.

Lowell Sherman is all of satisfactory as Frank Barclay, the engineer. The other parts also receive adequate treatment. The cast consists of Lucy Cotton as Aline, Charles Hutchinson as Jim Travers, Will Browning as Bill Carlin and Ben Graham as "pop" Tripler.

"The Diamond from the Sky"

Reviewed by Neil G. Caward

A N aeroplane falling through space offers only one of the many thrills that makes chapter twenty-eight of the North American film serial unique and interesting. The wreck of the aeroplane in this installment of the story is wonderfully handled by the director, and convincing in every way. So realistic is the fall of the giant man-made bird that one is almost ready to say that it is the photograph of a real accident.

Another particularly convincing scene in chapter twenty-eight, is the death of Luke Lovell beneath the wheels of Blair's automobile. So carefully has the film been cut that audiences all over the country will undoubtedly grip their



The Gypsy camp sights the aeroplane.

seats and hold their breaths as the accident occurs on the screen.

As the current installment opens, one beholds Hagar, the gypsy, on her deathbed in a little camp, attended by Esther. Far away in Los Angeles Arthur Stanley, more recently known as John Powell, is seriously contemplating taking his own life since he has about decided that the world holds nothing more for him.

He pours out a glass of wine, and into this drops a deadly poison, but ere he can drink the potion, he is interrupted by the entrance of Luke Lovell, and turns to face the gypsy, who has come to levy blackmail upon the man whose secret he has learned.

This scene contains a touch of sardonic humor, for Lovell, after removing from Powell's finger a diamond ring, compels the millionaire to escort him to his bed chamber, and there he arrays himself in the clothes of Powell, helps himself to the other's watch, gloves and then, after surveying himself in the mirror, escorts Powell downstairs and, lifting the glass of wine from the table, drinks facetiously to the millionaire's health.

Too late he discovers that he has drunk the glass of poisoned wine. His throat begins to burn and he climbs out the window and into the open air in an attempt to quench the fire that seems to be consuming him. Half dragging himself he attempts to cross the roadway, but is struck by Blair's speeding automobile and ground to death beneath its wheels.

Blair and Vivian, who is his companion, look with horror upon the form of the man they have killed, since they be-

lieve it is Arthur himself, due to the fact that Luke was dressed in Arthur's clothing.

Blair and Vivian are returning from the aviation field at which Powell keeps his aeroplane, and there to insure his death, Blair has tampered with a bracing wire of the machine in the hope that when Arthur next went aloft, the wire would give away and the machine, crippled, would fall to earth.

Having seen Luke's death beneath the wheels of Blair's car, Arthur resolves to flee from the place to the aviation field, where he climbs into his aeroplane and goes aloft.

Several unusual scenes depicting the flight of the aeroplane are here inserted, and at last, as Blair had foreseen, the wire snaps and Arthur's aeroplane goes crashing toward the earth.

From the gypsy camp the drop of the aeroplane has been noted, and the gypsies gaze with horror as they see it go tumbling downward, turning end over end, to finally alight in the branches of a tree from which it bounces off and alights upon the ground.

Horrified, the gypsies rush up to the wreckage and frantically pull it aside to discover the corpse of the aviator himself. Just at this point the picture ends, to be continued a week later.

"The Rights of Man"

Reviewed by Thomas C. Kennedy

LIBERTY through education is the basis of the Lubin five-part war drama, "The Rights of Man," released October 25, on the V. L. S. E. Program. In this story the responsibility for war is put upon the absolute monarchs, who



Lohra quiets the revolutionists.

inherit their power, which is that of man, and who call upon a divine power for aid in time of stress, which is often of their own making. While "The Rights of Man" is frank in its depiction of the misrule of absolute monarchs, and its principle is that peace will result from their overthrow, its contention is that this is to be brought about through enlightenment and not revolution.

Those who believe that a military aristocracy is the cause of war are many. But as many, if not more, believe that while a war party may precipitate a war it is not really the cause. Trade jealousy, the control of foreign markets is just as logical a cause in every sense. But no matter, this play is a propaganda for peace. It makes its statements with directness and is strengthened by a highly intelligent argument.

Louis Reeves Harrison is the author of this admirably constructed play, which was written directly for the screen, and there are many evidences of Mr. Harrison's knowledge of screen requirements. Something distinctly novel about "The Rights of Man" is that the action all takes place in one day. From sun-up to sun-down the horrors of war are depicted, absolute monarchy is vigorously attacked, and a pleasing romance is concluded, in the action which occupies five reels. No nation is indicated, nor is there any attempt to ridicule the patriotism of peoples who adhere to their monarch, even though he be unworthy.

The story plays in an imaginary kingdom, and is the romance of a princess with an American surgeon, serving in a field hospital. The princess is a student and supports her father in his conviction that absolute monarchy is inconsistent. Her father is killed and the Princess finishes his uncompleted work of giving financial aid to a party of conspirators against the crown. After escaping from the debauched Crown Prince, who wishes to marry her, she returns to the surgeon and they decide to live in America.

This Lubin offering was produced by John H. Pratt, who had made the scenes of devastation and misery from wholesale slaughter strong in their suggestion. The horrors of war are vividly depicted without being overdone, or dwelled upon to the point of becoming depressing. The dramatic situations are plausibly reached and at times the interest becomes exciting, but somehow one feels that the action in many places could be speeded up.

In the cast are Richard Buhler, Rosetta Brice and Francis Joyner in the important parts. George Clarke, Charles Brandt, Margaret Moore and George Bliss are prominent in the large supporting cast.

"The Trail of the Serpent"

Reviewed by Neil G. Caward

A MELODRAMA of the kind that made motion pictures famous is "The Trail of the Serpent," the two-reel Mustang drama, scheduled for release on Friday, November 5. The story is laid in the West and gives ample opportunity for fast riding, narrow escapes and spirited action by such characters as a western miner, his pretty niece, a city crook who wants to steal the mine from her, a handsome hero who aids her in retaining it, a Mexican, and other typical western characters.

Then, to make doubly sure that it is a regular melodrama, the producer offers us the old mine and "the papers," possession of which is sought by both the villain and the hero, all of which results in the story becoming exceedingly exciting ere the end is reached. E. Forrest Taylor is the manly hero, Helene Rosson the pretty heroine, and George Webb the villain, who seeks to obtain the papers and later the mine. Harry Edmondson and Nell Franzen are Pedro and Carlotta, two Mexican characters, who lend "atmosphere" to the production.

Big Ben, a western miner, on his deathbed leaves his mine, "The Marguerite," to his niece, after whom the mine was named and makes Bob Hadley his executor. When Marguerite learns that she has inherited the mine, she immediately starts West to claim the property, and on the way encounters Knox, a crook, who ingratiates himself into her favor as a business advisor and suitor.

Hadley shows the fair Marguerite over the mining property, and advises the girl to sell it, since it is considered practically worthless.

Knox makes anything but a favorable impression upon Hadley, and the latter is, therefore, extremely surprised when Knox comes to him with a proposition to pay one thousand



The heiress visits her mine.

dollars for the mine, explaining that he does so only for Marguerite's sake.

Hadley accepts the bid and gives Knox a deed to the property, but the latter, later, drops the deed on the street,

and it is found by Carlotta, a Mexican girl, who returns it to Hadley, whom she loves.

In returning the paper Carlotta casually mentions that Pedro, a Mexican prospector, is securing much gold from the supposedly worthless Marguerite mine, he having found a secret tunnel that leads to a pocket in the mine.

Hadley discovers that Knox is aware of Pedro's discovery and had bought the mine because it was really valuable. Later, when the two come face to face in a local barroom, Knox brags of his easy victory over Hadley, and is much surprised later when he learns that Hadley has recovered the deed to the mine. Knox goes to Hadley's cabin to recover the deed, and when his silhouette appears on the window, Pedro, who is Hadley's enemy, shoots, thinking the shadow on the window is that of the man he hates.

Hadley, returning home, finds Knox dead, turns Pedro over to justice, and later marries Marguerite, who is thoroughly disillusioned as regards Knox.

American's "The Wasp"

Reviewed by Neil G. Caward

VIVIAN RICH, in "The Wasp," scheduled for release on Monday, November 1, has another opportunity to appear in men's clothing and star as the heroine of a melodrama.

In this last offering from the Flying "A" studios, Miss



The "Wasp" escapes her pursuers.

Rich is cast as the "Wasp," a female porch climber, who ultimately reforms and becomes one of the most vigorous workers in a charity bureau. Opposite Miss Rich plays Walter Spencer, in the character of J. Hart, a millionaire, who brings about the "Wasp's" reform and later contributes largely to her charitable enterprise.

As the picture opens, the "Wasp" is seen returning from one of her burglaries and examining a brooch, which she has stolen. The sight of the brooch recalls to her a scene of her early girlhood, when, at a feminine school to which she was sent by her father, she was accused falsely of theft.

This blot on her fair name at an early age, impresses her with the impossibility of keeping straight, and she soon sinks to poverty and from that to theft.

On another occasion the "Wasp" has an exceedingly narrow escape from the police and only manages to save herself by leaping into a beautiful automobile standing beside the curb. While the police are searching the vicinity the owner of the automobile, J. Hart, a millionaire, enters the car and is startled to find a beautiful girl dressed in men's clothing.

The "Wasp" throws herself completely upon the mercy of the man in whose car she has sought refuge, and tells him the story of her downfall. At the suggestion of Hart, the "Wasp" finally renounces her life of crime, and becomes the leading spirit of a charitable bureau, which attends to the wants of the needy. Later, she is the means of restoring to Hart a watch, stolen from him by a pickpocket who was a former pal of hers, and the millionaire, impressed by her act, offers to assist the "Wasp" at any time she may call on him.

Weeks later the charitable bureau finds itself short of funds, though the needy are in more distress than usual, and at last the "Wasp," driven to desperation by the suffering of those about her, returns to her life of burglary, and, by pawning the jewels she steals, succeeds in raising funds for the charity bureau.

In robbing Hart's home the girl leaves behind a note, explaining that the robbery was committed in order that the needs of suffering humanity might be met. Armed with this note, Hart seeks the girl he has reformed, and learning the truth of the statement in the note, contributes enough to place the charity bureau beyond all further need.

As the story ends it is clearly evident that Hart's friendship for the "Wasp" is soon to ripen into love and culminate in a wedding.

"The Master Touch"

Reviewed by Thomas C. Kennedy

THERE have been "professionals" of every description, but it remained for J. Rufus Wallingford to invent and introduce the "professional goat" into the world of finance. A professional goat is one who for a price accepts the blame of others. He is especially desirable to crooked bank directors who know full well that the day of reckoning is near. Wallingford offers his goat services to J. D. Prine, "half portion" town merchant and banker, who is fourth on Violet Warden's list, and who has made fake loans with almost every cent on deposit in the bank of which he is president.

"The Master Touch" is the title of this, the fourth adventure, in Pathe's picturization of George Randolph Chester's "New Adventures of Wallingford," this well known author's best known fiction. The ease with which Wallingford reduces J. D. Prine's large, unhealthily acquired bank account brings one to the conclusion that to get rich quick is not the difficult feat the innocent by-stander believes. Of course, like the well known egg of Columbus, it's very simple when you have been shown.

J. D. Prine, who owns a general merchandise store and is president of the bank in a country town, is made to pay the price of his folly in bringing about the ruination of Violet and Fanny Warden's father as follows: The girls learn from Qualey, who was discharged from the bank because he was too honest, that the directors have made loans to themselves with the depositors' money, and that they are loath to return their respective shares. With this informa-



A humorous moment in "The Master Touch."

tion Wallingford takes himself off to the bank, and at a meeting persuades the directors to give him $100,000 to take over their debts.

Then Blackie spreads the news that the bank has been

looted. The townspeople start a run on the place. Wallingford assures Prine that they will lynch him if he and his associates do not make up the deficiency. Prine is persuaded and makes good. J. Rufus sallies forth from the bank with a certified check for the amount charged for his services. In working his way into the good graces of the town Wallingford has taken an option on a building-site next to Prine's store. To be rid of this he has sent to him thousands of skunks. Prine objects, but he is told that these animals are necessary in the business he intends conducting. Rather than lose all his customers the merchant buys the option for double its price.

The action in this episode is breezy and of the kind that finds favor with screen patrons and there is some good comedy. The latter element being supplied by the peculiarity of that at once harmless and dangerous mammal, the skunk. Burr McIntosh and Max Figman bring forth the possibilities of their parts and are supported by an able cast which includes Lolita Robertson.

"A Western Governor's Humanity"

Reviewed by John C. Garrett

SPECIAL interest is centered around Lubin's "A Western Governor's Humanity," a three-reel production to be released on November 3. The scenes of the story are laid in a country where once was a mighty desert, where pioneers toiled, cleared the ground and erected homes and out of their efforts was born a fertile valley and it stands today as a monument, represented by the children of Arizona.

Governor W. P. Hunt, the present governor of Arizona, actually takes part in this production and without a doubt this adds much to the realism and absorbing interest of the story. The story was written by Romaine Fielding and he also portrays the character of Robert McKnight, the son of Sheriff McKnight which part is played by Roscoe Karnes, Audell Higgins as Chicago Ann, Elsie Burns as Mrs. McKnight; Vinnie Burns as Beth McKnight and Pinky Bell as Pinky, Robert's little sister, complete the cast.

The sheriff and his posse are much chagrined over the fact that the horse thieves with "White Mask" their leader, have again stolen and escaped and the sheriff determines to let no one but his deputy know of the silent hunt which he takes up for the notorious gang.

At last he and his deputy come upon the rustlers' camp and Monte Red, one of the rustlers, shoots the deputy. The sheriff gets the drop on the men who are assisted by their outlaw leader, the "Mask." The sheriff calls the leader to his side and drawing the mask from over his head discovers it to be his own son, and when the sheriff asks who fired the shot which his deputy, Monte Red says that the



The sheriff's son, his mother and sisters.

"Mask" did it. Robert, the sheriff's son is taken to prison and there the sheriff makes a charge against his own flesh and blood of murder and says "The Law must take its course."

The boy's mother, his sister, Beth, and his little sister, Pinky, all visit the governor to plead for the life of the boy. The governor resists the mother's and sister's heart-breaking words but when Pinky calls upon him he listens with kindly attitude and then with the child hastens to the penitentiary and arrives just in time to save the son who is being hanged by the sheriff. He reprieves the boy and five minutes after the death which might have been, a deputy sheriff rides madly into the jail yard and delivers to the sheriff a signed confession of Monte Red, thus a western governor's humanity proved the saving of an innocent life.

"The Yellow Peril"

Reviewed by Thomas C. Kennedy

GOOD acting and a colorful production play their important parts in holding the interest in the characters whose fortunes are dealt with in "Neal of the Navy." In the ninth episode, which is entitled "The Yellow Peril," the quality of these two elements and their importance in making for the success of this popular serial are more apparent than in any of the previous chapters.

If interest is centered upon the people in the play, their



A scene from "The Yellow Peril."

actions, even if they be commonplace and what is expected, seldom fall short of being interesting. The action in this chapter occurs on an obscure island in the southern seas and the carefully chosen settings and other details surround this action with an atmosphere which raises it above the ordinary.

The acting of Lillian Lorraine as Annette Ilington, William Courtleigh, Jr., as Neal Hardin, and Edwin Brady in the part of the villainous Hernandez is, as it has been right along, largely responsible for the appeal of the picture. These players are always active, and this quick action does not give one time to take into account that some of their actions are not always the result of keen thinking, for with "Neal of the Navy," as with all serials, credulity is little heeded in the endeavor to procure thrills.

In the previous chapter Annette recovered the map which Hernandez had stolen, and in the beginning of "The Yellow Peril" she and her party sail further south in the hope of locating the treasure island. They stop at the Island of Tortuga, where the ship's doctor discovers a number of cases of yellow fever. Determined to be rid of Annette and Neal, Hernandez, who has made them his prisoners, takes them to a vast swamp to be the prey of the disease-carrying mosquitoes. After a number of exciting adventures they are rescued by a searching party from the village.

World's "Bought"

Reviewed by Hugh Hoffman

A MODERN drama with a new twist is becoming more and more of a rarity. Hence, when found, should be made note of. In this instance the principal honors go to the author, Lawrence McCloskey, for having turned out a society drama with a new kink and also a punch. The punch is literal as well as metaphorical.

The underlying idea is that of a handsome and healthy man selling himself to a woman. Rather a bold subject

for anything but an experienced author to trifle with. In this play, however, the act of a man selling himself is ennobled by the skillful handling of Mr. McCloskey. True, there are certain times when probabilities stretch to the



Scene from World's "Bought."

breaking point, but there is no doubt of it all being possible, and it is more than likely that this same state of affairs has existed in real life in more than one instance.

As the story runs, a society girl's fiance leaves for Europe. He was soon afterwards one of the victims of the Titanic disaster, and, without the father's knowledge, the girl's mother made arrangements with a poor struggling literary man to become the husband of her daughter. In short, he was bought for a price to cover up another man's sin. In doing this, the impoverished writer threw over the boarding house mistress' daughter, who loved him dearly. The young writer, after his marriage to the girl, found her to be cold toward him and inclined to intrigue with other men. Meanwhile he had ingratiated himself with her parents and had been taken into the father's business.

The wife's outside affections brought matters to the turning point and her husband left her father's business and his house after handing back the money with which he had been bought. The girl's father afterward became prostrated through business strain, and in a dying condition sent for his son-in-law to come and run his failing business during his illness. The son-in-law returned, and by hard work brought success out of failure. He, too, then collapsed from overwork and went back to his old boarding house, as he supposed, to die. He did not die, however, and in one of his awakenings he found his wife sitting at his bedside, and then and there their married life was begun over again.

The picture was produced by Barry O'Neill, it being his first production for the World Film Corporation. The leading parts were played by Frederick Lewis and Ethel Grey Terry. Miss Terry had a little edge on Mr. Lewis in the matter of convincing work, the former being a trifle stagy. The balance of the cast was made up of excellent actors in every part. The production as a whole is more than good and will make a most interesting feature on any program.

Employed Many Extras

George Lessey, director general of the Eastern Film producing forces has just finished the five reel production of "Cap'n Eri," the sea story feature by Joseph C. Lincoln, starring George Gunny, brother of the immortal screen comedian.

One of the effects called for in the production of "Cap'n Eri" is the burning of the village pool room and saloon and to obtain the proper realistic atmosphere for this spectacular event, Mr. Lessey secured the services of the entire Eastern Film Corporation staff, numbering three hundred people, together with twelve hundred extras which he secured from the town of Providence. Among the latter were many summer villagers and prominent residents of the town, who enjoyed their picture playing experience immensely.

"Cap'n Eri" contains many sensational and spectacular scenes and the title role is assumed by George Bunny, whose similarity of face and figure to that of his late brother is quite startling. "Cap'n Eri" will shortly be released on one of the feature programs.

Ella Hall of Universal

It is natural to suppose that the film children of today will be the film stars of tomorrow. Ella Hall, who for the past six months has been playing ingenue leads in the Rex Company of which Lois Weber and Phillips Smalley are co-directors, is just betwixt and between. She is sixteen years old, and she can still play the parts of a woman or a child. She has been on the stage or in pictures since she was a very little girl, but a glance at her career shows that she is progressing toward greater things.



Ella Hall.

Ella Hall was chosen by David Belasco to play the principal part in his production of "The Grand Army Man." This was her first stage experience. She understudied Mary Pickford in "The Warrens of Virginia" and following this engagement appeared with Isabel Irving in "The Girl Who Has Everything." While playing with Mabel Taliaferro it was suggested that motion pictures held great opportunity for her.

Shortly after this she began her career in pictures. She first worked under the direction of David Griffith with the Biograph for two years. For one year she was with the Reliance under James Kirkwood, and before joining the Universal forces she played in Bison dramas under the direction of Fred J. Balshofer.

Western Village Will Burn This Week

Interest is at a fever pitch at Inceville this week over the sensation that is in store for all Incevillians in a few days, when an entire western village will be razed by fire for some scenes in the current Ince-Triangle feature in which William S. Hart will be starred. Under the direction of Hart, in collaboration with Ince, the last scenes, requiring this set, are being made this week and before another fortnight has passed the picturesque group of buildings which now depicts a hamlet of the frontier days, will have become a smouldering mass of charred debris.

The fire will be kindled within a structure now serving as a church, and will, it is expected, last for more than an hour, so solidly have the various buildings been constructed.

Emmy Wehlen of Rolfe-Metro

In "Tables Turned," the five-part feature production just completed at the Rolfe-Metro studio, Emmy Wehlen, the charming Viennese actress, wore specially designed gowns that were fashioned by the foremost modistes in New York and Paris, and many suggestions in design were made by Miss Wehlen, who is a genius in designing.



Emmy Whelen.

Although Miss Wehlen is perhaps best known as a star in musical comedy and light opera, she has displayed a remarkable versatility in her work as a screen artist. Her initial bow in the realms of the silent drama was in "When a Woman Loves," a Rolfe-Metro production. Her success was instantaneous. In "Tables Turned" she has surpassed her first effort, stamping herself as a permanent picture star.

Miss Wehlen was born in Vienna, but has lived in England since she was a child. She was the leading woman at the famed Gaiety in London for two years, and had the leading singing part in "The Merry Widow," "The Dollar Princess" and other big productions. Last season she appeared here in the stellar female role in "Tonight's the Night," the big Gaiety production which the Messrs. Shuberts brought over from London.

Adopts Offical Trade Mark



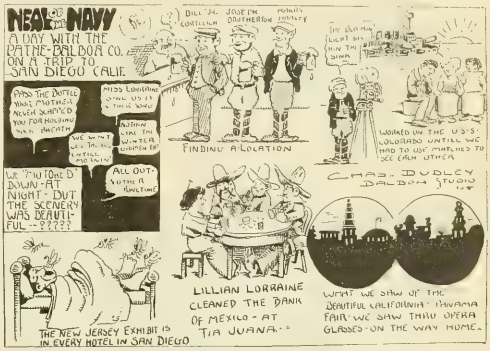
Here is a reproduction of the official trade mark of the Motion Picture Board of Trade, adopted and copyrighted by the publicity committee of the board. The spread-eagle with its shield and message of "Progression, Protection, Promotion," the organization's slogan, will hereafter appear on all stationery, circulars and printed matter issuing from the office of the board. It will be a distinguishing mark and evidence of standing in the trade for the users.

The trade mark will become a permanent part of the trade journals, and will also appear on the letterheads, films, lithographs, advertising matter and in the house organs of many of the manufacturers. Cuts of it will be made in a number of sizes, to accommodate the needs of those who wish to use it. Present plans are to have membership buttons made of the same design, also.

Some of the exhibitor-members have secured permission to use it in their programs and advertising matter and on their slides and lobby display. The trade mark, designed by Lambart Guenther, art director of the New York *Tribune* and one of the best artists in America, is easily handled for embossing, stamping or printing, and is a distinct sign of stability and permanency in the motion picture industry.

Balboa's Cartoonist

Balboa has a cartoonist who could make his way as funny man for the newspapers, as well as a screen artist. He is Charles Dudley, whose splendid work in many feature films put out by the Horkheimer brothers has made for him an enviable place in filmdom. At present Dudley is playing the part of Joe Welcher in "Neal of the Navy." Though it is that



A day with the Pathe Balboa Company on a trip to San Diego, California.

of a cad, Dudley's sincere work is always admired. In his spare moments, he depicts the lighter side of the players' lives on paper. Dudley's drawings are natural, as he has never studied cartooning. His likenesses are good. About the Balboa studio his drawings are highly prized.

Ocean Company at Work

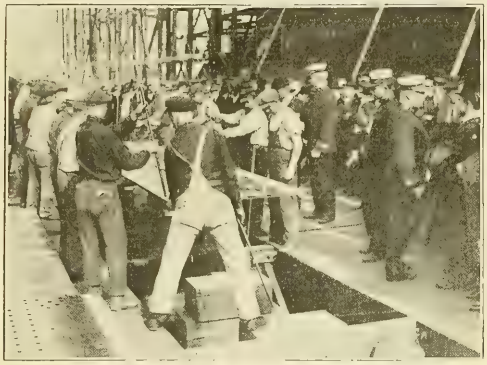
In the initial production of the Ocean Film Corporation, the name of which is being withheld until its release, the company now working at Jacksonville, Florida, under the direction of Joseph Smiley, has met a series of unexpected incidents that have tended to make life interesting.

In a scene intended to demonstrate the brute strength of character, the role assumed by Percy Standing, Mr. Smiley intended having Mr. Standing fell a huge pine tree with a few strokes of an ax, but little or no impression being made upon the sturdy tree, Mr. Standing essayed to push the huge pine over, which he successfully accomplished, the tree falling within less than a foot from William Marshall, the cameraman, who without a quiver kept grinding his camera.

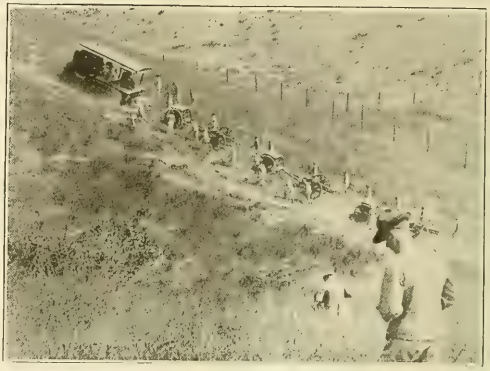
The effect produced is said to be more than startling.

Among the many pretty young women who have joined the forces of the Universal Film Manufacturing Company at Universal City recently is Miss Constance Johnson, late of the Lasky Company. Miss Johnson has become a member of the company directed by Leon Kent.

News of the Week as Shown in Films



Laying of keel of the "California," the first electrically propelled battleship. Copyright, 1915, Universal Animated Weekly.



Special demonstration of new army transportation methods at San Diego, Calif. Copyright, 1915, Pathe News.



Results of serious landslide at the Culebra Cut, Panama Canal. Copyright, 1915, Pathe News.



President Wilson lays cornerstone of Memorial Amphitheater at Arlington, Va. Copyright, 1915, Universal Animated Weekly.



A view from the Hearst-Selig News Pictorial of "Shadow Lawn," President Wilson's new summer home. Copyright, 1915, International Film Service, Inc.



Scene from Hearst-Selig News Pictorial, showing the Rookies being attacked, at Chicago, Ill. Copyright, 1915, International Film Service, Inc.

Brevities of the Business

PACIFIC COAST NEWS

By "Capt. Jack" Poland.

Opening of the fall and winter festivities in motion picture circles will be inaugurated Thursday, October 28, at Shrine Auditorium, by a grand masque costume ball given under the personal direction of **Charlie Murray,** the well known Keystone comedian. Big vaudeville features, including two orchestras of fifty pieces, will be provided and it is rumored that all the big people of filmdom will be there to greet Charlie and his ball de masqueraders. A big confetti battle will be fought. This is advertised as the only ball of its kind ever held west of Madison Square Garden, New York City.

The real select affair of the season is promised for Thanksgiving night, when the Hotel Alexandria management, under the personal invitation of **Manager Morgan,** the prince of western hotel men, plans a grand Thanksgiving ball and dinner at the famous California hostelry to be given as a courtesy to the newly formed Motion Picture Directors' Association and the stars of the film world sojourning in Southern California. This promises to be the most notable party of the early season.

And still another one is announced, the Exhibitors' Association, the organization that takes the place of the former Southern California Exhibitors' Association, plans a big Welcome-back-to-California ball early in December in honor of **Mary Pickford,** queen of the films and star of the Famous Players.

The newly organized Motion Picture Directors' Association is meeting with strong and substantial encouragement. A movement is already under way to establish a permanent club house in one of the most desirable sections of Los Angeles, where weekly meetings, receptions and social affairs may be held. The idea of the directors' organization seems to be for the men who produce motion pictures to get closer together, study out serious and important problems that confront the industry and to work harmoniously and efficiently for the furtherance of the great cause they so ably represent. Names on the membership list comprise many of the most successful directors and producers of the country, and it is proposed to bring in members from every studio in the world, either as active or associate affiliators.

George Kann, former secretary and assistant treasurer of the Universal New York offices, has arrived in Los Angeles and assumed the business management of the $1,000,000 Universal City studios of the big organization he represents. Mr. Kann has been greeted and welcomed by heads of staffs and department managers, directors, stars and players, many of whom he has known for several years, and he promises to maintain out west the able and intelligent prestige he established as an executive of the company in the East.

Henry M. ("Pathe") Lehrmann, president and general manager of the L-Ko Company, has returned from a business trip to New York, and is again in harness producing new and laughable comedies for the Universal program under L-Ko brand.

Tom Chatterton, former NYMP director, who is now playing opposite **Edna Maison** at the Universal studios, is making good and adding to his prestige as a player of film roles.

A private exhibition at Tally's Broadway theater Wednesday evening of the Jesse L. Lasky Feature Plays rendition of "Carmen," featuring the celebrated operatic star, **Geraldine Farrar,** drew unanimous approval and expressions of delight from a large audience of motion picture celebrities and invited guests. Producer **Cecil B. DeMille** was congratulated on all sides and the work of the noted star, Farrar, was pronounced the highest in feature class. The details of the great production were worked out most artistically.

Carl H. Pierce, special representative of the Bosworth, Inc., organization, made a hurried visit to Los Angeles headquarters this week, coming from Columbus, Ohio, and stopping in several cities en route in the interests of the production, "Hypocrites." He says he is the busiest man in the game just now, fighting politics, etc.

Your correspondent is in receipt of many kind words from motion picture people over the able newsy manner in which the Pacific coast sections are covered by Motography each week, all of which adds to the pleasure of representing, even in so small a way, such a large and reliable trade paper.

After the festivities in connection with the visit of the sixty-one Universal Beauties to the picture city were over, **Miss Gloria Fonda** was one of the several girls who were decided upon by the Universal officials for picture work. Miss Fonda



Gloria Fonda in "The Masked Substitute."

was given a small part in one of the productions, and showed a talent that surprised everyone. Later she was given a more important role in **Carter De Haven** comedy-drama, "The College Orphan," and did it so well that Director-General **McRae** had Miss Fonda cast for the leading part in "The Masked Substitute," a one-reel drama which **William C. Dowlan** is directing and playing lead as well.

NEW YORK NOTES

Arthur James spent last week-end with his Peerless in the Wading River section of Long Island. Monday morning he returned to his chair at the head of the Metro publicity department, permanently free from all material memories of the cold which recently settled on his chest and threatened to start something.

J. W. Binder, active organizer and executive chairman of the Motion Picture Board of Trade, returned from Chicago early this week.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked	
American Film Co., Inc....	86	95	
Biograph Company	42	57	
Colonial M. P. Corp.....	1¼	4	*
General Film Corp., pref...	40	48	
Mutual Film Corp., pref....	49½	53	
Mutual Film Corp., com...	49	52	
N. A. Film Corp., pref.....	73½	..	
N. A. Film Corp., com.....	65	80	
New York M. P. Corp.....	64	71	
Thanhouser Film Corp....	1¾	3¼*	
Triangle Film Corp.....	6⅝	7	*
Universal Film Mfg. Co...200		..	
Vogue Films, Inc.....119		..	
World Film Corp.....	3½	4¼*	

*Par $5.00.

North American Film Corporation will release its thirtieth and last chapter on November 22. Immediately thereafter competition for the suggestions for the best sequel will be open to the public, the winner to receive $10,000. It is stated in New York that new bookings in smaller cities where exhibitors are just now beginning the picture with chapter one, are coming into the executive offices with a steadiness that indicates a long life for this serial when the big towns are through with it. There will have been issued on November 22 twelve miles of negative on this serial from which prints have been made, totaling 6,000,000 feet or 1,000 miles of positives.

Universal Film Manufacturing Co. Bidders appeared in the market for stock at $200 per share, which is 50 points higher than the previously published bid. In justice to Universal it should be stated that seldom if ever does any of this stock come on the market, and a bid of even this figure may represent a waste of time on the prospective purchaser's part.

New York Motion Picture Corporation eased off during the week with sales reported at 65 in New York, but firmed up within the last two days and 68½ and 69 has been bid.

Triangle Film Corporation registered a slight decline at the close of last week and the volume of trading at this lower level has increased, according to the records of the New York Curb. The quality of the pictures—in the opinion of many of the film fans—has been advanced since the first production, thus affording a fair average as to what Messrs. Ince, Griffith and Sennett will be expected to do.

W. A. Williams, formerly of the Excelsior Film Company and more recently connected with the exchange department of the film business in the capacity of manager of the Williams film exchange, returned to the production end of pictures a few weeks ago as leading man in "How Molly Made Good," a feature produced by the Photo Drama Company.

Nicholas Power received endless congratulations on Friday, October 22. It was his sixty-first birthday.

CHICAGO GOSSIP

John R. Freuler, president of the Mutual Film Corporation, came to Chicago on Friday last. Mr. Freuler went to Milwaukee to look over his many interests there before returning to New York.

Arthur H. Sawyer, who is in Chicago representing the Cort Film Company and meeting feature buyers from all over the country who are anxious to obtain the new Cort picture featuring Mr. and Mrs. **Vernon Castle,** entitled, "The Whirl of Life," was a visitor to Motography's office on the 25. Mr. Sawyer feels like a permanent resident of Chicago, having been here four weeks.

"Jack" Cunningham, the able publicity representative and general assistant to Capt. **Harry Lambert** of the Mirror Film Corporation, was a visitor to Motography's office on Monday. Cunningham has proven his metal by putting over an interview with Capt. Lambert in every Chicago newspaper, together with a description of the Mirror Film Corporation's plan. The firm of **A. J. Coleman & Co.,** in the First National Bank Building, Chicago, will handle the sales of stock of the Mirror Company.

A. M. Gollos went to Minneapolis on Tuesday, October 26, where he intends to cancel his arrangement with the Rowe-Woskie Feature Film Company, which has been handling Gollos' films in Minnesota. Whether Mr. Gollos will open an office of his own or not in that city has not yet been decided.

E. J. Cox, the Chicago theatrical agent recently organized the Metropolitan Amusement Company which last week took over the Family theater of Moline, the Orpheum theater at Clinton, and the Illinois theater at Rock Island. Mr. Cox states that he has installed Bartola musical instruments in all of his houses and that it is his intention to improve the program of these three houses and later on add more to their string.

J. E. O'Toole, Chicago manager of the Kriterion Film Corporation, who has been able to keep his exchange going even during a period when the producing company was unable to furnish him with weekly releases, states that his receipts have increased each week and that now the Kriterion Company will release its productions weekly he expects to close some contracts now pending. **Lee Sonneborn,** president of the Kriterion Company of New York, is expecting to visit Mr. O'Toole on Friday.

Thomas Alva Edison with his wife and a few friends passed through Chicago last week en route to the San Francisco exposition.

F. H. Franke mentioned to the writer last week that he has just had the California theater at Twenty-sixth street and Trumbull avenue redecorated and has put in two new motor driven Simplex machines, a Northwestern rotary converter and a Mirroroide screen. Mr. Franke uses the G. F. service.

J. W. McCarthy, the general manager of the Epoch Film Company, which has charge of the "Birth of a Nation," was a Chicago visitor last week.

J. Stuart Blackton of the Vitagraph Company returned to New York on Thursday of last week.

Allen Lee Haase, Jr., is giving a birthday party on October 28.

Special to W. N. Selig. I brought back some fish Sunday, but as usual, where were you? **W. N. Selig,** who put Chicago on the film map over twenty years ago and who has become one of the foremost manufacturers of films in America, was honored this week by being named by **Mayor Thompson** as one of his appointees to the board of education. This is a signal honor and Motography joins with all of Mr. Selig's friends in congratulating him.

Paul H. Bush writes from New York city on a letterhead which states that he is eastern manager of the Indian Film Company. Paul states he has not been lonesome in New York, as he has not had time, being the manager, office boy, shipping and booking clerk, also attending to the details of booking the Chicago *Tribune's* five-reel picture entitled "The German Side of the War." Bush is now working on the other set of films taken on the Russian front, and predicts just as big a success for them.

Mae Marsh came to Chicago on Friday last, and **Fiske,** the clever publicity man for the Colonial theater, put over a good story in the Chicago newspapers about the door-tender of the Colonial refusing her admission to watch herself work in the "Birth of a Nation," because she was under age. This was a clever satire on the pink permit system used by the censorship division of the Chicago police force.

Mabel Condon, formerly of Motography's staff, in a letter to **Neil G. Caward,** editor of Motography, states that she is acting as publicity representative for the Little Theater Company of Los Angeles and is also handling the publicity for several of the film folks out in that neck of the woods.

George L. Cox was discovered in the office of the Scandinavian line last week inquiring about the sailing dates and steamer accommodations, together with transportation to Germany. Our notion of a good place to stay away from at present is Germany. Why not try some easy or pleasant stunt, George, such as capturing a few mountain lions by the tail?

J. W. Binder of the Motion Picture Board of Trade gave a business luncheon at the La Salle hotel on Saturday.

Durbrow and Reiss, two local photographers, have returned from the scene of war with some films purporting to be taken on the various battle fronts. The films are undoubtedly reminiscent of the kodak pictures which one sends home to admiring folks showing the various points of interest.

"Walt" Bloeser of the Chicago *Tribune* postcards the writer from "Boothby's," Philadelphia. Bloeser is on his way to New York, where special arrangements have been made for his welcome. **Joe Brandt** of the Universal Film Company is furnishing an Oregon boot which he thinks will hold Bloeser for a while.

William J. (Bill) Sweeney called at Motography's office Tuesday to discuss the Cleveland exhibitors' convention, where Sweeney was tendered an ovation. He brought regards from **Herrington** and the boys. Thanks, fellers.

W. J. Knill, formerly advance man for Elsie Janis and Joseph Santley, is now manager of the Studebaker theater, succeeding **George Sammis.**

NOTES FROM ALL OVER

George DeCarlton, now with the cast of The Ocean Film Corporation, at Jacksonville, Florida, as manager of productions, is taking a course in aviation between times. George says that since he has tied up with this new outfit, things have been so agreeable that he has not had any cause to go up in the air even



Left background—Anna Little. Left to right—E. Forrest Taylor; William Bertram, director; Larry Peyton, and Art Accord of the American Mustang Company.

once. And George is getting out of practice.

A complete electric lighting plant has been installed at the Selig Jungle-Zoo at Los Angeles. William N. Selig, president of the Selig Polyscope Company, also recently ordered constructed about a mile of new roadway at the Zoo. This roadway has been oiled and made a perfect boulevard. Other extensive improvements at the Selig Zoo are contemplated.

Arthur James, director of publicity for the Metro Pictures Corporation, who has been ill for a week, is recouperating in a week-end vacation and motor trip around the Wading River section of Long Island.

There is perhaps no actor who has come to motion pictures from the speaking stage who regards the new art more seriously than Tyrone Power, and certainly none who has a greater appreciation of the dramatic power of Kathlyn Williams, whom he will play opposite in the new Selig production, "Sweet Alyssum," released through the V. L. S. E. November 15, than he. This is the first time that these two strong "leads" have appeared together in moving pictures, and it may be expected that the new production will be unusually noteworthy in its dramatic power.

George Spink, composer of many successful vaudeville acts, among which are "The Country Club" and "At the Waldorf" has been added to the Scenario Department of Lubin's. Mr. Spink will write both comedy and dramatic subjects, basing some upon his more successful song lyrics.

"Silent Bill" Haddock is bringing some of his quick melodramatic action into the one-act Casino Star Comedy he is making for the Gaumont Company. In one day recently he made 35 scenes—and with actors new to the screen, at that.

Edward Brennan, who will be remembered by many motion picture patrons as "Dunbar, the Man of Mystery" with Norma Phillips in the "Mutual Girl" series will be featured with Marie Empress in the Rolfe-Metro five part photo-dramatization of "The Woman Pays," in which Valli Valli has the stellar role. In this picture it is said that Mr. Brennan will be seen in the best work of his career.



Helene Rosson and Wallace McDonald with Richard Willis, the Western Publicity vender.

Vivian Rich is happy. This is nothing unusual, but the particular angle of happiness at this particular time is that she is to be featured in a series of photoplays by the American Company in which she has a wonderfully sympathetic part. Vivian will be seen as a girl who rises from the slums until she becomes an ideal woman. The series promise to be unusually interesting, for they will depend largely upon real, genuine heart interest and Vivian's personality.

An entire English village is being constructed by the Quality Pictures Corporation in Hollywood, Cal., for the big production, "Rosemary," a five-part picturization of the famous play by the same name, in which Marguerite Snow will be starred and Paul Gilmore, the noted romantic actor, and new comer to the Quality-Metro forces, will be featured.

Cissie Fitzgerald, one of the best known comediennes the American theater has known, is the latest recruit of a small army of fun-makers now engaged in the laugh-making business at the Kleine Studios. The company is headed by Bickel and Watson, the invariable laughing hit of all vaudeville programs of which they have been a part, and the two artists who did so much to add to the gayety of nations in the early Ziegfeld "Follies" shows. In addition to Cissie Fitzgerald they are supported by Crimmons and Gore, long known to the American public; Snitz Edwards, one hundred pound star of "The Queen of The Moulin Rouge" and "The Silver Slipper," Maxfield Moree and Florence Morrison whose amplitude acts as an excellent foil for the diminutive Edwards.

At Universal City William Worthington has just completed a two-reel picture which, in the opinion of critics, is regarded as the best picture in which Herbert Rawlinson has appeared for months. "The Ne'er Do Well" is the title and in it Rawlinson is supported by Jean Taylor, Jack Wells, F. M. Wells and Barney Furey.

Director Jack Pratt with Richard Duhler, Rosetta Brice and the balance of his company, who have been at Block Island for the past week on the production of Pratt's own story "A Man's Making," returned to Philadelphia on Thursday last.

Ann Neilsen, the wife of Guy Coombs, who has been starred in several Kalem pictures, is playing a prominent role in the supporting cast now making "Barbara Fritchie," the five-part feature production now being made at the Popular Plays and Players studio for release on the Metro program.

The life and rise to fame of Audrey Munson, America's favorite artists' model, who posed for much of the sculpture work adorning the various buildings and arches of the Panama-Pacific Exposition, as well as the Maine and numerous other monuments and paintings, has been woven into a five-part screen drama, entitled "The Inspiration." It will be released as a Mutual Masterpiece. The Thanhouser people, who filmed it, are all enthusiasm over her success as a screen player.

One of the Kalem players who took part in "The Coquette," a four-act feature, was painfully injured in falling from a swiftly moving auto while one of the important scenes was being filmed. As the result of this accident, the performer was confined to his bed for several days.

Mary Moore, of the famous family of photoplayers, sister of Owen, Tom and



Mary Moore.

Matt Moore, has joined the Lubin Company. She will make her first appearance in the Lubin picture "The Great Divide."

The new Paragon Film, Inc., Maurice Tourneur, vice-president and general manager, will start work on its first big five-reel photoplay at its new studio and factory, now nearing completion at Fort Lee, N. J., on or about Dec. 1. Entirely new stage mechanisms and lighting effects are expected to produce something in motion pictures which will be a distinct step forward in their development.

Mr. A. G. Steen, one of the oldest exchangemen in the country, now president of the Steen Film Producing Co., Philadelphia, has been in New York negotiating for a franchise with the Associated, and after a thorough investigation has finally closed a deal for a franchise of a one-reel comedy weekly.

Marguerite Snow, who has been playing leads opposite Francis X. Bushman, in Quality-Metro productions, has been given a company of her own and hereafter will be featured alone in four and five reel productions.

Chas. Fais, who has been in the "show" business for the past twenty-five years in every capacity, and more recently associated with the large film companies in their business departments, has been placed in charge of the Purchasing Department of the Keystone plant by Business Manager George Stout.

James Hicks, manager of the Tri-State Film Exhibiting Company of Ashland, Kentucky, has secured the booking rights on "Silver Threads Among the Gold" from the K. & R. Film Company for the state of Kentucky. Mr. E. T. Peter of Dallas, has also secured the rights on "Silver Threads Among the Gold" for Texas and Oklahoma.

Richard Stanton has completed a stirring photoplay in "Riches" and, besides producing it, he played in vigorous style as the hero. He will put on a story of his own next—one he has had in pickle for some time. Stanton's work as a writer is well-known.

Ed J. Le Saint is busy making preparations for the Universal series photoplay "The Journal of Lord John," in which William Garwood will be featured with Stella Razeto playing opposite him.

Charles Nichols, the famous ex-baseball pitcher of the Boston National Baseball Team, is now a member of the George Kleine selling forces, traveling out of the Kansas City office.

Out in St. Louis, where the exchange men are having a Bowling League, Paramount, according to late dispatches from the Kansas City Exchange of that company, is well in the lead. The following item from one of the players will show the standing of the clubs: "Paramounts retained their immaculate record in the M. P. O. League by whitewashing Generals and increased their victories to a dozen, while Universal took the odd from Mutuals and annexed second place with five victories and seven defeats. Mutuals have won four and lost eight and Generals 3-9.

Arnold Daly announces as the cast for his next Pathe Gold Rooster Play "The House of Fear," the following: Mr. Daly in the lead, supported by Sheldon Lewis; Ina Hammer (who has supported Maude Adams and Robert Edson), Martine Sabine (who was leading man with John Drew), William Bechtel and Charles Laite.

Besides receiving congratulations on his election as one of the vice-presidents of the Screen Club, Harry Myers is celebrating his fifth year in the world of motion pictures.

Mme. Alice Blache, the only woman producer and director in the motion picture business, has bought a quaint little cottage nestled in the woods near Fort Lee, N. J., so that she can be near the studios of the Popular Plays and Players, where she directs productions for the Metro program.



Alice Dovey, new star with Gaumont.

Miss Martha Mattox, the clever comedienne, who plays the part of Selina Tubbs in the Selig pastoral comedy series "The Chronicles of Bloom Center," is an author of unusual ability, and in her leisure moments is engaged in writing the book for a musical comedy soon to be produced on Broadway.

California's fastest car—or at least one of the fastest—was destroyed when Henry King's Mercer back-fired and burned up. The Balboa star was driving home from Los Angeles, in company with Gypsy Abbott. Seven miles out from Long Beach the trouble ensued. As it was late at night help was not obtainable. As Mr. King did not have very much insurance on the car, he suffers a loss of about $2,000. All that was left, when the blaze died out, was a heap of scrap iron.



Remains of Henry King's Mercer.

Recently a scenario of a one-act comedy came to the Gaumont office which had one character, "Stuffy, the Press Agent." Unquestionably this could be none other than Glenmore ("Stuffy") Davis, the press agent in times past for Luna Park, Barnum & Bailey's Circus, and the big "Cadillaqua" spectacles at Detroit. Gaumont's policy is to get players to fit the parts, and consequently a hurry-up call was sent to Broadway for "Stuffy" Davis himself. He was found, and pressed into service to play the part that was obviously written for him. It is his first venture into pictures.

On account of the unusual difficulties attendant to staging an animal picture, David Horsley recently assigned Jay Hunt, recognized as one of the foremost directors of the day, to put on his Centaur Features, which are animal subjects in an advanced form and featuring the Bostock collection of dumb performers. Mr. Hunt has a long line of successful productions to his credit and is well qualified for the task.

Although suffrage was defeated last week in New Jersey, the Mutual Weekly was not defeated. The most interesting event naturally was the casting of his ballot by President Wilson. The suffragists all over the country will have an opportunity to see the fist citizen of the land record his conviction that women should have the vote.

Clara Kimball Young is sure to delight her innumerable admirers in a forthcoming World Film production to be called "The Spirit of the Joss House," Rex Ingram is directing the picture, the scenario of which he also prepared.

The scenario department of George Kleine reports a superabundance of splendid stories as the result of its recent advertising campaign for comedy and dramatic subjects. As plenty of material is now in hand to date, scenario writers are asked to send no more manuscript for the present.

Within three hours after Col. Joe Smiley arrived at Jacksonville, Florida, with the cast now engaged in making the initial production for the newly organized Ocean Film Corporation, of which John L. Dudley and Jesse J. Goldburg are the executive heads, Col. Joe was the recipient of visitor's cards of admission to all the clubs in Jacksonville. The Colonel's reception hours at the Mason hotel are from 10 p. m. to 11 p. m.

World Film's picturization of Frank Norris's "McTeague of San Francisco," will present the famous actor, Holbrook Blinn, in a role of singular power and characterization.

The management of the Strand theater of New York has arranged to show moving pictures in colors of the latest styles for women. These pictures were taken in Paris and in this country and will embrace street and evening dresses for ladies of all ages, cloaks, riding and other sporting habits; in short everything pertaining to women's wear. These fashion shows will be presented every afternoon, in connection with the regular program, and will be changed every week.

Beverly Bayne, who will be starred with Francis X. Bushman in "The Yellow Dove," a forthcoming Quality-Metro production, is nerving and acclimating herself these days in trial flights in an aeroplane at Long Beach, L. I., preparing for several exciting and thrilling scenes which she will have aboard the air craft.

Chester Conklin, the Keystone comedian, not to be outdone by his associate, Mack Swain, has purchased a 320 acre ranch near Mojave, California. Conklin has just received a shipment of bean seed from the Government Experimental Station at Tucson, Arizona, which he will plant as his first crop.

"Over Night," the William A. Brady comedy which had six months at the 48th Street Theater, New York, is to be picturized under the direction of James Young, who made such a striking success of Philip Bartholomae's other World Film Comedy "Little Miss Brown." As far as possible the original cast will be presented in the photoplay: Vivian Martin; Herbert Jost; Jere Austin; Ada Stirling; Lucile LaVerne; Dorothy Farnum; Arthur Aylesworth.

D. L. Burke and N. D. Smith of the Associated Film Sales Corporation made a hurried trip to the Coast to make arrangements for a larger output.

Rollin S. Sturgeon is again working on the desert near Randsburg, taking scenes for "Flower of the Desert." His company includes Mary Anderson and William Duncan. Mary writes that she is having a lovely time—her first experience with the Desert.

Recently five beauties from the Universal Film Manufacturing Company appeared in the Palace Theater's Fall Fashion show, in New York, as a part of the $1,000,000 display of gems, gowns, furs,

lingerie, hats, feathers, sport clothes and boots from the supreme creative artists in style. The Universal beauties who lent charm to the occasion were Violet Mersereau, Rosemary Theby, Dorothy Phillips, Betty Gray and Edna Hunter. Their gowns were designed by Harry Collins, costumer of 29 West 38th street, and were worn with great effect by the young ladies who have been so prominent in the minds of motion picture fans as stars in different Universal high class photoplay productions.

Antonio Moreno, a prominent Vitagraph leading man, will essay his first straight comedy role in motion pictures in the forthcoming production of the two-part feature "A 'Model' Wife," by E. Lawrence Gibson, an author new to motion picture fans.

Charles O. Baumann, vice-president of the New York Motion Picture Corporation and one of the directors of the Triangle Film Corporation, arrived in Los Angeles this week on a tour of inspection of his Inceville studies. He will remain for several weeks, during which time he will acquaint himself with the current activities at the big Ince plant in the Santa Monica mountains, and then return east to resume his duties at his desk in the Longacre Building.

An all-star cast that includes Charles Richman, James Morrison, Eleanor Woodruff, Zena Keefe, Anders Randolf, Charles Wellesley and Paul Kelly are enacting the final scenes in Cyrus Townsend Brady's navy drama, "Colton, U. S. N." The players under the direction of Paul Scardon, are now at Annapolis, Md., where they will take scenes showing the Naval Academy.

At last, William S. Hart has bought an automobile! The noted portrayer of Western types succumbed to the persuasions of the energetic salesman last week and invested in a large, graceful-looking touring car. Another Incevillian to purchase a car recently is Monte Katterjohn, author.

Henry "Pathe" Lehrman, managing director of the L-Ko Motion Picture Kompany of Hollywood, Cal., who has been paying New York City an extensive visit in the interests of his Billie Ritchie L-Ko comedies, secured while here the services of Stanley C. Kingsbury to act as his special representative.

The Vitagraph Company, ever on the alert to keep abreast of the demands of the exhibitors and their growing patronage, have arranged a weekly programme, beginning with the first week in November, to include a series of releases, each one of which will be a representative Vitagraph picture, whether it be a one-part subject or a feature. Twenty-four of the Vitagraph stars are represented in the first week's releases, who worked under the direction of seven different directors to make the separate stories.

William F. Russel, the active Stanley Blair of "The Diamond from the Sky" screen novel, met William N. Selig for the first time one midnight of last week at Levy's—(there's only one Levy's and it's in Los Angeles). "Bill Russell?" quoted Mr. Selig, remembering something. "Why, you're the man that Director Lawrence Marsden told me I couldn't make pictures without!" "But," said Mr. Russell, "you are still making pictures." Mr. Selig agreed; then naturedly and after a few seconds thought he suddenly exclaimed, "Yes, but I wonder now what Lawrence Marsden *did* mean!"



Bill Russell and a member of his ranch at Santa Barbara, Calif.

J. Warren Kerrigan is going to appear in a new series of Terrence O'Rourke pictures. Such is the decision of Carl Laemmle, president of the Universal Film Manufacturing Company, after having wrestled for months with one of the most intricate problems he has ever been called upon to solve. The "problem" is all caused by the insistent demand of picture fans requesting that the Terrence O'Rourke pictures be re-issued. But Mr. Laemmle has decided that instead of reissuing the famous pictures, he will present Mr. Kerrigan in a novelty serial.

Ashley Miller, who with Arnold Daly is producing Pathe's "Ashton-Kirk" series, has had a theatrical career of fifteen years, starting in as a player of juvenile roles with Walker Whiteside when that star was still presenting Shakesperian plays in the smaller cities of the land. Subsequently he appeared in support of Otis Skinner, Henrietta Crosman, Ezra Kendall, Louis James and Katheryn Kidder, and Anna Held.

Billy Mason was not smiling; it was past dinner time and Billy was still dinnerless. "I like comedy," he stopped en route home from the studio to explain, "And I admit I am a comedian—but I can't see any comedy situation in standing in a bath-tub full of icy water and being directed to make funny faces and not splash in the lens of the camera.

Arthur Shirley, the Universal lead who on the west coast lot they call "the big Australian," was the sole figure recently in one hundred feet of film which the Australian fan public sent Harry Higgens all the way from Australia to procure. Mr. Shirley was Australia's favorite legitimate star until his coming to America and the Universal company six months ago. The statement of his mission to the Pacific coast, by Mr. Higgins was a tribute Mr. Shirley feels deeply.

Billy Sherwood, the versatile New Orleans juvenile, has been engaged by the Kalem company to play the heavy in the next issue of "The Ventures of Marguerite," featuring Marguerite Courtot. Billy's versatility must surely be remarkable when we remember that his last part was the young lover in the Geo. Kleine five-reel feature "Canavan, the Man Who Had His Way," while now he is a villain.



Winnifred Kingston in Pallas picture "The Call of the Cumberland."

SOME NEW THEATERS

Alabama.

The Odeon Two Theater company is the latest motion picture company organized in Birmingham, and it has taken over the management of the Odeon Two theater, formerly owned by the Strand Theater company. L. B. Leftwich, president of the new company, will manage the well-known playhouse.

Articles of incorporation have been recently filed incorporating the Allentown Film corporation, with a capital stock of $2,000. The object of the corporation is to manufacture films and their accessories at Allentown, the new town building near Florence. The officers for the first year are: M. F. Sherfesee, San Antonio, Tex., president; Frederick Stellar, Birmingham, vice-president; H. C. Bennett, Birmingham, secretary and treasurer. The incorporators are: S. M. Anderson, Greenwood, Miss.; M. J. Sherfesee, San Antonio, Tex.; Frederick Stellar, Birmingham; H. C. Bennett, Birmingham.

Arizona.

The Crystal theater on Sullivan street, Miami, was opened Wednesday evening, October 13. The theater presents a very beautiful appearance and is managed by Norcross and Garrett.

California.

Articles of incorporation of the Yeldah Film company have been filed, the purpose of the company being that of engaging in the moving picture business in Stockton on a broad scale. The company is capitalized at $75,000. The di-

rectors include Mayor R. R. Reibenstein, W. R. Clark, W. H. Reicks, J. L. Craig, E. M. Hadley, R. C. Pardoe and Dave S. Matthews.

Colorado.

The new Orpheum theater recently erected in Steamboat Springs by W. J. Franz and which is under lease to Griffin and Sharp has been opened. The building is very attractive and furnished nicely. The seating capacity is 325.

Florida.

Tampa's fine new theater, the Strand, will shortly be opened.

Georgia.

Work will begin in a few days on a handsome two-story motion picture house for Tifton. The building will be one of the most modern and up-to-date picture houses in this section and will be occupied by the Star theater.

Illinois.

T. D. Wilson will finance the proposed new picture theater to be built on Neil street, Champaign. The building will be 90x145 feet, and will be modern and thoroughly fireproof. The seating capacity will be from 1,000 to 1,200 and cost about $60,000. W. W. Moorehead is one of the promoters.

Fox Theater company, Aurora; capital, $1,000; incorporators, Morris G. Leonard, Palmer M. Gunnell, Thyra Carlson.

W. C. Fisher has sold the Lyric theater in Centralia to James O. Adams. In the near future Mr. Adams will enlarge the theater.

State Street Theater Co., Chicago. Operate places of amusement; capital, $600,000.

Indiana.

The Alhambra theater in Indianapolis, which has been running feature photoplays, has been bought by B. V. Barton and Charles M. Olson, from Dickson & Talbot. The new owners took possession October 9.

The new owners have put in two new motion picture machines and expect to remodel the front and put in a changing letter electric sign. A five-piece orchestra also is to be added. The program is to be changed every other day and feature photoplays of the higher class are to be run.

The Star theater in Princeton has been sold by C. W. Woods to G. W. Barrett of Lawrenceville, Illinois, who took possession October 11.

Iowa.

Moulton will shortly have an opera house. Stuart Mace and George Carson are the new proprietors of the new show house, which is now being erected on Main street. It is constructed of cement blocks with a brick veneer.

The Princess theater in Cedar Rapids, which has been in the hands of the contractors since August 16, being remodeled, has reached a completed state. The rear wall has been extended forty-one feet and the seating capacity has been increased 160, making a total of 624. The painters and decorators have transformed the theater until it is resplendent in a new coat of dark blue blending into pearl gray ceiling with ivory trimming. The ventilation and exits are all that could be desired while the mirror screen will add to the enjoyment of patrons of this house. J. P. Martin is manager and with the remodeling completed announces a new policy which marks the opening of the theater October 15, and only feature plays will be presented.

The Lyric theater in Albia is now under the management of Mr. and Mrs. Weber of Waverly.

G. W. Hart & Son, of Grinnell, announce that they will erect a two-story moving picture theater in the spring, on the west side of Main street. The theater will have a seating capacity of 500 and have all modern improvements.

W. W. Wood, owner of the Gem moving picture theater in Armstrong, accidentally shot himself and died from the effects.

The Casino theater in Mason City has been opened after being remodeled throughout.

Kansas.

The new Princess theater was opened October 15 in Hoisington.

Maine.

Barker-Swan Film Service, Portland.—Film exchange business, moving picture machines, etc.; capital, $250,000.

Maryland.

J. N. Bowers, 930 West Baltimore street, Baltimore, plans an addition to his theater to cost approximately $3,000.

Massachusetts.

Papers have passed in the sale of the property of the Olympia Theater Company of Lynn to the Olympia Theaters, Inc., of Boston, incidental to the consolidation of the Olympia Moving Picture interests into one corporation, which now control seven Olympia theaters in New England. The Lynn property has a frontage of 104 feet on Washington street, and extends back 153 feet to Willow street.

Missouri.

A moving picture theater to cost about $50,000 is to be erected this fall by Ferd Warner on the north side of St. Louis avenue, St. Louis, a few steps west of Grand avenue, on ground which was recently purchased. The theater will have a seating capacity of about 2,000 persons. It will cover a lot 50x183 feet, and the adjoining lot of the same size is to be improved next spring by Warner with an airdome.

Frank L. Newman, manager of the Royal theater, Kansas City, has leased the two-story building at 109-11 East Twelfth street and will erect a picture theater as soon as the building which now occupies the site will be razed.

The Tenth Street theater, 15 West Tenth street, Kansas City, is now open for the fall and winter season. The theater, a handsome edifice, has been newly decorated and only first-run pictures will be shown.

Minnesota.

The Grand theater in Virginia has been sold by R. A. McLean to E. A. Malley.

Montana.

The Empress theater, Missoula, enlarged and beautified during six weeks of remodeling, has been reopened. The whole house has been included in the plans for remodeling, and chief among the new features is a spacious balcony, with party boxes on either side. The seating capacity is 620. A new fotoplayer will be installed as soon as it arrives from the factory.

The Empire theater in Butte City, closed for several weeks, will be opened under new management and will be devoted to motion pictures.

October 18 the Imperial theater was again opened to the public in Great Falls, having undergone extensive improvements.

Nevada.

The Grand theater in Reno has been reopened after being closed for nearly three months, undergoing extensive repairs.

New York.

The Tifft theater corporation, Buffalo, has filed incorporation papers. It is capitalized at $1,000 and the directors are Robert H. Tifft, Martin J. Niemen and Harry L. Byrne.

Royal Divorce Film company, incorporated, Manhattan, $100,000; Kate M. Brown, Marius S. Joy, Harry Mountford, Manhattan.

The new Regent theater on East Water street, Elmira, was opened October 4 and is a very attractive playhouse. J. W. Schwartzwalde is manager. Feature pictures will be shown.

Jelenk & Hansen, Brooklyn, theaters, opera houses, photoplay houses, $5,000; Morris Hansen, Sadie and Theodore Jelenk, 1,977 Douglass street, Brooklyn.

George W. Beynon, Inc., Manhattan, theatrical, motion picture, etc., publish and print music; capital, $50,000. Incorporators, W. C. Stickles, 634 West 135th street; E. Greenberger, 246 West 119th street; S. M. Cohen, 375 Manhattan avenue, New York city.

Plutuscope Corporation, Manhattan. Manufacture motion picture machines, apparatus and supplies; manufacture mechanical devices, etc. Capital, $1,000,000. Incorporators, G. W. Martin, T. H. Ross, 215 Montague street; J. Roth, 265 East 22nd street, Brooklyn.

Zenith Motion Picture Co. Manufacture of moving picture machines and all kinds of photographic films. Capital, $500,000.

Percy G. Williams has leased the theater known as the Oxford, at Flatbush avenue and State street, Brooklyn, for a term of ten years, to the Unity Amusement company, incorporated, Oscar Muller, president, and Samuel Schwartz, treasurer, owners of the West End theater, New Utrecht avenue and Fifty-second street, Borough Park, Brooklyn. After extensive alterations Muller & Schwartz will open the house as a high-class photoplay theater.

Pontiac Theater Corporation, Saranac Lake, theatrical, motion pictures, $40,000; Walter Sagendorf, Louis Bernstein, Walter Clusett, Saranac Lake.

The Mummers' Production Corporation, theatrical, motion picture, realty, construction, $5,000; Richard K. Mackay, Agatha I. Joerg, Aaron C. Thayer, 32 Nassau street, Albany.

Coles Picture Machine Corporation, moving picture machinery, $50,000; Olga Schultheis, William H. and Howard Coles, 544 West 157th street, Albany.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	10-25	Arline's Chauffeur	Biograph	1,000
D	10-25	The Destroyer	Essanay	3,000
D	10-25	The Price of Ambition	Kleine	2,000
D	10-25	The Net of Deceit	Kalem	3,000
D	10-25	The Inevitable Penalty	Lubin	1,000
C	10-25	Shoo Fly (No. 2 of the Chronicles of Bloom Center)	Selig	2,000
T	10-25	Hearst-Selig News Pictorial No. 85, 1915	Selig	1,000
C	10-25	The Prince in Disguise	Vitagraph	1,000

Tuesday.

D	10-26	A Mystery of the Mountains	Biograph	2,000
D	10-26	Miss Freckles	Essanay	2,000
C	10-26	The Knaves and the Knight	Kalem	1,000
C	10-26	Playing in Tough Luck	Lubin	1,000
D	10-26	The Race for a Gold Mine	Selig	1,000
D	10-26	To Cherish and Protect	Vitagraph	3,000

Wednesday.

D	10-27	Harvest	Biograph	3,000
C	10-27	The Seventh Day	Edison	1,000
C	10-27	Dreamy Dud in "Up in the Air"	Essanay	500
S	10-27	Scenic	Essanay	500
D	10-27	By Whose Hand	Kalem	2,000
D	10-27	The Man of God	Lubin	2,000
C	10-27	Itsky, the Inventor	Vitagraph	1,000

Thursday.

D	10-28	A Trick of Fate	Biograph	1,000
C	10-28	Fun at a Ball Game	Essanay	1,000
D	10-28	The Strange Unknown	Lubin	3,000
	10-28	Title not reported	Mina	
T	10-28	Hearst-Selig News Pictorial No. 86, 1915	Selig	1,000
D	10-28	The Unforgiven	Vitagraph	1,000

Friday.

D	10-29	The Coming of Angelo	Biograph	1,000
D	10-29	The Mystery of Room 13	Edison	4,000
D	10-29	Broncho Billy's Cowardly Brother	Essanay	1,000
D	10-29	The Wonder Cloth	Lubin	1,000
C	10-29	A Case of Eugenics	Vitagraph	1,000
D	10-29	When Appearances Deceive (No. 1 of the Ventures of Marguerite)	Kalem	1,000

Saturday.

D	10-30	The Sheriff's Trap	Biograph	1,000
S	10-30	Niagara Falls	Edison	500
E	10-30	Yardville Folks	Edison	500
D	10-30	The Lighthouse by the Sea	Essanay	3,000
D	10-30	Rescue of the Brakeman's Children	Kalem	1,000
C	10-30	His Body Guard	Lubin	1,000
D	10-30	When California Was Wild	Selig	1,000
C	10-30	The Shabbies	Vitagraph	2,000

Monday.

D	11-1	Fifty-Fifty	Essanay	3,000
D	11-1	The Coquette	Kalem	4,000
D	11-1	The Sacred Bracelet	Lubin	1,000
D	11-1	The Flashlight	Selig	2,000
T	11-1	Hearst-Selig News Pictorial No. 87, 1915	Selig	1,000
C	11-1	Between Two Parts	Vitagraph	1,000

Tuesday.

D	11-2	Between Father and Son	Biograph	2,000
D	11-2	Despair	Essanay	3,000
C	11-2	Diana of the Farm	Kalem	1,000
C	11-2	Up Against It	Lubin	1,000
C	11-2	Athletic Ambitions	Selig	1,000
C	11-2	The Sultan of Zulon	Vitagraph	2,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Essanay, Kalem, Kleine, Lubin, Selig, Vitagraph.

TUESDAY: Biograph, Essanay, Kalem, Lubin, Selig, Vitagraph.

WEDNESDAY: Edison, Essanay, Kalem, Knickerbocker, Lubin, Vitagraph, Biograph.

THURSDAY: Biograph, Essanay, Lubin, Mina, Selig, Vitagraph.

FRIDAY: Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph.

SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.

Wednesday.

D	11-3	Dora Thorne	Biograph	4,000
C	11-3	The Parson's Button Matcher	Edison	1,000
C	11-3	The Fable of "The Escape of Anthony and the Salvation of Herbert"	Essanay	1,000
D	11-3	The Sign of the Broken Shackles	Kalem	2,000
D	11-3	A Western Governor's Humanity	Lubin	3,000
C	11-3	A Family Picnic	Vitagraph	1,000

Thursday.

D	11-4	The Passing Storm	Biograph	1,000
C	11-4	The Night Sophia Graduated	Essanay	1,000
D	11-4	When War Threatened	Lubin	2,000
C	11-4	The False Hair	Mina	1,000
D	11-4	Their Sinful Influence	Selig	3,000
T	11-4	Hearst-Selig News Pictorial No. 88, 1915	Selig	1,000
C	11-4	The Ebony Casket	Vitagraph	1,000

Friday.

D	11-5	The Musketeers of Pig Alley	Biograph	1,000
D	11-5	Friend Wilson's Daughter	Edison	3,000
D	11-5	Broncho Billy's Mexican Wife	Essanay	1,000
D	11-5	The Rogue Syndicate (No. 2 of the Ventures of Marguerite)	Kalem	1,000
D	11-5	The Urchin	Lubin	1,000
C	11-5	Beautiful Thoughts	Vitagraph	1,000

Saturday.

D	11-6	Waifs of the Sea	Edison	1,000
D	11-6	On the Little Mill Trace	Essanay	2,000
D	11-6	Danger Ahead	Kalem	2,000
C	11-6	The Cellar Spy	Lubin	1,000
D	11-6	The Lost Messenger	Selig	1,000
D	11-6	Anselo Lee	Vitagraph	3,000

V. L. S. E. Program

Sept.	20	The Circular Staircase	Selig	5,000
Sept.	27	Tillie's Tomato Surprise	Lubin	6,000
Sept.	27	The Great Ruby	Lubin	5,000
Oct.	4	Dust of Egypt	Vitagraph	5,000
Oct.	11	In the Palace of the King	Essanay	6,000
Oct.	11	The Valley of Lost Hope	Lubin	5,000
Oct.	18	A Black Sheep	Selig	5,000
Oct.	18	The Man Who Couldn't Beat God	Vitagraph	5,000
Oct.	25	The Rights of Man	Lubin	5,000
Nov.	1	The Turn of the Road	Vitagraph	5,000
Nov.	8	The Raven	Essanay	5,000

Mutual Program

Monday.

D	10-25	Out of the Ashes	American	2,000
C	10-25	Tillie, the Terrible Typist	Falstaff	1,000
C	10-25	Hobo Nerve	Novelty	1,000

Tuesday.

D	10-26	The Conscience of Juror No. 10	Thanhouser	2,000
S	10-26	See America First, No. 7	Gaumont	500
C	10-26	Keeping Up with the Joneses	Gaumont	500
C	10-26	Touring with Tillie	Beauty	1,000

Wednesday.

D	10-27	The Blood of Our Brothers	Centaur	3,000
C	10-27	Love and Artillery	Novelty	1,000

Thursday.

D	10-28	The White King of the Zaras	Centaur	2,000
C	10-28	The Soap Suds Star	Falstaff	1,000
T	10-28	Mutual Weekly No. 43	Mutual	1,000

Friday.

D	10-29	Playing for High Stakes	Mustang	2,000
D	10-29	The Smugglers' Cave	American	1,000
C	10-29	Jerry to the Rescue	Cub	1,000

Saturday.

D	10-30	The Idol	Clipper	3,000
C	10-30	An Auto Bungalow Fracas	Beauty	1,000

Sunday.

D	10-31	The Feud	Reliance	2,000
C	10-31	Zabisky's Waterloo	Casino	1,000
D	10-31	The Fisherwoman	Thanhouser	1,000

Monday.

D	11-1	The Wasp	American	2,000
C	11-1	Freddie, the Fake Fisherwoman	Falstaff	1,000
C	11-1	Putting Papa to Sleep	Novelty	1,000

Tuesday.

D	11-2	The Commuted Sentence	Thanhouser	2,000
E	11-2	See America First, No. 8	Gaumont	500
C	11-2	Keeping Up With the Joneses	Gaumont	500
C	11-2	One to the Minute	Beauty	1,000

Wednesday.

D	11-3	The Devil's Darling	Rialto	3,000
C	11-3	The Fortune Hunters	Novelty	1,000

Thursday.

D	11-4	When Avarice Rules	Centaur	2,000
C	11-4	"Clarissa's" Charming Calf	Falstaff	1,000
T	11-4	Mutual Weekly No. 44	Mutual	1,000

Friday.

D	11-5	The Trail of the Serpent	Mustang	2,000
D	11-5	On Secret Service	American	1,000
C	11-5	Who's Who	Cub	1,000

Saturday.

D	11-6	Mr. Meeson's Will	Than-o-play	3,000
C	11-6	Billy Van Deusen's Campaign	Beauty	1,000

Sunday.

D	11-7	The Law of Duty	Reliance	2,000
C	11-7	Does It Pay to Advertise	Casino	1,000
D	11-7	Mistake of Mammy Lou	Thanhouser	1,000

Universal Program

Monday.

D	10-25	The College Orphan	Broadway	6,000
C	10-25	An Heiress for Two	Nestor	1,000

Tuesday.

	10-26	No release this week	Gold Seal	
C	10-26	By Return Male	Imp	1,000
D	10-26	The Millionaire Paupers	Rex	3,000

Wednesday.

D	10-27	A Life at Stake	Victor	2,000
C	10-27	Tears and Sunshine	L-Ko	1,000
T	10-27	Animated Weekly No. 190	Universal	1,000

Thursday.

	10-28	No release this week	Laemmle	
D	10-28	The Flag of Fortune	Big U	2,000
C	10-28	Lady Baffles and Detective Duck in "The Lost Roll"	Powers	1,000

Friday.

D	10-29	The Craters of Fire	Imp	3,000
	10-29	No release this week	Victor	
C	10-29	The Frame-Up on Dad	Nestor	1,000

Saturday.

D	10-30	The Superior Claim	Bison	3,000
	10-30	No release this week	Powers	
C	10-30	A Day at Midland Beach	Joker	1,000

Sunday.

	10-31	No release this week	Rex	
D	10-31	The Man From Argentine	Powers	2,000
C	10-31	Father's First Murder	L-Ko	1,000
D	10-31	The Broken Coin, No. 19	Universal	2,000

Monday.

D	11-1	The Long Chance	Broadway	6,000
C	11-1	A Circumstantial Scandal	Nestor	1,000

Tuesday.

D	11-2	The Measure of Leon Dubray	Gold Seal	3,000
	11-2	No Release This Week	Rex	
C	11-2	When Beauty Butts In	Imp	1,000

Wednesday.

	11-3	No Release This Week	Victor	
C	11-3	The Idle Rich	L-Ko	2,000
T	11-3	Animated Weekly No. 191	Universal	1,000

Thursday.

D	11-4	The White Feather Volunteer	Laemmle	2,000
D	11-4	The Markswoman	Big U	1,000
C	11-4	The Thinking Cockatoos	Powers	500
E	11-4	Insect Celebrities	Powers	500

Friday.

D	11-5	The Reward	Imp	3,000
	11-5	No Release This Week	Victor	
C	11-5	Father's Helping Hand	Nestor	1,000

Saturday.

D	11-6	The Mettle of Jerry McGuire	Bison	2,000
	11-6	No Release This Week	Powers	
C	11-6	20th Century Susie	Joker	1,000

Sunday.

D	11-7	Such a Princess	Rex	3,000
	11-7	No Release This Week	Laemmle	
C	11-7	Cupid and the Scrub Lady	L-Ko	1,000
D	11-7	The Broken Coin, No. 20	Universal	2,000

Miscellaneous Features

York State Folks	Gra-ko		5,000
A Mother's Confession	Ivan		5,000
Sarah Bernhardt at Home	Photoplay Releasing		2,000
Romance of Elaine	Pathe		24,000
The Victory of Virtue	United Photo Plays Co.		5,000
The Pearl of the Antilles	Picture Playhouse Film Co.		5,000
The Flame of Passion	Picture Playhouse Film Co.		5,000
The Corsican	Sun Photoplay Co., Inc.		5,000
The Whirl of Life	Cort Film Corp.		6,000
A Woman's Honor	Great Northern		4,000

Associated Service.

Released week of

Nov.	2	Hilary of the Hills	Santa Barbara	2,000
Nov.	2	Duel of Hearts	Ramona	2,000
Nov.	2	Out for a Million	Empire	2,000
Nov.	2	And He Came Straight Home	Atlas	1,000
Nov.	2	In and Out	Banner	2,000
Nov.	2	Unexpected Reward	Liberty	1,000
Nov.	2	Life in the West	Alhambra	1,000
Nov.	2	Rosie's Many Thorns	Federal	1,000

Kleine-Edison

Released week of

Oct.	6	Vanity Fair	Edison	7,000
Oct.	13	The Magic Skin	Edison	5,000
Oct.	20	The Green Cloak	Kleine	5,000
Nov.	3	The Sentimental Lady	Kleine	5,000
Nov.	10	Children of Eve	Edison	5,000

Metro Features.

Released week of

Oct.	4	Song of the Wage Slave	Metro	5,000
Oct.	11	The Stork's Nest	Metro	5,000
Oct.	18	The Final Judgment	Metro	5,000
Oct.	25	My Madonna	Metro	5,000
Nov.	1	Tables Turned	Metro	5,000

Mutual Masterpieces.

Released week of

Sept.	23	The House of a Thousand Scandals	American	4,000
Sept.	30	The Price of Her Silence	Thanhouser	4,000
Oct.	7	Bred in the Bone	Reliance	4,000
Oct.	14	The Brink	N. Y. M. P.	4,000
Oct.	21	The Miracle of Life	American	5,000
Oct.	28	His Wife	Thanhouser	5,000
Nov.	4	The Seventh Noon	Reliance	7,000

Paramount Features.

Released week of

Oct.	4	Zaza	Famous Players	5,000
Oct.	7	A Girl of Yesterday	Famous Players	4,000
Oct.	11	The White Pearl	Famous Players	5,000
Oct.	14	Blackbirds	Lasky	5,000
Oct.	18	The Chorus Lady	Lasky	5,000
Oct.	21	The Secret Sin	Jesse L. Lasky	5,000
Oct.	25	The Yankee Girl	Oliver Morosco	5,000
Oct.	28	The Masqueraders	Famous Players	5,000
Nov.	4	Still Waters	Famous Players	5,000

Pathe.

Released Week of

Oct.	25	New Adventures of Wallingford, No. 4	Pathe	2,000
Oct.	25	Police Dog to the Rescue	Pathe	500
Oct.	25	An Intimate Study of Birds	Pathe	500
Oct.	25	Pathe News, No. 86	Pathe	1,000
Oct.	25	Pathe News, No. 87	Pathe	1,000
Oct.	25	The Eleventh Hour	Victory	3,000
Oct.	25	Whiffles Woos and Trouble Brews	Pathecolor	1,000
Oct.	25	Neal of the Navy, No. 9	Panama	2,000
Oct.	25	Comrade John	Gold Rooster	5,000
Oct.	25	Dough Nuts	Starlight	1,000
Nov.	1	New Adventures of Wallingford, No. 5	Pathe	2,000
Nov.	1	Giving Them Fits	Phunphilms	1,000
Nov.	1	Children of the Netherlands	Photocolor	500
Nov.	1	Human Movements Analyzed	Globe	500
Nov.	1	Pathe News, No. 88	Pathe	1,000
Nov.	1	Pathe News, No. 89	Pathe	1,000
Nov.	1	Adventures of a Madcap	Pathecolor	4,000
Nov.	1	Neal of the Navy, No. 10	Panama	2,000
Nov.	1	Whiffles' Futile Flivver	Pathecolor	1,000
Nov.	1	The Menace of the Mute	Gold Rooster	5,000
Nov.	1	Flats and Sharps	Starlight	1,000

Triangle Film Corporation.

Released week of

Nov.	7	The Lamb; Douglas Fairbanks	Fine Arts	5,000
Nov.	7	My Valet; Raymond Hitchcock	Triangle Keystone	3,000
Nov.	7	The Iron Strain; Dustin Farnum	Triangle Kay Bee	6,000
Nov.	7	A Game Old Knight; Chas. H. Murray	Triangle Keystone	2,000
Nov.	14	The Coward; Frank Keenan	Triangle Kay Bee	5,000
Nov.	14	Old Heidelberg; Dorothy Gish	Fine Arts	5,000
Nov.	14	Stolen Magic; Raymond Hitchcock	Triangle Keystone	2,000
Nov.	14	A Favorite Fool; Eddie Foy	Triangle Keystone	2,000

World Features.

Released week of

Oct.	3	The Flash of an Emerald	Shubert	5,000
Oct.	3	The Price	Triumph	5,000
Oct.	10	The Family Cupboard	Brady	5,000
Oct.	10	Blue Grass	Equitable	5,000
Oct.	17	The Heart of the Blue Ridge	Shubert	5,000
Oct.	18	Bludgeon	Equitable	5,000
Oct.	24	Salvation Nell	California	5,000
Oct.	25	Divorced	Equitable	5,000
Oct.	27	The Master of the House	Equitable	5,000
Nov.	1	Bought	Shubert	5,000

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial, No. 85—HEARST-SELIG—OCTOBER 25.—New England suffragists parade with Miss Virginia Tanner in Boston; Mayor Thompson of Chicago receives medal on Chicago Day at Panama-Pacific Exposition; check for Red Sox share of the world's series is received by Manager Carrigan; fashions posed by Lucile, Lady Duff Gordon; President Wilson accepts offer of "Shadow Lawn" as new summer White House; opium pipes and drugs destroyed by fire at Los Angeles, Calif.; passenger coach plunges through bridge into creek and fatally injures score of persons at Randolph, Kansas; the famous Bersaglieri, soldiers of Italian army, make their way to the Izonzo front.

Hearst-Selig News Pictorial, No. 86—HEARST-SELIG—OCTOBER 28.—Thomas A. Edison greeted by thousands on Edison Day celebration at exposition; George M. Cohan lays cornerstone for Friars Club new headquarters; dredges working day and night to remove gigantic landslide at Culebra Cut, Panama Canal; Eliseo Arredondo, Carranza agent, named next Mexican ambassador; two hundred and fifty thousand San Francisco school children sign petition to President Wilson asking him to visit Panama Fair; suffrage parade in New York City; oil well fire burns in California oil field; General Botha returns from the front to Capetown, South Africa, and is hailed by citizens; Crown Prince Alexander of Serbia and staff visit the firing line at Austro-Serbian front.

Waifs of the Sea—EDISON—NOVEMBER 1.—Cast includes Richard Tucker and Grace Williams. This drama plays in a fishing village. Two children are washed ashore. A bachelor adopts the boy and Hiram and his wife adopt the girl. Years later the waifs announce that they have become engaged. A jealous youth whose father has taken some papers from the dead man who was washed ashore at the same time, claims that they cannot marry as they are brother and sister. Jack asks him for proof. A fight ensues and by accident Jack finds the papers, which explain that he and Jill are not brother and sister.

Fifty-Fifty—(THREE REELS)—ESSANAY—NOVEMBER 1.—Harry Dunkinson, Lillian Drew, Edmund Cobb and Vida Ramon featured. Mr. Blake invites Jack Collins to his home, where he proceeds to humiliate his wife. Mrs. Blake, by a clever scheme, makes her husband believe that he has annoyed another woman while intoxicated, and through his lawyer he pays this supposed wife



$10,000. The neglected Mrs. Blake comes out in a number of new gowns and Mr. Blake finally learns that he has been the contributor instead of some other man.

The Coquette—(FOUR REELS)—KALEM—NOVEMBER 1.—Featuring Rea Martin. Doris, with the aid of her sweetheart Don, who is employed in the same office with her father, saves him from disgrace, but the crime is shifted to Don's shoulders and he is sent to prison. Later Doris is forced to become engaged to Lane, a wealthy man, but she fascinates Harris, one of the prison guards and promises to marry him if he will free Don. However, Harris is killed and Don and Doris are wed, and being on the verge of desperation Doris tells the truth concerning her father's speculation, and he is overtaken by retribution, while Don and Doris know happiness once more.

The Sacred Bracelet—LUBIN—NOVEMBER 1.—Featuring L. C. Shumway, Melvin Mayo and Adda Gleason. Pedro Roman, a Filipino outcast, attacks and tries to wrest a bracelet, which her sweetheart had given her, from the wrist of Helen Rand, the daughter of Colonel Rand, but he is captured and he discloses the following history of the bracelet. Years before Pedro had stolen the bracelet from the arm of the image of the



Virgin Mary with which to buy medicine for his dying mother. Meeting John Gault, Helen's sweetheart, he persuaded him to purchase it and with the money he hastens home, but it is too late, for his mother is dead. He confesses the theft to the priest and he excommunicates him from the church. Helen, upon learning the story, returns the bracelet to Pedro and he replaces it on the arm of the Virgin and is taken back into the church.

Between Two Fires—VITAGRAPH—NOVEMBER 1.—Featuring Flora Finch, Kate Price, William Shea and Isadore Marcil. Finley Jones, a bachelor, rents a cottage in the suburbs. On either side of him live two maiden ladies, Ann Hooley and Belinda Byers, and both ladies determine to set their caps for Jones. He has a sick spell and the two maiden ladies shower him with attentions, and then both send him leap year proposals, and that settles it. The next day the women see a "To Let" sign on the door and the moving van carrying off the furniture.

Despair—(THREE REELS)—ESSANAY—NOVEMBER 2.—Featuring Edna Mayo and Bryant Washburn. Lois Tanner, a beautiful girl, is a member of a gang of crooks who plan to rob the house of Robert Spurier, editor of a newspaper. The girl is caught in the act by Spurier and he gives her a chance to live honestly, and she becomes a member of his newspaper staff. She sees Spurier come out of a church with his bride and decides to end her life, but instead returns to the old life



and once more Spurier's house is picked for a robbery. However, she is discovered by Spurier, but is shot as a burglar and, dying, Spurier kisses her, to his bride's dismay.

Between Father and Son—(TWO REELS)—BIOGRAPH—NOVEMBER 2.—Featuring Franklin Ritchie, Louise Vale and Jack Drumeir. Dan McGrane, contractor, leader of the political ring, holds his position by hard methods. Unable to beat McGrane at his own game, the opposition try to pit his son against him and this is accomplished by Ada Blake, wife of the banker, who infatuates Tom. On being appointed reform candidate Tom is disowned by his father, and Blake gives him a job at the bank. Mrs. Blake is heavily in debt and Tom offers to get the money from the bank. A burglar enters and after holding Tom up he backs into the vault and sets a can of nitroglycerine on the floor. McGrane enters at this moment and he fires at the burglar, who fires at the can on the floor and is killed by the explosion. Later McGrane and his son are reconciled.

Diana of the Farm—KALEM—NOVEMBER 2.—Featuring Bud Duncan and Ethel Teare. Bud makes a hit with Diana, a farmer's daughter. He and Bill try to milk the farmer's cow, but his name is Tom and he butts the two back within the farmer's reach. Diana goes to the river's edge, dons a bathing suit and goes in for a swim and later Bud vows to drown her father unless he will consent to let Bud marry Diana, but luck is against Bud and they are left in the middle of the river and while the farmer chortles with glee, the two are claimed by Davy Jones.

Up Against It—LUBIN—NOVEMBER 2.—Featuring D. L. Don. Wilson and Barrett, a small time vaudeville team, are up against it. They try to elude their landlady and escape with their grips, but she surprises them and demands that their baggage be left as security. They hit upon a great idea and decide to go to Hankville and open a barber shop, one to be the manicure and the other the French barber. Upon arriving at Hankville they open their barber shop and do a thriving business. Soon, however, my lady, "Wilson" wrecks too many loyal husbands' hearts and the shop is wrecked and the vaudeville team mysteriously disappears.

Athletic Ambitions—SELIG—NOVEMBER 2.—Featuring Tom Mix. Vicky tells the cowboys that she could not love a man who is not an athlete. Tom and Sid start in practicing physical culture. Tom, while practicing, throws a sheep hide over his shoulder and a party of picnickers think he is a wild man and give chase. Vicky sees Tom running and, noticing his wonderful speed, decides he is the man for her.

The Sultan of Zulon—(TWO REELS)—VITAGRAPH—NOVEMBER 2.—Featuring Hughie Mack, Donald MacBride and Dorothy Kelly. Bam Si Ko, the Sultan of Zulon, advertises for an American bride to add to his harem of beauties and sends the



picture of Frank Kent, a U. S. government consul, purporting it to be his own. Amy Leigh, a young American seamstress, answers the ad and when she finds who the real sultan is she faints away. Kent has followed the girl and at the critical moment does the hero act and rescues her. He is challenged to a duel with the sultan, and later is made sultan and Amy becomes sultana.

Dora Thorne—(FOUR REELS)—BIOGRAPH—NOVEMBER 3.—Featuring an all-star cast. Ronald, heir of Lord Earle, marries Dora Thorne, the daughter of the lodge keeper of Earlescourt and is disowned by his father. They leave for Italy and there Ronald pursues his art studies and wins a little success. Two children are born to the happy couple and later he is commissioned to paint a picture for Prince Borgezi. He wishes to use Dora as his model, but she is too engrossed in the babies to appreciate what he wants of her. Dora becomes jealous of one Valentine

Charteris, whom Ronald has used for his painting and she determines to leave him. Lady Earle cares for Dora and her two children, Beatrice and Lillian, and years later when they are grown to womanhood Beatrice falls in love with Lord Airlie and forgets Hugh Fernely, her former lover, and in an effort to escape the latter is drowned and over their dead child Ronald and Dora are reconciled.

The Parson's Button Matcher—EDISON—NOVEMBER 3.—The cast includes Julian Reed and Raymond McKee. The parson complains to his coachman that the congregation gives him buttons in the Sunday collection. The tramp coachman takes the buttons and matches them with those on the clothes of the parishioners. Then he helps himself to a cow from one, a good harness from another, and various other useful articles. When they accuse the parson with stealing their goods Algernon shows them the buttons and all make a hurried exit from the parson's home.

The Escape of Arthur and the Salvation of Herbert — ESSANAY — NOVEMBER 3.— Featuring Charles J. Stine and Camille D'Arcy. Arthur's wife is a recipe shark and family doctor, and whenever Arthur had a cold she would start dosing him with her home remedies, vinegar tea and lumps of sugar soaked in kerosene, until he was driven to drink. However, when little Herbert arrived his wife let up on him and worked on Herbert and when six years old he joined a gang and shied bricks at a teamster's child. The experienced mother threw a back-twister and wondered why her system failed. Moral: As the father is bent the child is inclined.

The Sign of the Broken Shackles—(TWO REELS)—KALEM—NOVEMBER 3.—Featuring Alice Hollister and Harry Millarde. Basil, who is sent to a West Indian island to look after his brother's interests, antagonizes the planters and he is slain under peculiar circumstances, which causes Irene, who has just inherited her father's plantation, to believe herself the murderess. The girl goes to America where she meets Sir Henry Harcourt and the two fall in love. Blake, the head of the organization in West India which Irene had joined, comes to America and orders her to lure Sir Henry to her apartments, where he is to be slain, but the girl resolves to die in her sweetheart's stead. Later Cara, Irene's West Indian maid, confesses that she had killed Basil and she dies in Sir Henry's place.

A Western Governor's Humanity—(THREE REELS)—LUBIN—NOVEMBER 3.—Featuring Governor W. P. Hunt of Arizona and Romaine Fielding. The sheriff learns that the horse thieves have again stolen and escaped and determines to permit no one excepting his faithful deputy to know of the still hunt which he takes up after this notorious gang. He and his deputy come upon the rustlers' camp, and Monte Red, one of the rustlers, shoots the deputy and then gets the drop on the rest of the gang and captures them, and also discovers that the leader of the gang is his own son. Robert is accused by Monte Red of the shooting of the deputy and the sheriff proceeds to the prosecuting attorney's office. The sheriff's son is tried, convicted and sentenced to be hanged. The boy's mother and sister plead with the governor, but he firmly resists their heart-breaking words. When little baby Pinky calls upon him and tells him of her "Bruvver Bobbie," the governor calls his car and with the child hastens to the penitentiary, arriving just in time to save the son. Later a deputy rides into the jail yard and delivers to the sheriff a signed confession of Monte Red, thus "A Western Governor's Humanity" proved the saving of an innocent life. For a longer review see another page of this issue. J. C. G.

A Family Picnic—VITAGRAPH—NOVEMBER 3.—Featuring a comedy cast. Mr. Jones, his wife, six children and the great Dane pup start for a picnic. They get into a row with a group of Italians and later, when Jones jumps into the water to save the dog's life, he gets his clothes wet and gets into a barrel until they dry off. He tries to get rid of the dog and thinks he has surely lost it by dropping it from a taxi window, but when they arrive home Mr. Pup is sitting on the front doorstep.

The Passing Storm—BIOGRAPH—NOVEMBER 4.—Featuring Alan Hale, Claire McDowell and Vola Smith. The young wife of a blacksmith discovering that a theatrical manager is in the village implores him to give her a chance on the stage, and he tells her to call at his office. She leaves home, and her husband, heart broken, moves to another place and begins life anew. A young girl in the neighborhood takes a fancy for his child and the intimacy thus begun ripens into love. A theatrical troupe is passing through the town and the wife, taken ill, is put off the train in care of a doctor. She wanders away and fate brings her to the home of her husband. Seeing the girl's intimacy in the house she believes her husband married again and she steals away and later her husband finds her body at the foot of a deep precipice and in his grief the girl again comforts him.

The Night That Sophie Graduated—ESSANAY—NOVEMBER 4.—Featuring Margaret Joslin, Victor Fotel, Harry Todd and Robert McKenzie. Slippery Slim and Mustang Pete both rush to escort Sophie to her graduation exercises. Slim arrives first and just as he and Sophie are on the railroad crossing the horse refuses to go farther, and Mustang Pete happens along and ties the horse to the train which is on the siding. Slim is sent sprawling in the mud and Sophie remains in the buggy. Later Slim and Sophie arrive at the exercises, but the audience is thrown into a panic when Pete sets fire to the building.

When War Threatened—(TWO REELS)—LUBIN—NOVEMBER 4.—Featuring L. C. Shumway. Robert Grant, a secret service man, is in love with Myra Hamilton, the teacher of lip reading in the Deaf Institute. An important treaty, the contents of which if known may precipitate a war, is drawn up between Great Britain and the State Department, and Nami, the representative of another country, is anxious to obtain it. Selene, the daughter of Beltros, one of the spies, and also an inventor of a new wonderful ray, tells Nami she will obtain it. She is in the act of getting it, when Robert discovers Selene and follows her, but loses track of the girl near Myra's home. He later discovers the spies, but he is captured and the powerful ray is turned on his eyes. He manages to free one hand, and through field glasses Myra is able to read his message, thanks to the light shining on his face. Later the spies are captured and the treaty is safe and all danger of war is averted.

Their Sinful Influence—(THREE REELS)—SELIG—NOVEMBER 4.—Bessie Eyton featured in the story of Rose, the daughter of Rev. Dr. Karr, who becomes entangled in society functions, amongst them being a dog dinner, at which she smokes her first cigarette and tastes wine for the first time. The second function is a Grecian fete, the third function a Babylonian marriage mart, and the last one, which eclipses them all, an indoor surf bathing tea. She meets one Earl Bayley, a wealthy ne'er-do-well, and Herb Bright, her lover, objects to his attentions. At the last function Bayley takes advantage of Mrs. Croll's absence and attacks Rose. She is saved by her father, who, learning her whereabouts, has come after her. The following Sunday in a bitter sermon her father denounces the society women for their part in having attempted to pollute the mind of his innocent daughter, and the society women leave the church for good.

The Ebony Casket—VITAGRAPH—NOVEMBER 4.—Featuring an all star cast. Aunt Cornelia pays Milton Trent, her nephew's, bills, but insists that he marry her niece, Letha. Auntie's heart is wrapped up in her Angora cat and when it gets



sick she phones for Dr. Black, but the cat dies. Milton gets into trouble and steals the ebony casket in which is aunt keeps her jewelry, and is seen by Letha. Upon opening the casket he finds that it contains only a beautiful example of the taxidermist's art, the stuffed cat. Later Auntie gives her consent to the marriage of Will and Letha.

The Musketeers of Pig Alley—BIOGRAPH REISSUE—NOVEMBER 5.—Featuring Lillian Gish and Walter Miller. On her way to the sweatshop the girl is accosted by a gang leader, but will have nothing to do with him. Returning home she finds her mother dead and the young musician she loves is too poor to marry and goes away to better fortunes. A girl friend takes the little lady to a ball and she again encounters the gangster who attempts to dope her, but he is foiled by the rival gang leader. The musician, returning home flushed with triumph, is blackjawed by the gang leader, who robs him, and later to avoid arrest returns the money after the girl has lied to save him from the police.

Friend Wilson's Daughter—(THREE REELS)—EDISON—NOVEMBER 5.—With Gertrude McCoy as Phoebe Wilson, whose father urges her to marry Jacob Haas, known as a merchant, but really a spy in the employ of the English king. Phoebe, however, has given her heart to Burke Richmond, aid to General Lafayette. Haas steals some despatches from Burke and substitutes papers which



cause suspicion to fall upon him. Phoebe pleads with Lafayette to pardon Richmond. The general hears her story and becomes suspicious of Haas, and upon investigation confirms his suppositions. In the face of such circumstances, Friend Wilson agrees to the union of his daughter and Richmond.

The Rogue Syndicate—KALEM—NOVEMBER 5.—Episode of "The Ventures of Marguerite," featuring Marguerite Courtot. Marguerite is requested to call at Ferris', her partner's, home, and clear up some important work. Here she comes upon some documents which show her employers in their true light. Ferris, discovering that Marguerite is taking his papers, seizes her and attempts to throttle her, but the girl is saved by Enright, her chauffeur. Later Fenton, Ferris' partner, comes into the room and in his attempt to escape he shoots and wounds Ferris, and when the police arrive the men are shackled together and led away under arrest.

The Urchin—LUBIN—NOVEMBER 5.—Featuring Brooks McCloskey. Unable to get money for food, the boy, who is passionately fond of his old grandfather's violin, manages to get the violin away without his grandfather's knowledge and buys food with the money he received, but on returning home he discovers his grandfather has died. He returns to the dealer and he manages to sell back the bread for his violin. Later it is stolen from him by a tramp, who sells it to a little girl. Some time later the little girl's auto



runs down the urchin and he is taken to her home, where he recognizes the tones of his old violin. He crawls downstairs, and getting the violin in his arms starts playing. He tells them his story and a happy future opens before him.

Beautiful Thoughts—VITAGRAPH—NOVEMBER 5.—Featuring Mr. and Mrs. Sidney Drew. Henry Latimer's wife becomes imbued with the tenets of the "Beautiful Thoughtists." He gets tired of the posing and speeches of his wife and Mrs. Todd, her friend, and determines to cure his wife of her fad. He takes some girlies out to dine, and after absorbing a goodly quantity of wine he returns home in a beautifully elated mood and makes love to Mrs. Todd in his wife's presence. That drives all the beautiful thoughts out of Mrs. Latimer's head and his plan succeeds perfectly.

On the Little Mill Trace—(Two Reels)—Essanay—November 6.—Featuring Nell Craig, Hugh E. Thompson and Thomas Commerford. May Curtis, finding her husband untrue, goes into the mountains, arriving at "Little Mill Trace." Shortly afterward a boy is born and when he is five years old he is kidnaped by his father. May becomes a school teacher and after thirty years in the place



she becomes ill and only the skill of a famous surgeon can save her. The surgeon arrives and she recognizes her own son. The operation is successful and May lives to enjoy the comforts of a son.

Danger Ahead—Kalem—November 6.—An episode of the "Hazards of Helen" railroad series. Sterling and Ella steal a jewelry case and make their getaway on a passenger train. The jewelry bag is dropped and comes into Helen's possession. However, the thieves leave the train, board another one at a station further down and overhear two detectives, who were sent to the station to recover the stolen bag. By a clever ruse they throw the sleuths from the train and hoodwink Helen into giving them the jewelry case and board an outgoing freight. Helen's suspicions aroused, she commandeers a high-powered auto and goes in pursuit, reaching a crossing just in time to leap from the auto to one of the flat cars and bring about the capture of the thieves.

The Cellar Spy—Lubin—November 6.—Featuring Billie Reeves and Mae Hotely. Bill is jealous of his wife, but the worst of it he can never verify his suspicions. He purchases a complete stock of dictographs and then has them connected to the coal bin in the cellar, lays in a stock of provisions and some water and prepares to make the hackneyed trip out of town, which means around the block and back. His wife discovers



his scheme, however, and salts the water and the food and then borrows some men's clothes and stages a very brisk little drama. She steals away leaving Bill to bitter thoughts and salted commissary until the next afternoon, when he is glad to get out, and he never was so glad to see his wife in all his life.

The Lost Messenger—Selig—November 6.—John Gladding and his daughter, Kate, live in the jungle. Gladding traps animals for an American circus and Charles Clancy, a hunter, arrives at Gladding's home and falls in love with Kate. Kate's father is seized with the plague and he is left alone with his daughter and dies. Kate sends for help and her appeal falls into the hands of Clancy, who rescues her and later makes her his wife.

Anselo Lee—(Three Reels)—Vitagraph—November 6.—Featuring Antonio Moreno and Naomi Childers. Anselo Lee, son of an old fortune teller of the gypsy tribe, falls in love with Gertrude, daughter of the wealthy Mrs. Carlton, and the two are at once attracted to each other. Mrs. Lee opposes the affair, for Gertrude is a frail girl and the old witch had read in her palm that she would die young. Mrs. Carlton makes strenuous efforts to cure her



daughter of the fascination because of social barriers. Anselo teaches Gertrude the wildly beautiful Romany love songs, and some time later affairs come to a climax and the two are separated. After many months Anselo locates Gertrude and after a brief period of happiness she dies in his arms, and he is left to wander the Romany roads grief-stricken and alone.

Mutual Program

The Reformers—Casino—October 24.—Through the zeal of Mammy, who has been paid to keep the secret of her mistress' recent marriage, much trouble results. In an argument with the porter, Mammy pushes him off the rear platform of the train. The porter goes to Mr. Baggs, a lawyer, who is best known as the husband of a famous reformer. Mrs. Baggs happens to be traveling on the same train with the newly married couple, Edna and Wilton. When Mammy denies that the two are just married, Mrs. Baggs is sure that she has found a flagrant case which will make her talk that night more spicey. At the hotel, the young couple are attacked by Mrs. Baggs and her supporters. But the wedding ring proves the truth and Wilton enters a complaint against the reformer for defamation of character. Baggs and the porter arrive in court, having caused the arrest of Mammy for assault and battery. Things straighten out and the couple proceed joyously on their honeymoon.

The Conscience of Juror No. 10—(Two Reels)—Thanhouser—October 26.—As his love for his wife means more than his honor, Milton Calhoun accepts bribe money for helping to convict Jonathan Moore. He does not stop to go into the merits of the case, thinking only of his sick wife and how he can send her to the mountains. Then comes the trial. As the case proceeds, it becomes more and more clear to Juror No. 10 that Moore is innocent. Still Calhoun holds out doggedly. Looking out of the window of the jury room he sees a little child fall out of a drifting boat into the river. He flings himself out of the window, but Moore is before him, having gone out for some air. Calhoun receives from Moore's arms his half-drowned baby girl. A little later, Calhoun makes a clean breast of everything. Moore sees that Calhoun and his wife shall lose nothing by the confession.

Jerry to the Rescue—Cub—October 29.—It is a case of love at first sight between Goldie, the daughter of Farmer Weed, and Jerry. As she is serving him with two of her own pies, Terrible Tom comes along in his car. The ensuing scene is not in the villain's favor, and he and his henchmen later brew a plan of revenge. Jerry is tied up in a deserted shack, and Goldie is chained to the railroad track. Given strength in desperation, Jerry frees himself and his love in the nick of time. Jerry gets on the trail of the gangsters, a pitched battle follows, and, with the help of the police, defeat overtakes his enemies.

The Wasp—(Two Reels)—American—November 1.—Vivian Rich is featured as a female porch climber and burglar, who is finally reformed by a millionaire, in whose auto she seeks refuge when pursued by the police. She takes up charity work and finally induces the millionaire to contribute heavily to the cause. A longer review will be found on another page of this issue. N. G. C.

Zablitzeky's Waterloo—Centaur—October 31.—Featuring Monsieur Jean Pierre Pierard and Cissy Fitzgerald. Zablitzeky, champion wrestler, thinks he is a lady killer. He gets a note from a girl who describes herself as pretty after a bout and she tells him to meet her in the park next day, and that he will know her as she will wear a white chenille dress. Zablitzeky's friend, Squid, butts in on all ocasions, and the champion doesn't know what chenille is and he accosts every girl dressed in white. He finally meets his charmer,



but the other girls bring a crowd of men to beat him up because he had spoken to them. Zablitzeky's wife appears and gives him a good drubbing. The last seen of him he is meekly wheeling the baby carriage home.

Putting Papa to Sleep—Novelty—November 1.—Another doleful recital of what happens to papa when he tries to put a kink in the course of true love. Papa is arrested for trying to blow up his own safe. But he is not the only one that comes in for trouble. The two crooks quaff some of the opiated wine that is meant for papa, and thus they are easily caught. Two officers of the law later imbibe some of the same beverage and easily succumb. Through the seeming help of the lovers, papa recovers his money and he bestows his blessing upon them.

One to the Minute—Beauty—November 2.—John Dillon with his one-reel comedy has produced a rather melodramatic comedy, the title of which refers to the fools who are born at the rate of one a minute. Neva Gerber and Frank Borzage are the featured personages, and the story has to do with a prominent club man, who, on a bet robs all his fellows, only to discover later that he has turned the results of his robbery over to a real thief, but eventually he succeeds in capturing the thief and restoring to the victims the property that they lost. N. G. C.

Ho and Bo—Novelty—November 3.—Two tramps steal a parson's preaching clothes. In the pockets they find a five-dollar bill, a ticket to Hicksville, and a letter which reveals the fact that the Rev. Harris is expected in Hicksville that morning to rehearse a young couple who are to be married that noon. Ho, the taller of the tramps dons the clothes and he and his pal journey to the scene of activity. But the minister sees them board the train which he misses, hires a farmer to drive him like mad to Hicksville and arrives in time to expose the impostors. Ho and Bo flee from the house, pursued by a volley of dinner plates.

When Avarice Rules—(Two Reels)—Centaur—November 4.—Featuring Goldie Colwell and a strong cast. Adam Flint, Marie Summers' guardian, when he finds out that she has accepted John Carney's proposal, arranges with Antonio,

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a keeper of wild animals, to kidnap the girl, and it is suggested that she be imprisoned in a hut guarded by a number of ferocious lions. After the girl has been kidnaped, Flint tells Marie that to gain her freedom she must marry him, and she refuses. He returns home to abscond with the remainder of her fortune. Carney goes to the zoo and Marie is saved, and Flint is implicated by Antonio and is overpowered by the officers of the law. The entire scheme is exposed, and Carney and Marie are now happy in each other's love.

On the Secret Service—American—November 5.—Winifred Greenwood and Edward Coxen are featured in this one-reel melodrama, concerning a gang of moonshiners and counterfeiters, who are finally run to earth by a secret service man. The story is splendidly photographed and interesting throughout. N. G. C.

Who's Who — Cub — November 5.—Featuring George Ovey. Father and mother quarrel. May, one of the twins, sides with mother, and June sides with father, and father and daughter leave home. After a number of years May marries Jack and, accompanied by mother, they go on a honeymoon trip, and to the same hotel comes father and June. June spies Jerry, her sweetheart, and shortly afterward Jerry finds May in the lobby and embraces



her. She is rescued by her husband and later, after much disturbance, he is thrown out of the room. After many mix-ups, the mother enters the scene and solves all the complications and in the end father goes to mother, June to Jerry and May to Jack.

The Trail of the Serpent—(Two Reels)—Mustang—November 5.—A typical western drama with a hero, a villain, a beautiful girl, a couple of Mexicans and the always present "papers." A longer review will be found on another page of this issue. N. G. C.

Billy Van Deusen's Campaign—Beauty—November 6.—Archer MacMackin has produced a thoroughly laughable comedy in this one-reel subject that features John Steppling and Carol Halloway. The comedy deals with the political campaign of Billy Van Deusen, and the unique methods taken by Billy to win the women's vote. N. G. C.

The Law of Duty—(Two Reels)—Reliance—November 7.—General von Lomberg receives a message from the Emperor permitting the general's son to continue his studies in France. The boy is to be placed under the personal tutelage of Professor Henri DuBray. A sentimental reason also enters into von Lomberg's choice, as Mme. DuBray was a former sweetheart of the general's. Young von Lomberg has an interview behind locked doors with the emperor, before crossing the border. Before long the young man finds himself in love with Valerie, DuBray's daughter. When the German student joins the French army as an aviator, his father disowns him. Some months later, the general, victorious, takes possession of a portion of Northern France and the DuBray house is commandeered as his headquarters. Lieutenant von Lomberg is captured and brought before his father. How the play solves the terrible dilemma with which the stern war chief is confronted is shown in the remaining scenes.

Universal Program

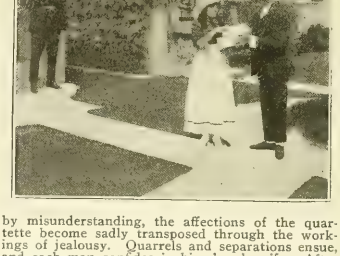
Universal Animated Weekly, No. 190—Universal—October 27.—Carlisle team defeated 45-0 by Penn State at Pittsburgh, Pa.; daughter of ex-President Tyler of U. S. dedicates giant shaft at Richmond, Va.; "Joe" Cannon denounces country's Mexican policy at St. Louis, Mo.; drugs and pipes seized by police and go up in smoke at Los Angeles, Calif.; latest creations in gowns made in America; dedicating Masonic Temple at Washington, D. C.; invading tars repelled by citizen soldiers at Chicago, Ill.; victims of disaster of British training ship laid to rest at West Thurrock, England; lord mayor reviews jackies at London, England; views of the battle line; President Wilson casts vote for suffrage; cartoons by Hy. Mayer.

The Measure of Leon Dubray—(Three Reels)—Gold Seal—November 2.—Leon Dubray, a trapper, and his mother live in the Northland. Near by lives Janet Beeson and her father, who is secretly a poacher. Janet and Leon have pledged their love. Roget, the forest ranger, is in league with the poachers. The mounted police offer $500 for the capture of the gang, and Roget, being hard pressed for money, betrays his pals, accusing Leon of turning in the men in order to get money for his mother's operation. This is told to Janet in such a manner that she believes it, and the two become estranged. Leon's mother dead, he seeks employment in the city. In the meantime the ranger is accepted by Janet, but she discovers some of his crooked work and runs away to the city. Beeson escapes from the prison and Leon gives him a change of clothes. At Janet's room, Leon forces the ranger, whom he



finds there, to put on Beeson's prison suit, and Beeson, Janet and Leon escape, after hiding Roget in the closet. The three plan to be on their way to another country before Roget has proved an alibi.

A Circumstantial Scandal—Nestor—November 1.—Ray and Neal are pals, and their girls, Billie and Corinne, are chums. The four are always found together. During an automobile ride they decide to get married. The wedding is as follows—Billie to Ray, and Neal to Corinne. The tranquillity of "Lovejoy Court" is disturbed when,



by misunderstanding, the affections of the quartette become sadly transposed through the workings of jealousy. Quarrels and separations ensue, and each man confides in his chum's wife. After an exciting taxi episode, the two couples come to peaceful terms.

When Beauty Butts In—Imp—November 2.—"Slim" Hoover, Mrs. "Slim" and the five little "Slims" take a day's outing at the beach. "Slim" strays from the family corral in pursuit of Miss Magneto, a beach beauty, who with her girl chums, puts him through some paces. Mrs. "Slim" worried over her husband's absence, searches for her husband, leaving the little five with Willie, for whom they provide plenty of trouble. "Slim" gets his when Mrs. "Slim" discovers him with Miss Magneto.

The Idle Rich—L-Ko—(Two Reels)—November 3.—Mr. Rawsberry, while in the park, tries to get acquainted with a dreamy girl, but his satisfaction only amounts to a black eye administered by that little one's fist. At his wife's lawn party he meets the censure by relating how he saved a little child from a railroad accident. This works finely until his wife introduces him to the guest of honor. The latter is the beauty who has made such a striking effect on his eye. Her escort gets a little bit too "gay" and the storm is precipitated. After many painful developments it ultimates that Mrs. Rawsberry determines to give no more lawn parties.

The Markswoman—Big U—November 4.—At a trading post in the Northwest, Mary Hall lives with her father and crippled brother, Billie. Jules Du Boise, a French Canadian, tries to force his love on Mary and is ejected from the house by Hall. Jules swears revenge and seems to be getting it when, later, he steals a large sum of money from the Halls' cabin. As Mr. Hall is away, Billie and Mary set out in a canoe in pursuit of the thief. Mary shoots the paddle out of Jules' hand, but in the chase on shore she is disabled by spraining her ankle. Jules gets possession of Billie's gun and throws him over a cliff into the water below. Hall appears on the scene, but as he is struggling to save his crippled son in the water below, Jules takes aim at him. Then Mary crawls up, pulls out her revolver and shoots Jules dead. The money is recovered and all ends well.

A White Feather Volunteer—(Two Reels)—Laemmle—November 4.—The white feather is a symbol of neglected duty and cowardice which the women have hit upon to stimulate recruiting during the war. Alice Simms is discharged from the office where she works because the lawyer catches her making a subtle love appeal to John Brown, the clerk. The latter, however, has always been indifferent to her. To avenge her wounded pride, she sends the white feather to Brown, knowing that he has already been refused enlistment, being too old. Johnny, his son, declares it a "dirty" trick upon his father. Brown shaves off his moustache, lies about his age, and enlists. When at last he returns home, an invalid, it is after he has saved Tom, Alice's brother, by sacrificing his right arm. With aching heart, John learns that his little son has enlisted. Alice begs forgiveness of the man whom she has wronged. Later, Alice, a Red Cross nurse, comes upon little Johnny's dead body. In his pocket is the feather which she had sent his father.

The Reward—(Three Reels)—Imp—November 5.—Featuring King Baggot. At a notorious cafe and gambling house, Jack Hutchinson rules as a sort of manager and overseer. No one suspects that the real owner is Big Jim Davis, who keeps in the background. In private life Big Jim is a retired banker living quietly with his two children, Edgar and Claudia. Claudia and a number of friends come to the cafe on a shamming expedition. Jack protects the little society girl from her intoxicated escort and the two are strongly attracted to each other. Later Claudia meets Jack in the park and invites him to her home. Here he is astounded to learn that Big Jim is in reality Smythe, the retired banker. Jack's first affinity, being jealous, puts a detective on the track and learns the same thing. She informs Big Jim that she knows his identity and tells him of Jack's love. Jack is immediately discharged. But he is able to do Big Jim a favor later, and he wins the gratitude of that man. Jack turns out to be the son of one of Smythe's friends, having run away some few years earlier after a quarrel with his father. Father and son are reconciled and the way is opened for the development of the romance between Jack and Claudia.

Cupid and the Scrub Lady—L-Ko—November 7.—Gwendoline, a sentimental scrub lady, loves a business man who has offices on the top floor of the skyscraper. Forbidden to use the elevator, she climbs the stairs many times a day in order to see the boss. He ignores her, and her sentiments anger the janitor, who loves the stenographer. The latter is worshiped by the clerk. The stenographer loves the boss and Cupid seems to have bewildered everyone in the building. A Black Hand man who has been refused money wrecks the office. Gwendoline saves the day and is liberally rewarded by the boss, who saves her from suicide. She sinks into his arms, a happy woman.

Such a Princess—(Three Reels)—Rex—November 7.—Prince Norman is the son of King Normanus. Before the death of the latter, he issues a decree that the Prince must marry within ninety days or give up the throne to Prince Charles. The ninety days are nearing an end, but the Prince will not marry against his liking for all the kingdoms in the world. Prince Charles plots against Norman and takes him out on a hunt the day before the time is up. When Norman meets Wild Flower, a beautiful girl of the forest, he falls in love at once, marries her and takes her back to his kingdom. Thus Prince Charles' plot fails. Wild Flower shocks the court by her manners, and, feeling unhappy in

her surroundings, starts back to her home. She is hailed by the castle ghost, who bids her follow him. He takes her to the place where Charles' advisors are plotting and tells her to beware of



them. He vanishes, and her Fairy Godmother appears and shows her, in a cauldron, a plot to assassinate Prince Norman. Wild Flower hurries back to the palace in time to save him and all ends auspiciously.

The Mettle of Jerry McGuire—(TWO REELS)—BISON—NOVEMBER 6.—Helen is operator at Bells. Jerry McGuire, engineer on the local freight, and Tom Thornton, his fireman, are both rivals for the girl's hand. After Jerry has married Helen, he swiftly falls from grace through the malicious efforts of Tom, who gets him to drink. From bad,



Jerry goes to worse, finally landing in the penitentiary. After five years he is released, wanders to the depot and meets his little daughter. While Jerry is in the office talking to Helen, the little girl gets in the cab of a standing train, opens the throttle, and off it starts. Jerry and his wife miraculously save the train from colliding with another, and after the rescue, Jerry and his family make a fresh start.

Father's Helping Hand—NESTOR—NOVEMBER 25. Ray enjoys a life of ease as "Secretary" to his wealthy and indulgent father. But when the office becomes cluttered with bill collectors, father becomes irate and tells Ray that he is discharged until he can pay his own bills. Ray finds out that bill collectors get 50 per cent and he concludes that it will be a clever idea to open a collection agency and dun his father. Disguised, Ray returns to his father's office and demands payment for his son's bills. Father flatly refuses to pay, but opens up later when Ray assumes the guise of detective. Later, with his hands full of the 50 per cent cut he returns to father in the role of a prodigal son who has made good, and father welcomes him with open arms.

Feature Programs

Fox

The Soul of Broadway—(FIVE REELS)—FOX.—Featuring Valeska Suratt as Grace Hamilton, with whom William Craig is infatuated. When poverty threatens him she jilts him for an elderly millionaire and Craig later shoots and wounds her in the neck and he is sentenced to five years in the penitentiary. After three years he is released and later marries Emma Lawton. Emma's father poses as a prosperous business man, but in reality is a gambler. After meeting Grace Hamilton, he arranges with the manager to star her in a dancing act. Craig and his wife attend the opening night and recognize Grace, who makes an appointment to meet him at Lawton's gambling house. Craig's wife finds the half-burned note and follows him and, overhearing their conversation, learns the truth of the affair. Craig decides it is better to let the whole scandal come out than to keep it a secret any longer, but before Grace can carry out her plans she is suddenly stricken with madness and dies.

Kleine-Edison

The Green Cloak—(FIVE REELS)—GEORGE KLEINE.—When Ruth McAllister returns with her father from the West, she breaks her engagement with John Gilbert, a young attorney. A stranger, calling at the moment, is introduced by Ruth as "a Western friend." An hour later he is found strangled to death in the McAllister home. When the police arrive Ruth confesses that the dead man was her husband and is promptly accused of his murder. How the tangled skeins of destiny are unraveled constitutes the subject of the story. The elucidation of the mystery is that the victim was murdered by a member of the gang which he had tricked out of their booty. For a longer review see another page of this issue.

Metro

Her Reckoning, or Tables Turned—(FIVE REELS)—METRO—NOVEMBER 1.—Featuring Emmy Wehlen. Howard Sherbrook induces his friend Leslie to arrange a sham ceremony, as he fears he will be disinherited by his father if he marries Ethel Stratton. Leslie engages a real minister and the marriage is regularly performed. A year later Howard deserts Ethel, telling her she is not his wife, and announces his engagement to a wealthy girl. Leslie hears this and with the minister arrives in the city on the day of Howard's wedding. Fearing disgrace Howard kills himself. Months later Ethel and Leslie are married. For a longer review see another page of this issue.

Morosco

The Yankee Girl—(FIVE REELS)—MOROSCO.—Blanche Ring featured in this screen version of her musical comedy success by George V. Hobart. Jessie Gordon accompanies her father to South America, where he is to acquire a land concession. Arrived there, the father is prevented from making the initial payment on his option by a rival company. Jessie enlists the aid of the American consul, who proves to be an old sweetheart of hers. With Jack's aid she outwits the rival company's agent and secures the land for her father. Jack's reward is Jessie's promise to marry him. For a longer review see another page of this issue.

Mutual Masterpictures

His Wife—(FIVE REELS)—THANHOUSER.—Geraldine O'Brien featured in an adaptation of Charlotte Braeme's novel about Nora, a fishermaid who becomes the wife of a rich man and later suspects she is losing her husband because he pays attention to the secret wife of his brother. Nora becomes a nun and her husband thinks her dead, until by chance they meet, the misunderstanding is cleared up, and they finally find happiness together. A full review appears on another page of this issue. N. G. C.

North American

The Falling Aeroplane—(CHAPTER TWENTY-EIGHT OF THE "DIAMOND FROM THE SKY")—(TWO REELS)—AMERICAN.—A thrilling fall of an aeroplane and the death of Luke Lovell beneath the wheels of a racing automobile, are the two big thrills in this installment of the exciting serial, a full review of which appears on another page of this issue. N. G. C.

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GOES—CHICAGO

Paramount

Blackbirds—(Five Reels)—Lasky.—Laura Hope Crews featured as Leonie Sobatsky, assistant leader of a gang of crooks. She becomes acquainted with a wealthy American family named Crocker, who have in their possession a valuable rug and Leonie substitutes a false rug for the antique. She joins the Crocker party, and the Honorable Trask, a British crook, also joins the party and they journey back to America together. Leonie and Trask fall in love with each other, each believing the other to be respectable, and Leonie resolves to leave the gang. As Leonie is leaving the house with the false rug she comes upon Trask opening the safe, and with their true characters revealed to each other they resolve to turn straight.

Pathe

Pathe News, No. 84—Pathe—October 20.—"Shadow Lawn," the summer residence which President Wilson has leased; a new machine invented for carrying cotton to sacks; serious landslide on the Panama Canal; wireless telegraphy outfit, carried in the pocket, invented by Dr. Barringer Cox; cartoon by W. C. Morris; Pathe fashions; seven hundred jackies from Great Lakes Naval Training Station attack the rookies' training camp at Fort Sheridan.

Pathe News, No. 85—Pathe—October 23.—George M. Cohan, famous comedian, lays cornerstone of the new Friars Club building at New York City; officers of the Government Reclamation Commission greeted by the tribal chiefs during their visit to the Blackfeet Indians at Glacier Park, Mont.; members of the Ancient Scottish Rite of Freemasons dedicate the House of the Temple at Washington, D. C.; electrically worked coal chute used to load coal at Charleston, S. C.; California girls arrive at the White House to invite President Wilson and his fiancee to visit the Panama-Pacific Exposition; German prisoners captured by British arrive at Southampton, England; blind soldiers of the French army decorated by General Parreau at Paris, France; Mayor Thompson returns from exposition and is greeted by admirers in Chicago, Ill.; commercial parade held at Jersey City, N. J.

The Eleventh Hour—(Three Reels)—Pathe.—The Princess Mercedes determines to learn who murdered her fiance. After an investigation, she feels reasonably certain that Captain Orloff is guilty. She becomes acquainted with Orloff and plans to induce him to confess his crime. She arranges with the police to be within hearing of her conversation. Orloff admits that he killed her fiance, but he proves that he was a spy and a traitor to her country. The princess allows Orloff to escape and gives misleading information to the police who set out in pursuit. The picture is beautifully produced and comes from the Italian studios.

The Master Touch—(Two Reels)—Pathe.—Fourth episode in the "New Adventures of Wallingford" series, featuring Burr McIntosh and Max Figman. Wallingford learns that J. D. Prime, the store owner and bank president of a small town, and his associates, have made fake loans with the deposits. He agrees to assume the blame for $100,000, and the directors accept his terms. Then he gives them the double-cross and frightens them into making good the money they stole from the bank. In preparing the game Wallingford has been forced to buy a building site. To be rid of this, he imports a quantity of skunks. As the lot is next to Prine's store and he does not wish to lose all his customers, Prine buys Wallingford's option for double its price. For a longer review see another page of this issue.

Comrade John—(Five Reels)—Pathe.—Gold Rooster play produced by Balboa. The picture, founded upon the novel of the same name by Samuel Merwin and Henry K. Webster, features William Elliot in a cast that includes Ruth Roland and Lewis J. Cody. "Prophet" Stein induces the many followers of his new cult to subscribe funds to its maintenance. He pretends that his "Dream City" has been built by his comrades, as the motto of the sect is "Beauty through toil." Stein has employed an architect to build the temple and other structures. When Stein refuses to force his attentions upon one of his beautiful girl followers the architect exposes him. The comrades cry for vengeance upon learning that they have been defrauded and set fire to the "Dream City." Stein is killed in the fire. For a longer review see another page of this issue.

Whiffles Woos and Trouble Brews—Pathe.—A foreign comedy featuring Arthur Prince. Whiffles makes love to a charming girl and invites her to take tea with him. Two men attempt to blackmail him by saying that one is her father and claiming that he has compromised the girl. Whiffles signs a paper promising to marry the girl and pay a sum to the "father." The girl intervenes, however, and prevents this. After sending off the impostors, Whiffles obtains the real father's consent to marry the beautiful girl.

Doughnuts—Pathe-Starlight.—Heinie and Louie spend their last nickel for a loaf of bread. In the bread they find a lady's purse. The woman who lost the purse has called the police and they are in search of the men who robbed her. While Heinie and Louie are gloating over their prize the police come. In the chase they outdistance the cops.

Intimate Study of Birds—(Split Reel)—Pathe.—No. 10 of the series picturing wild life. The pheasant and birds of prey are the subjects. On the same reel with:

Police Dog to the Rescue—Pathe.—Animated cartoon by Anderson produced by the Bray studios.

Neal of the Navy—(Two Reels)—Pathe-Balboa.—Ninth episode entitled "The Yellow Peril." The Martin party travels further south in search of Lost Island. They land on the island of Tortuga, where the ship's doctor finds many cases of yellow fever. After a hazardous journey Hernandez and his associates arrive there. The smuggler lures Annette and Neal to his hut. The girl refuses to give him the map. He decides to be rid of Annette and her foster-brother and takes them to a vast swamp, where they are the prey of the disease-carrying mosquitoes. They are found there by a searching party. News of the missing girl's rescue is joyfully received in the village by the natives, who appreciate her kindness in caring for the fever-stricken people. For a longer review see another page of this issue.

Universal Special

The Broken Coin—(Between Two Fires)—Episode 20.—After a long and fruitless search for the papers, Sachio returns to King Phillip at Grahoffen. The latter is enraged and orders Sachio to make preparations for a final attack on the Kingdom of Gretzhoffen. Kitty, Count Frederick, and the colored sailor are rescued from the blood-thirsty natives and taken aboard a Mr. Wyndham's yacht. Wyndham makes a brutal advance upon Kitty, and Frederick comes to her rescue. This results in the irons for Frederick and the demented sailor. Frederick, however, escapes, and sends a wireless message to the Prime Minister at Gretzhoffen before he is again put in chains. As the episode fades out, Wyndham advances towards the helpless Kitty.

V. L. S. E. Inc.

The Rights of Man—(Five Reels)—V. L. S. E.—October 25.—A war drama by Louis Reeves Harrison. Produced by Lubin under the direction of John H. Pratt. It is the romance of a princess and an American surgeon serving at one of the field hospitals. Her father is killed by a shell. The princess carries on the work commenced by her father, to give financial aid to a party of conspirators against the crown. After completing this work she returns to the surgeon and expresses her willingness to go with him to America. For a longer review see another page of this issue.

World

The Better Woman—(Five Reels)—Equitable—World Film—November 1.—Lenore Ulrich featured as Kate Tripler, the unlettered country girl whose craving for love leads her to deceive the man she loves and trapping him into marrying her. Just when her husband begins to return her love he learns of her act and denounces her. She returns to her father, but soon Frank realizes his love for Kate and follows her. At the home of her father there is a happy reunion. For a longer review see another page of this issue.

Bought—(Five Reels)—Shubert—November 1.—Ethel Gray Terry and Frederick Lewis featured. Frambers, a literary man, promises to marry Helen Talbot, who is about to become a mother and whose lover went down with the Titanic, and receives $10,000 and a position in Mr. Talbot's office. He marries the girl and the child dies. Helen despises her "bought" husband and Frambers resigns his position and pays her back the $10,000, telling her he will get a divorce. Frambers helps Talbot's business and returns to his room to die, but when he recovers from his illness he finds Helen by his side and they are made happy with a happiness that has not been "bought."

Associated Service

Released Week of November 2.

The Duel of Hearts—(Two Reels)—Romona.—Jess, the village telegraph operator, loses her position when a new girl is sent from the city and is forced to obtain employment in a dance hall and saloon as bar maid. Curley Bradford, a professional gambler, becomes infatuated with Alice, the new operator, and Jess falls in love with Curley, though the latter is unaware of this. Alice discovers what she thinks an affair between Curley and Jess and sends him a note telling him to never see her again. Later through Jess the two are reconciled.

And He Came Straight Home—Alta.—Jones, a middle aged business man, arrives at his home at 2 a. m. in the morning badly intoxicated. His wife meets him on the porch and Jones begins to explain. Jones' explanation apparently does not prove satisfactory, for as he finishes his tale she is eyeing him suspiciously. She takes one wallop at her husband and the last we see of her she is slamming the door while Jones lands in a mud puddle.

Hilary of the Hills—(Two Reels)—Santa Barbara.—Ted Grayson is sent by his father, a mine owner, to investigate the trouble at the mine and here he meets Hilary Durland and they become interested in each other and their friendship ripens into love. Later Hilary sees Ted meet his sister Leila, who years before was disowned by her father for marrying a gambler, and not knowing the relationship between them she becomes jealous. Ben, the town bully, learns that Mr. Grayson is coming to the mine with the pay roll and with two confederates plans to hold him up. After a desperate fight Ben is killed and Mr. Grayson is also shot. Leila learns of her father's accident and goes to the Durland home to see him and here a reconciliation is effected and Hilary learns that Leila is not Ted's sweetheart, and he induces her to fill that place.

SOME NEW THEATERS

The Rex moving picture theater, owned by Albert Carney, in Dubuque has been reopened.

The Empire theater, Fort Madison, has been reopened under the management of Kleppisch and Matson. The theater has been improved.

Michigan.

Contract has been let to John Benkema for the erection of the new motion picture theater on Bridge street, Grand Rapids, for C. and G. Budde. It will be of cement, brick and hollow tile, costing $5,000.

The Royal theater, in Marquette, which has been closed for four months, was reopened October 1 by Allen & Rytkonen, managers of the Star, who have had a lease on the house since January 1. The theater will be in operation on Tuesday and Thursday evenings.

Minnesota.

Frank Soutar is having a new front installed in the Grand theater building in Luverne.

E. R. Crosby, who has been contemplating the erection of a motion picture theater in St. Charles, has purchased ground north of Pfeffkorn's hardware store and work will be pushed as fast as possible. The building will be 28x90 feet.

The Empress theater in Brainerd has been sold by W. S. Wolf to F. S. Workman of Howard Lake, Wisconsin, who took charge October 2.

The Elite theater of New Duluth has been sold by D. J. Kulaszewicz.

Missouri.

The Gertrude Amusement company recently closed a ten-year lease and will convert the Lorelei Natatorium, near Taylor avenue and Olive street, St. Louis, into a motion picture theater. It will be known as the Lorelei Feature Playhouse. The entire interior will be redecorated and the walls and ceiling will be trellis panels. An inclined flooring will be placed over the pool and this will seat about 1,400 people. The seats and aisles will be spacious and comfortable, while the present walk around the pool will be converted into thirty-four loges with a seating capacity of eight in each loge. J. I. Landay is president of the company.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



GRACE VALENTINE
WITH
GAUMONT

Vol. XIV CHICAGO, NOVEMBER 13, 1915 No. 20

LUBIN

Monday Nov. 15TH
L.C. SHUMWAY
IN
THE WALL BETWEEN
ONE REEL DRAMA

Tuesday Nov. 16TH
D.L. DON
IN
AN ACCIDENT POLICY
ONE ACT COMEDY

Wednesday Nov. 17TH
FRANCIS JOYNER
IN
IN LOVE'S OWN WAY
THREE ACT DRAMA

Thursday Nov. 18TH
L.C. SHUMWAY
IN
MARGIE OF THE UNDERWORLD
TWO ACT DRAMA

Friday Nov. 19TH
L.C. SHUMWAY
IN
THE DEATH WEB
ONE ACT DRAMA

Saturday Nov. 20TH
BILLIE REEVES
IN
HIS WIFE'S NEW LID
ONE ACT COMEDY

GENERAL FILM
LUBIN
RELEASES



Success and Triangle Are the Same, Evidently

It may be that you know Abernathy of Birmingham, Ala. If you do, it is a safe wager that you have heard he won his success with his Strand Theatre by poor judgment. Abernathy thinks hard, weighs evidences and acts. He's a Triangle exhibitor now—to the extent of over $30,000 a year.

Wassman of Nashville is coming across with the same amount—for Triangle service for his Knickerbocker Theatre because he is a sane human being. He figured that if 500 people would pay to see a good picture, 1000 would hurry to pay him quicker to see the best pictures. Being wide awake and demonstratedly successful, Wassman signed Triangle on.

Frue of Hartford, has a prophetic name. Frue deals in cause and effect. He knew that quality caused people to part with money. The effect is a profit for somebody. He decided to be that somebody. He is making Triangle Plays the cause—which cost him over $25,000 a year—and he knows that the effect will be increased wear on the plate glass sheets of the box office window.

Frue—Wassman—Abernathy, three wise men who know that Triangle and Success are synonymous terms. Is your wisdom working?

TRIANGLE FILM CORPORATION
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Orrin Johnson, Seena Owen and A. D. Sears in a scene from the Triangle-Griffith supervised production, "The Penitentes."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, NOVEMBER 13, 1915 No. 20

World Film Holds Sales Convention

SELZNICK ADDRESSES MANAGERS

LEWIS J. SELZNICK, vice president and general manager of the World Film Corporation, rewarded "his boys" who have been attending a three days' sales convention in Chicago for the past three days, by tendering them a banquet on Tuesday evening, November 2.

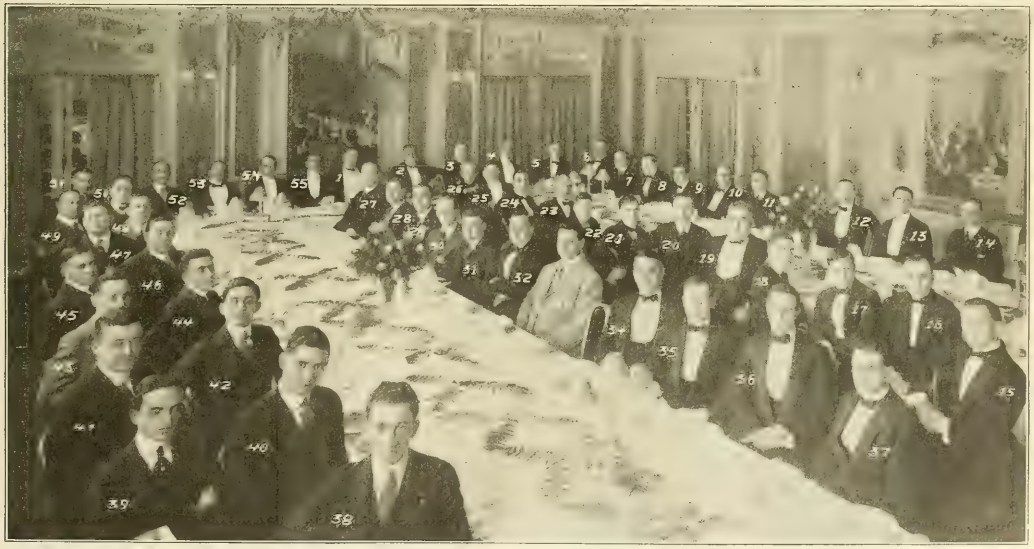
The East Room of the LaSalle hotel was tastily decorated and about seventy-five film people sat down to the finest meal ever served by the LaSalle hotel on a similar occasion.

Five pieces of music enlivened the occasion, several songs were rendered by performers engaged for that purpose and speeches by the various salesmen, division managers and officers of the World Film and Equitable Film Corporations were made.

A surprise was handed to Mr. Selznick, who had appointed Mr. Metzenbaum as toastmaster, when Mr. Metzenbaum called upon one of the salesmen to make the initial address, which was a gracefully worded presentation speech accompanying a solid silver loving-cup presented to Mr. Selznick, having engraved thereon, "To Lewis J. Selznick, founder and father of the World Film Corporation, from the boys in the field, November 2, 1915." Mr. Selznick made a fitting reply and stated he would later attempt to express his thanks more fully.

Surprise number two came in the form of the presentation of a solid gold watch to Harry C. Drum, general sales manager, having engraved on the inside case, "To Harry C. Drum from his loyal World Film associates, Nov. 2, 1915." Mr. Drum made a graceful acknowledgment.

Short speeches were made by several of the road men and division managers and Leander Richardson, newly appointed publicity manager for the World Film Corporation; Alfred Hamberger, Arthur H. Spiegel,



Banquet given World convention delegates and friends by Louis J. Selznick at the Hotel LaSalle, Chicago, the evening of November 2nd. 1—L. J. Selznick, New York; 2—A. H. Spiegel, Chicago; 3—M. J. Spiegel, Chicago; 4—E. L. Swikard, Chicago; 5—Sydney M. Spiegel, Chicago; 6—H. E. Landis, Chicago; 7—President of the Crystal Film Co., New York; 8—Arthur Jacobs, New York; 9—Joseph Rabinean, Chicago; 10—Alfred Hamberger, Chicago; 11—William Hollender, Chicago; 12—J. L. Friedman, Chicago; 13—A. H. Sawyer, Chicago; 14—Mr. Reynolds, Chicago; 15—William A. Ruiz, Indianapolis; 16—Sam. E. Morris, Cleveland; 17—Harry C. Drum, Chicago; 18—Theodore Mead, Chicago; 19—Rapley Holmes, Chicago; 20—Harry Warner, New York; 21—Myron Selznick, New York; 22—A. M. Landau, New York; 23—A. L. Haase, Chicago; 24—Billy Arenson, Chicago; 25—Ed. Mock, Chicago; 26—H. L. Reichenbach, New York; 27—Leander Richardson, New York; 28—Geo. P. Endert, Seattle; 29—Hugh Rennie, Salt Lake; 30—W. E. Knotts, San Francisco; 31—Charles Gilmour, Denver; 32—Ralph H. Clark, San Francisco; 33—Fred. Radevigne, Los Angeles; 34—Clay Brehm, Cincinnati; 35—J. O. Kent, Detroit; 36—Denham Palmer, Cleveland; 37—I. H. Hirsch, Pittsburg; 38—H. Goldberg, Atlanta; 39—Jos. Klein, New Orleans; 40—L. C. McHenry, Dallas; 41—M. F. Barr, New Orleans; 42—Phil Goldstone, Omaha; 43—T. Y. Henry, Kansas City; 44—W. W. Drum, Chicago; 45—I. A. Salter, Minneapolis; 46—E. W. Dustin, St. Louis; 47—I. Leon Klasky, Chicago; 48—Sam. Slawitsky, Chicago; 49—F. H. Vine, Boston; 50—G. J. Schaefer, New York; 51—C. W. Bunn, Washington; 52—S. J. Schaefer, Chicago; 53—Capt. H. T. Lambert, Chicago; 54—Chas. Essen, New York; 55—Jas. Metzenbaum, Cleveland.

Mr. Landis, Sidney Spiegel and H. M. Spiegel, all executives of the Equitable Film Corporation; Ed J. Mock, publisher of MOTOGRAPHY; Rapley Holmes, Captain H. T. Lambert of the Mirror Film Corporation; Lewis J. Selznick, William Hollander, Chicago *Daily News;* Harry L. Reichenbach, publicity manager for the Equitable Film Corporation; Art Jacobs, one of the Equitable producers, and the toastmaster.

Mr. Selznick, in his speech, told some inside facts about the film business, quoting prices freely and telling the way in which he acquired the World Film Corporation from the men who had founded the World Special Film Company, relating some of his early experiences with the Universal and later with the Warner Film Company. Mr. Selznick thanked the road men for their splendid assistance in the field and also offered them the opportunity to work their way to his own position, adding that he did not care how soon they got his job, although it was a job that paid very good money.

The boys present will probably never forget Harry Reichenbach's humorous story regarding his advent in the film business with the Cameraphone Company about eleven and a half years ago.

The toastmaster, Mr. Metzenbaum, who, since he was seven years old, has known Mr. Selznick, made a stirring address, eulogizing the latter. The expression of his heartfelt admiration for the man who is now his employer was a sincere gift, more valuable than any number of silver cups could ever be.

The menu follows:

Blue Points a la Essen — Pot-au-Feu a la Spiegel
Filet of Bass a la Feist — Potatoes Hollandaise a la Drum
Supreme of Spring Chicken a la Selznick
Virginia Ham a la Reichenbach
Grilled Irish Potatoes a la Richardson
Cauliflower au Gratin a la Schaefer
Salad a la Palmer
Frozen Nesselrode a la Klein — Assorted Cakes a la Knotts
Camembert Cheese — Toasted Crackers
Bronz Cocktail — Cigars
Coffee

STRAND COMPANY'S BIG PLANS

Organization Which Gave Chicago Its First Taste of De Luxe Motion Pictures to Build Many Theaters

An important announcement is made this week by the Strand Theater Company of Chicago. The firm has been organized and capitalized for $1,000,000. This is the first step in the development of the world's largest film exhibiting organization. Announcement of the capitalization, as well as of plans for five more Strand playhouses, was made by President E. C. Divine.

Chicago will have the finest modern playhouse in the United States when the Strand Theater Company's central amusement palace is erected in the loop district. It will be the structural heart of the great new photoplay exhibiting system, and initial work will be started without delay. In addition to the downtown palace, four other theaters of beauty and magnitude will be opened in central locations in each of the four residential divisions of Chicago.

There will be one Strand theater for the north side, one for the south, one for the west and one for the northwest side. The present New Strand theater, Wabash and Seventh streets, opposite the Blackstone, will be retained as a link in the Strand chain.

A satisfactory summer season at Orchestra Hall, followed by success beyond all dreams or expectations at the New Strand since the opening night, was the basis of the decision to expand the Strand organization to million dollar proportions—with even greater things in view.

In discussing the phenomenal success of the "Strand Idea" and resultant growth of the organization of Chicago business men of prominence who are behind it, President Divine said:

"Stock of the Strand Theater Company on its new million dollar basis was very readily subscribed and is closely held, owing to the consistently growing success of the company. An indication of the progress of Strand principles in exhibiting photoplays is contained in the first week's receipts at the New Strand. In seven days there were 33,000 paid admissions. Geraldine Farrar in the Lasky-Paramount production of 'Carmen' is a great drawing card, of course, but the vast Strand clientele of discriminating playgoers, built up at Orchestra Hall, has been literally carried to our new location. This record of paid admissions is without precedent in Chicago's theatrical history."

In addition to President Divine, the officers of the million-dollar Strand company are J. S. Inderrieden, vice president; A. J. Pardridge, treasurer, and F. M. Tracy, secretary. There is a directorate of thirteen, all well known Chicago business men.

"The Strand Theater Company now leads the leaders in recognizing and acting upon the vast possibilities of motion pictures," continued the president. "The directorate consists of conservative business men who possess sound vision. They perceive the urgent need of an exhibiting organization greater than anything heretofore dreamed of in the motion picture industry. From an artistic experiment last spring, the 'Strand Idea' has grown to a million dollar idea within a few months.

"We adopted as our slogan, 'Built up to a standard, not down to a price,' and faithful adherence to this maxim has brought success beyond anticipation. The gigantic crowds at the New Strand every afternoon and evening form a sufficient answer to the skeptical ones who doubted our wisdom in every move we made, from giving the public so much for its money to selecting our present location."

The Strand's new loop theater will have a capacity of at least 3,500, it is announced. Besides being an artistic revelation, it is claimed it will be the most scientifically constructed picture playhouse in the world.

Herrington Explains

President Fred J. Herrington of the Motion Picture Exhibitors' League of America, whose authority for calling the recent Ohio state convention was questioned by a few scattered exhibitors, explains in an open letter, addressed to exhibitors everywhere and issued this week, his reasons for believing that he acted within his rights.

Mr. Herrington points out, first, that National Secretary Wilson, who was elected to his present post at the Dayton convention in July, 1914, is also state secretary of the Ohio branch, and consequently in a position to know that his state branch had not paid its per capita tax to the national organization during his term of office. Next, Mr. Herrington declares he was assured by the executive board of the national

body that he was perfectly within his rights in calling the Ohio meeting, and lastly, he himself felt that the only way to secure a united organization was to call a convention and, after assembling the Ohio exhibitors, explain to them the need of harmony all over the country and the duty they owed themselves as progressive business men to join in all loyalty with the national aggregation.

The national president thinks that the large attendance at the Ohio convention and the enthusiasm there developed is fitting proof that the exhibitors of Ohio, themselves, approved his call by responding to it.

Percy Winter, Raver Director

The Raver Film Corporation which will inaugurate its advent in the feature manufacturing field with Augusta Thomas' dramatic success, "The Other Girl," has engaged Percy Winter as director of the production. Mr. Winter is well known and thoroughly experienced as a motion picture director. He has been prominent in the film game for a little over two and one-half years and before that time he was a director of both legitimate Broadway productions and a great number of stock companies. Mr. Winter is the son of William Winter, who recently retired from the position of dramatic editor of the New York *Tribune*. He held this position with the New York *Tribune* for a great number of years, entering upon his duties in 1865 and retiring in 1909, a term of forty-four years. He is rapidly closing up the last few selections of the huge cast of five hundred necessary to portray "The Other Girl." In addition to James J. Corbett, Paul Gilmore and Becky Bruce, President Harry R. Raver announces the engagement of Frances Thompson, Mona Ryan, Horace Vinton, Mortimer Martini, Louis Thiel, Rawland Ratcliffe, Harry Redding, Ten Eyck Clay, Zola Telmzart and Lizzie McCall.



Percy Winter.

Bullock Jury Disagrees

After four hours of deliberation, the jury which heard the case of Samuel Bullock, owner of the Boulevard theater of Cleveland, Ohio, charged with violating the Ohio censor law, returned to the court room to announce that it had been unable to reach a decision, and it was dismissed. It is rumored the jury stood seven to five for conviction.

The case was brought to test the state censorship law. It is charged that Bullock displayed a sub-title which recited that the board of censors was "conceived in iniquity, born in sin and dying in disgrace," with moving pictures of the West End Business Men's Association picnic last summer. The sub-title had been ordered stricken out by the censors.

The claims upon which Bullock is making his fight are that ordering expressions of opinion from films abridges the constitutional right of free speech and that censors are not allowed to bar sub-titles or parts of films, but must accept or reject a film in its entirety.

The censors insist that the law gives them the right to cut any part of a film. Miss Fern Rayburn, of Columbus, who viewed the film for Charles G. Williams, chairman of the censor board, and Williams himself, were the principal witnesses.

Attorneys George B. Harris and C. R. Bell, who prosecuted the case, said they would seek to have a retrial next week. Bullock declared he would welcome it.

Equitable Wants Scripts

Russell E. Smith of the scenario department of the Equitable Motion Pictures Corporation is out with an announcement that the Equitable is in the market for the highest class stories suitable for production as five reel features, either in synopsis form or completed scripts. It wants only stories that are big, really big in theme and purpose, in drama and situation, rather than big in masses of men and exploding steamships and such melodramatic plots, which usually pass for big stories; the bigness of the price it will pay will be commensurate with the bigness of the story, and the lowest price will be $100 per reel, but stories are wanted that are worth a great deal more than that. Equitable wants them from authors of great reputation, from novelists and playwrights, as well as from strictly photoplaywrights. It is frank in saying that it believes playwrights and novelists who write stories especially adapted for the screen will give more of the material it wants than the strictly photoplaywright. This is in no way derogatory to the photoplaywright in particular, but it is obvious that the trained writer



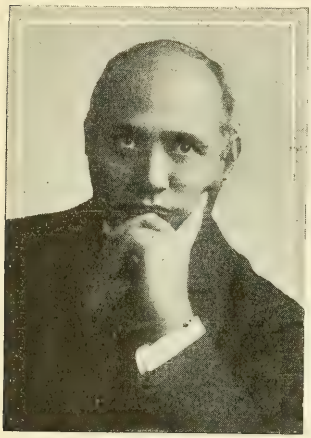
America's telephone magnates photographed while visiting Inceville. They are, from left to right, B. E. Sunny, president Chicago Telephone Co.; U. N. Bethel, president N. Y. Telephone Co. and senior vice-president American Tel. & Tel. Co.; George E. McFarland, president Pacific Tel. & Tel. Co.; C. E. Yost, president northwestern group of the Bell System, and Charles F. Mason, division commercial superintendent Pacific Tel. & Tel. Co.

of books, plays and stories, as a plot builder, is bound to have something worth doing in more cases than the photoplaywright.

It has long been said that the photoplaywright has never had a chance to do really big work, that the manufacturers did not want the big themes, etc., but Mr. Smith asserts Equitable does, and if the photoplaywright of today is as good as it is hoped he or she is, it would like to see them send something that they think is too good for the average film company to produce.

Edison's New Director General

In the nature of a triumph for the Edison organization is the winning over to motion pictures of Frank Smithson, the noted Broadway theatrical producer, to become its director general under Leonard W. McChesney, studio and motion picture division manager. For a bright galaxy indeed it would make were the players' names to be mentioned who owe to Mr. Smithson's acumen their present eminent position on the stage and screen, and, in the majority of these cases, owe their very theatrical or screen existence to his judgment and advancing of them. It may safely be said without danger of being gainsaid that there is probably no other one man who has such a string of theatrical successes and money-makers to his credit. A few of these, within easy memory, are "The Girl from Paris," said to be "a world beater" among productions for the money it made; "Monte Carlo"; "Hotel Topsy Turvy"; "The Defender," in Boston, when Blanche Ring first came into prominence; "The Chaperones," "The Orchid," "The Blue Moon," "The Top of the World," "The Motor Girl," "The Beauty Spot," "The Giddy Throng," "King's Carnival," "Nancy Brown," "Queen of the Moulin Rouge," "Louisiana Lou," and "High Jinks." Mr. Smithson had but just returned from Chicago, where he staged a big success, when he jumped into the rehearsing of another in New York. When this task is finished, he will take up his new duties, about November 22, at the Edison studio. Twenty years of a most active life have been spent in America by Mr. Smithson, who, however, was a well known leading comedian in England before he came here. There he was associated with Sir Augustus Harris, William Greet, and others of prominence.



Frank Smithson.

Mr. Smithson will work hand in hand with Studio Manager McChesney, but the former will enjoy more latitude and authority than has heretofore been allotted one in a similar position, in recognition of Mr. Smithson's uncommon and successful experience and ability. The Edison organization long negotiated with Mr. Smithson before he could hear the call of motion pictures, but now that they have been successful, there is a feeling that he will be a motive and energetic factor in placing Edison releases in an enviable position and that he will be no small force in the constant betterment of screen artistic and dramatic standards.

FAMOUS STARS ARE ENGAGED

Triangle Film Corporation Secures Two Wonderful Additions to Its List of Stars in Anderson and Tree

Filmdom gained new laurels for itself when negotiations were completed last week by the Triangle Film Corporation whereby the internationally famous Mary Anderson de Navarro—the famous Mary Anderson of days gone by—and Sir Herbert Beerbohm Tree signed contracts binding themselves to appear in film productions in the near future.

Mme. de Navarro, after consistently declining managerial offers to return to the stage, has consented to perpetuate her art under the direction of Thomas H. Ince. Sir Herbert Tree is to be seen in plays directed by D. W. Griffith, producer of "The Birth of a Nation." The date of Mme. de Navarro's return has not been announced, but Sir Herbert is expected to arrive in New York November 15. He will go direct to California for the Triangle Film Company, to appear in versions of "The Tempest" and probably "Henry VIII." After three months he will return to New York for a season of repertoire.

As Mme. de Navarro collaborated with Robert Hichens in "The Garden of Allah," it is expected she will write her own scenarios. Mr. Ince believes she is actuated to appear in films in order to contribute the greater share of her earnings toward ameliorating the suffering of the war's wounded in Europe.

Bell's "Big Bear" Bill

The W. H. Bell Feature Film Corporation, which has secured the Chicago agency for the Great Northern feature films, staged a private showing of the November offerings of the "Big Bear" brand, at the Studebaker theater in Chicago on Wednesday morning, November 3. The house was well filled with exhibitors, who seemed to thoroughly appreciate the wonderful photography and stirring action of the subjects screened. Not a little of the success of the exhibition is due to the splendid musical accompaniment and the handling of the sound effects that were used. Four productions were screened, and all of them were four reels in length. Betty Nansen, the celebrated continental star, was featured in "The Heart of Lady Alaine," while Rita Sacchetto was starred in "A Woman's Honor" and "Without a Country," and Ebba Thomsen and A. Blutecher were the principals in "Through the Enemy's Lines."

The Feature Film Corporation, releasing through the Pathe Exchange, will in the near future start work upon a series to be written by one of the best writers of the day. The series will be produced by Managing Director Edward Jose, whose various Gold Rooster Plays are winning for him a fine reputation. George A. Smith, serial manager of the Feature Film Corporation, has left upon an extended trip which will cover all the big cities west of New York to arrange for the newspaper syndicating of the stories.

Big List of Theaters for Triangle Service

RELEASES START NEXT WEEK

THE Triangle Film Corporation announces that up to the end of October, 1915, contracts have been made with more than 200 theaters for the Triangle service, the first week of which is released November 7 and 8. It is considered probable that the service will start with at least two hundred and fifty houses. Judged by the eagerness of exhibitors to enlist under the Triangle banner, the opening of the New Year should witness double that number of theaters giving the Triangle plays.

One reason for this is a considerable number of the contracts signed thus far are with so-called "service" theaters. Leading exhibitors like W. H. Kemble of Brooklyn, Jake Wells of Norfolk and Richmond, Hulsey of Dallas and Houston, expect to widen out the service from their own immediate houses to allied neighboring houses that appreciate the enormous prestige and great drawing powers of film attractions supervised by Griffith, Ince and Sennett.

Looking over the list of more than two hundred Triangle exhibitors, one notes the unusual number of "big city" legitimate playhouses included therein. Thus the Kernan Estate interests in Baltimore, represented by Messrs. Renton and Schanberger, are remodeling the Auditorium theater there for the Triangle plays, and will keep the house up to the same high standard as their Maryland theater, the home of "big time" vaudeville. It is rumored that one of the most important downtown playhouses in Pittsburgh will have the service as soon as a great attraction, now playing there, completes its run. Poli's will have it in New Haven, the Mishler & Scherer houses in Johnstown and Altoona, the Liberty in Cleveland, the Gaiety in Springfield, Ill., the New Isis in Denver, the Minneapolis in Minneapolis, the Liberty theaters in Seattle and Spokane, the Majestic at Des Moines, the Proctor houses suburban to New York, the Trent in Trenton, the Jake Wells theaters in the Eastern South, the Crescent (now the Triangle) in Brooklyn, the Powers in Grand Rapids, the Southern in Columbus, and many others.

Among the picture magnates who have taken the Triangle for their distinctively picture-exhibition theaters may be named B. S. Moss, A. L. Shakmann, Picker & Bennett in Manhattan and the Bronx; Nathan Ascher, A. M. Andrews and A. Bartelson in Chicago; Simpson & Gordon in Rochester; W. A. True in Hartford; C. J. Gross in Dayton; S. M. Baxter in Denver; J. G. Evins for Atlanta; T. S. Abernathy for Birmingham; Wassman for Nashville; E. H. Hulsey for Dallas, Houston, Galveston and Waco; Jensen for Seattle, and Clune for Southern California theaters. These are names of exhibitors picked almost at random from the list.

Small towns as well as medium-sized ones, and all the large cities are in the list. The exhibitor at Plainfield or Watertown or Moline or Massillon or Gadsden will of course give only a sixty or ninety-minute entertainment and the musical features will necessarily be less pretentious than (say) the Auditorium, Baltimore, can afford; but the films will be identical. The small-town patron will get "The Lamb," "The Iron Strain," "My Valet" and "A Game Old Knight," with Fairbanks, Farnum, Hitchcock and Murray, probably in split programs.

Publicity aids to the exhibitor include *The Triangle*, a weekly illustrated magazine packed with news; weekly illustrated press sheets, containing notices of all the plays; electros showing the stars and stills of each picture; program copy, including the model theater programs furnished at cost if the exhibitors wish them; poster and lobby display drawn and executed by Flagg, Sarg, Covey, Falls, Townsend and other poster artists of international note.

No such line of publicity, it is believed, has ever been issued by a film corporation. Another excellent feature is the furnishing to exhibitors, when desired, of the complete music scores of the plays as prepared by William Furst and published by the corporation. Whether an orchestra or a mechanical organ or just piano and drums be used for the music, this service will be found invaluable.

As Arnold Daly looked at the finished print of "The Menace of the Mute," his second Gold Rooster play, he remarked that the picture made him think of the advertising slogan used in connection with a certain product, "more than a little better."

COMING ESSANAY FEATURES

President Spoor Announces Big Walthall Picture for January Release and Detective Drama for December

George K. Spoor, president of Essanay, announces for the Essanay January release on the V. L. S. E. program, one of the most successful plays of the speaking stage in recent years, "The Misleading Lady," by Charles Goddard. Henry B. Walthall will take the leading role which was portrayed on the stage by Lewis Stone. Miss Edna Mayo will take the leading feminine role, playing opposite Mr. Walthall.

This play lends itself peculiarly to photoplay art, being filled with action and dramatic climaxes. It is replete with thrilling incidents, such as the kidnaping of a society girl by the wealthy western mine owner after she had led him to propose as a bet at a house party, making him the butt of the joke. Their experiences in the rough north country where he has abducted her, and where she finally learns to love him are intense in interest.

Essanay also will release a special five-act feature in December, "A Daughter of the City," taken from the play by H. S. Sheldon. This is a thrilling story of mystery, and romance with John Junior, the well known stage star and Marguerite Clayton in the leading roles. The play is directed by E. H. Calvert, who also plays a prominent part.

The regular December release is "The Alster Case," written by Rufus Gillmore, author of "The Opal Pin," and numerous other detective novels. J. Charles Haydon, director, has just completed the production and it promises to be one of the greatest of Essanay's multiple reel successes.

Why "Molly" Should be Popular

The initial public performance of "How Molly Made Good," the Kulee feature with twelve illustrious dramatic stars, was given at the Metropolitan Opera House, Philadelphia, on Monday, November 1. The widespread interest already created in Philadelphia on the announcement of this notable engagement augurs well for a phenomenal success of this new idea in motion picture productions. If the multiple reel feature received its greatest impetus from the acquisition of legitimate stars, and moreover, if great names are of value to arouse the interest of the public to the moving picture feature, then it is clear that twelve great names should make "How Molly Made Good" one of the biggest box-office winners the moving picture has ever known. In devising ways and means of utilizing twelve big stars and giving each star an equal opportunity to score, recourse was had to a subject which has always interested the public, namely, the private life of the great actors, and by utilizing this phase of the stars' lives, a most interesting vehicle was created.



Marguerite Gale as Molly in "How Molly Made Good."

To begin with, the story has a charm of sustained interest. The girl is to be put upon her mettle to complete a task within a certain limited time. This gives an element of speculation to her work, which is beset with handicaps, and there is always the chance of her failing, and it is this uncertainty that keeps the audience on edge.

We are first introduced to Madame Fjorde, the celebrated singer of the Royal Opera, Berlin, on board ship, and on her arrival in this country. Here begins the chain which binds the twelve stars together. We have Lulu Glaser, the celebrated singing comedienne, whose success in "Dolly Varden" made her name a household word. At her home, we are introduced to her mother and are given a view of her domestic circle. We are then transported in rapid succession to the homes of Cyril Scott, Robert Edeson, Julian Eltinge, May Robson, Henrietta Crosman, Julia Dean, Leo Ditrichstein, Henry Kolker, Charles J. Ross, Mabel Fenton, and are shown just how the great stars live when they are away from the theater, and in the charmed circle of their families and their pets. There are thrills aplenty, but all of a plausible character, enough to hold the audience on edge.

It is unlike any other feature picture ever made and it is quite unlikely that ever again twelve stars of equal importance will be seen in one feature.

It was devised for the purpose of attracting the crowds, and that it will fulfill the purpose of its creation can scarcely be doubted. The technical part was made by the Photo-Drama Company.

Travers Badly Injured

Richard C. Travers, an Essanay leading man, was seriously injured in taking a scene in the three-act Essanay photoplay, "The Undertow." Mr. Travers plays the part of a hobo. The company went to Niles Center, Ill., a small town, to get the rural atmosphere required by the play. In one of the scenes Mr. Travers had to "flip" a freight train. The train had gathered considerable speed when Dick attempted to leap on the first car back of the engine. The engineer was interested and was looking out of the window. His cap blew off and struck Travers in the face, momentarily blinding him. The result was that he missed the handle of the car and was struck and hurled on the track. He made a lightning turn and escaped being run over, although the wheel tore an eight-inch gash in his left arm. He also suffered a severe injury to the knee cap and broke several bones of his left hand. His physicians state that it will be some weeks before he is able to be around again.

Pearl White Signs New Contract

Pearl White, world famous as the heroine of the Pathe serials, "The Perils of Pauline," and the "Elaine" trio, has just signed a contract for another year with Pathe. She will first star in the famous theatrical success, "Hazel Kirke," which will be put into pictures by the Whartons, and then will probably be featured in a new serial. Miss White will be under the personal management of M. Ramirez-Torres, assistant managing director of Pathe. Miss White has for several years been one of the three or four of the best known stars in the business, practically all of which time she has been identified with Pathe pictures. In fact, "The Perils of Pauline" may be said to have been her first great chance and the starting point of her fame.

Miss White possesses a marked individuality upon the screen—she resembles no other player before the public. Her popularity is tremendous as is amply evidenced by the bewildering amount of her daily correspondence which comes from all parts of the civilized world. For nerve and willingness to take chances while working before the camera she easily stands first among all the leading women in pictures. It will be good news to the fans when they learn that she is to continue her work with the company with whom they have learned to identify her.

Business Good in Canada

D. Cooper, of Toronto, manager of George Kleine's Canadian interests, was a visitor in New York last week.

In response to an inquiry Mr. Cooper said: "Canada is neither bankrupt or going to be. Business in Toronto is 'fair-to-middlin,' in the parlance of Missouri, and the picture business is exceptionally good. If you could see the number of big, new houses going up in my territory you would not think the War God such a demon commerce destroyer as he's generally supposed to be. Now and then a one-legged soldier, fresh from the battlfield, stumps down King street and promptly becomes the cynosure of curious eyes; and every little while a Highlander fife and drum corps goes gaily by in search of recruits. But these are the only external evidences of the war, unless you count a few theaters in the poorer section of the city which

have reduced admission prices from ten to five cents.

"Intelligent exhibitors are making money just as usual. Take the beautiful Strand theater for example. Mr. Marvin, whom I regard as one of the shrewdest exhibitors in America, is getting more money out of his house than ever before. He had a ten-cent gallery that wasn't doing much business. You know how difficult it is to induce good patrons to go upstairs for pictures even when the gallery is on a dead level with the curtain and better for viewing purposes than the main floor. Well, Mr. Marvin pulled out two rows of these ten-cent seats and put in some very pretty loges. These he offered at a quarter and fills them very night.

"The new Kleine-Edison program is pleasing exhibitors mightily and, I think, is better represented among the Dominion playhouses than any other. We are going to open more offices in Canada very shortly, which is the best proof of the increasing popularity of the Kleine-Edison product. 'The Woman Next Door,' 'The Money Master,' and 'Vanity Fair' are booking solid and seem to be giving the utmost satisfaction to theater-goers. I am looking for a sane and normal increase in all lines of business. The Canadian giant was a bit dazed by the first blow of the war, but he's on his feet now and coming back with all his native strength and youth."

Next California Offering

Elaborateness of sets and costumes will be an outstanding feature of the early scenes of Edwin Milton Royle's "Unwritten Law" as it is now being produced in motion pictures by the California Motion Picture Corporation at its San Rafael studio. It is reported that for this production the gowns of Beatriz Michelena alone will run far up into the thousands of dollars.



Beatriz Michelena in "The Unwritten Law."

This announcement is particularly interesting to Miss Michelena's large following of admirers, since it will be hér first opportunity to appear on the screen as a daughter of wealth and it will consequently stand out in sharp contrast to the great majority of her previous roles. Heretofore she has won her way to the hearts of the motion picture public in such impersonations as "Salomy Jane," "Mignon," "Lovey Mary" of "Mrs. Wiggs of the Cabbage Patch," "Lily" of "The Lily of Poverty Flat," and "Nell Sanders" in "Salvation Nell." In each of these characterizations the predominating environment was one of poverty. In the present picture, however, Miss Michelena is to be introduced as the bride of a millionaire attorney with aspirations for the governorship, and the wealth of her sursoundings is to be emphasized for purpose of contrast with later scenes. An elaborate ball, a fashionable cabaret, and a boudoir, nursery and drawing room of unusually rich appointments are among the big early scenes of the production.

Will Soon Have Club Room

At the October meeting of the Reel Fellows Club of Chicago at the Movie Inn, final arrangements were completed whereby the club will, at its next meeting, be able to assemble in new quarters on the second floor of the building occupied by the Movie Inn. In helping to bring about this long awaited result Don Bell, of Bell & Howell, donated the sum of $50 and a plan was discussed whereby members of the organization can render financial support to the organization at this time with little expense to themselves. E. A. Hamburg, of Hamburg-Engstrom & Co., made an offer to donate a number of handsome pictures of prominent players as a decoration for the new club rooms. His offer was accepted and both he and Mr. Bell were given a vote of thanks.

W. D. Hildreth, on account of other duties, was forced to resign as secretary of the club and M. G. Watkins was unanimously elected to fill the vacancy. Several new applications for membership were read and referred to the membership committee for action. With plans completed for a permanent clubroom and a bigger membership than at any previous time in its career, the Reel Fellows Club seems to have a rosy future before it and during the next few months it is likely the membership will be still further increased.

Raver Leases Studio

Harry R. Raver, president of the Raver Film Corporation has secured a studio for the forthcoming Augustus Thomas productions to be presented by the Raver Film Corporation commencing with "The Other Girl." The studio is located in Staten Island and is the property of W. Lindsay Gordon and his associates. According to the terms of the agreement existing between the producing company and the studio builders, Mr. Raver assists in the installation of lights, selection of scenery and the complete equipment of the enclosure. It is ideally located in a most picturesque section of Staten Island, widely reputed for the abundance of its scenic splendor and suits the needs and purposes of the company in every way.

Kleine Moves Offices

George Kleine's executive headquarters removed to the big uptown studio at 805 to 813 East One Hundred and Seventy-fifth street, New York City, November 1. The office at 11 East Fourteenth street will be closed, all departments, including the auditing, advertising and scenario, removing to the new address.

Signal Film Corporation's Plans

WILL PRODUCE RAILROAD SERIAL

HELEN HOLMES is to be featured in "The Girl and the Game," a film novel in chapters to be produced by the Signal Film Corporation, the first release of which will be December 13. The story is from the pen of Frank Hamilton Spearman, whose stories have appeared in *McClure's, Collier's,* and other publications, earning for him a reputation for literary virility that few authors of the day possess. J. P. McGowan will produce this latest screen novel under the general supervision of Samuel S. Hutchinson, the master producer of "The Diamond from the Sky," and President John R. Freuler of Mutual Film Corporation, for which organization "The Girl and the Game" will be a "special feature," will have general direction of the distribution. Helen Holmes, as "the girl," will have abundant opportunities to display the daring for which she is famous, and which has brought more thrills to the motion picture patrons than the work of any other actress on the screen. The "game" is society today, finance and intrigue interwoven with a background ranging from the marble pillared offices in Wall street and the mansions of the elect, to lamp-lighted switch shacks and smoke-filled roundhouses with their coal-eating guests of iron.



Helen Holmes.



Left to right are G. McDaniels, heavy, Helen Holmes, heroine, and Leo Maloney, hero of "The Girl and the Game."

Miss Holmes has long been known as "the railroad girl." Her father was a railroad man of prominence. She was born and reared in Chicago and became famous there as an artist's model. She was the model for "The Santa Fe Girl," who has decorated posters all over the world. She is an exponent of the strenuous life of the open—athletic, five feet five, brown hair and eyes, a master hand at the wheel of an auto or motor boat, and can handle a yacht like a born sailor. She is able to handle the train board, set the semaphores, or go out in the yards and make a flying switch.

A special studio has been built for the Signal Film Corporation for the production of this series. This is the most thoroughly equipped "railway studio" in the world. This studio backs right up to a real railroad. A station, water tank, roundhouse and various other structures necessary have been built with the most faithful attention to realism.



J. P. McGowan.

Further, the Signal Film Corporation has entry to the property of three railroads, and there is nothing necessary to the making of the picture, from a box car to a transcontinental passenger train, that is not at once available to Mr. McGowan and his company.

A depot was built, practicable in every way inside and outside, and a switch tower was erected at a point on the trackage laid on the Signal grounds.

Switches, semaphores, and all the mechanical safeguards and hazards of the rails have been installed. So complete is the equipment at this new studio that in the actual taking of the first chapter of the forthcoming novel, Director McGowan, thirty minutes after the author's script was delivered to him, had a train consisting of Pullmans, day coaches, parlor cars, diner, baggage car and engine, ready for the camera.

One of the first scenes to be taken was a collision, a freight train smashed into a siding, and a thrilling leap by Miss Homes to safety. This is all in the first chapter, making a sensational cascade of tense situations, red-blooded and virile, tinged with a human expectancy all compelling and a femininity pretty and dainty as a debutante's frock.

Mr. Spearman has in his writings all of the romance of railroad making, from the secret intrigue in the private offices of the magnate to the nerve racked but cool-headed men whose skill drives the big iron horses over the great steel rails. There is in his story the spirit of fight, a struggle for a purpose, with all

of the ramifications of the human tangle in the present-day battle of man to man.

He is the author of "Whispering Smith," one of the most successful serials ever run in American newspapers. "Held for Orders," one of the most melodramatic contributions to American literature, came from his pen, as did "The Nerve of Foley," "Dr. Bryson," "The Daughter of a Magnate," "Robert Kimberly" and "The Mountain Divide."

Altogether it is predicted by Director McGowan that "The Girl and the Game" will have more actual "thrill punches" than any picturized novel thus far produced. He has set himself to outdo Director Taylor, producer of "The Diamond from the Sky," in the matter of thrill-making.

"We want to emphasize right now that this is a series—not a serial," said President John R. Freuler of the Mutual Film Corporation, in discussing the production. "I have had reports from the installments which have been made and those whose judgment I trust as first-class assure me that they are wonderful pictures."

"The Girl and the Game" will run through fifteen releases of two reels each.

Chaplin in New Role

Charles Chaplin of the worn-out shoes and old clothes, appears in a new role in the latest Essanay-Chaplin comedy, "A Night in the Show," which soon is to be released.

In this play Mr. Chaplin doffs his old costume and appears in dress suit and silk hat. But even in this disguise it is impossible not to recognize the Chaplin walk, the Chaplin capers and the inimitable Chaplin mannerisms. He is Charles Chaplin, whether in the garb of a hobo or a man of society.

This comedy proves conclusively that it is not Charles Chaplin's make-up, funny as that has been considered, that endears Chaplin to the photoplay public. His success lies deeper than that; it is personality, and individuality that always is found no matter in what garb he appears.

And Chaplin loses none of his funniness; in fact, critics who have watched him at work on his newest piece declare that he is funnier than ever, although a new Chaplin in a new role. His versatility is surprising and leads one to wonder what will be next in his line of antics.

Bryson Heads New Company

James V. Bryson, manager of the Universal's Minneapolis branch, announces that he has made arrangements with President Laemmle for a leave of absence from the office, the same to take effect Monday, November 1. This is voluntary on his part, as he needs a rest of both mind and body after nine years of a hard grind.

Dan B. Ledermann, formerly manager of the Laemmle Film Service, Des Moines office, will succeed Mr. Bryson. To him will fall all the active and executive duties of conducting the business.

Mr. Ledermann is said to be a broad man, willing at all times to co-operate with his customers and to give them the best that is in him for the mutual and financial interest of both.

In discussing the change Mr. Bryson says:

"As to my future plans, I have not yet made permanent arrangements, but I wish to advise you that I have incorporated a company which will be known as the Northwestern Motion Picture Equipment Company, which will be the distributing agent of Power and Simplex machines for the entire northwest, and will endeavor at all times to carry such a line of supplies and accessories that when you visit our office located at 622 Hennepin avenue, in the New Garden theater building, you will find everything necessary to equip your house. Associated with me will be David G. Rodgers, a man known to almost every exhibitor in the northwest, and we will work at all times for the interest of the exhibitors in endeavoring to take care of your wants."

Why Board of Trade Opposes Constitution

"I think it would be a good thing if the press could be censored," declared Chairman Louis Marshall of the Bill of Rights Committee of the New York legislature, to the representatives of the motion picture industry who attended a hearing before the committee last summer. "I believe, too," he continued, "that the motion picture should be censored."

Those declarations by a man of the prominence, standing and character of Louis Marshall prompted the principal speaker for the motion picture people to say to the noted chairman, that if these were his views, then he doubted whether he or his committee was a proper body to consider the subject fairly. Believing this, the speaker requested the committee to report the amendment under discussion (guaranteeing to the motion picture the same freedom from pro-publicity censorship now enjoyed by the press) to the body of the convention where it might be accorded a fair and fuller hearing.

Because the amendment was not so reported, the Motion Picture Board of Trade of America has declared itself opposed to the adoption of the constitution and began waging a determined campaign again its ratification through the medium of the motion picture theaters of the state.

Assemblyman Mitchell of the Bronx, who introduced a state censor bill at the last session of the legislature, which died in committee, is also being vigorously opposed by the Board of Trade. He is running for re-election on the platform of censorship being necessary and is promising his constituents to introduce at the next session, if elected, an even more drastic measure.

"The motion picture has too long been the football of legislators and would-be reformers," said J. W. Binder, executive secretary of the board. "We are today the fifth industry in the country, and we propose to assert our rights just as the other great industries are doing. Opposing hostile and unjust legislation occupies a prominent place on this program."

What Pallas Pictures Mean

General Manager Charles Eyton waxes scholarly and gives us the official facts concerning the interesting figure in Greek mythology after whom Pallas Pictures, the new Paramount producing company, has been named.

"What Pallas meant to her day and age suggested the appropriateness of associating her name with moving pictures, undoubtedly one of the most significant institutions of today. Pallas Pictures were accordingly

so named because it was a big name and because they mean to be big pictures.

"Pallas, or Pallas Athena, or, in the Homeric usage, Athene, came closer to a truly spiritual quality than any diety ever created in the fertile imagination of the ancient Greeks and placed in the Olympian gallery of devotional mythology. The sympathy her unusually human, straightforward traits beget makes Pallas seem today the most modern of all the children of Zeus.

"Pallas had a broad jurisdiction. She was Wisdom. She was Womanhood, and patroness of female arts and industries. She was War, but in the sense that she embodied prudent and intelligent tactics as against brute force and rashness. In this way she was found oftenest on the side of the defender, and the modern word 'palladium' hints of her renown as the protector of cities when not a community in all Attica dared go without a statue of the goddess within its walls.

"Phidias, whose immortal marbles were the first to personify Pallas to the popular satisfaction, caught the true spirit of the great goddess, and his sculptures always represented her as a being of calm earnestness, self-conscious might and clearness of intellect. The eyes were slightly cast down betokening an attitude of thoughtfulness; the forehead was clear and open; the mouth indicated firmness and resolution.

"Of all the Greek deities Pallas seems to have impressed herself the most upon the Latin mythology of the later Romans, and the wisdom of Minerva, the power of Mars and to a degree, the chastity of Diana all reflect the virtues of the Etruscan original."

Pathe's "The Shrine of Happiness"

The first five-reel photoplay ever hand-colored is "The Shrine of Happiness," a forthcoming Balboa release on Pathe's Gold Rooster program. It is a simple heart story featuring Jackie Saunders, supported by William Conklin and Paul Gilmore. D. F. Whitcomb, one of Balboa's staff writers, wrote the scenario.

Bertram Bracken, the dean of Balboa's producers,



A scene from Pathe-Balboa's "The Shrine of Happiness."

directed this picture and it is replete with the deft touches for which he is so well known. "The Shrine of Happiness" does not depend on so-called thrills or punches. It is gripping because of the intensely humane thread that runs through the story. Pathe's color treatment of the subject is bound to make it a big feature when released, adding immeasureably to the effectiveness and convincing force of this Horkheimer production.

Julius Steger Joins Metro

Julius Steger, the well known stage star, who recently appeared with tremendous success in the photoplay versions of "The Fifth Commandment" and "The Master of the House," is the latest addition to the long list of stars under the Metro banner, which includes Ethel Barrymore, William Faversham, Emily Stevens, Mme. Petrova and others equally notable. Mr. Steger has signed a contract with the Rolfe Photo Plays, Inc., to appear exclusively on the Metro program. His first appearance will be in the stellar role in "The Blindness of Love," a comedy drama by Ruth Comfort Mitchell. It will be released on the Metro program in December.



Julius Steger.

Mr. Steger has had a varied career on the stage, displaying remarkable versatility. He has appeared in everything from musical comedy to tragedy, but it is in strong dramatic roles that he excels. He was born in Vienna, the home of light opera, and came to New York when a youth. He first attracted attention on the stage as the leading support of Marie Tempest. Since he has created the leading roles in numerous musical productions on Broadway.

Edison to Make "The Destroying Angel"

"The Destroying Angel," Louis Joseph Vance's famous novel, is now being filmed by the Edison Company for release on the Kleine-Edison Feature Service program, December 8. Mabel Trunnelle, Marc McDermott, Walter Craven, George Wright, Fred Jones, John Sturgeon and William West will handle the various leads. "The Destroying Angel" is one of the most popular of Vance's many noted stories.

"Quo Vadis?" Does Wonderful Business

George Kleine's "Quo Vadis?," first of the great film masterpieces and unquestionably the best known picture in the annals of the business, packed the Hamilton, Canada, Grand Opera House for three days last week. "Quo Vadis?" was given a modest billing throughout the city and played October 14, 15 and 16, to almost $1,000 at popular admission prices.

"Quo Vadis?" was released in the spring of 1913 and has played Hamilton return dates, as well as every other city of its size, in both the United States and Canada.

Paramount-Klaw & Erlanger Alliance

$2,000,000 CORPORATION FORMED

CONTRACTS have been signed by the Paramount Pictures Corporation and Klaw & Erlanger, by which a new corporation to be known as the Paramount-Klaw & Erlanger Company has been formed. The new organization will have for its purpose the extending of the Paramount service to cities which it does not now reach and the procuring of suitable theaters in those cities for the showing of Paramount pictures.

The Paramount distributes the pictures made by the Famous Players Film Company, the Lasky Feature Play Company, the Oliver Morosco Photoplay Company, and the Pallas Pictures, Inc. Some time ago it adopted the continuous service system of booking used by Klaw & Erlanger in booking theatrical attractions for many years. The new corporation will build up a chain of high class picture theaters throughout the country.

The new company has announced that it has no intention of fighting any other company or usurping the place of any other, and that it has been formed merely to perfect the service of an organization that already exists and to better generally the exhibition service of theaters throughout the country.

The new corporation will be capitalized at $2,000,000. The executive board will consist of Marc Klaw, Abraham Erlanger, Adolph Zukor, Samuel Goldfish, W. W. Hodkinson, and Raymond Pawley. An associate board of directors will be named later. The present interests of the companies included in the new combine will not be disturbed, nor will the status of any theaters having the service of either the picture or the theatrical company.

What the Paramount Pictures Corporation has done to revolutionize the motion picture business since its formation, as the first feature program company, a year and a half ago, and what Klaw & Erlanger have done in the legitimate theater, are well known. What the result of their alliance will be is not hard to imagine.

Launching the first feature program in the face of terrific odds, instituting policies which were unheard of in the motion picture business, Paramount proved that its ideas were correct. Today, bigger and better theaters, such as the Strand in New York, have sprung up throughout the country, and in every instance the backbone of their program is Paramount pictures. Automobiles are now seen at motion picture theaters; people in evening dress attend; it is all a part of the "better pictures for better people" policy of Paramount Pictures Corporation.

Longer runs and rebookings with the added value of national advertising have proved successful, and other companies are fast assimilating the ideas which had their conception and fulfillment in the operations of the Paramount Pictures Corporation.

Thought was evinced in every dealing of the big company; everything was planned ahead. One of the largest advertising campaigns ever launched in the motion picture business was not begun without nearly a year of investigation on the part of Howard E. Spaulding, one of the best known advertising men in the United States.

Step by step Paramount has spread its gospel throughout the country and many exhibitors now swear by the corporation which has brought them the new religion of higher prices, better theaters, better patrons and better music.

As the publicity man says: "The alliance of the largest and most important companies booking motion pictures and plays was bound to come in the natural sequence of events. It marks the signing of the peace pact between the silent and spoken drama."

FIRE SUCCESSFULLY STAGED

Producer Thomas Ince Burns Whole Western Village as Spectacular Climax to William S. Hart Picture

An entire village was destroyed by fire at Inceville, this week, for the closing scenes of the current Ince-Triangle feature in which William S. Hart will be starred. The fire is said to have been the most



The western village built at Inceville to be destroyed by fire.

spectacular event in the history of the big plant. Thirty-three distinct buildings were razed to the ground while nine cameras registered the conflagration.

The scenes depicting the fire form the climax to what is declared to be the most powerful story in which Hart ever played. They represent a lawless, western hamlet going to its doom, in punishment for its long existence in crime and vice, and provide the



The same village one-half hour later.

drama with opportunities for spectacle as well as thrills.

Ince built the village about six weeks ago atop the extensive plateau within the N. Y. M. P. domain.

He ordered every building erected sturdily, in order that the fire would not burn too rapidly and thus appear "faky." Hence solid lumber was used throughout every structure.

In filming the fire, Ince stationed his camera men at various points of vantage on the adjoining mountains. Then, by the use of white flags, he signaled them to commence turning and the torch was applied, first to a mammoth building representing a dance hall and saloon. Quickly the flames licked the oil-soaked timbers and soon spread to the next building—a hotel. A strong wind fanned the flames into a fury and within twenty minutes the entire village was ablaze.

Great volumes of black smoke arose from the scene and soon the Inceville telephones were ringing furiously, as inquiries concerning the appearance of the smoke poured in from outside sources. The whole beach district with thrown into a pitch of excitement as the report that Inceville was afire gained foundation.

Blanche Sweet to Remain with Lasky

Reports having reached the Lasky Feature Play Company that certain motion picture manufacturers, believing that Miss Blanche Sweet's contract to appear exclusively in Lasky productions on the Paramount Program had expired or was about to expire, had made overtures of employment to her, Messrs. Wise and Lichtenstein, attorneys for the Lasky Company, this week made known generally that Miss Sweet will continue for a considerable period under the Lasky direction.



Blanche Sweet.

The determination to make a public announcement of the contractural relations between the noted producing firm and the star was decided only after a circular letter had been sent to various manufacturers calling their attention to the existing contract between the Lasky Company and Miss Sweet. Many of the companies responded to the letter of warning and expressed pleasure that the Lasky firm had seen fit to stop senseless reports of Miss Sweet's sudden termination of her Lasky contract.

Who Said "Heathen Chinee"?

Milwaukee is the home of one of the most unique experiments in the motion picture world—not, as might be supposed, some new stunt in displaying pictures, but the establishing of what might be called a school for the education of theatrical managers of film playhouses.

But this is not the most unique phase of the experiments, for the school is to teach Chinese young men how to run motion picture theaters, so that they can go back to their native land and open playhouses on American lines, with the most up-to-date methods of America's great film industry at their command.

There are six Chinese young men now studying this problem, and their teacher is himself a Chinaman, who has developed from a chop suey retailer to a theater owner and promoter.



Left to right, Moy Wah, Loo Wah, Moy Hop, Moy Tog, and Lester Lee.

Charlie Toy, who twenty years ago was an upstate laundryman, at Oshkosh, and who later came to Milwaukee and opened the first chop suey restaurant in the city, is the film magnate who is trying this experiment. Toy is now probably one of the wealthiest Chinamen in America. From a restaurant owner he has developed a huge importing business and is today the largest importer of Chinese foodstuffs in America. His consignments of mushrooms alone, for instance, come in two ton lots, and he pays Uncle Sam nearly $100,000 a year in customs duties on these imports.

Not content with this, however, he developed a motion picture theater, with a typical American play on his own name. Three years ago Toy invested $100,000 in a down town six story building, devoted chiefly to his restaurant and wholesale business, but built in the style of old China. The defaulting in rent of one of his tenants gave him a new idea, and he used a portion of his ground floor for the development of what he calls the Toy theater. His theater is Chinese in style, interior and exterior, but plays to an exclusive patronage, the prices being double those of any of the other standard houses in Milwaukee, and the attractions being entirely four to six reel high priced features.

With this as his combination school and theater, Charlie Toy has started out to make film theater experts of Chinese boys with money, who want to learn the business and then go back to China and start in business for themselves. The first of his students will leave in a month, Moy Wah and Moy Hop being the two who will make the first plunge into the Chinese field as American trained managers. Both have studied at the University of Wisconsin, and are thoroughly Americanized. Charlie's two sons, Moy and Charlie, are at present handling the local interests of their father, but are about to contract for a location for a Toy theater in Chicago, where their father is already the real, though not nominal, owner of one of the biggest Chinese restaurants. Lester Lee and Loo Wah are also being trained in the film business.

Skyrocket Financiers a Real Menace

SO DECLARES ROWLAND

PRESIDENT RICHARD A. ROWLAND of the Metro Pictures Corporation is optimistic on the motion picture situation, but in an interview this week he pointed out some of its present difficulties. Mr. Rowland said:

"Motion pictures have grown far enough away from the swaddling clothes period to assure the exhibitor and the public of one big definite fact. There will be no revolution in the making of motion pictures, either long or short, and the nature, character and quality of the business is not scheduled for any overnight changes. There will be a continued growth toward better, finer pictures, but the progress will be evolutionary rather than revolutionary.

"I am moved to call the attention of motion picture men to these facts because there seems to be an impression in some quarters that motion pictures are going to be transformed by the magic wand of printer's ink and great capital so that masterpieces will spring up from the ground or blossom out on trees.

"Speaking for Metro and for Metro only, I may be permitted to say that we are aiming at and striving for and concentrating on a consistent feature service. Our manufacturers are more anxious to make good than to make money, and making good pictures of course means profit to the producer and to the exhibitor.

"With no desire to indulge in personalities or register complaints against any one in the great motion picture industry, I cannot refrain from giving a word of warning against what I believe is the most serious menace to the entire business. I refer to over-capitalization and frenzied finance. Those acquainted with the conditions surrounding the actual manufacture of motion pictures know that a successful business makes a swollen capitalization unnecessary, and they know also that of the huge sums raised only a modest percentage goes into the actual cost of picture making. The big balances go to the promoters or into the enormous wastage that has marked the recent progress of the business.

"As in all businesses somebody has got to pay for all this. The interest on all these great capitalizations must be met, to say nothing of the dividends that have to be provided for if the business is to be continued at a profit. I believe sincerely that the skyrocket financiers constitute the most serious problem the industry has to consider, because as a whole the motion picture business is now on firm ground and proceeding satisfactorily along progressive and substantial lines.

"There is no cause whatever for alarm among exhibitors. The exhibitors generally are wise enough to know that a fairly consistent service is as good as anybody can expect, and that with a fairly consistent service they can successfully continue in business on a good profit basis.

"I am firmly of the opinion that Metro pictures are their own best proof of excellence and I had rather have an exhibitor see the pictures than to tell him about them.

"Reference is being frequently made to the high quality of Metro advertising, but my invariable answer is that our advertising must be of the highest class to live up to the pictures themselves."

Horsley Invents Cameramen's Guide

Though busily engaged in supervising the production of three brands of pictures, the Cub Comedies, the Centaur Features and the Centaur Star Features, David Horsley still finds time to devote to the invention and perfection of contrivances that save time and money and make for better results. The inventor of the Horsley duplex double exposure camera, the Horsley printer, the Horsley polisher and other devices, always interested in photography, has just come forward with another arrangement which is sure to result in even better photography in his pictures than has ever been attained before.

This arrangement is a cameraman's guide. It consists of two pieces of blackened wood hinged together, to close up for convenience in carrying, and is small enough to be carried in the side pocket of a man's coat or can be carried in a magazine case. It is used by the cameraman for the purpose of identifying his scenes after development and is held up in front of the camera before each scene is exposed and after the scene is finished. On it is written the name of the cameraman and the director, also the number of the scene being taken. A watch is inserted in the board to show at what time the negative was exposed. The value of this lies in the fact that in case the negative does not turn out perfectly under the time and conditions then in force, the cameraman can be guided by the result in future operations. The watch also shows at what time the first scene in the morning was taken, and all the scenes for the same day.

Six sets of figures are also marked on the board to indicate the diaphragm openings. Whichever opening is used is chalked off on the board. Here also, if the negative is not properly exposed, the cameraman having a record of the opening used, can use the proper opening in the future.

A letter "S" and a letter "C" appear on the board. The "S" stands for sunshine and the "C" for cloudy. A chalk mark is put through either one according to circumstances. If a scene is taken in the studio a chalk mark is made between the two letters.

A record is also made of the shutter opening used. The board is a complete record of conditions under which all scenes are photographed, and with this information the cameraman can readily gauge all future efforts to the betterment of his work.

Enlarging Morosco Offices

The continuous growth of the business at Oliver Morosco's eastern film offices has for some time demanded larger quarters and in order to facilitate the increased activities, the New York offices will be moved to a more spacious suite in the Candler building.

A floor space of almost twice the size of that now occupied by the offices has been taken over by the company and it is expected that the staff will be comfortably installed in its new home the early part of next week. There will be three private offices occupied by Carl H. Pierce, who is at the head of the

eastern headquarters, Julian M. Solomon, Jr., accessory and advertising manager, and Pete J. Schmid, publicity representative. A large space will be allotted to the stenographic and billing departments. The store-room fitted out with steel shelving for the accessories and special advertising boosters, the mimeograph, multigraph and addressograph machines, cut cabinets, etc., will be in charge of Carl Berger.

A little over a year ago Carl H. Pierce, with the assistance of Julian M. Solomon, Jr., represented the company in the east, occupying desk room at 440 Fourth avenue. The rush of business soon compelled them to take an office in the Candler building when Pete Schmid joined them. Stenographers and other assistants were steadily added to the staff and the space in which to work, together with the store room, soon became overcrowded. A new exhibitor's aid department has just been installed under the care of George K. Henken.

Pollock Likes Film Position

H. C. Pollock, sales agent for the Pathe exchange in Mississippi, Alabama, and Florida, finds the sunny south very much to his liking. His bookings of "Neal of the Navy," "J. Rufus Wallingford," and the Pathe masterpieces, the Gold Rooster plays, during the past three months in Dixie have so far weaned him away from his newspaper work, he says he has cut out politics forever and is going to devote the remainder of his days to "radiating life" through his work with the house of Pathe.

Lubin Star Changes Her Name

With the release of the Lubin four-reel drama, "Heartaches," during the week of November 29, there will appear in the character of Kate Merry, the winsome little country miss, a new name in photoplays, and, although photoplay fans will recognize in the features of this dainty and talented little actress Miss Vinnie Burns, they too will be forcefully impressed with the new name which Miss Burns has adopted.



June Dave.

Recently there was released a Lubin picture, "The Desert Honeymoon," in which Miss Burns appeared in the leading role. The excellent performance which she gave in this production earned for her a new host of friends and among the letters she received was one from a young girl admirer of Philadelphia, who, writing on behalf of her many friends, requested that Miss Burns grant her an interview at the studios. Miss Burns agreed and stated the time. Promptly there was the writer of the letter and with her a committee of fifty young Philadelphia girls, and with an apt speech they presented to their idol a magnificent bunch of fifty American Beauty roses, bearing a card which read, "To Our Favorite, June Daye."

Impressed with the symphony of the two names, Miss Burns agreed and now she wants the rest of her friends of the country to know that beginning with her appearance as Kate Merry in "Heartaches," released some time during the week of November 29, she will be known only as June Daye.

Gilmore in "The Other Girl"

Harry R. Raver this week announces the engagement of Paul Gilmore to portray the role of the Reverend Clifton Bradford and co-star with James J. Corbett in the Raver Film Corporation's first Augustus Thomas production, "The Other Girl." Gilmore interprets in the minister a character brim full of personality and delightfully likable. It well befits his dash, vim and comely appearance. Exhibitors and their patrons will recognize Mr. Gilmore from two different angles, the legitimate and motion picture. This matinee idol has appeared in films as a star only in important productions recently, among which was "The Penitentes," a Griffith feature. To be exact, Mr. Gilmore departed from California October 30 and will arrive at the Staten Island studio of the Raver Film Corporation Friday morning, November 5. In the legitimate, Paul Gilmore appeared in such productions as "At Yale," "The Boys of Company B," "Captain Debonnaire," "Mistress Nell," in support of Henrietta Crosman and in an all-star revival of "The Three Musketeers." With the above vehicles he also toured the United States. However, it is the south and southwest that claimed him as their own, because of his long stretch of success in that territory at the head of his own companies, presenting "The Mummy and the Humming Bird," "King Charles," "The Tyranny of Tears," "The Call of the North," "The Havoc," and the aforesaid "At Yale," "Captain Debonnaire," and "The Boys of Company B." Mr. Gilmore is a splendid example of that doubly valuable class of theatrical celebrity popular in both domains of the profession and in all parts of this country.

Police Chief Backs Water

A typical illustration of the arbitrariness of a certain class of public officials toward motion pictures was provided in Newark, N. J., last week, when the chief of police of that city ordered an exhibitor not to show the widely-known V. L. S. E. feature, "The Blindness of Virtue."

The exhibitor immediately got into communication with F. F. Hartich, the manager of the New York office's booking department of the V. L. S. E. An attorney himself, and supported by General Manager Walter W. Irwin, a counsellor of note, Mr. Hartich immediately began to make thing hum.

Among the preliminary steps to legal action, Mr. Hartich submitted the tribute to the great moral lesson "The Blindness of Virtue" teaches, by Rev. Thomas B. Gregory. He also pointed out the inconsistency of the action at this time, in view of the fact that "The Blindness of Virtue" had already been shown in Newark eleven times. Thereupon, the police department apologized to the exhibitor and informed him that he might show this play at any time that he desired.

Infinite Variety of Mutual Offerings

FREULER SELECTS ODDITIES

NOT only is the remarkable variety of the Mutual Film Corporation's new $8,000,000 program but its steadfast purpose to furnish "feature" quality at regular program prices again displayed in the announcement of a number of exceptional motion pictures of recent or immediate release.

President John R. Freuler, in accordance with his well known policy to obtain the widest range of subjects, and to give the Mutual fans picturizations of current events, as well as high class drama and the best the comedy field affords, has just completed negotiations with the World's Series Film Company for the exclusive rights to two reels of pictures taken when the recent world's championship series was played between the Boston Red Sox and the Phillies at Philadelphia, October 8 to October 13.

This remarkable picture, which was taken by the company which had the authentic consent of the National Commission, is the only accurate pictured account of the series. From three to six camera men were stationed all the time at vantage points on the diamond and in front of the grandstand, and as a result the picture which will be released in the Mutual program on November 15 contains the most complete record of any series of sports which has ever been made in film.

Not only are the individual members of the team shown, but their plays, in coherent sequence, as they were made. The enthusiastic fans, the arrival of President Wilson and his fiancee, Mrs. Galt, the throwing of the ball by the former, and all other events of importance and interest are shown. The Mutual's two reeler entitled "The World's Championship Baseball Series" will take the place of the regular Monday and Wednesday "Novelty" comedy releases of that week.

In direct contrast to this picture, and one which will illustrate the variety of Mutual releases, is the two part Thanhouser picture, "The Spirit of Audubon" which gives a glimpse of the life of Audubon, the great lover of birds. Some of the most interesting photography of this picture was taken by Herbert K. Job, expert on applied ornithology for the National Association of Audubon Societies. It is picturization of bird life on the islands off the Louisiana coast, which are reserved by the government as the habitat of birds. Included in the film showing the islands, is a picture of Theodore Roosevelt, who accompanied Mr. Job on his trip.

The picture is receiving the enthusiastic support of Audubon societies all over the United States. It will be used in the propaganda work of the societies.

Another picture of a nature which would qualify it to be used in propaganda work against war, is an allegorical drama written by Crane Wilbur, and starred in by him, entitled "The Blood of Our Brothers." This picture was a three part Centaur release of October 27. The story is universal in its application, although its immediate plot deals with Kindheart, a simple, peace-loving shepherd, who becomes a fiend incarnate when the horrors of war have been forced upon him, and he finds that his wife and babe have been destroyed by other men who did not feel as he did about his fellow men. Mr. Wilbur is supported by Celia Stanton, Carl Von Schiller, Ed. Collins, Harry De Rey and Victor Rottman.

Of still another nature are the humorous series of comedies "Buck Parvin in the Movies," the Mustang release in the Mutual program, in which Arthur Acord is distinguishing himself as an actor of a very unique type.

Then there are "The Devil's Darling" and "The New Adam and Eve," two Rialto Star features, produced by the Gaumont company to be released November 3 and 17. Both pictures are said to be of feature magnitude, with unusual plot, expertly handled, and are headed by stars whose names are known wherever the fame of Broadway penetrates.

"The Devil's Darling" portrays vividly the struggle for a soul. It is an allegorical picture of one woman's conpact with the devil. The leading role of "Alice Lane" is played by Francine Larrimore, the present star of "Some Baby" at the Fulton theater. She is supported by Flavia Arcaro, John Reinhard, N. W. Pemberton, Sydney Mason and Charles U. Travis. "The New Adam and Eve" gives Grace Valentine, the popular actress who appeared last season in "Yosemite" at Daly's theater and this season in "Brother Masons," unusual opportunity for interesting dramatic interpretations in her role of "Eve."

H. Rider Haggard's great novel, "Mr. Meeson's Will," featuring Florence La Badie, supported by Justus D. Barnes, Bert Delandt, Ethyle Cook, Dorothy Benham and Lawrence Swinburne, is another three-part Than-o-play release of November 6.

The weekly Centaur releases, showing the Bostock animals, the weekly Gaumont scenic split reel, "See America First" and the animated cartoon "Keeping Up With the Joneses," the Mutual News Weekly, the exquisite American and Thanhouser one reel dramas, the numerous comedies, including the "Cob" (featuring George Ovey), Falstaff, Casino, Novelty, Mutual and Thanhouser are all testimonies to the effectiveness of the policy which President Freuler holds as the Mutual's ideal.

Metro Film Christens Wurlitzer Theater

The Wurlitzer theater, 120 West Forty-first street, one of the most novel institutions in New York City, was formally opened on Thursday, October 28, when the big five-part feature, "Pennington's Choice," the Quality-Metro production in which Francis X. Bushman and Beverly Bayne are starred, was shown to the New York critics and a party of guests invited by Metro officials. This screen masterpiece proved a fitting feature for the opening of this scrumptiously appointed little institution. The theater occupies the entire ground floor of the Wurlitzer building which was recently completed. It is conveniently located just a few steps off Broadway in West Forty-first street.

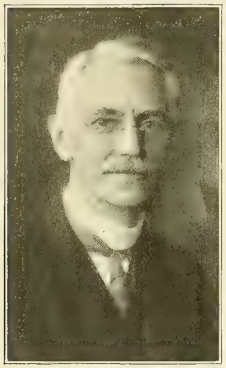
The theater was primarily constructed to demonstrate the Wurlitzer organ and other musical instruments, but it will be rented to film companies who desire to give private presentations of their motion pictures. The interior of the theater is fashioned on an

Egyptian scheme of designing and carries out an elaborate plan. There are one hundred and fifty comfortable chairs attractively arranged with ample space on either side of them. The place is carpeted and rich purple velvet hangings give the whole a pleasing effect. The walls and pillars are covered with gold leaf and artistically decorated with a hand painted design. There are two large motion picture theater organs arranged along one wall, and every known modern appliance and equipment is found in the place.

The Efficiency Man

By F. M. Taylor

A man in the employ of one of the big moving picture producing companies has on his card under his name the words Efficiency Department. "Just what does that mean?" is the question often put to him.



F. M. Taylor.

The efficiency expert in a manufacturing establishment is the man expected not only to thoroughly know the administrative part of the business, but he must be familiar with materials which go into the construction of the output, the details of moulding and assembling the parts. He must study to eliminate waste of time and material. The buying, the selling, everything must be systematized, so that the cost of production can be figured down to a penny. To obtain the maximum of results it is essential that the employes be of good character and industrious, and that the skilled workmen should be really skilled. The question of sanitation, light, heat and general comfort of all the workers is an important one. In most industrial plants one day is like any other day. There is a certain routine, and when there is a high standard of efficiency, cost and results can be estimated for weeks, months or perhaps two or three years in advance. A factory puts out a great many articles of standard design and quality, and there is a standardization of parts, or labor also. Not so with the moving picture industry. There is no standardization of parts or material or workmanship. There are no two productions alike. There are no two days alike, and one can never safely predict what tomorrow's results may be. The moving picture even in its early, crude state was an instant success. The films at once appealed to the masses and there was an immediate world wide market to be supplied. Production could not keep pace with the demand, consequently many producing companies early in the game made barrels of money. Capitalists were quick to see this opening for get-rich-quick investment.

How many picture studios, think you, have sprung into existence in the past ten years? Many have gone the pace that kills; their wrecks strew the pathway of filmdom. But there are many still in the field, and new ones being launched every day. The market is already showing its limitations. Trash that heretofore has had such ready sale is beginning to pall. Higher grade productions are demanded. Competition is becoming keen in all classes of films, good and bad. Many companies have been overwhelmed by disaster simply because they could not market their goods.

There has been much reckless waste in the business both in time and material. In the earlier days of the motion picture industry, this was scarcely taken into account because time was the great essential when profits were so large. Producers are beginning to realize the need of greater economy. Some one in Motography once said: "Turn a business systematizer loose in a picture studio. Then you make dynamic the ever latent antipathy and antagonism between art and business." There is no legitimate excuse for the aforesaid antipathy and antagonism. Art for art's sake is all very well as a rich man's fad, but if a man must make his living by his art he must combine business with art, and there must be full co-operation. In earlier days there was a scarcity of available talent. Now, the woods are full of artists of both sexes. Just see how competition is affecting the photographic end of the business. The other day a cameraman was heard to say, "five years ago I was getting $125 a week. I am doing twice as good work today, but am glad to hold my job at $55 per."

The artist must lay aside his prejudices and forget there ever was any antagonism between art and business or prepare very soon to enter some other line of endeavor, as there is some one at the door waiting to take his place (yes, five or six of them). None can deny that there is great waste of high salaried time in the delays incident to unpreparedness and lack of co-operation. This can and should be remedied to a large degree. Film artists are keen to display their talents and are the happiest when at work. Long delays tend to ennui and discontent. Idleness breeds petty feuds which go far to impair artistic production. We would not propose iron bound rules as the solution of these problems. Diplomacy of a high order is what is required in the film studio. The efficiency man in the studio must first be gentlemanly in his deportment toward all, and be respected by all. He must be quick in judgment and uniformly consistent in his rulings. The least suspicion of favoritism begets jealousy, dissatisfaction and poor work.

A thoroughly competent managing director is the ideal efficiency man. His should be the duty of getting the best there is in them from his sub-directors, the actors and the cameramen. Another there should be equally entitled to respect who should look after the other branches of the industry, the office, developing department, scenic and prop departments, carpenter shop, garage and the numerous other branches which must be so systematized as to give the most effective support, with least loss of time, to the stage work.

The producing companies which neglect to train and install high grade efficiency experts simply invite financial disaster.

Story Is Based on Fact

It is little known that the strange and terrible religious order of the Flagellantes, which flourished in many parts of Europe during the twelfth century, once caught a foothold in America. This was about 1600, in the old Spanish days of New Mexico.

The "Penitentes" sought purity of spirit by cruel scourgings of the body, and some branches of the order held an annual ceremonial crucifixion in which

the chosen penitent was bound or even nailed to the cross for hours and later died from the ordeal.

It is this fact that forms the theme of a story by R. Ellis Wales which has just been made into a Triangle play by D. W. Griffith's Fine Art's studio and will shortly be released.

The story centers in the love of two young Penitentes, played by Orrin Johnson and Seena Owen. The element of conflict is provided by the opposition of the Catholic church, in the person of the mission fathers, to the fanatical religious sect and is aided by the revengeful fury of a band of Indians.

Following an Indian massacre the hero, Manuel, still a child and heir to a great estate, is found and raised by the Penitentes and the estate converted to their use. Fifteen years later, fearing discovery of the trick, they plan to be rid of Manuel by choosing him for the crucifixion. In a religious ecstasy he dedicates himself to the sacrifice and it requires all the forces of love, the church and the military to save him at the last moment.

Apart from its powerful emotional appeal and a breathless suspense that never lags, the play has distinction for the wild beauty of its desert scenes and the tender charm of those laid among the sheep herds on the hills and at the old Spanish mission. A scene from this play forms the frontispiece of this issue.

Edison Players Spend Wild Night

Edison players, including Viola Dana, engaged in the filming of "Children of Eve," the Edison release through the Kleine-Edison Feature Service November 10, passed three of the wildest hours of their respective careers one night last week.

In "Children of Eve" there is a scene portraying a typical gangsters' dance such as New York police are frequently called upon to "squelch" to prevent possible murder. Director John H. Collins experienced considerable difficulty in finding suitable types despite several visits to the usual supply sources. Finally, however, he recruited a number of men and girls from questionable Manhattan haunts and took them to the Edison studios. Rehearsals progressed favorably until the men discovered that the "goils" were getting more pay than they, when a strike was called immediately. Director Collins promptly discharged them all.

Late that evening he learned of a bonafide gangsters' dance scheduled for that night. Commandeering the studio motor car brigade he and assistants hurried there, and through financial and other persuasion were permitted to string a line of Allison-Hadaway lights.

In order to get his scene it was necessary that Viola Dana, portraying "Fifty-fifty Mamie," mingle with the dancers. This she did heroically and the film will show the talented little star in these boisterous and unfamiliar surroundings. Of fifty or more persons engaged in this scene, there are only five of the regular "Children of Eve" company. The others are real simon-pure gangsters or their prototype.



"Adolfi Camp," Ausable Chasm, where Director Jack Adolfi produced the exterior scenes of "Joan O' the Hills," a Universal feature, at dinner time. Reading from the left the company is: Dave Willis, cameraman; Sidney Bracy, Violet Mersereau, Harry Benham, Director Jack Adolfi, Assistant John W. Kellette and George Olkein. "Capers," the puppy working in the picture, is in front of Sidney Bracy of "Million Dollar Mystery" fame, and Violet Mersereau, the popular "Little Blond Imp."

Sales Manual of Each Feature

What is unquestionably one of the most complete as well as the most helpful—from the standpoint of the exhibitor—pieces of business literature that the film field has seen, is now being issued by John W. Grey, assistant to A. E. Smith of the Vitagraph Company, with every Blue Ribbon feature released through V. L. S. E., Inc. This is a folder 9x12, giving the complete description of the production, together with a reproduction of all the advertising and publicity matter available for the exhibitor's use in exploiting the play. The pocket of this folder, printed in four colors on the outside and inside pages, shows the half, one, three, six and twenty-four sheets in full colors together with a synopsis of the high-lights of the story.

Enclosed in this is a press sheet, three columns wide, of regular newspaper measure, and of such size as to make it easy to clip, containing the story of the feature, human interest incidents in connection with its filming, personality sketches of the leading players and extraneous press material. This matter is so indexed that the busy exhibitor or editor can turn to the type of story he wishes instantly, without poring through a great mass of other information.

The second insert consists of reproductions of the electrotypes prepared by the advertising department of the Vitagraph Company for the exhibitor's use in the newspapers. With this sales manual before him, the exhibitor has every available scrap of information he can possibly need to know about a feature for intelligent consideration, effective advertising, and correct staging.

Metro Books Two Biggest Houses

After scouring the market for what they considered the biggest and most pretentious current film offering for the auspicious opening of the New Hippodrome in Boston, the week of October 25, the management selected the Rolfe-Metro five-part feature production, "The Final Judgment," in which Ethel Barrymore is starred. The New Hippodrome is said to be the largest theater in New England and has a seating capacity of 4,000. This is claimed to give Metro the two largest theaters in New England, for the Boston theater, seating 3,500, has gained its wide popularity with Metro features.

The choice of the Metro feature by the New Hippodrome is considered a triumphant compliment, because the keenest sort of competition existed among

the big motion picture companies for the feature place on the new program. Metro won out despite the fact that the Boston theater was already showing Metro feature pictures. Both theaters are run by the Keith interests.

The prices at the New Hippodrome range from twenty-five cents to one dollar for admission. For the opening week an added feature was Creatore and his band of fifty pieces.

Florence Rockwell with Morosco

Closely following Oliver Morosco's announcements effecting his engagement for motion pictures of Anna Held and Constance Collier, the progressive producer from the West has added another star of prominence to the long list of celebrities who appear on the screen under his banner, in the person of Florence Rockwell, the well known favorite of the drama. The name of Florence Rockwell is familiarly known to patrons of the drama all over the country and her possibilities as a screen actress can readily be realized by the many thousands who have seen her. Under the management of various big producers in the theatrical field, Miss Rockwell has won just praise from critics and public alike for her excellent work.



Florence Rockwell.

Miss Rockwell is already at work at the Morosco studio in Los Angeles, where she is starring in a film adaptation of the well known book, "He Fell in Love With His Wife," which scored as one of this country's best sellers. On account of a hitch at the eleventh hour and in order to get the scenario in readiness for Miss Rockwell, Mr. Morosco was compelled to prepare this himself in New York City and wire the entire script to the studio in Los Angeles, where the star and the entire company was waiting to start work. This telegram was the longest ever sent over the Western Union wires. The scenario was to have been done by a local writer in Los Angeles, but due to an unforeseen incident the plans as scheduled failed to materialize.

Gaumont Company off to Jacksonville

With the cheers of several hundred friends ringing in their ears, fifty actors and members of the producing staff of the Gaumont Company sailed from New York, Tuesday, October 26, for a winter in Florida. The last farewells to little old New York were said at one o'clock, when the *Mohawk* cast off and the stubby little tugs pulled her out into the stream. The party was in charge of William F. Haddock, a director of one of the Gaumont dramatic companies.

In South Jacksonville, the Gaumont Company has leased the Dixieland theater property. Here the companies making the Rialto Star features will begin work at once. A little later a comedy company will also share the studios, making Casino Star comedies.



Gaumont troopers bound for Jacksonville. The gentleman in the foreground is William F. Haddock, Gaumont director.

The first invasion by the Gaumont organization has been heralded to Jacksonville by the arrival there last Monday of John S. Martin, the New York representative of the company. Mr. Martin arranged the final details and took over the Dixieland theater property. He plants to return to New York shortly, as his time is well taken up with engaging Broadway stars for Gaumont productions.

George Du Bois Proctor, Gaumont's new scenario editor, has accepted several tense photodramas for immediate production, and an announcement of these features and the stars who will appear in them will be made as soon as the order in which they are to play has been arranged.

The party included Miss Lucille Taft, Miss Mathide Baring, Miss Flavia Arcaro, Miss Madge Orlamond, Miss Martin, Fritz Orlamond, technical director; Charles W. Travis, Leonard Graske, Albert Macklin, Sidney Mason, Henry W. Pemberton, James Levering, and John Reinhard. Among the unofficial members were Mrs. Haddock, Mrs. Mason and Mrs. Reinhard.

Aitken Stock Absorbed

Without any fuss or furor, President Freuler of the Mutual Film Corporation, with two associates, last week acquired all the Mutual stock held by H. E. Aitken, the former Mutual president. The purchase price is said to have been approximately 45 and some 7500 shares are said to have changed hands. After acquiring the stock President Freuler graciously permitted some of the older Mutual managers, as well as some of the earlier stockholders in the Mutual organization to take over certain small allotments of the newly acquired stock at the same price. As a result of the transaction the stock of the Mutual Film Corporation is now all held by the executives, managers and close friends of the organization and the stockholders may be considered as one big family, each member of which is ready to co-operate in any fashion to better and perfect the Mutual service and win new friends for the distributing mediums.

Thanhouser Advocates Nude in Films

NO REASON FOR PRUDERY

WITH publication in a number of trade journals of scenes from "Inspiration," a Thanhouser-Mutual Master-Picture, has come an avalanche of comment on the status of this kind of subject in motion pictures. This is the production for which Mr. Thanhouser engaged specially Miss Audrey Munson, known as the "Panama-Pacific Girl," and nationally famous for her endowment of physical charm for art purposes. In the photographs which have been given out for publication she appears a number of times not in various stages of dishabille, but altogether in the nude. The scenes show her in an artist's studio where she has become his inspiration and as she stands on the dais near the figure of her which he is modeling, it is only her head of luxuriant hair that tells which is the figure and which is the subject. The production was staged by George Foster Platt, who is well remembered for his high ideals during his association with Winthrop Ames, and as director of the New Theater. In such hands there is no doubt but that the most delicate subject will find diplomatic treatment. The wise owls in the film business, however, are beginning to figure that nudes are too delicate a matter for even the undisputedly extensive experience of Edwin Thanhouser. When interviewed on the subject, however, Mr. Thanhouser had this to say:



Audrey Munson and Thomas Curran in Thanhouser's "Inspiration."

"It is all so laughable to me in view of the inconsistencies of the various statements which have come to me. I shall not discuss 'Inspiration' as a picture, but more the class of picture which 'Inspiration' represents. I think the time has come when nudes should be as acceptable in motion pictures as they unquestionably are in sculpture and paintings. To me, it resolves itself merely into a matter of treatment. Nudes have been displayed in paintings and in all branches of art since time immemorable; yet 'September Morn' brought down a storm of criticism. The critics' best argument against it was that it was not a frank nude—that the posture of the figure gave it a suggestive interpretation which robbed it of its artistic beauty. That same figure, differently treated, would not have called for any comment at all.

"It appears to me that the realm of the motion picture today is as much one of the art of ocular appeal as of dramatic value. I long for the day when a 'Fountain of Ceres' or a 'Birth of Venus' will find reproduction in motion pictures on the same basis as on canvas or in sculpture. There is no more reason why a Diana in motion pictures should not be as acceptable as a Diana on a public building. It is with this appreciation of the element of art that I undertook to produce 'Inspiration' and I want to take the emphatic stand now that it is my purpose to follow this with many more of its kind. I think that where it is so absolutely unquestionable that Audrey Munson is the object of the admiration of the artistic world, no untoward motive can be ascribed to displaying those same beauties in motion pictures. I stand for a broad, liberal interpretation of all things relating to art, be they the film, stage, canvas, stone or bronze. I should feel very much behind the times if it were revealed to me that art in the film is to be restricted by limitations of hypocritical prudery. I do not want to be understood as favoring the indiscriminate display of physical charm solely and purely on the ground that the model carries artistic value. Not that. For I realize that motion pictures meet the eyes of people who are not expected to hold an aesthetic viewpoint on such matters. Therefore, I say that with the confidence that the nude is being accorded the careful treatment which is so vitally necessary, I look forward with pleasant anticipation to the time when my confreres in the industry will join me in this class of work. And who knows but that time will bring about the mechanical possibility for displaying film art in museums for future generations in the same way that a Raphael or a Van Dyke is given a place of honor in the art institutions of the world?

"It is my conviction that in 'Inspiration' I have furnished the industry with a good illustration of what my ideal in this class of work is. I believe that no man who has the advancement of this art-industry at heart will fail to appreciate in this production a motive which contemplates that advancement more clearly than ninety-nine per cent of the productions now being generally marketed. It is purely from the standpoint I have here expressed that 'Inspiration' is offered."

"Inspiration" will be in five reels and Audrey Munson is supported in it by a competent cast, which includes Thomas A. Curran, George Marlo, Bert Delaney, Carey L. Hastings, Ethyle Cooke and Louise Emerald Bates.

Completing First Ocean Release

The newly formed Ocean Film Corporation of which John L. Dudley is president and Jesse J. Goldburg vice-president and general manager is rapidly completing its initial five-part feature at Jacksonville, Florida, and Dahlonaga, Georgia.

The entire cast, consisting of five principals and eleven subordinates, left for Florida three weeks ago in charge of Mr. Goldburg, who also is the author of

the scenario. Joseph W. Smiley, formerly leading director for Lubin, is the director for this production, the name of which is being withheld until its release. Percy Darrell Standing, William W. Cohill and Miss Lucy Cotton assume the leading roles.

The varied atmosphere embraced in the scenes takes within its range the semi-tropics of Florida, the mountains and canons of interior Georgia, the deserts of the far west, the decks of a schooner and an ocean liner at sea, as well as the streets of New York.

Although the Ocean Film Corporation will form is own regular program of two features a month for the first three months and thereafter a feature a week, the initial production will be sold in all probability on a state right basis although this has not been definitely determined by the offices of the company.

Negotiations are pending with several stars of the legitimate stage who have never appeared in photoplays, looking toward their joining the forces of the Ocean Film Corporation. It is expected the first release of this company will be issued about November 15.

Cyril Maude of Premo

Harley Knoles is to go down in motion picture history not only as a maker of artistic pictures but as one able to direct with lightning rapidity. It is now being discussed in the field how when Premo Feature Film Corporation was first organized that Harley Knoles in two months engaged his star Nat C. Goodwin, engaged his supporting cast, hired his studio, wrote an adaptation of the play "The Master Hand," made the pictures and arranged for releasing through the World Film Corporation.



Cyril Maude.

And the wonder of it was that "The Master Hand" was a truly artistic rendition. In "The Antique Dealer" Mr. Knoles has done scarcely less remarkable wonders. Mr. Knoles has been particularly sagacious in his selection of the supporting stars, many of whom have been with Mr. Maude in previous engagements and others of whom have all been motion picture headliners.



The Laemmle Service Company's new building in Des Moines, Iowa, as it now appears under construction.

Kalem Company on Mojave Desert

James Horne has just returned from the Mojave Desert where he has been filming scenes for "Stingaree," the series adapted from the novel by that name by Hornung, who wrote "Raffles," and other well known detective stories. Mr. Horne and company travelled in a special train carrying one hundred horses for the making of these scenes. Mr. Horne is seen in the picture explaining how he wants a scene made, and talking over the story with True Boardman, who plays "Stingaree," the outlaw, Paul Hurst, and Jonasson.



James Horne, director; True Boardman, Frank Jonesson on the Mojave Desert filming scenes for "Stingaree."

Four Acres of Studios

Increased demand for the Flying A, Beauty and Mustang photoplays put out on the new Mutual program has resulted in impressive additions to the plant of the American Film Company at Santa Barbara, California.

Within a few days work will be completed on a new glass studio and related structures covering a total of 25,000 square feet, giving the American an aggregate of four acres of studio space at its plant which has recently been enlarged to cover a plot of ten acres.

The new glass studio covers an area of 80x130 feet and is 22 feet in the clear inside. Adjoining the studio is a great new scenery dock, workshops, property store rooms and transformer rooms. President S. S. Hutchinson of the American now claims the "world's greatest motion picture plant."

A Pathe Star Reviews His Film

C. Aubrey Smith, the famous English star of the Frohman Company, personally appeared at the request of C. E. Holah, branch manager of Pathe Exchange, Inc., Cincinnati office, at the Pathe offices in Cincinnati on Friday, October 22, and reviewed his latest film production on the Pathe Gold Rooster program, "John Glayde's Honour," produced by the Frohman Amusement Company for Pathe's program.

Pathe's Next Extraordinary Series

WELL KNOWN STARS ENGAGED

AFTER months of careful preparation Pathe announces the completion of plans for the series "Who Is Guilty?" which will follow "Neal of the Navy." The first release of the new series will be on December 11, the week after the release of the last episode of "Neal of the Navy."

Emmy Wehlen, the famous favorite of the legitimate stage, and Howard Estabrook, the very best of Broadway's younger stars, will play the leads. The engagement of these "top notch" players at a very high cost is an assurance that Pathe intends to make this series the most pretentious of all the long list of successes identified with its name.

The Arrow Film Corporation will produce "Who Is Guilty?" at its studios in Yonkers, N. Y., and the series will be under the personal direction of Howell Hansel, the well known director, who is now director-in-chief of the Arrow Film Corporation. Miss Wehlen and Mr. Estabrook will be featured throughout the series. The supporting players will doubtless be changed from time to time to meet the requirements of the scenario. At present the supporting cast includes Lila Chester, Henry West, Mrs. Balfour, Stanley Walpole, E. J. de Varny and Katherine Reichart.

Emmy Wehlen is easily one of the most prominent players of the day. She was strongly attracted to the stage when a child only six years old, and even at that early age her ambition was to one day become a theatrical star. While she was in school she was the leading spirit in various little plays the students put on from time to time. Attending a musical conservatory for two years she devoted herself to preparing for a career in grand opera. Learning, however, that there is no royal road to success in that line, and that four more years of study were required she decided to take up musical comedy and studied under the best masters. She appeared in musical comedy in various European countries, but the scene of her greatest success was England, where she played the title role in "The Merry Widow," that famous production which took the civilized world by storm. Then came a long engagement in "The Dollar Princess." She first appeared on the American stage in "Marriage a la Carte," an English play. On the expiration of her engagement here she returned to England to become leading lady at the famous Gaiety theater. She returned to America with "The Girl on the Film." She may be said to have been almost a trans-Atlantic commuter, for she went back to England to take the lead in "After the Girl," with which production she returned to the United States. Miss Wehlen expresses a great liking for work in motion pictures, and is an ardent "picture fan" herself. Night after night she goes to the picture houses to see "what other people are doing."

No one can talk to her without being convinced that she is a thinker and gifted with more than the ordinary amount of brains. She says of "Who Is Guilty?" after reading the scenarios, that in it she recognizes a most unusual medium for motion pictures, and that she feels sure the series will not only amuse but instruct to a rare degree.

Howard Estabrook, who is co-star with Miss Wehlen in the Pathe series, has enjoyed an almost meteoric career upon the stage. No list of Broadway celebrities would be complete without his name. He was born in Detroit, Michigan, and it is interesting to note how he came to adopt a theatrical career. His uncle was county treasurer and young Estabrook's first position after leaving school was as assistant cashier in his uncle's office. With a boy friend he turned a vacant room in one of his father's buildings into a theater and gave shows there for the edification of juvenile friends. It happened that a short distance



Emmy Wehlen.



Howard Estabrook.



Mrs. Wilson Woodcock

down the street from the county treasurer's office was a theater playing stock. They needed a juvenile and young Estabrook applied for the job and got it. For a while he held down both positions at the same time. Then came his chance. The stock company put on "Shenandoah," and he was offered a good part. He took it and made good with a bang. The result was that he wrote to Mr. Seymour of Charles Frohman's interests applying for a job, and got it—with William Collier in "The Dictator." He played with that company from coast to coast and afterwards before both King Edward and the later King George of England. "On the Quiet" was his next engagement and with it he came back to New York. "Brown of Harvard" saw his first important part and in it he made a big hit. It resulted in his election to the Lambs Club, and in his being tendered a number of very flattering offers. Clyde Fitch made one of them and got the prize for which they were all angling. The medium in which he was placed was "The Straight Road." This was followed by the lead in "The Boys of Company B," under Daniel Frohman's management. After that engagement he married Gretchen Dale, the daughter of a San Francisco banker, and with his bride toured Europe for two years. On his return he wrote and produced "Mrs. Avery," putting it on at Weber's theater. As a result he was elected to membership in the Society of American Composers and Dramatists. Then followed engagements with Holbrook Blinn in "The Boss," and one with Wilton Lackey, in both of which he assisted in the stage direction. He was in the original cast of "Within the Law," and when that play was sold by Mr. Brady was withdrawn and placed in the part of "Laurie" in "Little Women." Leading man with Grace George in several of her plays and revivals came next, and then the leading part in "Things That Count," which had an all-season run at the Playhouse.

David Belasco then secured him for "The Vanishing Bride." When "Search Me" was put on this past summer at the Gaiety he was at the same time playing the lead in Edward Jose's Gold Rooster Play, "The Closing Net," which picture has only been released a short time, but has made a big hit. He is now appearing with Elsie Janis at the George M. Cohan theater in "Miss Information." His daily routine at the present time is enough to intimidate anyone. He rises at seven and as soon as he has finished breakfast goes to Yonkers, works in "Who Is Guilty?" then returns to New York, takes a hasty dinner, and at seven goes to the theater from which he doesn't get back home until 12:30 a. m.

Howell Hansel, who will direct "Who Is Guilty?" is one of the best known producers in the business. He promises that the production will be of the most elaborate quality, and his record insures a thoroughly artistic series of pictures. He was connected with the dramatic stage ever since he was nineteen years old up to three years ago. He was born in Terre Haute, Indiana, and made his debut with Mme. Modjeska in "As You Like It," at the Union Square theater in New York. He was for three seasons with Charles Frohman, two with the Lieblers, and has appeared with James O'Neill, Margaret Mather, Kyrle Bellew and Henrietta Crosman. He went into the motion picture business immediately on the conclusion of his last engagement, and has been with Thanhouser, the World film and Lubin. He directed "The Million Dollar Mystery" from start to finish.

As for the stories of "Who Is Guilty?" they have been written for newspaper syndication by Mrs. Wilson Woodrow, the famous novelist. They are put into scenario form by George Brackett Seitz, who has written many Pathe successes. The series will be in fourteen chapters of two parts each, each chapter complete in itself. The theme deals with various social problems of the day, and will be treated in a thoroughly unconventional manner. The question of "Who Is Guilty?" for the various infractions of man-made laws will be left to the observer and the subject will always be handled in the most truthful manner possible consistent with good taste.

H. H. Van Loan, Universal Manager

Another appointment announced from the manager's office of the Universal Film Manufacturing Company this week, is that of H. H. Van Loan's promotion to manager of the publicity department. This is the position formerly held by Joe Brandt, prior to becoming manager of the home office. For a while he had charge of both offices, but Mr. Van Loan's ability in placing the publicity department in a most flourishing condition prompted the officials of the Universal in making him head of the publicity department, where he has supervision over a staff of twenty men and women.



H. H. Van Loan.

Some of the big campaigns Mr. Van Loan has promoted include the Universal Beauty Contest, without a peer in publicity achievements, in which forty-eight newspapers in all parts of the country were lined up with the Universal. The Pavlowa, Bernhardt, "Graft" and Universal City campaigns are other tributes to his fertile brain. Another campaign which is now in preparation and which bids fair to surpass even the Beauty contest, is that of "Who is the handsomest man in America."

Ince Leases Theater for Own Use

In order that, in future, he will not be compelled to cast about for a suitable place in which to make a final inspection of his productions, Thomas H. Ince this week signed a lease which gives him the exclusive right to the Brooks theater, sometimes known as the Mozart, in Los Angeles. The theater will be used each week for the showing of the Ince-Triangle features before they are shipped to New York for distribution. These exhibitions will not be public but will be viewed only by Ince himself and his staff of assistants. The actual work of cutting and assembling of the Ince films is done in the Inceville factory, but at the studio there are no adequate facilities for

projecting the pictures with the full and original musical accompaniment, which has proven such a tremendously valuable asset of the Triangle plays. Hereafter, a thirty piece orchestra will render the music written by Wedgwood Nowell, Ince's musical director, and his two subordinates, Joseph Hurnburger and Victor L. Schertzinger.

Gaumont Secures John Daly Murphy

Exhibitors and motion picture fans are coming to recognize the full value of the Gaumont slogan, "A new star every time." Now comes the announcement that Gaumont has secured John Daly Murphy for a Casino Star Comedy, "A Tangle in Hearts." This will be released November 14, on the Mutual program. Mr. Murphy is favorably known everywhere in America for his excellent work in such productions as "The Girl From Rector's," "The Man From Cook's," and in support of such prominent stars as May Irwin and Valeska Suratt.



John Daly Murphy.

During his youth John Daly Murphy was well known on the American turf. As a rider he was always sure of a mount, since his percentage of wins was high. In motion pictures his first engagement—and the only one before Gaumont lured him from the lgeitimate drama for "A Tangle in Hearts"—was a number of years ago as a gentleman jocky. At the last minute no other white jockeys were to be had to ride against him in a steeplechase. Negro stable boys were employed, although the scenario called for gentlemen riders. A trial was made, and when the film was developed Mr. Murphy looked as black as the stable boys because of bad light. The film was allowed to stand, no further effort being made to get white riders.



Thomas H. Ince and Billie Burke enjoying a laugh at the expense of Inceville's publicity manager, Kenneth O'Hara.

Universal City Given a Treat

Tuesday, October 12, was not only celebrated at Universal City as a day commemorating the discovery of America by Christopher Columbus. The members of the motion picture municipality will long remember it as a day of ice cream festivities.



Ice cream manufacturers of America gather at Universal City.

On that day several hundred ice cream men were present on a visit of the only motion picture city in the world, all delegates to the convention of the National Association of Ice Cream Manufacturers, who held a two-day session in Los Angeles. As a part of their itinerary the delegates were led by the president of the associations, W. L. Luick, of Milwaukee, to Universal City, where they made a thorough inspection of the eighth wonder of the world.

National Acquires New Studio

One of the announcements of the week is the news that William Parsons, president of the National Film Corporation, of Los Angeles, is moving the National Film Corporation studios and laboratories to the present Metro Quality studios, at the northwest corner of Gower and Sunset boulevard, Los Angeles, which studio and property President Parsons has purchased from Fred J. Balshofer, who in turn moves his Quality studio to New York City.

The new National plant is modern, up to date and one of the best in Los Angeles, with great facilities to make pictures and will give great opportunities for turning out some excellent work for Albert W. Hale, who has been appointed as director for the National, by President Parsons. Mr. Hale is too well known as a producer to need any further comment.

The first of the month, after the National has settled in its new quarters, Director Hale will immediately start on a big five-reel feature of which details are being kept a secret.

"The Orpheum Weekly Herald"

In the *Orpheum Weekly Herald,* a four-page newspaper-like house organ which reaches us this week from Aberdeen, South Dakota, we find one of the newsiest little sheets that has come to our desk in a long time. It is edited by A. W. Walker in behalf of the Orpheum theater of Aberdeen, and announces on its editorial page that its purpose is to "give the people a

wider and broader knowledge of amusements in general and create a closer bond of sympathy between the Orpheum management and the patrons of the house." Interesting stories of forthcoming feature films and little items regarding the personalities of the players appearing in them, are scattered throughout the four pages of the *Herald,* together with tasty ads relating to the coming offerings at the Orpheum. The theater is booking Fox and V. L. S. E. service.

Frederic Arnold Kummer Joins Metro

With the increasing demand for authors of photoplays who are especially gifted in this comparatively new profession, it is interesting to note that Frederic Arnold Kummer, the well known novelist and playwright, who is devoting a major part of his time in writing for the screen, declares photo drama authorship calls into play a more deep and vivid understanding of human emotions than was ever required in any writings of the past. Mr. Kummer has several Broadway plays to his credit, besides scores of books and short stories. Among some of his plays are "The Other Woman," "A Daughter of Eve," "The Brute," "Mr. Buttles," "The Painted Woman," and others. His novel, "A Song of Sixpence," was one of the six best sellers in 1913.



Frederic Arnold Kummer

Mr. Kummer is now at the Rolfe-Metro studio where his latest novel, "One Million Francs," was picturized under the title of "One Million Dollars," and which will be an early release in the Metro program with William Faversham in the stellar part. Mr. Kummer began his literary career about eight years ago, giving up a paying position as chief engineer of a large contracting company in New York to devote his time to writing.

Actor Suffer Real Blows

Katharine Kaelred not only shed real tears but shook with emotion recently during the filming of one of the strong scenes in "The Winged Idol," the five-part Ince-Triangle feature in which she is starred. Her grief was occasioned by the intense pain she had caused House Peters, who supported her in the production, by striking him in the face with a Russian knout.

One of the big scenes in "The Winged Idol" is that in which servants bind Peters hand and foot to a bed post, and in order to punish him for drinking Miss Kaelred whips him with the knout. The scene was directed by Thomas H. Ince. Peters agreed with Ince that for the sake of realism a real knout should be used. One was obtained from a Russian who had escaped from Siberia but who now is in Los Angeles.

Peters urged that Miss Kaelred use all her strength in striking him and gamely agreed to stand the pain. When Producer Ince ordered "action," Miss Kaelred took her place and began lashing Peters with the whip. Stung by the knotted buckskin strands, Peters had no need to feign agony. He writhed in pain and just as Miss Kaelred directed another blow at his body, his head dropped and the full force of the knout fell across his face.

The actor moaned and nearly fainted, while Miss Kaelred dropped to the floor, crying hysterically. The actors playing the parts of the servants stepped forward and released Peters and carried him to the bed. It all happened so quickly that the camera man did not stop photographing. Then Ince realized that, with the exception of the blow in the face, the action had occurred just as it had been outlined in the script.

When the scene was thrown on the screen in the projecting room, it was discovered that the camera had registered the welts made by the knouts on Peters' face and forehead, so soon had they appeared after the blow was struck.

Joseph Singleton of Reliance

Joseph Singleton, prominent leading man of the Reliance (Mutual) studios, famed for his character portraits on the screen, and for his unusual facility in the art of "make up," comes before the public in a new and timely role in "The Law of Duty," a multiple reel drama released in the regular Mutual program, November 7.



Joseph Singleton.

This stirring drama of the great struggle now being fought on European battlefields, features Singleton as "General von Lomberg," a veteran of the Franco-Prussian war who, in his unique "make up" is easily recognized as impersonating General von Hindenburg, one of Emperor William's most trusted and popular commanders. In his "make up," Singleton is every inch an exact counterpart of the famous German field commander.

In order to make his disguise as near perfect as possible, Singleton spent many hours studying various photographs of von Hindenburg and on one occasion journeyed to Los Angeles to witness several performances of a set of war pictures taken on German battlefields in several scenes of which von Hindenburg is prominently shown.

M. J. Knill, a well known theatrical man, took over the management of the Studebaker theater in Chicago last week for the Triangle Film Corporation, succeeding George W. Sammis, who superintended the opening of the house.

Strong "Big Four" Features Coming

NOTABLE STARS TO APPEAR

WITH two powerful war plays already attracting widespread attention—Vitagraph's "The Battle Cry of Peace," and Lubin's "The Rights of Man"—the producing companies making up the V. L. S. E. are offering during the next quarter three other dramas of strife which are said to be unusually strong in their drawing qualities.

The first of these, an Essanay extra, is called "The Crimson Wing." It differs from its contemporary productions in that the heart interest of the present war is emphasized, rather than some sociological phase of it. The first review of this production had probably the wealthiest audience ever assembled at an entertainment, other than that of the opera, the combined capital of the spectators aggregating some $200,000,000. Among them were Hobart C. Chatfield-Taylor, Harold and Cyrus McCormick, Orville Babcock, James Ward Thorne, Scott Durand, Howard Shaw and Edward S. Moore, vice-president of the Rock Island railroad.

Following this war play, Lubin will release through V. L. S. E., a drama of preparedness against war called "The Nation's Peril." This is scheduled to appear November 22. It will probably be in five reels, featuring Ormi Hawley and Earl Metcalfe.

The entire Atlantic squadron, including battleships, torpedo boats, submarines, destroyers and a marine corps were utilized in making this picture. It was directed by George W. Terwilliger.

Selig is the remaining manufacturer of the Big Four to capitalize upon the public's interest in the question of international argument. Its release, scheduled for December 13, will be a Red Seal play entitled "I'm Glad My Boy Grew Up to Be a Soldier." The production will probably be in five reels. It is said that thousands of soldiers participate in the battlefield scenes, and the staging of the whole production has been most realistic. The slogan of "preparedness" is again dealt with in a manner that is most deft yet vitally convincing.

From the advance announcement of the other releases for the forthcoming quarter, it would appear that there is very healthy competition among the manufacturers of the "Big Four" to excel one another in the interest-creating qualities of their productions.

"The Raven," to be released November 8 by Essanay, unquestionably is going to materially advance the artistic standard of the screen. Those who have seen the play say that the acting of Henry B. Walthall as Edgar Allan Poe will stand as a high-light in the photoplay school of interpretation for a long time to come.

Essanay will follow this feature with a five part drama, to be released December 6, called "The Alster Case," featuring Bryant Washburn and Ruth Stonehouse. On December 20, "A Daughter of the City," in five parts, showing E. H. Calvert and Marguerite Clayton, will be released. Mr. Walthall again makes his return on January 3, with Edna Mayo in a six part drama from the Broadway success "The Misleading Lady."

Selig's contribution to the V. L. S. E. program for November will be an idyllic production of Charles Major's story, "Sweet Alyssum," in which Tyrone Power and Miss Kathlyn Williams will be starred. Colin Campbell produced "Sweet Alyssum." It is heralded as a picture play with an appeal, that will win a most sympathetic reception.

The next Lubin release after that of "The Nation's Peril" will be on December 6, when the story of sea-life captioned "The Man's Making" will be released. This was produced by Jack Pratt, with Richard Buhler in the leading role, Rosetta Brice supporting. It is in five parts.

On December 20 this company will show Edgar Lewis' first production for the Lubin Company, dramatized from Henry Vaughn Moody's "The Great Divide." It was produced at the Grand Canyon, Arizona, with Ethel Clayton and House Peters. Others of the cast are Mary Moore, Warner P. Richmond and Haydon Stevenson. This also is in five parts.

In January, Raymond Hitchcock will be seen in a Lubin comedy in five reels called "The Wonderful Wager," based on the story of "The Ford Fliver," written by George V. Hobart and adapted for the screen by Mark Swan. In this picture the entire Washburn circus will be used.

Three V. L. S. E. releases are announced for November by the Vitagraph Company. "The Turn of the Road," a five-part feature produced by Tefft Johnson, in which Virginia Pearson, Joseph Kilgour, Bobby Connelly, Naomi Childers and Robert Gaillard will be seen in the portrayal of the principal roles, is the first, to be released November 1.

A Cyrus Townsend Brady story, "Heights of Hazard," that contains every known thrill, will add additional interest to the month's program. It will be released November 15. "Heights of Hazard" is also a five part feature and will introduce Charles Richman, Eleanor Woodruff and Charles Kent in the leading characterizations. An automobile elopement, an escape from an aeroplane, a sabre duel, an African lion hunt and thrilling motor boat races keep the interest at fever heat during the entire length of the picture.

Robert Edeson, Fay Wallace, Lillian Burns, Charles Eldridge, John T. Kelly and a special cast of Vitagraph players will be seen in "The Cave Man" on November 29, produced under the direction of Theodore Marston.

On December 13 there will be released "A Price for Folly," one of the strongest dramas on the Vitagraph program. It was written by George P. Dillenbeck, and produced in five parts by George D. Baker, with Edith Storey, Antonio Moreno, Harry Morey, Charles Kent, Louise Beaudet, Ethel Corcoran and Arthur Cozine. The scenes of "A Price for Folly" are laid in Paris and special care has been taken to depict in all the splendor of wealth and detail the handsome home of a French nobleman.

Frank Daniels, the inimitable king of comedy, whose first Vitagraph release, "Crooky," established him as a screen comedian in a class by himself, will round out the year's Vitagraph Blue Ribbon features on December 27 in "What Happened to Father," written especially for him by Mary Roberts Rinehart. It is a story of the theater; a story of that region known as "back stage," that has always been a mystery to

the uninitiated. It is a story that gives Mr. Daniels opportunity for the exercise of his inimitable talents. A strong Vitagraph cast supported Mr. Daniels in the enactment of the comedy, which was produced in five parts by C. Jay Williams.

Dorothy Davenport Joins Lasky

A member of a family that has been prominent in the American theater for many years, Miss Dorothy Davenport has been engaged as a regular member of the Lasky Feature Play Company.



Dorothy Davenport.

Miss Davenport made her first appearance in Paramount theaters in the Lasky production of Lou-Tellegen in "The Explorer." Universally she won praise for her playing. She will be the heroine in the picturization of "Mr. Grex of Monte Carlo," supporting Theodore Roberts and Carlyle Blackwell.

Miss Davenport is a daughter of the noted comedian, Harry Davenport, and the celebrated actress, Alice Davenport. She is a niece of the late Fanny Davenport, for many years the reigning favorite of the Broadway stage. Her career on the legitimate stage was brief, however. After a few seasons as a child in vaudeville, she joined the Biograph Company at sixteen, and has appeared at different times with the Reliance, Nestor, Selig, Ince, and Universal. With the latter organization she played leading roles with Wallace Reid, a screen romance that ended in their marriage. Her first motion picture was in support of Henry B. Walthall in "Life's Cycle."

Will Offer Review Service

An announcement of interest to exhibitors who book feature pictures has been recently made by the newly organized Exhibitors' Film Review Service, Inc. This company, according to its announcement, will aid the exhibitor to book only the better productions released each week, by affording him a fair, unbiased and thoroughly dependable review of the feature output of the week.

This important and rather unique service will be personally conducted by B. P. Fineman, formerly motion picture editor of the New York *Press,* and lately identified with the press department of one of the feature producing companies. David A. Levy, one of the officers of the Exhibitors' Film Review Service, has been for a long time connected in an executive capacity with a large chain of motion picture theaters, and was actively concerned with the booking of features for this circuit.

ROTHAPFEL-MUTUAL TOUR

Famous Showman Who Is Literally Eating His Way Around the United States Is Now in the Far West

Samuel L. Rothapfel, covering the country on the "Rothapfel-Mutual Tour," is now doing the west, with the success of the excursion growing with each successive "port of call."

In Philadelphia, Washington, New Orleans, Dallas and El Paso, Mr. Rothapfel has addressed large gatherings attended by a majority of the aggressive exhibitors in each territory.

Next immediately in turn upon the schedule are: Los Angeles, October 30 to November 2; San Francisco, November 3 to 5; Portland, November 7; Seattle, November 8. Thence the route leads eastward through Salt Lake, Denver, Kansas City and through the principal cities of the middle west.

"Slightly hoarse but full of banquet grub and pep," comes the report off the wire from "Roxy" just as he filed it en route to Los Angeles. "Had a great meeting in Washington, a corker in New Orleans and a big crowd in Dallas and a good one at El Paso, where I was careful to stay out of the Mex war zone. The meetings are getting better right along the line. Exhibitors are wiring ahead on my itinerary urging the fellows ahead not to miss the meetings. Lots of fun and meeting a lot of live exhibitors. Never had such a succession of banquets in my life. Eating my way around the U. S."

The Washington function at the Hotel Raleigh is typical of the tour. Mr. Rothapfel was introduced there by Gardner Mack of the Washington *Times* and the gathering included men from all the film exchanges of the city, leading exhibitors and representatives of the Washington papers which are taking a new interest in the motion picture industry.

Mr. Rothapfel took a wallop at the oft repeated and sometimes believed "axiom" credited to a famous showman of yester-year. "Put your show above the public," said Mr. Rothapfel, "make the public look up to you and make the public want what you want to give them. That's the road to success. And the public is not going to be fooled, either. It is a wise public today, not the public Barnum was dealing with, and you must be wiser than the public."

Plans have been made to give "Our Mutual Traveler" Mr. Rothapfel a rousing time in Los Angeles. There he will visit the great institutions of the motion picture industry and meet some old friends who with him have climbed to fame in the picture business. At Los Angeles and San Francisco Mr. Rothapfel's schedule allows him a breathing spell and a chance to stir about a bit between banquets.

J. B. Dugger, of the Dallas office of the V. L. S. E., is responsible for the novel idea of using hotel menus for the announcement of attractions of photoplay theaters. The "Big Four" salesman has taken the matter up with a number of hotels in the southwest, and gained their consent to the appearance of such notices, on the ground that they were rendering their patrons a service. Mr. Dugger pointed out that every night there were a number of traveling men in every good-sized town who had nowhere especially to go, and would appreciate a suggestion on the bill-of-fare.

Los Angeles and the Film Industry

SOME SURPRISING STATISTICS

"SPEC" WOODS, a prominent member of the Los Angeles film colony, with a taste for figures, has compiled some mighty interesting statistics relating to the importance of the motion picture industry to Los Angeles. In part his "dope" reads as follows:

There are approximately twenty producing studios in Los Angeles and nearby vicinity, employing all the way from one to twenty directors with their companies of stock players. Probably one-half of these directors are making what are termed "regular program releases." The other half are engaged in making multiple reel "features."

One way of estimating the amount of money brought to Los Angeles and distributed there in the way of salaries and other expenses in the production of pictures, is to take the average amount of money spent by each director per week.

The average one and two reel pictures will cost around $1,000 per week for each director. Feature pictures will run from $2,000 per week up. Upon this basis you will find that sixty directors on regular releases would expend $60,000 a week, and sixty directors on features would expend $120,000 a week—making a total of $180,000 per week. Multiply this by fifty-two and you have $9,360,000.

To this must be added the extra expense for feature stars, running all the way from $500 to $2,000 or $3,000 per week. Suppose we call the average $1,000 for each star, sixty stars would be $60,000 per week spent in this way.

We must then estimate the amount of money spent in building studios and other permanent improvements, which are constantly increasing. The cost of Universal City is unknown to me, but it must be considerable. Our own plant is valued around $100,000—nearly all having been built within the last year and a half.

The total of these expenditures must run well over $12,000,000 per year; some people have estimated it at a total of $20,000,000, although I do not think it will reach this sum. The main point, however, is that nearly all of this money is brought to Los Angeles to stay, and comes entirely from the outside.

The money which the city of Los Angeles contributes to the motion picture interests is only nominal in comparison; the city furnishes only about 1 per cent of the motion picture income of the United States, and of this 1 per cent only a small percentage finds its way back to the producing company, as a large part of the receipts goes to the exhibitors and to the exchange companies.

Taking the number of people employed—using our own plant as a basis—we may figure about 10 regular actors or actresses to each director, and an average of 20 extra people given occasional employment. For the 120 directors employed in Los Angeles, this makes 1,200 regular and 2,400 extra people, a total of 3,600 actors and actresses who make their living from motion pictures.

We must add to this the other studio, office, camera and factory employes which would double this number at least.

The following is a list of producing studios, with the approximate number of directors employed in each one. There may be some companies omitted from this list, and it should be noted that some of the companies do not operate in Los Angeles in the summer time, but do operate in the fall, winter and spring; and in this case I have given the number of directors ordinarily employed by them while here.

Fine Arts Films	10	Directors
New York Motion Picture Co.	8	"
Keystone (Sennett)	8	"
Vitagraph	8	"
Kalem	2	"
Selig	8	"
Lubin	2	"
Famous Players	4	"
Lasky	5	"
Zodiac	3	"
Universal	24	"
Rolfe	4	"
Crown City	2	"
Balboa	4	"
Albuquerque	1	"
L-Ko	4	"
Quality	2	"
Feature Ideals	2	"
Bosworth	2	"
Biograph	6	"
Essanay	3	"

"THE OLD HOMESTEAD" AT LAST

Famous Players Film Company Takes First Scenes in Adaptation of Denman Thompson's Beloved Masterpiece in Newly Acquired Quarters

By a rare coincidence, the first scene taken in the old Durland Riding Academy which was acquired for studio purposes by the Famous Players Film Company after the burning of its Twenty-sixth street headquarters, was the opening of "The Old Homestead," the celebrated rural classic which for over thirty years served to endear itself, and its star and author, Denman Thompson, to the American public.

Wherever the stage is known there "The Old Homestead" is also known. Its picture of rustic life, written by a man who knew it by personal experience, for Mr. Thompson lived for years on his old New Hampshire farm, is one of the most interesting human documents that ever was written. The very simplicity of the characters and of the story gave it its universal interest and caused it to outlive by years many a melodrama and thriller that for the moment gained great popularity. But when these meteoric successes were long forgotten, "The Old Homestead" still remained undisturbed in the affections of the people. It was the sort of play that one saw many times with always the same keen enjoyment because there were no great thrills whose edge was dulled by repetition, and the intense humanity of the play, together with the

whole-heartedness of the humor, made it a never-ending pleasure.

It is doubtful if any other play is as well-known to the masses as "The Old Homestead," with the possible exception of "Uncle Tom's Cabin." It is one of the few plays which the great motion picture public knows as it knows its alphabet. And for that reason it will be appreciated by the public more than any sensational adaptation which has ever been made.

King Baggot of Universal

King Baggot, widely known leading man of the Imp brand of Universal motion pictures, was born in St. Louis, Missouri, thirty-two years ago. He is the son of William King Baggot, who during his lifetime was a popular and successful real estate operator in St. Louis. Young Baggot was educated at Christian Brothers College, St. Louis. His early ambitions were divited. He did not know whether he would rather be a great actor or a great ball player.



King Baggott.

He finally worked his way up from one line speaking parts to playing juveniles in a stock company in St. Louis known as Koerner's Garden stock company. After one season of principal parts in this stock company he obtained a position as leading juvenile with James H. Wallick's "Queen of the Highway."

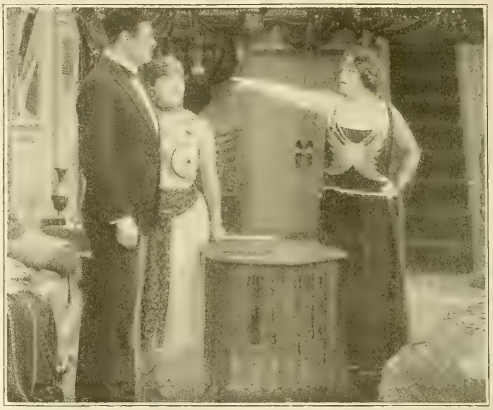
Mr. Baggot attracted the attention of the Lieblers and they engaged him for a period of four years. For them he appeared as Mr. Bob in "Mrs. Wiggs of the Cabbage Patch" and in other parts in their $2 attractions. He left the Lieblers to accept an engagement as leading man with Marguerite Clark in "The Wishing Ring." That was his last season on the stage.

In 1909 Baggot went into motion pictures, joining the Imp Company, and he has been with that company ever since, which makes his engagement one of the longest of any known in the business. Besides having achieved distinction as a leading man he is also looked upon as the guiding spirit of the photoplay profession. He is the founder of the Screen Club, New York.

"Bella Donna" Completed

The adaptation of Robert Hichens' celebrated novel and play, "Bella Donna," with Pauline Frederick in the title role, has been completed by the Famous Players Film Company under the joint direction of Edwin S. Porter and Hugh Ford. It was in this familiar role that Mme. Nazimova won her first great American triumph, far eclipsing the reputation she had gained in her Ibsen roles.

The story of the novel, which ranked among the "best sellers" at the time of its publication, has been strictly adhered to, but the more sensational points of the story have been softened in order to avoid offending even the most conservative tastes.



Pauline Frederick in a scene from Famous Players' "Bella Donna."

For the purpose of obtaining the famous desert scenes in the description of which Hichens displayed some of his most wonderful artistry, Messrs. Porter and Ford took a company of players to Florida, the outbreak of the war having rendered impossible the original plan of the producers to stage the play in Egypt. The sandy wastes of Florida, however, have made an admirable substitute for the African backgrounds.

In support of Miss Frederick there appear Thomas Holding, who already distinguished himself by his excellent work opposite the star in her previous screen subjects, Julian L'Estrange, who has been seen before in the same star's company, Eugene Ormonde, George Majeroni and Edmund Shalet complete the list of principals.

After witnessing the first showing of the picture, Edwin S. Porter declared that in his opinion Miss Frederick had done the greatest work of her motion picture career.

"That sounds like the traditional statement for a director to make," declared Mr. Porter, "but what I



Pallas Picture's cameraman scales dangerous heights in San Bernardino Mountains for "The Call of the Cumberland."

mean is this: The other roles which Miss Frederick has played all had some redeeming feature by which the character won sympathy from the audience before the story was brought to a close. There is nothing in Bella Donna herself which can possibly enlist our sympathy for a moment. She is treacherous, a potential murderess, an ingrate—there is but one side to her nature, and that side is repulsive. Zaza was bad, but her love for Henri was real and sincere, while her overwhelming affection for his little girl developed the power of forgiveness in her savage nature and won the admiration of the audience.

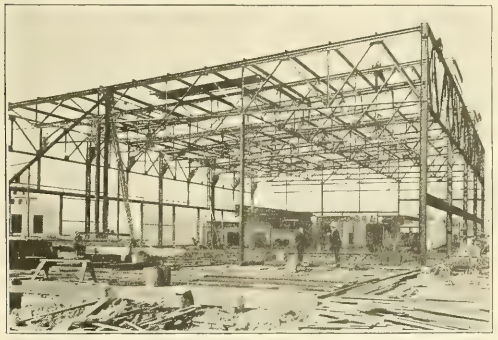
"Bella Donna, on the other hand, though a far more cultured woman than Zaza, is moved by nothing but greed and hate in all that she does. Yet, despite the character of Bella Donna, I venture to say that Pauline Frederick will win the sympathy of every person who sees her able interpretation. And that, to me, seems to be the final test of an actress' ability, and above all, her wonderful, irresistible personality."

Mutual Enjoins Another Film

The legal department of the Mutual Film Corporation reports the granting of another injunction against the advertisement of a film entitled "A Victim of Sin" as a photodrama based on that great moral play "Damaged Goods." This time the offending film appeared in Detroit, Michigan. The injunction there is against J. H. Kunsky, Inc., David Mundstuck and Jonas Rosen, who had been supplied with the film and the infringing advertising matter from the New York concern against which an injunction was issued recently. One by one the infringers are being run down and prosecuted. Action in these cases is brought in the name of the American Film Company, the makers of the original and genuine "Damaged Goods" with Richard Bennett and his Broadway cast of coworkers. Actions are pending or shortly to be instituted in a number of other cities.

Vitagraph Employes' Benefit Ball

On Wednesday night, October 27, the employes of the Vitagraph Company of America gave a benefit ball at McLaughlin's Bays Casino, Sheepshead Bay, N. Y., for the hospital and sick fund. This is the second annual ball of this generous institution, and its great success reflects commendably upon the co-operative spirit behind the activities of this progressive film company.



Late new additions to the American studios at Santa Barbara, Cal.



A busy day during the filming of "Cap'n Eri," the Eastern Film Corporation's five reel production.

The programs distributed at the ball were unique, as well as complete directories of the dances and members of the Vitagraph forces. On the pages following the appreciative introduction and the trinity of unity, William T. Rock, J. Stuart Blackton and Albert E. Smith, were pictures of all of the players seen in Vitagraph productions. Most of these players were present in person, also.

Dick Leslie, as usual, was a gracious and omnipresent master of ceremonies. Among those who figured prominently in making the affair a huge success and good time and who are not included in the list of players and directors are: Victor Smith, Sam Spedon, Sheldon Lewis, John W. Grey and numerous Vitagraph friends and screen players from other studios.

Metro Boosters Club to Dine

The Metro Boosters Club will give its first dinner at Kenn's Forty-fourth street chop house on Thursday evening, November 4.

This organization has been formed within the Metro Pictures Corporation and its allied companies, and at the first dinner there will be present President Richard A. Rowland, Joseph W. Engel, treasurer, E. A. Rolfe and Max Karger, manager of the Rolfe Photo Plays, Inc., all the directors who are making the Metro pictures, and these include John W. Noble, Edwin Carewe, Charles Horan, Edgar Jones, William Nigh and Herbert Blache, together with the local managers, members of the publicity staff and the directors of the corporation and others of the Metro family.

The dinners will be informal, and will be followed by a picture showing each week, with a general Metro discussion for mutual helpfulness. Once each month the representatives of the trade press and other important members of the motion picture industry will be invited as guests of the club. Joseph W. Engel will be master of cermonies at the first dinner, and Paul Henkel has arranged a special menu of Metro dishes.

"The Nation's Peril," the big Lubin feature film of the topic of the hour, our country's preparedness

and the hyphenated Americans, which for the past four months has been under the course of construction by Director George Terwilliger and his Lubin Company at Newport, R. I., has its finishing touches at the Lubin plant and is scheduled for release on November 22 through the V. L. S. E., Inc., offices.

Helen Osborn of Balboa

Balboa claims to have the youngest leading lady before the public today in Helen Marie Osborn. Only recently she celebrated her third birthday anniversary and on that occasion she was elevated to stellar honors, playing opposite no less a screen favorite than Henry King. Until this event, the little lady was known about the Balboa studio as "Baby Marie"; but now she takes exception to such address, and out of respect of her position she is called Miss Osborn. She comports herself with unspoiled dignity, is childishly frolicsome and withal ladylike.



Helen Marie Osborn.

Helen Marie Osborn is a native of Denver, Colorado. Her parents are both professionals. As "Babe" St. Clair, her mother is known to many people of the stage. Leon T. Osborn is the father. Both are members of the Balboa playing force. But since Helen Marie is doing leads, she has become the most important member of the family. Mother is acting in capacity of maid to her daughter; while father serves as the manager.

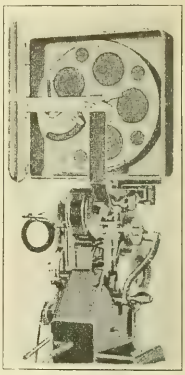
Three months' studio experience preceded Helen Marie's promotion. During that period she played the usual line of child parts in "Maid of the Wild," "The Lady of Perfume," and several other Balboa features; but in such an unusual way that the Horkheimer Brothers had a story specially written to feature the little lady.



Marguerite Clark in Famous Players', "Still Waters."

Feed Films from Center of Reel

One of the commonest causes of fires in motion-picture operation is the necessary exposure of the film during the process of rewinding after it has been exhibited. Before it can be shown again it must be rolled to another reel so that the beginning of the picture will be on the outside of the roll, and in this handling there often is danger of the accidental ignition of the inflammable celluloid through contact with a spark of flame from some source. Films are often scratched and torn in this re-winding process, while it takes up a great deal of the operator's time.



A New Feed.

A new device which can be attached to any standard motion-picture projector draws the film from the center of the roll instead of the outside, making rewinding unnecessary. An electric motor revolves the reel at a speed governed by the speed of the projecting machinery, loosening the inner-most coil of the film enough so that it can be pulled through the machine without undue strains or twists. After passing through the projector it is received on a standard reel in the ordinary manner, and from this reel may be fed directly into the machine again without rewinding.

Camera for Nature Photography

For the benefit of the nature photographer who after cautiously approaching a bird or animal is often unable to get a picture because his camera cannot be adjusted quickly enough, a new motion picture camera has been invented which is suspended from an aluminum frame in such a way that it levels itself from its own weight almost instantly. This camera is strong and light, weighing twenty pounds. The camera and tripod head are formed in a single unit and may be placed on a rock or stump and the tripod disregarded. A motor device is provided which may be attached to the camera so that the instrument may be held in the hand when it is possible to obtain a proper support. An important feature of the camera is a panoramic arrangement which allows it to be swung in any direction with steadiness and uniformity of speed and to take pictures straight up or straight down if desired. A special gate behind the lens keeps the films from being touched during its passage from the dispensing to the receiving retort, a feature which prevents the films from being scratched by dust or other substances.

With the engaging of Marie Doro at the Fine Arts Films studio, the list of favorites under contract now includes DeWolf Hopper, playing in "Don Quixote;" Helen Ware, playing in "Cross Currents;" Douglas Fairbanks in "His Picture in the Papers;" Jane Grey and Tully Marshall in "Mother of Seven," and many others.

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The Story Writers' Opportunity

A FICTION writer succeeds in the literary field by reason of two characteristics—a good, practical imagination and the ability to put words together. The writer of motion picture scenarios needs but one of these—the imagination. A good many literary workers get by with only the word-fitting ability; that is, their style and construction are so good that people enjoy reading them even when they show little or no imagination. On the other hand, there are thousands of men and women with fiction-imaginations who remain unknown because they lack the talent for word-building. Myriads of good story-plots are lost to the world because their inventors cannot properly set them down.

It has been suggested that the motion picture scenario offers the ideal outlet for these imprisoned stories. But that is not wholly true. We said the fiction writer must have a good, practical imagination; and that means, to a certain extent, a trained imagination. While the sale of stories depends largely on the technique of their writing, the inventive faculties of their authors are trained and made practical by the very act of weaving a lucid sequence of story events. The imagination which is not accustomed to the control of logical exposition cannot produce a practical story for either type or film.

For the better of its subjects, therefore, the motion picture is still dependent upon the fiction writer who is already successful in the magazine and novel field. His actual writing talent is useless, but it is the only safe criterion of his ability to construct a logical story.

If there were dire need, a plan might be worked out for educating brilliant but untrained imaginations in the art of film writing. That does not mean conducting a scenario school. It merely means taking the trouble to drill the embryo writer in the technique of the studio, so that his action may flow evenly and uninterruptedly through the hands of the producer. Such training comes unconsciously to those associated with the work of picture making. That is why so many publicity men, players, even clerks in the employ of film manufacturers, who have never in their lives tried to write fiction, blossom forth suddenly with scenarios of undoubted worth and excellence.

Between the two, and with the imaginative faculty equal, the man or woman familiar with studio practice but without any writing experience will make a better scenario than the trained fiction writer without knowledge of studio usages. Therefore to obtain the best possible film stories it is necessary to combine the virtues of both. The successful writer of magazine fiction who will familiarize himself with the production of pictures, so that he can mentally follow every move of the director, is bound to make good scenarios. And in that work there is opportunity for writers that few of them realize.

Broadly considered, the prices paid for scenarios today average higher than those paid by the magazines for stories. It is difficult to make comparisons; for most publications pay so much a word, and have definite standards of excellence established by long experience, while the film manufacturer must pay by merit only and is forced to do considerable editing before the script can be used. It may not be generally known, but the editor of a fiction magazine

does mighty little editing in the ordinary sense of the word. A story that needs doctoring before it can be printed is usually rejected. The scenario editor who adopted such a course would run out of material in a week. The accepted magazine story is a finished product, ready for the printer. The accepted scenario often is little more than an idea; the script that can go to the studio floor without change is a rarity. Considering this condition, we repeat that the pay for scenarios averages higher than the pay for magazine stories. The complaint of some writers that the price of scenarios is inadequate is answered by the counter-complaint that their work is only half done. The perfect script demands a good price.

Original scenarios, written expressly for pictures, at present come in the main from two classes of writers: The unsuccessful class who hope to find a market that the magazine field has not granted them, and the very successful class who are actually invited by the manufacturers to contribute. The former occasionally land a fair script at a mediocre price. The latter get bigger prices than they deserve in many cases because of the lack of competition. Without counting the work done by salaried employes of the producing companies, there is a third, numerically inconsiderable, class of experienced though perhaps not famous writers, who have made an honest and thorough study of studio requirements and are now cashing in on the new work. We need more of them.

The present output of films is tremendous, and there is no abatement in sight. Artistic requirements are constantly ascending. The use of scenarioized magazine stories and novels is limited and cannot be satisfactorily extended. The work of a staff of employes cannot maintain the necessary freshness and novelty, any more than could similar work on a high grade magazine. Even the famous writers at high prices must become inadequate. A middle class of writers, the kind that make the success of the popular magazines, must develop.

Magazine writers are interested in their work. That is the first requisite to success beyond the hack-writing stage. They are enthusiastic enough to study their markets, to know the peculiarities of editors and the styles of publications. The business of motion picture writing demands an equal enthusiasm and interest. Those who give it that attention will succeed. Those who persist in regarding the scenario as a by-product, an outlet for rejected stuff, will continue to complain about the market. There are too many who hold that attitude; for there is a big opportunity wide open for the writers who can hear it knock at the door.

One of the novel features of the railway exhibits at the Panama-Pacific International Exposition is a motion picture theater made of two standard steel passenger cars. The cars have been placed on parallel tracks about twelve and a half feet apart from center to center, and the adjacent sides of the cars removed. The space between them has been bridged over with temporary side sills, laid with standard car flooring, the side sills being tied together with a few temporary steel braces and tie rods. The roof has been filled out to cover the gap between the cars, and the final result is an excellent moving picture theater with four rows of comfortable, upholstered seats, and window panes ornamented with various designs symbolic of the country through which the railroad runs.

Just a Moment Please

Picked out your Thanksgiving turkey yet?

—

Thanks. Neither have we.

—

If you suddenly hear that we've left for Hattiesburg, Miss., don't be surprised.

It won't be a love for the sunny south that will drag us thither, but the following description of the seats in the Lomo theater as published in the *News* of that burg.

All the seats in The Lomo are thirty-one inches apart, providing ample leg room for the long, tall man who suffers misery in the average theater. Eighteen inches is the generally observed distance. In the old Lomo, where the seats were very comfortable, the distance was twenty-eight inches. In the new Lomo the distance is three inches greater than this, so it will not be possible for anyone to become cramped.

—

Now, how could the manager of the Nomo have possibly known that we're six feet one, seventy-three inches, (count em yourself) in height, and that full forty-nine of these inches are taken up in the distance between our great trochanter and the condyles? (Note to Lloyd and Pete:—Try those two on your dictionaries!)

—

SPEAKING OF TRIPLE PLAYS

That old time favorite, "Tinker to Evers to Chance," has a modern equivalent in "Hasse to Finn to McLaughlin," but the joke is too good to explain in more detail.

—

Nearly every exhibitor is familiar with the critic's oft repeated reference to "a gripping scene," but probably never has this w. k. phenomenon been exhibited to better advantage than in the illustration below which is a reproduction of a still picture submitted by the Ocean Film Corporation as a scene from a forthcoming release as yet unnamed. Give a look!



—

WHICH SHALL WE BELIEVE?

From Julian M. Solomon, self-confessed publicity expert, president of the King Amusement Company, publisher of *Reel News*, Philadelphia representative of the *Motion Picture News*, manager of the Susquehanna theater, and editor of the *Susquehanna Theater News*, we receive the following "scoop" story by wireless:—

The friends of Pete Schmid, better known as the "Terrible Teuton" or the Celery Sheriff, are very much grieved to learn that he was defeated in his home town of Grantwood, N. J., by a vote of 9 to 3. Pete would have received another vote, but the thirteenth voter of the town had rheumatism and could not get to the polls.

We wish to tender our sympathy and to assure Pete that his press copy about Morosco Photoplays will be just as acceptable even though he cannot sign his name as Sheriff.

The same mail brought from the esteemed "Pete" himself a flowery billet doux which was concluded by the following post-script:—

Don't know if you denied that Sheriff story about me, but take it from me, 'taint so. You were one of the very few that did not fall for that dream invented in the mind of an ambitious youth who someday hopes to be a press agent.

—

Is there treason in the camp?

—

We wonder. N. G. C.

Some Current Releases Reviewed

Universal's "The Frame Up"

Reviewed by Neil G. Caward

A GRIPPINGLY powerful story of politics and intrigue is "The Frame Up," which Universal will offer this week as its Broadway Universal feature. The play features George Fawcett, legitimate star of no little renown, and he is ably supported by a company which includes Maude



The mayor denounces his wife.

George, Harry Carter, Albert MacQuarrie, Olive Golden and Lule Warrington.

Otis Turner is credited with both the adaptation of the story for the screen and the direction of the production, and he has made a finished job of it. The story is well plotted, develops naturally to a stupendous climax and though of such a character that the Chicago Board of Censorship would only permit it to be shown under a "pink permit," is not unconventional enough to harm the morals of anyone.

Mr. Fawcett, the legitimate star who was selected to play the principal role, that of a mayor who could not be purchased by a political boss, while not in any sense a matinee idol type of star makes of Luke Simms a most convincing sort of character, one whom screen patrons will admire and respect, and a man big enough to overlook the shortcomings of others, once he understands their weaknesses.

The picture begins with a number of scenes depicting a picnic given by Luke Simms, alderman from a certain city ward. In these Mr. Fawcett is easily able to register the sort of an individual he is, and one learns that he has a fondness for children and is exceedingly plain in his tastes, preferring buttermilk to champagne.

Richard Sears, known as "The Power" in city politics, is seeking a candidate for the mayoralty and when he finds that none of his henchmen stands an outside chance of being elected, he authorizes his minions to bring about the nomination and election of Simms, believing that after the latter's election he can make him a tool. The election over, Sears proceeds without delay to test his power, but discovers with dismay that Simms cannot be controlled.

When the new mayor vetoes a street car ordinance that Sears has arranged to have passed by the council, the two men clash and Sears, who has discovered that Simms is without a wife, arranged to have Florida Everett, a woman he has been keeping, fascinate the recently elected mayor. The woman is successful in her mission and ere long becomes Mrs. Simms, much to the satisfaction of Sears.

Meanwhile Nellie, Sears' stenographer, falls a victim to her employer's wiles and after suddenly disappearing from home and her employer's office is next seen in a maternity hospital. Ned, her brother, is much distressed over Nellie's absence, but Sears replies to all inquiries made at his office that the girl left his employ months before. After losing heavily on the ponies, Ned is induced to try his hand at burglary, but while attempting to rob Mayor Simms' home is captured, recognized and later given a chance to turn over a new leaf when he is made the mayor's secretary.

Finding Florida, now Mrs. Simms, is unable to induce her husband to sign the street car ordinance, Sears commands her to call at his country home at a late hour at night. He there holds her prisoner until the following morning and then threatens to reveal her whereabouts and disgrace her husband, unless the latter agrees to sign the ordinance. Simms, at first, refuses to credit his wife's visit to Sears, but later is convinced of the truth and after a stormy interview with the lady who bears his name, goes to call on Sears.

The two men quarrel and Sears attempts to stab the mayor but is shot down by Ned, who has learned from his sister that the politician is the man who wronged her. Simms believes himself guilty of murder, since he has held a pistol in his hand when Sears dropped dead, but after being acquitted at his trial, due to the story told by his wife on the witness stand, learns that Ned shot Sears. The sincere love of Florida, exhibited during the stormy days of the trial, convinces Simms that she cannot be all bad and the picture ends with a reunion between husband and wife.

"The Crimsom Wing"

Reviewed by Neil G. Caward.

ON NOVEMBER 1, the Essanay Film Manufacturing Company will offer as an extra feature photoplay on the V. L. S. E. program a spectacular picturization of "The Crimson Wing" written by Hobart C. Chatfield-Taylor, Chicago and Washington society leader and litterateur.

The picture, which is a story of warfare and utilizes hundreds of supernumeraries, is produced under the direction of E. H. Calvert, who himself enacts one of the leading roles, that of Count Ludwig von Leun-Walram.

While the picture portrays war with stirring vividness it in no way takes sides with either faction and the war scenes serve only as a thrilling background for an interesting love story.

The picture is unique in that many of the scenes were



A tense moment in "The Crimson Wing."

taken on the estates of Chicago's wealthiest citizens, and many of the backgrounds pictured are views on the grounds of not only Hobart C. Chatfield-Taylor, the author, but also glimpses of the homes and lawns of such notables as Harold and Cyrus McCormick, Orville Babcock, Edward S. Moore,

James Ward Thorne, Scott Durand and Howard Shaw. Several hundred feet of film were also exposed in France and Germany, showing actual armies in their maneuvers, and lend convincing realism to many of the battle scenes. Such bits as an actual Zeppelin rising from the ground and real French troops mobolizing add much to the pictured story.

An all-star cast is used in presenting the picture, for besides Mr. Calvert, who plays the leading role, Beverly Bayne, Ruth Stonehouse, Bryant Washburn, Betty Scott, Harry Dunkinson and John Cossar have important roles.

As the story runs Count Ludwin von Leun-Walram, an army officer, meets Marguerite Clarion, a famous actress, and is surprised when the girl falls in love with him. Ludwig rejects her advances, but does so in such a kindly fashion that she only admires him the more.

Later, the count meets Marcelle de Lambach, daughter of a general of a neighboring country's army, and falls deeply in love with this girl, whom he had known in childhood.

Ere their marriage can be consummated, however, war breaks out and Count Ludwig is called back to his country, while Marcelle, his fiancee, who is intensely patriotic, goes to the front with her father. In one of the interesting battle scenes the girl leads a troop of soldiers against a scouting party of the enemy, when the commander of the troop is killed in battle. As a result of this incident the girl is captured by Count Ludwig's troop and after being held prisoner for a few hours is returned, under escort, to the lines of the enemy.

Meanwhile Marguerite Clarion, the actress, is ardently wooed by Paul D'Arblay, a spy, whom she thoroughly detests. D'Arblay swears that he will yet compel her to marry him and he follows her when she joins the army as a Red Cross nurse.

Later, when she finds Count Ludwig badly injured, after being shot from his horse, and takes the count to her aunt's home for the purpose of nursing him back to health, D'Arblay discovers the count's identity and swears to Marguerite that unless she will consent to immediately marry him, he will expose the count's hiding place to the enemy and denounce him as a spy.

To save Ludwig's life Marguerite promises D'Arblay, if he will withhold his information until Ludwig is restored to health, that she will be his. D'Arblay consents and a few days later Ludwig, once more himself, rejoins his troop.

D'Arblay, who has seen him depart, hastens to claim Marguerite, but upon entering the house is amazed to find her dead, she having taken poison rather than marry the man she detests.

Count Ludwig, meanwhile, at the conclusion of the war, hastens to renew his engagement with Marcelle and as the final scene fades from the screen it is easy to foresee that a wedding will shortly follow.

"The End of the Road"

Reviewed by Neil G. Caward.

A PICTURE of a most unusual sort is "The End of the Road," the five-reel Mutual Master-Picture scheduled to be released on November 11, under the American brand.

From the spectacular standpoint the picture has seldom been equaled by producers of the American staff, for it contains within its five-thousand feet not only a pleasing and entertaining story, but scenic effects of a most unusual character.

For instance, there is a terrific rainstorm than envelops the old mill, pictured in the fourth reel, that for convincing reality has never been equaled. Not only are the scenes in the interior of the mill during this storm surprisingly realistic, but the exteriors, which include the striking of the old mill by a bolt of lightning and the final washing away of the foundation, resulting in the mill itself toppling into the swollen stream and being swept away by the torrent before one's very eyes, are equally good.

This is one picture in which the reviewer can positively assert that real and not imitation lightning is shown on the screen, for this reviewer knows that the American Company in its desire for realism, sent a cameraman to the roof of the Chicago studio on a stormy night and actually photographed a display of lightning. This negative was later double exposed in the scenes of the photoplay that illustrate the storm and the result is beyond all criticism.

It must not be supposed, however, that the picture depends on the spectacular element alone for its success, since Harold Lockwood and May Allison, the two leading players, ably acquit themselves in the roles assigned and are splendidly supported by such well known favorites as Helene Rosson, William Stowell, Harry Von Meter, Beatrice Van and Nan Christie.

The story, as most every producer is aware, is an adaptation of a novel and is produced under the direction of Thomas Ricketts.

Paul Harvard, the son of a wealthy northerner, goes to Carolina Pines for his health and through the instrumentality of Judge Bulstring and Doctor Sterling Duke, forms an acquaintance with Grace Wilson, a comely southern girl, who lives at Magnolia Hall, a beautiful estate. Soon after Harvard's appearance, another northerner arrives on the scene in the person of Wilbur Grant, a federal agent, who comes to run down some counterfeiters and illicit whiskey distillers, who are supposed to have their headquarters in the vicinity.

Grant strikes up an acquaintanceship with Richard Quigg, in reality the leader of the counterfeiters, but who purports to be a real estate man and actually does hold a mortgage on Magnolia Hall, Miss Wilson's home. When Grace becomes frantic over her inability to raise funds with which to pay the debt, Quigg offers to cancel the mortgage if Grace will marry him. She indignantly refuses and orders Quigg from the house.

Paul Harvard in the meantime has taken up his residence with the Tollivers, simple mountaineers, and pays some slight attention to Caroline Tolliver. One day when the girl is anxious to purchase a simple frock which a wandering peddler offers for sale, Paul supplies the money and, later, when Caroline is placed in an embarrassing position as a result of her secret marriage to Richard Quigg, gossips, who have noticed Harvard's gift to her, assume that he is the man who betrayed her.



The fight at the old mill.

Jack Tolliver, Caroline's brother, sets out to wreck vengeance upon Harvard for the wrong done his sister and lures the young northerner to an old mill used for the manufacture of the illicit whiskey, for the purpose of attacking him. When Harvard enters the mill during a terrific storm, he is attacked by those within and when a bolt of lightning strikes the structure, totally wrecking it, and all the others flee, Harvard is rescued by Grant, who has been concealed within the building, and the two escape just as the old mill, its foundation washed away, topples into the torrent and is swept down the stream. The Tollivers are at length convinced of Harvard's innocence and Jack and his sister publicly exonorate Paul of the charges made against him.

Meanwhile the mortgage on Magnolia Hall is foreclosed and Quigg demands an auction be held that he may collect payment. Harvard bids for the place against Quigg, but when he offers a check in payment is told that cash offers only will be considered. Paul immediately mounts a horse and rides to the bank to cash his check, but in his absence Quigg bids in the homestead and Paul arrives to find that the place has been sold. When Quigg presents a roll of bills in payment Grant leaps forward, seizes the money, declares

his identity as a federal officer and asserting that the bills are counterfeits, arrests Quigg.

Caroline, seeing Quigg disgraced, declares that he was the man who wronged her and the unhappy real estate operator is led away to jail as Harvard turns to present the homestead he has bought to Grace Wilson, whom he plans to make his wife.

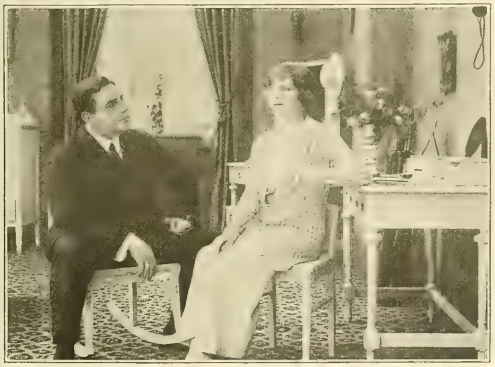
"The Sentimental Lady"

Reviewed by Thomas C. Kennedy

IRENE FENWICK has a worthy vehicle in "The Sentimental Lady," a five-part George Kleine production, released through the Kleine-Edison feature service. She plays Amy Cary, the up-to-date, practical, but pronouncedly sentimental American girl, who is won by a young man who uses heroic methods to save her from an unworthy rival. Miss Fenwick's part calls for little dramatic action, the story, while dramatic in spots, being in a light vein. Miss Fenwick's Amy Cary is a self-reliant, spirited and wholly appealing young woman. She is plentifully active, but never over-acts, and is refreshingly natural.

The picture is founded upon the novel by Owen Davis. Two young people stranded on an island is a situation often used in pictures, and it has served the purposes of drama, farce and comedy. In this story comedy predominates and the situation is aptly used. "The Sentimental Lady" moves along at a good pace and during the course of the plot's unfolding there is much enjoyable comedy and interesting action.

It is an outdoor story and plays in the Adirondack moun-



A scene from "The Sentimental Lady."

tains. The scenes have attractive mountainous settings. The scenery is really pretty and gives the story a breezy, a refreshing air. The photography is thoroughly good and the work of an able camera man is most noticeable in the scenes on the lake, where the lighting effect is splendid. What few interior settings there are show good taste.

Jack Devereaux is cast as Bob Nelson, who takes the advice of a friend and "pulls the cave-man stuff" to save Amy from an undesirable union with the insincere Norman Van Aulsten. On the principle that "the end justifies the means" Bob's strenuous methods are not to be looked upon with disfavor. The supporting cast includes Frank Belcher, Richie Ling, John Davidson, Anna Reader, Ben L. Taggart, and Della Connor.

"Pennington's Choice"

Reviewed by Thomas C. Kennedy

FRANCIS X. BUSHMAN'S latest appearance is in a play written around his especial talents. In "Pennington's Choice," he boxes, wrestles, and makes love, all in the most approved style. Mr. Bushman's host of admirers know full well how effectively he does the latter, and while most everyone has heard of his athletic skill, few have had the opportunity to see him box or wrestle. It may be said that his reported ability in these, the manly arts, has not been overestimated.

Mr. Bushman gives a good account of himself in a lively bout with no less a fistic celebrity than James J. Jeffries. In addition to its suitability to the star, "Pennington's Choice" is a well constructed and entertaining romance with a touch of melodrama. The introduction of a twin sister who is quite as pretty and charming as the girl Pen-



Penn and "Marie" come to be good friends.

nington is striving to win adds weight to the plot. At first it seemed as though the critically observed young man was going to yield to the temptation of having a flirtation with his fiancee's sister.

But he remains loyal and everything turns out well for him. In the end he discovers that Marie is none other than Eugenia who desired to test his love. The story is an adaptation from the novel by John C. Culley and was produced by the Quality Pictures Corporation, under the direction of William Bowman. The film, in five parts, will be released by Metro on November 8. The action has a delightfully atmospheric setting. It is of particular scenic beauty and the photography is of the best.

Briefly, the story is of a wealthy society idler, a former college athlete, who is put to a test of his physical courage and loyalty to the girl he desires to marry by her father. The arrangement is that he is to spend a month in the mountains, where Blondeau lives, and weather the difficulties of life there. Blondeau and the girl plan matters and the test is a thorough one. After fighting two men, who have continually dogged him, into submission and giving other proof that he is worthy of Eugenia, Blondeau gives his consent to the marriage.

Beverly Bayne plays oppostie Mr. Bushman. The co-starring of these two experienced screen artists is highly successful, for the material provided them is skillfully used. Miss Bayne has the part of Eugenia, the girl for whom Pennington is willing to give up everything. She has opportunities and handles them adequately. Wellington Playter, Lester Cuneo, Helen Dunbar, Morris Cytron, H. O'Dell and William Farris are in the supporting cast. James J. Jeffries walks into the picture carrying a deer over his shoulder and a rifle in his hand, and later he appears in ring costume and does things the renowned Jeff is famous for. Taken as a whole, "Pennington's Choice" is an excellent vehicle for Francis X. Bushman.

"The Seventh Noon"

Reviewed by Neil G. Caward.

THOUGH Ernest Glendenning, a handsome young star of the legitimate stage, has the leading role; though Winifred Kingston, a good-looking actress of undoubted talent is seen in the role opposite Glendenning, and though the supporting cast is large and apparently well selected and the photography above criticism, "The Seventh Noon," the Mutual Master-Picture scheduled for release this week, doesn't seem to come up to the high standard set for the Master-Picture releases and faithfully maintained up to this week. At least that seemed to be the concensus of opinion of the many who saw it in the projection room of the Chicago Mutual office.

It is well nigh impossible to tell specifically what is the matter with the production, for the story is interesting, the players well chosen, the photography most excellent and the

stage settings appropriate, but somehow it fails to convince. Doubtless, however, packed houses all over the country will view the picture with complete satisfaction and go away proclaiming it "a masterpiece," thus proving how worthless is a reviewer's opinion of the worth of a picture.

The story was adapted from a novel from the pen of Frederick Orin Bartlett and tells how Peter Donaldson, a young lawyer without clients, upon learning of a subtle poison invented by his friend, Professor Barstow, which is guaranteed to be absolutely fatal at the end of seven days, deliberately swallows a glassful of the deadly stuff and then sets out to spend the seven days remaining to him in the most exciting fashion possible.

Donaldson is convinced of the potency of the poison by witnessing an experiment of Barstow's upon a dog. He sees the puppy fall over limp and lifeless precisely seven days following the administration of the poison, and, satisfied that he has found a sure and certain way of ending his life without pain, he helps himself to a vial of the poison, and precisely at noon one day swallows the potion in a toast to death.

Drawing all his money from the bank he sets out to "really live" for the seven days remaining to him. Going to a hotel he engages an expensive suite and then descends to the cafe for a meal. There he is attracted by the strange actions of a couple at an adjoining table, one a young man who is apparently dazed and dopey, the other a beautiful girl. Later he rescues the young lady when her companion hurls her into a waiting auto, and leaping into the driver's seat throws on the power and speeds away.

As a result of this adventure he learns the young woman is Ellen Arsdale and the man her brother Ben, who is a user of opium. Ben escapes from his home that night and the morning papers chronicle a robbery in the neighborhood, the only clue to the perpetrator being a handkerchief bearing in one corner the initials "B.A." Both Donaldson and Ellen believe Ben to be guilty and set out to find him.

Donaldson, after many adventures, finds Ben in an opium den and returns him to his sister, repentant and promising never to indulge his evil habit again. When Donaldson, overcome by Ellen's gratitude to him for rescuing her brother, is about to propose he remembers he has but two days to live and rushes from the house. As he leaves he encounters Police Inspector Saule and learns that the latter is about to arrest Ben for the robbery. Knowing his hours are numbered and believing he can give Ben a real chance to reform (for he still believes Ben guilty of the theft), Donaldson confesses to Saule that it was he who committed the robbery, and is led away to jail.

Two days later Saule discovers that Jacques, the son of Marie, Ellen's housekeeper, is the guilty man, and Donaldson is released from jail. Desirous of living he rushes to the laboratory of his friend, Dr. Barstow, to seek a possible antidote for the poison he has swallowed, and is amazed to have the puppy he had previously seen rush out to meet him. Barstow explains the poison has proved ineffective, and Donaldson, glancing at his watch discovers the seventh noon has already passed and that he is still alive.

Demanding the dog which has taught him the value of life, Donaldson hurries away to ask Ellen to marry him.

The Current Triangle Bill

Reviewed by Neil G. Caward.

THIS week's offering at the Studebaker in Chicago is a fifty-fifty split of honors between the Ince and the Griffith studios, for apparently the audience found it hard to choose between Bessie Barriscale in "The Golden Claw," and Douglas Fairbanks in "Double Trouble," though one is a comedy of the broadest sort and the other a preachment with an unmistakable moral. To round out the bill two uproarious Keystone comedies are screened, the first one, entitled "The Best of Enemies," featuring Joe Weber and Lew Fields, and the other, called "Saved by Wireless," giving Mack Swain, Chester Conklin and Andrew Anderson a chance to perform their peculiar pranks.

Weber and Fields, that inimitable team of funmakers, run true to form in their Triangle-Keystone debut, and big Lew and Little Joe are at sword's points during most of the picture, though they find themselves true friends ere the comedy is ended. Joe and Lew, after quarreling over a debutante, separate, and Joe, to revenge himself upon Lew for winning the girl's heart, pretends to have been drowned by his enemy, and sees Lew lead away to prison. The murder trial is burlesque of the broadest sort, and Lew's conversion of the obstinate juror brought roars of laughter from the audience. After Lew succeeds in escaping from his cell and Joe, who replaces him, is lead into the execution chamber, events begin to move with the customary Keystone speed and end in a perfect riot of complications. Frank Griffith is credited with the direction of the production under the supervision of Sennett.

Douglas Fairbanks, who returns to the Triangle screen this



Bessie Barriscale and Frank Mills in one of the big scenes in "The Golden Claw."

week, is given far better opportunities for his style of comedy than was the case in "The Lamb." In the roles of Florian Amidon and Eugene Brassfield, Fairbanks is presented in characters of the most extreme types, Florian being a Sunday School boy of the ribbon counter type, while Eugene is a sporty politician, a plunger and a Romeo with a girl on every corner. He shifts back and forth between the two personalities with the aid of Madame Leclaire, a psychic medium, and is equally convincing in either role. As Florian he leaves home, is injured in a rough and tumble fight, and wakes up some five years later in a sporty suit of clothes to learn that he is wealthy, a candidate for mayor, engaged to Elizabeth Waldron, and strong for Daisy Scarlett, a strawberry blonde, while his name has been changed from Florian to Eugene.

After winning the election, throwing down his sporty associates, ditching Daisy and happily combining the suave Florian and the businesslike Eugene personalities, thus obviating further need for the assistance of Madame Leclaire, he marries Elizabeth and settles down to live happily ever afterward, much to everyone's satisfaction. The feature, which was adapted from a novel by Herbert Quick, has been splendidly produced by W. Christy Cabanne.

To Olga Grey falls the role of Madame Leclaire and she plays it most capably. Margery Wilson is Elizabeth Waldron in



Douglas Fairbanks during one of his hilarious moments in "Double Trouble."

a quiet unassuming fashion, and Gladys Brockwell makes Daisy Scarlett a most distinct personality. Richard Cummings portrays the role of Judge Blodgett, a friend of Florian's, and Monroe Salisbury, W. E. Lowry, Tom Kennedy, Kate Toncray and Lillian

Langdon each has a small part. Special praise is also due the individual who chose the subtitles for this subject.

In "Saved By Wireless," produced by Walter Wright, diplomatic intrigue runs riot. To begin with there's the code book



Weber and Fields in "The Best of Enemies."

with all its secrets. This book becomes even more important to the plot than the well known "paapers" which used to figure in the melodramas. The chief spy, his trusty aid and their accomplice succeed in stealing the code book and throwing suspicion upon the innocent hero, who is eloping with the beautiful heroine. Ere the chief villain meets his death and the beautiful heroine is rescued from certain destruction, automobiles, motor cycles, power boats, light houses, dynamite bombs, some jagged wave-washed rocks and a whole squad of Keystone police are hurled into the plot and each one brings laughs by the score.

"The Golden Claw," most aptly titled, is a story of a greedy woman who was raised from childhood to believe that money is all powerful and that without money life is scarcely worth living, but who comes to understand, in later years, that love is worth far more than gold and precious jewels.

Bessie Barriscale, as Lillian Hillary, is above criticism, and Truly Shattuck, as Lucy Hillary, Lillian's mother, is the exact type needed for the important part she portrays. After the few scenes needed to register the genteel poverty of Lillian and her mother, we see Lillian deliberately choose between the wealth and power of Bert Werden, a wholesome millionaire, and the riches and position of Graham Henderson, another millionaire, though one of an unscrupulous type.

The girl elects to become the bride of Werden and in time turns him into a mere moneygrubbing machine, whose sole aim and ambition in life is to pile up more riches. When his fortune is suddenly swept away, Werden gamely sets out to win a new fortune and succeeds in a big fashion, but in so doing neglects his wife and gives Henderson, who has all these years waited his chance, an opportunity of again seeking Lillian's admiration. The story is vividly told and will undoubtedly bring hime its lesson to many a man and woman who sees it on the screen. Photographically it is a gem, while its cast is readily seen to be an all star one.

"All for a Girl"

Reviewed by John C. Garrett

MISS RENEE KELLY is cast in the leading role of the Nielsen Film five-reel production, "All for a Girl." This heart interest photodrama is from the play of the same name written by Rupert Hughes. Miss Kelly, as Antoinette Hoadley, the "$10,000,000 heiress," is supported by a strong cast including E. G. Longman as Harold Jepson, the son of Arthur Jepson, a railroad magnate who is ruined; Roy Applegate as Arthur Jepson; Sue Balfour as Mrs. Van Epsen and Frank De Vernon as Mr. Dinwiddie.

Arthur Jepson, a railroad magnate, is caught in the stock trap set by Dinwiddie and Briggs, and is ruined. His son, Harold, reared in luxury, is left penniless. Antoinette Hoadley, the "$10,000,000 heiress," becomes disgusted with the boldness of the men who seek to marry her for her money, and with her aunt, Mrs. Van Epsen, goes to a farm boarding house and there poses as a poor woman.

Mrs. Van Epsen persuades Harold to appear on the scene and win the girl's hand by professing to believe that she is poor. Soon after they arrive at the farm house Mrs. Van Epsen receives word from Arthur that he will not come. She leaves with her maid, and Harold, seeing them depart, believes the maid to be Miss Hoadley. Later he meets the heiress and they fall in love with each other and he secures a position at $25 a week and when she consents to live on his earnings alone they are married. Some time later he enters into a railroad deal which makes him a wealthy man.

"The Menace of the Mute"

Reviewed by Thomas C. Kennedy

THE John T. McIntyre "Ashton-Kirke, Investigator" stories, in their ready adaptability to the screen, are worthy of the skillful production of Arnold Daly and Ashley Miller and a cast of notable players headed by Mr. Daly, who plays the name part. The second adventure is entitled "The Menace of the Mute" and in every respect it is qual, of not superior to "An Affair of Three Nations" which was the first of the series. Judging from the first two of these pictures the Arnold Daly Productions will hold a conspicuous place on the Gold Rooster program.

In "The Menace of the Mute," a murder mystery, preceded by developments which make it food for much speculation, and command a close attention to the action, is unraveled by the detective who is a student of ancient lore and who delights in solving problems that prove too intricate for the police. The detective finds enough circumstantial evidence to fasten the crime on two people, who later are found to be innocent, but these he disregards and in a most logical manner finds the guilty parties.

Though the spectator is given a clear insight into the plot and its characters which makes the ending understandable without cumbersome explanations, the element of mystery is carried to the end. Detective stories depend for their interest, of course, on this preserved mystery, but some facts concerning the final outcome must be shown for if too much must be taken for granted the interest lags, and the ending comes too suddenly and is confusing.

Arnold Daly makes admirable use of his opportunities as the observant Ashton-Kirke, and his performance stands out for its natural effect. If the role of photoplay detective has been thrust upon him, at least he has made the most of



A tense moment in "The Menace of the Mute."

it in varying his expressions and relieving both himself and his admirers of the burden of sameness.

In the supporting cast Sheldon Lewis' characterization of the repelling, drunken David Hume, the man who taunts

Morris and is murdered, is the most noteworthy. Louise Rutter is a beautiful and sympathetic Edyth Vale. William Harrigan is a manly and convincing James Morris. Martin Sabin, Charles Laite and George Melville are included in the cast.

"The Truth About Helen"

Reviewed by Thomas C. Kennedy

ON November 12 the Edison Company will release a four-part drama dealing with an impulsive young woman who stands to lose her good reputation through the villainy of one man and who is spared this catastrophe through the self-sacrifice of another. The title of this society-political play, written by William Addison Lathdrop, is "The Truth About Helen." The villain is of the usual sort, but the other characters are well handled by both author and players.

There are many good points about this story, it has several good situations, and at times is dramatic, but while the theme is one of possibilities it is developed conventionally. The breakdown of the eloping couple's auto, their visit to the nearest hotel and the politician who threatens to make known the embarrassing circumstances if his opponent does not withdraw, seem familiar mostly because they are treated in an ordinary manner.

Frank McGlyn directed "The Truth About Helen," and he has made rather good use of his material, the settings and locations are helpful to the action. The photography is well up to the Edison standard. Robert Conness as Hugh Graham and Grace Williams as Helen Moore have the leading parts. Both are effective. Augustus Phillips plays the role of Raoul Kent, the scapegrace and ungrateful nephew of Senator Foote. The latter part is played commendably by Bigelow Cooper. Herbert Prior, Harry Linson and Robert Brower are also in the cast.

Raoul Kent induces Helen Moore to elope with him, telling her that they will be married at a nearby town. Their auto breaks down after they have traveled a short distance and Kent takes her to the roadhouse. Her friend, Hugh Graham, arrives there to attend a political meeting, and saves Helen from Kent, who shows his real intentions. As Graham and Helen leave the place they are seen by Robert Marsden, Hugh's political opponent.

The next day Marsden calls on Graham and threatens to cause a scandal if Graham does not withdraw from the contest. Graham agrees. Helen leaves the town to pay a visit to her father's friend, Senator Foote. Kent is Foote's nephew. He has contracted debts and accepts a bribe to make known the contents of the Senator's new bill. In the night he attempts to steal the document. He is discovered by Helen and in a struggle is shot with his own revolver. After his death the truth about Helen comes to light and she marries Graham.

"The Diamond From the Sky"

Reviewed by John C. Garrett

THE interesting North American serial, "The Diamond From the Sky," is now drawing to a close. Chapter twenty-nine, "A Deal With Destiny," serves to develop the plot of this story to an amazing degree. This tale of the family heirloom which caused much unhappiness has been very interesting, and motion picture fans are eagerly looking forward to a $10,000 sequel which is to come.

Chapter twenty-nine was especially noteworthy for its abundance of beautiful scenes and excellent photography. Every detail has been carefully worked out. The gypsy wedding is not only splendidly produced, but is most interesting, and one of the biggest settings ever seen on the screen is the scene showing Stanley Hall in England.

Destiny plays a great part in our lives. Arthur Stanley has dealt with destiny and that his life was lost was a certainty when we last saw him falling through the air in his aeroplane, but by some miracle his life was saved. Destiny had intended him to live, renounce his old associates, give up the drug habit and marry the girl of his dreams—Esther.

Arthur is found by the gypsy band and Esther, who realizes that Hagar is at the point of death, urges him to come with her to bid his mother farewell. They arrive just in time, and the gypsy mother places Esther's hand in Arthur's and with her dying breath blesses them. Then the gypsy band start back through the Blue Ridge and the journey across a nation's breadth was a happy one for Arthur and Esther.

Blair Stanley and his wife, who was Vivian Marston, arrive in England. They have the "Diamond From the Sky," and feel perfectly safe to take up their life at Stanley Hall, because they think that Arthur Stanley was killed. Detective Blake, knowing that Esther is the rightful heir to Stanley Hall, goes to the



The wedding festivities for Esther and Arthur.

gypsy camp and there is told by her that she does not care for wealth, but intends to live the life of a gypsy and remain with Arthur.

In London Blair and Vivian are received with some ill-grace by Marmaduke Smythe, and in due time Blair is inducted into the house of lords. The time comes when they are to be presented at court at the coronation of King George V. and to this Blair will wear "The Diamond From the Sky." He and Vivian are busy with court tailors and dressmakers, while day by day the suspicions and distrusts between them and Marmaduke Smythe grows in intensity.

Meanwhile, in the fastness of the Blue Ridge there is a royal wedding, the nuptials of royalty in Romany, King Arthur marries Queen Esther and gypsies from all over the land gather for the event. There is a Maypole dance, music, the vans are garlanded, the little children strew flowers and Quabba leads the gypsy musicians.

DeVaux, who is in London, discovering that Blair Stanley has "The Diamond From the Sky," manages to gain entrance to Stanley Hall and secretes himself in the armor of Sir Goeffrey Stanley in Agincourt. Blair Stanley, clad in his regal robes, ready for the coronation and with the jewel gleaming on his throat, descends the stairs. The mailed arm is slowly uplifted, bringing down the battle mace with smashing force upon the yet uncoronated head of Blair Stanley. The figure in armor bends over the crumpled, bleeding figure and draws away the "Diamond From the Sky."

"The Come Back of Percy"

Reviewed by Neil G. Caward.

AS the third offering of the Bloom Center Chronicles, the new series of comedies being presented to the public by the Selig Polyscope Company, a two-reel subject entitled "The Come-Back of Percy" will be released on Monday, November 8.

The story of this particular chronicle shifts back and forth from the present to the past, this change in time being necessary to show Percy before his "come-back" and the reasons therefor. Many of the characters already introduced to the public in the earlier numbers of the series are again in evidence, among them being Constable Plum, Postmaster Ira Pash, Miss Selina Tubbs, Druggist Phil Pickle, Chubby Green and Johnny West.

Photographically the picture is all that can be desired, though from a comedy standpoint it can scarcely be said to be up to the standard set by the first Chronicle. On account, however, of the many scenes depicting the adventures and pranks of a number of typical young Americans, the offering should go big in houses that cater particularly to children and many a staid old businessman will find recollections of his own boyhood coming to mind as he witnesses the scenes

at the old swimming hole, the incident of the pirate crew and the joke played upon the young lovers in the hammock.

Percy Pinkham, smartly dressed, debonair and self-possessed, is seen descending from the train at the Bloom Center



A scene from "The Chronicles of Bloom Center."

station as the story opens, and Percy promptly proceeds to hunt up a number of old-time acquaintances and without introducing himself boldly assaults each and every one of them. After the indignant victims have vented their wrath in words, they assemble en masse about the corpulent form of Constable Plum and insist that he, as the leading representative of law and order in Bloom Center, proceed without delay to arrest the young man who has terrorized the community.

Percy is found in conversation with the pretty editor of the Bloom Center *Bugle* and upon being asked the reason for his pugnacious behavior, proceeds to recall to each of his victims an incident of the long ago in which he suffered indignities at their hands.

To one he mentions the time when he was whipped because a lot of the other boys had gone swimming without the consent of their respective mothers; to another he recalls the moment when a base ball was hurled through the drug store window and he was left to face the indignant druggist, while to still others he pictures the cutting of a hammock rope when two lovers were blissfully spooning, the kidnapping of himself when he was supposed to be guarding his baby sister, and the taunts he endured when he said an affectionate farewell to the tiny maid who now has grown into the pretty editress of the *Bugle*.

As Percy unfolds his story each victim is made to feel that his punishment was deserved, though all are frank to confess that they never dreamed Percy would "come back" to wreak vengeance upon them. Percy adds the final touch to his story by presenting his card which announces that he is the champion lightweight pugilist of the world.

As the final scene fades from the screen the pretty editress of the *Bugle* makes him an offer to become a reporter on the local weekly, and Percy, who in the long ago had much admired the winsome miss, promptly accepts.

"A Butterfly on the Wheel"

Reviewed by Hugh Hoffman

ANOTHER of the Schuberts' former stage successes is offered in this five-part production of the World Film Corporation. It is scheduled for release Monday, November 8. It looks like another World Film success. The skill with which it is produced is so noticeable that a moving picture man sometimes finds himself admiring the technique of the director, Maurice Tourneur, as much as the story or the acting.

In theme the story is rather trite; that of an innocent wife compromised with an admirer through the underhanded work of a female mischief maker. The young wife through her husband's great application to his business finds herself lonely and drifts dangerously near to divorce. If the story has a moral it is that business men should knock off work at six o'clock and go home and entertain the wife, no matter how many important deals are on, or take the consequences.

The master hand of the director is plainly visible at all times. The settings, both interior and exterior, are very ornate but in perfect good taste and in keeping with the story. Holbrook Blinn as the deeply engrossed business man is perfectly suited to the part and he puts it over in the most convincing way. Vivian Martin as the doll wife is also happily cast and contrasts well with Mr. Blinn for the purposes of the story. John Hines does some clever work in the juvenile part. George Ralph as the guilty lover is quite effective, and June Elvidge handles a heavy part in a most artistic way.

The big punch in this picture is a theater fire. A setting showing the auditorium of a theater from various angles is one of the biggest things of its kind that has ever been done, and there is no doubt that all who see it will be duly impressed with its magnitude. Several hundred extra people in evening clothes took part in the theater scenes, all of which are as realistic as can be. On a general summary it is a good strong feature and one that any one will feel well repaid in spending the time and money to see.

"Should a Wife Forgive?"

Reviewed by George W. Graves

CONSIDERING the title question, the impression, after seeing this picture, is that she decidedly should not. Such is the extent of our wrath inspired by the deeds of Jack Holmes, practically abandoning the wife who has given him money and a beautiful child, for the affections of a bare-shouldered dance-hall entertainer. Lillian Lorraine, in this role, however, is not without her charms, and they make it easier for us to understand Jack's supreme coldness and indifference towards his affectionate wife, even though it may be difficult for some to comprehend the wife's silent submission to the fate that befalls her.

This is an Equitable Features Corporation production, in five reels. Some of the dramatic situations are very compelling. The several different types of humanity represented have been chosen with great care: each member of the cast proves himself to be ideal for his part. Lillian Lorraine attains the ends of conviction and reality as La Belle Rose, but some of her laurels should properly be shared with Mabel Van Buren, who makes a decided impression as Mary Holmes. In fact, it seems that the latter gets more sympathy, although she is not by any means the only one wronged. Henry King, as Jack Holmes, participates in the rendition of the story as the chief cause of trouble. As well as being causative he is also effective in the results obtained.

Jack Holmes, prosperous on his wife's money, becomes infatuated with La Belle Rose, a dance-hall entertainer, and his affections for his wife, Mary, decrease. To forget her troubles, Mary accompanies her mother to the theater where La Belle Rose is playing and is surprised to see Jack there, as he is supposed to be out of town. Later she witnesses his



The dance hall beauty and her two infatuated lovers.

infatuation for the actress at a restaurant, and her suspicions are justified. She then learns from the manager that Jack owns Rose's show—the deposition of a large amount of money she (Mary) had given him some time before. Finally

Mary visits Rose in the sumptuous dwelling that Alfred Bedford, a wealthy young admirer, has placed at her disposal. In the guise of newspaper reporter Mary finds out all she needs to know, i. e., that Rose, thinking Jack unmarried, has accepted his proposal.

Mary loses no time in writing to Rose, telling her that she is Jack's wife, and that her's is the money that Jack has been spending so freely. The letter lies on Rose's desk for some time, but is read while Jack is calling on her that evening. A dramatic scene follows, and Rose writes a note stating that she is ending her life. She then tries to get Holmes to do the same thing, proposing that they die together. At this moment Bedford, her other lover, rushes in with drawn revolver. Holmes turns out the lights and there is a struggle in the dark, in which Rose is shot, and lies apparently dead. The men tumble out of the house in a frenzy and Bedford tells Holmes that he intended to kill him, not Rose. The two men are saved from arrest because the note Rose left on her desk points to attempted suicide. Rose, at a hospital, lives with the hope of becoming Sister of Charity. Holmes begs Mary to take him back, but the wife informs him it is too late. Then Holmes starts forth to win the battle of regaining his self-respect, and to perhaps be, some time in the future, worthy of his wife and child.

"The Turn of the Road"

Reviewed by Thomas C. Kennedy

THE author of the five-part Blue Ribbon Feature, "The Turn of the Road," released through V. L. S. E. on November 1, has concerned herself more with characters than plot. Isabel M. Johnston, who wrote the story, has sketched a group of wholly human and distinctly interesting people, and while they move through a story made up of familiar material which is familiarly handled, these characters are convincing in their strength or weakness, as the case may be. With such interesting characters and a cast of such efficient players, "The Turn of the Road" deserves a place among the best V. L. S. E. features.

The story deals with a devoted husband who becomes infatuated with his wife's school chum. The "girl" is a born flirt, who considers no one in seeking the fulfillment of her desire to attract and play with the affections of men. It takes an automobile accident and a fire to bring about happiness for all. The wife is one of the sanest women ever dealt with in a screen drama. She makes a sacrifice to some purpose when she pockets her woman's pride and in doing so saves her husband from himself.

Too much praise cannot be given the cast, whose members interpret the parts with rare good judgment. Virginia Pearson has a part filled with opportunities and difficulties in Marcia, the temptress. The part demands much, but in every instance Miss Pearson is equal to the occasion. As the light-hearted flirt, in the love scene where she and John agree to elope and in her actions after the loss of her reason, she is artistically expressive and convincing.



Scene from Vitagraph's "The Turn of the Road."

Joseph Kilgour gives a forceful impersonation of John King, the husband, who elopes with Marcia. King eases his conscience with the thought that he has reached "The Turn of the Road," and that his wife, while faithful and of noble character, neglects him in her devotion to their child and the home. Mr. Kilgour is eminently suited to the part and he makes his points with finished ease.

Helen, the wife, as played by Naomi Childers, makes a strong appeal. The character is an admirable one, to be sure, but Miss Childers' sincerity brings out the full strength of the part. Robert Gaillard is a business-like physician as Dr. White, another willing slave of Marcia's. Bobby Connelly, Edwina Robbins and Mabel Kelly complete the cast.

Tefft Johnson directed the production, which in regard to settings and photography is highly satisfactory. The automobile accident is an exciting incident and the fire, at which John proves that he has entirely recovered from his infatuation, is realistically staged. The exterior as well as the interior of the house is shown in flames.

"This Is the Life"

Reviewed by John C. Garrett

THE third of the Buck Parvin stories to be filmed by the American Mustang Company is "This Is the Life." This is a three-reel production to be released on November 13, featuring Adele Farrington, who suggested to Charles Van



After a thrilling rescue from the burning building.

Loan, the author of the Buck Parvin stories, the plot of this particular one. There are great possibilities for very humorous situations in this story of "motion pictures," and William Bertram has made the best of these possibilities, and with the aid of the cast, which does splendid work, has created a photoplay which is lively and a splendid specimen of good clean comedy.

Adele Farrington is cast as Addie Gibble, whose desire of becoming a motion picture star causes her much discomfort and when one sees the numerous stunts which she has to go through I am sure their desires to become motion picture stars will be somewhat dampened. Charles Newton as Elmer Gibble, Addi's husband; Mother Ashton as Martha, her faithful colored maid; Lawrence Peyton as James Montague, director of the motion picture company; Ashton Dearholt as the leading man and Art Acord as Buck Parvin complete the cast.

Addie Gibble, whose husband is a prosperous business man, longs to shine as a moving picture star, but her husband wishes her to remain home. She announces her intention of joining a company one day and says she is going to apply to James Montague, director of the Titan Moving Picture Company, for a place. Her husband sees Mr. Montague first and he makes certain arrangements with that gentleman.

Mrs. Gibble appears and secures a place. Her first disillusionment comes when she is shown her small dressing room and then is instructed to dress for the part of a cook in a mining camp. She is compelled to don a dirty gingham dress, bake pancakes over a red hot stove and then have to put her hands in a washtub and scrub. In the next scene

Buck Parvin spurns and hurls her to the floor in all her fine clothes and she returns home that night very tired.

The next morning, however, she returns to the studio, and in her next scene she is compelled to appear in a "chase." She runs until she drops from exhaustion and Buck Parvin after the day's work remarks to her "This is the life," and that night when her husband inquires about her work she gamely responds, "Oh, this is the life."

The straw that breaks the camel's back comes after having to jump from a tree into a pool of stagnant water. She is let down on a rope from a burning building and there is left dangling and screaming while she is drenched with water from the fire hose. After this strenuous exercise Mrs. Gibble faints and the next morning when her husband asks her if she is ready to leave for the studio she tells him she is going to stay home, her ambition to be a motion picture actress having been murdered.

"Alice of Hudson Bay"

Reviewed by John C. Garrett

MOTION picture directors are discovering every day that realism is a trait in their productions which must be carefully worked out. In the past years there have been many death-defying leaps and tumbles in motion pictures, but in most of them dummies have been used. For a length of time the public sat awe-stricken at these "thrillers," but soon they found out that they were being fooled and began demanding r-e-a-l-i-s-m. In "Alice of Hudson Bay," the two-reel American picture to be released November 8, George Field injects realism into the production. He miraculously escapes death in a headlong tumble over a cliff down a mountain side.

In this dramatic tale of the northwest, Ed. Coxen is cast as Frank Moss of the Northwest Mounted Police. Winnifred Greenwood is a charming Alice, daughter of John Gale, owner of a trading post, which part is portrayed by Charles Newton. George Field takes the part of Ralph Martin, the man from the States. The entire cast do splendid work and the production is clearly photographed.

As the story opens John Gale, a trapper, with his daughter, Alice, lives in the Canadian woods. Frank Moss, of the Northwest mounted police, is in love with the girl, and they become engaged. About this time a stranger enters the trading camp, who turns out to be one Ralph Martin, who twenty years before was a fellow clerk in the office with Gale at the time he was accused of murder and had fled with Alice to the northwest.

Martin reminds Gale of the past and forces his attentions upon Alice. He then notifies the police of Gale's whereabouts and Frank has to arrest Gale. Alice breaks her engagement with Frank and later goes to the jail and manages to release



The man from the States is told to leave.

her father and they make their escape to the distant gold fields.

Frank is dismissed for allowing Gale to escape and Martin is placer-mining near where Gale and his daughter are living and one day he discovers Alice. He forces his attention upon her again and she screams, and just at this time Frank, who has also come to the gold mines, rescues her. In the fight which follows, Martin is hurled from a cliff and mortally wounded. Before dying he confesses to the murder of which Gale was accused and the police, who have come to arrest Gale, free him, and Alice and Frank are reconciled.

"The Ghost of the Twisted Oaks"

Reviewed by John C. Garrett

"THE Ghost of the Twisted Oaks," the three-reel Lubin production to be released on November 11, is a very pretty dramatic story interwoven with glimpses of the scenic beauty of the south. The picture is very well presented by a cast which includes Valentine Grant as Mary Randall, a young salesgirl, who inherits from her uncle an estate in Florida known as "The Twisted Oaks," Florence Walcott as Mary's mother, and James Vincent as Jack Carlton, a young southerner, who saves Mary from a terrible death.

Amongst the most impressing scenes in the production are those showing the arrival of the "Blue Gums" on the plantation, their religious ceremonies and their worship of the fanatical Voodoo. The double exposure scenes are very well handled, and the photography is up to the usual Lubin standard.

As the story opens we see Mary Randall, a salesgirl, who



A scene from "The Ghosts of Twisted Oaks."

has just lost her position. That same day she receives a letter informing her that her late uncle's estate, "The Twisted Oaks," in Florida, has been left to her, and with her mother she leaves for the south. Upon her arrival there she meets Jack Carlton, her neighbor, and they become very good friends; their friendship soon turning into love.

About this time the "Blue Gums," negroes, arrive to work in the turpentine forest on the plantation. The Voodoo priest finds an enormous specimen of the rattlesnake in search for a Diety, and then proceeds to incite his superstitious followers. Mary observes this action and orders him off her plantation, and he vows vengeance. The next day Mary and Jack are having tea at the "Twisted Oaks" and the old colored mammy tells them the legend of the "ghost of the Twisted Oaks," which is as follows:

Miss Madeline, the sweetest little lady in Florida, was loved by all the slaves on the plantation. She was engaged to be married to Master Billy. Billy and Justin, his rival for Madeline's hand, fight a duel and Madeline learning of this rushes to the spot and is killed by a stray bullet. Ever since then the "Ghost" haunts the Twisted Oaks plantation.

At worship the fanatical Voodooes make a sacrifice of blood from the arm of one of their women. This is observed by Mary who, discovered in hiding, is dragged to be used as a sacrifice.

The vision appears before Jack and he is led to the sacrificial altar and is just in time to save Mary. The priest accidentally sticks his hand into the serpent's cage, is bitten and dies from the wound. The "Blue Gums" are driven from the plantation and Madeline's spirit rests in contentment, while happiness comes to Jack and Mary in the after years.

"The Lilac Splash"

Reviewed by Thomas C. Kennedy

VIOLET WARDEN'S quick change of mind in the fifth episode of the "New Adventures of Wallingford" series is the last touch and we now know that Violet is a real woman. In "The Lilac Splash" this charming young lady changes, almost in less time than it takes to tell it, from an attitude of revenge toward Andre Perigourd, another one of the many men who brought ruination upon her father, to compassion and back again to revenge. The first change displeases Wallingford and Daw so, naturally, her second change is good news to them.

Of course Violet has sufficient cause for this, but nevertheless one feels certain that she would do the same thing with or without cause if the mood struck her. This and other incidents as natural make "The Lilac Splash" just as interesting and a trifle more attractive than the former adventures.

With such interesting stories, splendid characterization and skillful production, "The New Adventures of Wallingford" promise to be the most popular series the Pathe forces have ever offered. The well drawn characters and genuine good humor of George Randolph Chester's stories as pictur-



This scene is found in Pathe's "The Lilac Splash."

ized by the Whartons, have a broad appeal. It is an easy matter to become interested in Wallingford and Daw and their further adventures in a precarious profession. These characters are thoroughly likable even if they are "con" men.

A card game between a burglar and Blackie is one of the most entertaining incidents of this episode. The burglar knows a lot about fixing a hand, but not quite as much as Blackie. After the game they advise the second-story man to reform and lead an honest life like they do; and he promises.

The victim, Andre Perigourd, takes his bitter lesson philosophically. He does the proper thing when he determines to turn his loss to profit by returning to France and playing the same game, only from the winner's end. "The Lilac Splash" tells how Perigourd, who desires to get rich quick, practically forces his $60,000 on Wallingford, that is, after he has been taken in by Blackie's accounts of the wonderful returns one receives from amounts invested with J. Rufus Wallingford.

"The Rolling Terror"

Reviewed by Thomas C. Kennedy

CHAPTER ten of the Pathe-Balboa Serial, "Neal of the Navy," carries a real thrill in the latter part of the second reel. This comes when a "rolling-car," or in other words a freight car running wild on a down grade, becomes unmanageable and all but collides with a passenger train on which Annette and Mrs. Hardin are passengers. This fast moving "terror" is derailed by the huge Brute Man, and crashes through a shed near the track.

The destruction of the building, and perhaps the car, is most effective, and does not leave one with the feeling that some perfectly good property has been needlessly, wantonly destroyed, which seems to be the case every time the proper effect is not procured. The title of this chapter is "The Rolling Terror" and in it the crafty Hernandez again gains possession of the charts. With so many and such willing aids, it is a question if one can call the smuggler crafty, but so far he has held his own in the battle of wits, and brawn for the possession of the map.

In "The Rolling Terror" the deceitful Inez Castro, who has professed friendship of Annette while she schemed with



A tense moment in "The Rolling Terror."

Hernandez, makes a blunder and her lie becomes apparent to Annette. The identity of the brute man has not yet been disclosed, which is something to be remarked since he has frequently shown a great liking for the girl and on many occasions saved her from harm. In this chapter he again answers some unaccountable impulse and, to the chagrin of Hernandez, saves Annette from death. As if to make the incident more peculiar a subtitle is then flashed which asks the spectator the question "Why does the Brute risk his own life to save Annette?" or words to that effect.

Lillian Lorraine, William Courtleigh, Jr., Edwin Brady, and William Conklin in the important parts continue to act them satisfactorily. Miss Lorraine has a tussel with Inez in this episode, but we were sure she would win, for we have seen and remarked before Miss Lorraine's ability in her struggles with the broad-shouldered Hernandez. The quality of the direction is most noticeable in the excitement attending the wrecking of the rolling car, which is worked up by "cut-backs" to the bound and gagged Annette and Mrs. Hardin in the motionless train. Neal is beginning to enjoy the fruits of his fine work in the navy, as he now receives promotion to the rank of commissioned officer.

Essanay's "Despair"

Reviewed by Neil G. Caward

EDNA MAYO, Bryant Washburn, Anna May Walthall and William V. Burns all have roles of importance in "Despair," the three reel offering of the Essanay Film Manufacturing Company, scheduled for release on Tuesday, November 2, and all of them make the most out of the role assigned.

Miss Mayo, throughout the greater part of the drama, appears in male attire and she makes a most captivating boy. Though cast as a girl brought up among crooks and trained to steal and rob, she enacts the role in such a manner that one involuntarily sympathizes with her and views with regret her death in the last few scenes of the final reel.

Bryant Washburn is seen as the city editor of a big newspaper and is his usual handsome, debonair self. In William V. Burns, who appears as "Butts" Miller, a young yeggman, the Essanay company seems to have a real "find," for Mr. Burns positively lives the role given him to interpret and in many of the scenes came dangerously close to taking the big situation away from the other principals. His face is unusually mobile and expressive and he registers the different emotions he is supposed to experience in a wonderful fashion. While comparisons are always invidious, Burns' mannerisms bear such a striking resemblance to many of

those peculiar to Robert Harron, the popular young star with the Griffith forces, that one can scarcely avoid noting the similarity. His future work on the screen will be watched with interest, for, if he can keep up the high



A humorous moment in "Despair."

standard set by his appearance in "Despair," he gives promise of becoming an actor of note.

Lois Tanner, while a tiny girl, is abandoned on the doorstep of a city tenement and, upon being found there by the leader of a band of crooks, is taken to their headquarters and trained to become a thief. On account of her inherent cleverness she is able to operate in many places where a male thief would be sure of capture.

One night while attempting to rob the house of Robert Spurier, city editor of a daily newspaper, Lois is caught ere she can escape and, her cap coming off, she is exposed as a girl. Spurier, instead of turning her over to the police, offers her a post on his newspaper and urges her to lead an honest life.

Gratefully she accepts and for a time proves a most valuable member of the newspaper's staff. As time passes she falls hopelessly in love with the editor and accordingly her heart breaks when she one day learns of his marriage to a prominent society girl. Overcome by despair she resolves to commit suicide, but chances to encounter "Butts" Miller, one of her old associates, who induces her to return to the old life.

Returning to the rendezvous of the crooks, she dons her boy's clothing again and goes forth with "Butts" to prey upon the rich. Gradually her heartache ceases amid the thrills and excitement of her thievery, and then one night she and "Butts" unwittingly select the new home of Spurrier for one of their robberies. Breaking into the house is easy and soon they are busy in front of the safe which stands in the library.

Spurrier and his wife are awakened by the intruders and after Miller goes down before a bullet from the editor's revolver, another shot sends Lois reeling into the arms of the man she loves, mortally wounded. Ere life departs, the girl opens her eyes to discover the Spurrier is holding her close in his embrace and as she smiles happily up into his face the editor prints a kiss upon the lips of the fair burglar, much to the surprise of his wife. A look of peace and contentment flits across the face of the wounded girl and as Spurrier bends above the little form the eyes close and with a little sob Lois sinks back—dead.

Another Producing Company

Formation of a new motion picture producing concern, to be known as the Unique Film Corporation, with an office at 207 Broad street, Elizabeth, N. J., was made public with the filing of a certificate of incorporation in the office of County Clerk Calvert.

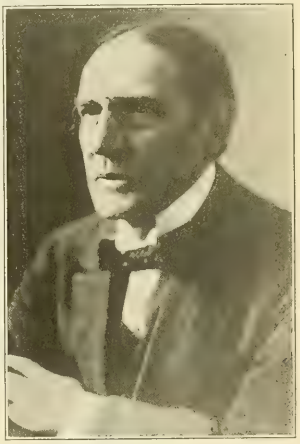
The authorized capital stock is fixed at $250,000, divided into 50,000 shares of the part value of $5 each. The incorporators are Manny Cohen, of 1482 Broadway, New York, who has subscribed to 20,000 shares of stock; J. Watson Scott, of the same address, five shares, and B. Leslie Koppenhagen, residing at the Hotel Astor, New York, five shares. According to the papers of incorporation the objects are to create, produce and sell motion pictures, plays, operas, etc., to acquire theaters and generally to carry on amusement enterprises.

At present the concern has a studio in New York City and it is said to have contracted with many prominent stars to appear in its productions.

Eric H. Johansson, former agent with the Levitt-Meyerhoff and Col. Ferari carnival companies, will look after the publicity interests of the new company.

Cooper Cliffe of Metro

H. Cooper Cliffe, the eminent English dramatic actor, who has been featured in several Metro feature productions, has just completed work in the new five-part picture, "Tables Turned," produced by the Rolfe Photo Plays, Inc., in which Emmy Wehlen is starred. Mr. Cliffe is also featured in "The Final Judgment," another Rolfe-Metro production now being released, in which Ethel Barrymore appears in the stellar role.



H. Cooper Cliffe.

As a dramatic leading man Mr. Cliffe occupies an enviable position, distinctly his own, on both the speaking stage and the screen. He is a direct descendant of the celebrated family of Kembles, and as a young man possessed a wonderful baritone voice. He made his professional debut in grand opera, but after one year at the Convent Garden Sir Henry Irving induced him to take up the dramatic stage.

He first came to this country with Mr. and Mrs. Kendall, playing in New York and on tour. Then he joined E. S. Willard and later appeared with William Faversham in "The Squaw Man." He added to his laurels in "Everywoman," by his artistic creation of the mystic role of "Nobody." Mr. Cliffe's first appearance in motion pictures was with Robert Warrick in "The Face in the Moonlight." Then he joined the Rolfe-Metro forces, and was seen in an important role in support of Hamilton Revelle in "An Enemy to Society."

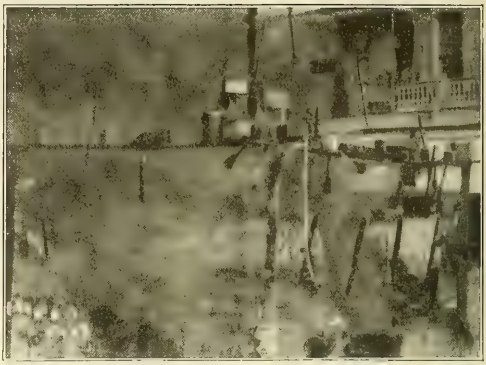
"Nation" Breaks All Records

The final four weeks of "The Birth of a Nation" at the Liberty theater, New York City, was announced from B. W. Griffith's offices this week. This means that the wonderful run of the spectacle will close on Saturday night, November 27. At the end of that engagement Griffith's masterpiece will have been seen for 725 consecutive performances in New York, making the greatest run in the history of the American stage for a continuous engagement.

News of the Week as Shown in Films



Luther Burbank, Thomas Edison and Henry Ford meet at San Francisco Exposition. Copyright, 1915, Pathe News.



Great quantities of opium are destroyed in San Francisco, California. Copyright, 1915, Universal Animated Weekly.



C. A. Youngren, inventor of a new life saving garment. Copyright, 1915, Mutual Weekly.



Mexican Bandits wreck train at Olnite, Texas. Copyright, 1915, Pathe News.



A scene from the Hearst-Selig News Pictorial showing conspirators who plotted to destroy U. S. ships carrying arms to Allies. Copyright, 1915, International Film Service, Inc.



A scene from Hearst-Selig News Pictorial, showing the U. S. S. "Nevada" making its first trip. Copyright, 1915, International Film Service, Inc.

Brevities of the Business

PACIFIC COAST NEWS

By "Capt. Jack" Poland.

This is a busy week in motion picture circles. Fun, frolics and festivities, high class feature productions, and other things have attracted much attention to screen interests.

Much rivalry has been in evidence between Tally's Broadway and Miller's theaters over the productions of the wonderful pictures of "Carmen." At Talley's the famous star of operatic fame, **Geraldine Farrar,** with local color, produced by the Lasky company under the direction of **Cecil B. DeMille** has been the rage, playing to crowded houses. At Miller's the equally notable **Theda Bara** has been playing her version of "Carmen" to unusually large houses, and everybody is getting their money's worth. Both houses have been filled to capacities every performance.

Colonel **Thomas H. Ince** has taken over the beautiful Brooks theater on Grand avenue, which will in future be used for private showing of Ince productions for Triangle program releases. **W. A. Brooks,** a former employe and old friend of Colonel Ince, will manage the theater and semi-exclusive audiences will greet future showings by invitation only.

Thomas A. Edison, the great inventor, motion picture magnate, and specialist in electricity, accompanied by **Henry Ford,** the automobile manfacturer, both multi-millionaires, arrived in Los Angeles recently, accompanied by a large party of personal friends and business aides. They visited the local studios and were well pleased with their inspections and the attention showed them. The visitors were special guests of **William N. Selig** at the $1,000,000 Zoo, and took great interest in the wonderful sights and completeness of this great plant. Pictures were taken of the notables while they were Selig guests.

Wednesday afternoon, Oct. 27, **Thomas A. Edison** was the personal guest of Director General **Henry McRae** of the Universal Pacific Coast studios, and he personally deposited the copperplate in the corner stone of the great new electric studio now in course of construction while bands played and the several thousand employes of Universal City applauded. Business manager **George Kann** and executive officers of the Big U studios left nothing undone that might add to the pleasure of the famous electrical wizard during his brief stay at Universal City. A number of excellent pictures were taken of the corner stone laying ceremonies featuring Mr. Edison, for release on Universal programs.

The Charlie Murray Maske Ball, Carnival and Mardi Gras so extensively advertised was held at Shrine Auditorium Thursday night with one of the largest attendances ever recorded at a motion picture social event. Many stars of filmdom, celebrities of the profession participated in costume. **DeWolf Hopper, Dustin Farnum, Weber** and **Fields, Kolb** and **Dill, Willie Collier, Mack Sennett, Harry Williams, Jean Havez, Courtenay Foote, D. W. Griffith,** Colonel **Thomas H. Ince, Henry McRae,** director general of the Universal, **George Kann,** business manager, Universal, and **William N. Selig,** participated in the events de cabaret during the evening, playing opposite such celebrities as **Blanche Ring, Valeska Suratt, Edna Goodrich, Lillian Gish, Mabel Normand, Bessie Eyton, Myrtle Stedman, Lillian Lorraine, Blanche Sweet, Grace Cunard, Ruth Roland, Margaret Gibson, Ella Hall, Truly Shattuck,** and other costumed stars, all adding to the piquancy and pleasure of the affair, which was pronounced a most gratifying success, adding much to the fame and prestige of that gifted comedian **Charlie Murray.** The grand-march was led by Hon. **Charles E. Sebastian,** mayor of Los Angeles, and a bevy of motion picture queens as special escorts. An unusual grand march event. They were followed by most all the film notables now at Southern California studios.

Many other social events for screen and motion picture people are planned for the coming season, which promises to be the gayest ever known in motion picture circles of the Pacific Coast.

SOUTHERN ITEMS

Florida.

Jacksonville will have ten motion picture companies here in the next few weeks.

The Thanhouser Film Company has started work on a glass studio on Eighth street. It is the intention of Mr. Thanhouser to operate five companies here and he may keep them in this section of the country permanently.

The Gaumont Company will operate three companies at the Dixieland theater across the river.

Kalem intentions are to bring three companies here.

The Ocean Film Company is using the Lubin studio at Riverside.

A new company, organized here, known as the Seminole Motion Picture Company will have for its director **John J. Hayes,** a well-known motion picture director and leading man. They will feature the charming **Helene Dale** in their Seminole Features.

CHICAGO GOSSIP

Lewis J. Selznick, vice president and general manager of the World Film Corporation, has been a Chicago visitor since Sunday, October 31. A convention of all of the road men and division managers of the World Film is being held at the LaSalle Hotel. Mr. Selznick, who is vice president of the Equitable Film Corporation, was the host at a little luncheon party on Tuesday to Ed. J. Mock of Motography. The party included **Harry L. Reichenbach, Arthur Spiegel, Niel G. Caward** and **A. L. Haase.**

Harry Drum, the manager of sales for the World Film Corporation, was an exceptionally hard worker at the World Film convention in Chicago this week.

Harry L. Reichenbach, publicity representative of the Equitable Film Corporation, the world's greatest telegram writer, acted as personal representative to **Lewis J. Selznick** in Chicago for the past four days. Harry is still dazzling the multitude with his rapid fire quips.

J. A. Berst returned to Chicago on Friday last from New York.

Aaron Gollos returned from Minneapolis Saturday last, reporting a successful termination of his arrangement with a feature concern there which had previously handled the Gollos pictures in that territory.

W. H. Bell gave a private showing to the exhibitors on Wednesday, November 3, at the Studebaker theater. Quite a few

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked	
American Film Mfg. Co....	85	93½	
Biograph Company	43	58	
Colonial M. P. Corp.....	1¼	4	*
General Film Corp., pref...	40	49	
Mutual Film Corp., pref...	49½	52	
Mutual Film Corp., com...	48	50	
No. Am. Film Corp., pref..	73	..	
No. Am. Film Corp., com..	63	78	
N. Y. Motion Picture Corp.	65	70	
Thanhouser Film Corp....	1¾	3½*	
Triangle Film Corp.....	7	7½*	
Universal Film Mfg. Co....200		..	
Vogue Films, Inc.....119		..	
World Film Corp.....	4⅛	4⅜*	

*Par $5.00

Vogue Films, Inc., makes its first release of a one-reel comedy the first week in December. In the company are "Russ" Powell, the 300-pound comedian of the "Chocolate Soldier," and other well-known musical comedies; Priscilla Dean, who was with James A. Hearne; Lillian Leighton, William Scott, who plays the lighter parts and scored successfully under Kelcey & Shannon and later with Maude Adams; Wilton Welch, M. Morante and others. Stock has been in demand during the past week, but there are no offerings at the present time.

Triangle Film Corporation.—This stock scored a slight advance during the last several days, and at this writing sales have been made at 7¼. A number of new contracts were secured in the last ten days, and critics concede that the productions have shown a progressive merit.

Mutual Film Corporation.—It is now generally known that a large block of both common and preferred (reported to be about 2,000 shares) formerly owned by some of the interests that organized the Triangle Film Corporation was sold at prices under 50 for both classes of stock. The block was divided up into smaller holdings and ultimately found its way into the hands of a number of the exchange managers of the Mutual organization and to a few of the more substantial stockholders. The present market has as yet not entirely adjusted itself to this transaction. Common may be had at 50 and preferred at 52.

exhibitors turned out to see the splendid Great Northern films which will hereafter be handled by the Bell organization. Bell has a new one up his sleeve. Ask him about it.

Charles E. Nixon was appointed general press representative for the Chicago Grand Opera Company for this season.

George S. Anderson, who was in charge of the brokerage office selling Cort film stock, states that he is closing up the Chicago office and that other arrangements will be made to carry on this business from New York.

A. M. Andrews has contracted for a portion of the Triangle program in the loop for one year.

The Prairie theater at Fifty-eighth and Prairie avenue, Chicago, is **Alfred Hamberger's** latest acquisition, which will open early in November. Mr. Hamberger now controls more theaters in this district than any other exhibitor or corporation.

Arthur H. Spiegel, president of the Equitable Film Corporation, conducted Mr. Selznick and Mr. Reichenbach of the World Film Corporation, through his factory in this city on Tuesday last. Mr. Reichenbach stated that Mr. Spiegel's factory has the largest seating capacity in the world, he maintaining that he walked through six miles of warehouses piled to the roof with chairs.

Kitty Kelly, the little girlie who reviews films for the Chicago *Tribune,* was happily married on Sunday last to Al Chase, one of the sub-editors of that newspaper. MOTOGRAPHY extends to the young couple sincere wishes for their continued happiness.

Gerda Holmes, formerly a member of the Chicago film colony, is now a permanent resident of New York City, having signed a contract with the Equitable Film Corporation. Her large and experienced chauffeur-husband was left behind and by the time he is asked to come to New York will have a million or more miles registered on the speedometer of the Overland coach he drives.

W. N. Selig is expected to arrive in town this week from Los Angeles where he has been putting in some hard licks straightening out affairs in his western studios.

William Noble, the Oklahoma correspondent for MOTOGRAPHY, was a visitor to our office on October 29, on his return from Oyster Bay, to which point he had traveled at the request of **Theodore Roosevelt.**

The postmaster at College View, Neb., a town of 1,508 inhabitants, advises us that there is no moving picture theater in his city.

H. C. Miller, manager of the President, Rose and Alcazar theaters, Chicago, an old time subscriber to MOTOGRAPHY, advises us that he is now running first run pictures in all of the houses, that he reads and likes MOTOGRAPHY and asks whether it will be possible for us to print reviews of pictures sufficiently in advance so that he would have the information prior to booking the pictures. We wish to advise Mr. Miller that we print reviews of pictures just as soon as the manufacturer will allow us to look at the subject.

Edward J. Gaylor, Jr., the lithographing shark, was seen piloting **Percy J. Morgan,** head of the Morgan Lithograph Company, around this week.

"Walt" Bloeser, the well known and very efficient representative of the Chicago *Tribune,* is in New York this week calling upon film manufacturers and advocating the making of better stills for use in newspaper advertising by exhibitors. Mr. Bloeser is also gathering facts and figures for an elaborate article he is preparing for publication in a near issue of MOTOGRAPHY. Mr. Bloeser is a strong advocate of the importance of the exhibitors in advertising campaigns, and we understand his ideas on this subject have met with the hearty approval of every film manufacturer with whom he has discussed the matter.



Mary Anderson of the Vitagraph Company, who became a fairly good shot during her stay on the desert while Roland Sturgeon was producing "Flower of the Desert."

NOTES FROM ALL OVER

The Rialto theater, being erected at Forty-second and Broadway, will be equipped with typhoon fans, as also will be the little Bijou theater at Park Row, New York.

Three times in as many weeks has Enid Markey, the beautiful Ince leading woman, met with mishap. Her latest accident occurred this week while she was enacting another big scene with Frank Keenan and a company of 100 players in the current Ince-Triangle feature in which Keenan is to be starred. Miss Markey is playing the part of a military commander's daughter, who barely escapes ignominies at the hands of a despot who covets her. She seeks shelter in a convent, and as the barbarians rushed past the door Miss Markey was carried off her feet and thrown to the ground. Before she could rise, a half dozen men had trampled upon her during the excitement. Prostrate, she was carried to her dressing-room and there revived.

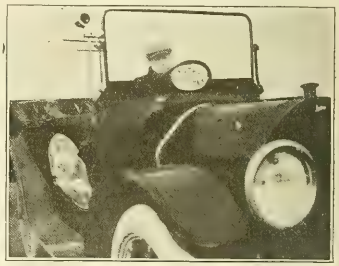
The advent of E. W. Hornung, the English author, and famous as the creator of "Raffles" and "Stingaree," as a writer for motion pictures, has been announced by the Kalem Company. "Stingaree," considered by many to be the best work of this versatile author, has been purchased at a cost of $10,000 and the first episode of the series, "And Enemy of Mankind," will be released on Wednesday, November 24.

Irving Cummings, who was featured in the North American Film Corporation's serial, "The Diamond from the Sky," and who was recently added to David Horsley's list of stars, will make his initial bow on the Mutual program under his new auspices in "The Explorer," a two-reel Centaur feature, which will be released some time in November.

Because of her excellent portrayal of the part of "Devotion" in "The Blood of Our Brothers," the Centaur star feature just released on the Mutual program, in which she made her debut as a David Horsley player, Miss Celia Santon has been re-engaged by Mr. Horsley to play an important part in the next Crane Wilbur release.

Little Marion Harlan, only daughter of Otis Harlan, the comedian, is going to emulate her father and enter motion picture work. She will make her initial debut in Hoyt's "A Temperance Town," now in course of production at the Chicago studio of the Selig company.

After making a whirlwind tour of New York state in an automobile, E. M Saunders, general manager of the New York Metro Film Service, Inc., distributors of



E. M. Saunders, manager of New York Metro exchange.

Metro feature productions, says he was surprised to find such a universal demand for big feature pictures, even in the smaller towns. Mr. Saunders went by train to Buffalo, where he was joined by C. A. Taylor, manager of the Metro branch in that city, and together they spent two weeks in the tour before returning to New York City.

Albert Capellani, the renowned World Film director, who has produced "The Face in the Moonlight," "The Impostor," "The Flash of an Emerald" and is hard at work on "Camille," an up-to-date version of Dumas' famous drama, in which Clara Kimball Young is starred, has a brother and a famous and gifted one at that. He is to play opposite Miss Young in the part of Armand Duval, the lover.

Oriental beauty vied with American beauty at Universal City one day last week. The occasion was the visit of fifteen Japanese dancing girls, who had come down from the Panama-Pacific International Exposition at San Francisco, and who were to play an engagement at Los Angeles. The dainty maidens from the land of Nippon were attired in national costume, and attracted attention wherever they went "on the lot." Some of the directors took advantage of the visit of these Japanese girls to use them in several scenes.



William Duncan in a Vitagraph three-reel Broadway star feature, "The Wanderers."

Under the capable direction of Tom Brierly, stage manager for Thomas H. Ince, work was commenced, this week, on the erection of an immense set on the first completed stage at the new Culver City studios which Ince is erecting for the production of Triangle features. This set, when completed, will depict the New York Stock Exchange and will be used for many of the biggest and most important scenes of the current production, in which H. B. Warner will be starred.

Owing to the enthusiasm with which the public has received the new society detective, "Ashton Kirk," in which Arnold Daly is appearing on the screen, it has been decided to extend the new Pathe series beyond the originally intended length. Ashley Miller, Mr. Daly's director, is now at work on the third episode, which has been named "The House of Fear" and in which several brand-new ideas and novel screen effects are to be employed.

A pleasant little party was given last week at Zeisse's hotel, Philadelphia, by Kemp Greene, as an aftermath to a visit of the Lubin moving picture players to the Broadway theater, Camden. The stock company of the Camden theater were all present, as also were the players of the Walnut Street theater, Philadelphia. During the supper many entertainers contributed songs and speeches. H. A. D'Arcy, after reciting some of his famous poems and stories, took opportunity to address the hundred or more guests upon the subject of the proposed million-dollar fund to endow the Actors' Fund and Home. The speech was vigorously applauded and earnest co-operation was promised by the entire party.

Arthur Shirley has been signed by Thomas Dixon, Jr., to play the heroic lead, that of John Vassar, in Mr. Dixon's big picture, "The Fall of a Nation." The part is one that seems especially suited to "the big Australian," as he was known at the Universal studios, and the coming week marks his active affiliation with the Dixon company.

L. V. Jefferson, who since last April has written and sold nearly one hundred photoplays, has been added to David Horsley's scenario staff, which also includes Charles Mortimer Peck and Miss Theodora Harris.

October 12 was "Transportation Day" at Universal City. On that day 400 delegates to the annual convention at San Francisco of the American Electric Railway Association and the American Electric Railway Manufacturers' Association visited the picture plant of the Universal Film Manufacturing Company at Universal City. Accompanying the delegates were California state officials and officials of the city of Los Angeles.

"Smiling" Billy Mason, the comedian of the Essanay Company, of "Ring Lardner Series" and latterly of the Universal company, has smiled himself into a niche that seemed to have been waiting for him over at the Keystone studios. Billy Mason and Keystone sound like the right combination and the blonde, who is known best by the bigness of his smile, seems to have found the right home at last.

But two days' work remain on the Smalleys' production of Booth Tarkington's novel, "The Flirt." Their next picture is to be a five-reel story adapted by Lois Weber from the story, "Dope," by Rufus Steele, the well-known author. No cast thus far has been chosen.

A notable addition to the Kalem comedy forces is Charles Inslee, who will add his mirth-making talents to the other Kalem stars in his character of "Spike." Judging from his work in the first two in which he has appeared, Spike is going to be a welcome addition to the forces.

David Horsley has appointed Bert Von Klein as his business manager of his studios in Los Angeles. Mr. Von Klein has been with Mr. Horsley since July as assistant to Director Frank E. Montgomery in the production of "The Rajah's Sacrifice," "The Woman, the Lion and the Man," and the "Stanley's Adventures in Africa" series, the latter now being released under the Centaur Feature brand name.

B. S. Moos, proprietor of many theaters and a motion picture producer of magnitude, has entered into an agreement with the Triangle Film Corporation whereby he will present their program in conjunction with the present policy of popular-price vaudeville now in vogue at his Regent, Hamilton, Jefferson and 86th Street theater, New York City, beginning November 15.

Willie Collier arrived in Los Angeles thoroughly fatigued from a long journey across the continent, but glad to be in the land of sunshine. After a week's rest he will immediately go into rehearsal for a Triangle-Keystone comedy under the direction of Mack Sennett. Willie is anxious to get things moving and try his comedy before the camera, as this will be his first appearance on the celluloid ribbon.

The Universal Film Company, which is packing up and preparing to leave Bayonne for Fort Lee, N. J., is also busy making plans for the comfort of its many employes, who will move out of Bayonne with the company. Plans are under way for a bus service that will carry the Universal employes who will reside in Bayonne after the company moves, to and from work, and while the plan has not been adopted, it is quite probable to go through very shortly.

The Ajasee Manufacturing Company (A. J. Clapham), located at 123 Liberty street, New York City, has become part of the Novelty Slide Company through arrangements completed October 20.

Yale Benner, Edison, is around again at the Edison studio, rather weak but cheerful as ever, since a serious operation which he recently underwent. Mr. Benner became ill shortly after his appearance in the Kleine-Edison release, "Vanity Fair."

Billy Sherwood has finished work as the young lover in George Kleine's coming five-reel feature, "Canavan, the Man Who Had His Way," has undertaken a different sort of character in the sixth episode of "The Ventures of Marguerite," the new Kalem serial. He will be seen in this as the heavy, opposite Miss Marguerite Courtot.

The same cast that appeared in the first "Chimmie Fadden" picture has been assembled and will appear in the new series. This includes Camille Astor, Mrs. Lewis McCord, Anita King, Florence Dagmar, Raymond Hatton, Tom Forman, Ernest Joy and Dorothea Abril. Victor Moore, the star, now is the proud possessor of a bungalow near the Lasky plant.

In pursuance of its policy to give the public a new star with each Gaumont production, Harry Vokes is now at work at the Flushing studio on a Casino Star comedy, to be released under the name of "Beauty in Distress." Mr. Vokes was for years a co-star with "Hap" Ward. Probably no team in America has made more people laugh than Ward and Vokes.

George W. Coleman, president of the Boston City Council and former president of the Associated Advertising Clubs of the World, was at Universal City recently with William Woodhead, publisher of *Sunset Magazine;* F. J. Wadleigh, secretary of the Ad Club of Los Angeles, and John Lindsay, also a member of the Ad Club.

Albert Macklin, well known in pictures as a juvenile actor, sailed with the Gaumont companies to spend the winter in Florida. He will appear in the Rialto Star Feature photodramas.

The Eastern Film Corporation of Providence, R. I., which is specializing at present in feature photoplay productions of stories of the sea, owing to the close proximity of beautiful water locations, has just purchased the fishing schooner *Conquest*. This boat, which cost the company $3,000, will be dynamited by Director Lambert Hillyer in the big scene of the forthcoming feature, "Partners of the Tide," by Joseph C. Lincoln, the famous writer of sea tales.

E. J. Le Saint has returned to Universal City from San Francisco, where he has been filming scenes to be used in his production of the series, "The Journal of Lord



Bill Russell, Ed. Kaufman and Mabel Condon in the Sierre Madres Mountains of California.

John," in which William Garwood is being featured.

Bryant Washburn, Essanay leading man, was the guest of honor of H. M. Rubens' Princess theater in Joliet, Ill., recently, and entertained 5,000 persons who packed the theater to see the photoplay hero in real life. Mr. Washburn spoke to nine different audiences and a huge portrait of Mr. Washburn was placed in front of the Princess theater, attracting hundreds of passers by.

The latest director to join David Horsley's forces at the Los Angeles studios is R. B. Broadwell, who has staged many productions for different organizations on the Coast. He is now engaged in putting on "Could a Man Do More?" a three-reel Centaur Star Feature, with Crane Wilbur, which will be released on the Mutual program November 24.

The Francis Ford company at Universal City has started the production of the twenty-first installment of "The Broken Coin" serial. Upon the completion of this episode there will remain but one more to make before the close of the story.

Hobart Bosworth, J. Warren Kerrigan, Grace Cunard, Jane Novak, Myrtle Gonzales and Carmen Phillips of the Universal Film Manufacturing Company at Universal City each contributed a doll to the "Celebrity Doll Show" which was a part of the baby hospital charity bazaar held in Oakland, Cal., on October 15 and 16.

Rollin S. Sturgeon of the western Vitagraph started for the Great Bear Valley to begin work on the big V. L. S. E. Blue Ribbon feature, "God's Country and the Woman." He will probably be absent a month or more. The principals in this feature will be the well-known Vitagraph players, William Duncan, lead, and George Holt as the heavy. Nell Shipman has been specially engaged to play the female lead.

Dick Jose, the star of the K. & R Company's photoplay, "Silver Threads Among the Gold," is receiving ovations in every city in California where he is appearing.

Bessie Barriscale will be seen in Triangle productions for a long time to come. She has a long-term contract with Thomas H. Ince, which precludes her accepting the numerous tempting offers made her to return to the speaking stage.

Carlton King, Edison, who for a number of years has been one of the most popular character actors in that company, and was recently made a director, has been returned to the screen, following persistent requests from exhibitors and patrons to that effect.

Pursuant to instructions received from Postmatser-General Burleson, Walter J. Desmond, postmaster at Long Beach, Cal., has just completed the negotiations started some time ago by the Balboa Amusement Producing Company for a million of the green one-cent Balboa postage stamps. This is one of the largest orders ever executed by the United States Postoffice Department, according to the authorities.

Audrey C. Berry, one of the youngest of the Vitagraph stars, celebrated the ninth anniversary of her birth on Saturday, October 23, when she was guest of honor at two parties. One was tendered her by a number of the Vitagraph stock members, who held a reception in the main studio and showered the little star with presents. The other party was by her school girl and boy friends, who played games and ate ice cream and cake in her new home on East Fourth street, Brooklyn, N. Y.

William D. Taylor, fresh from his triumphs as producer of the big American serial, "The Diamond from the Sky," has had his little holiday and is ready to settle down to the grind once more as director of the Bosworth, Inc., producing Pallas pictures.

William N. Selig, president of the Selig Polyscope Company, will appear in one of the Selig pictureplays for probably the first time in his life. Mr. Selig was sitting on a circus seat at the Selig Zoo talking to a friend. A circus picture was in the course of making. The place filled up unnoticed by Mr. Selig, the director rushed matters, and the beloved proprietor of the Selig Zoo found himself watching the ring performances totally unaware that he was being photographed.

The new Lasky developing laboratory is now nearing completion and the installation of the new printing and developing machines.

For the first time in the history of screen presentations, a complete opium outfit, exactly as it was used during the days of San Francisco's world-famous Chinatown, has been employed. In its production of "The Dream Seekers," the Kalem Company introduces a scene in an opium joint, and it was only through the friendship that the district attorney of the Golden Gate City has for James W. Horne, who directed the picture, that it was obtained.

Irving J. Brasky, director of publicity for the Associated, was appointed war correspondent for the *New Yorker German Herold*. He will leave for the German battle front just as soon as he receives his passports and closes some of his personal affairs. Mr. Brasky has always had the reputation of making good on anything he has tackled, and there is no doubt that he will bring back some wonderful pictures of the present conflict in Europe.

Valeska Suratt has begun her engagement at the Lasky studio in a photodrama written especially for her. Miss Suratt closed her season on the Orpheum circuit here and at once moved her thirty-five trunks to Hollywood. The new scenario gives her ample opportunity to display her many sensational gowns.

There is one young man in the film game that is certainly deserving of success, and that is Georgie Orth, who is the man without a title of the Pluragraph Company. George first started in the game in 1909 with the old Gaumont Company in Flushing. From there he went with the Eclair, Biograph, Republic, Yankee and numerous other film concerns, where he gained a wide knowledge of all branches of the business that he is using to good advantage now. With the Pluragraph Company he does everything that his employers demand of him, and then some. You find him in the office, in the studio and most everywhere there is something to be done, for George has the interests of his company at heart and it is his ardent hope to make it, or rather help to make it, the best-known in the game.

Marshal Neilan, the well-known director and star, has returned to the Selig Polyscope Company after being called to New York City. He will work at the Selig studios in Los Angeles, Cal.

Henry Otto has the chance he has been praying for. He is to produce "Undine," in five reels, for the Universal, with Ida Schnall in the title role, Douglas Gerrard in the male lead and with Edna Maison in a big acting part.

The shootin' irons used by William S. Hart, the star in the powerful western drama, "The Disciple," as produced by Thomas H. Ince for the Triangle program, are heirlooms which have been handed down to the popular portrayer of western characters by relatives. They are two six-shooters and were used by the James boys in the days when they were the terrors of the middle West.

Arthur Shirley, who has been associated with the Kalem and more recently the Universal company, has resigned under pleasant conditions to play the lead in the big spectacular photoplay to be produced by Thomas Dixon.

In order to give the great American public "Lessons in Love," Hal Forde left for the Gaumont studios at Jacksonville, Fla. "Lessons in Love" will be released as a multiple-reel Rialto Star Feature. It is being directed by Richard Garrick.

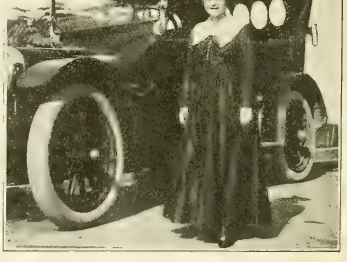
Al. E. Christie, having recovered from a severe attack of blood poisoning, has returned to the Universal City studios and has started the production of a one-reel story entitled "Wanted, a Leading Lady." Lee Moran, Eddie Lyons and Jane Waller appear in the leading roles.

George Melford is resting up by taking a fishing trip before starting in on the second Goodrich picture, which is being especially written for her by Hector Turnbull of the Lasky photo-dramatic staff.

The prairie schooner which William S. Hart, the star, drives when he is introduced in "The Disciple," the five-part Ince-Triangle feature, is one of the relics of the western pioneer days collected by Thomas H. Ince for use at Inceville.

Harris Weinstock, head of the California State Industrial Commission, who is known as the "millionaire commissioner," recently made an inspection of the Balboa studio.

C. O. Sprenger, a newspaper man who for many years was on the staff of the *Denver Times* and the *Rocky Mountain News*, and who for the last five years has been doing general publicity work and ad writing in California, has been placed in charge of the publicity work for the David Horsley interests at the Los Angeles office.



Neva Gerber of the Beauty Co.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	11-1	Fifty-Fifty	Essanay	3,000
D	11-1	The Coquette	Kalem	4,000
D	11-1	The Sacred Bracelet	Lubin	1,000
D	11-1	The Flashlight	Selig	2,000
T	11-1	Hearst-Selig News Pictorial No. 87, 1915	Selig	1,000
C	11-1	Between Two Parts	Vitagraph	1,000

Tuesday.

D	11-2	Between Father and Son	Biograph	2,000
D	11-2	Despair	Essanay	3,000
C	11-2	Diana of the Farm	Kalem	1,000
C	11-2	Up Against It	Lubin	1,000
C	11-2	Athletic Ambitions	Selig	1,000
C	11-2	The Sultan of Zulon	Vitagraph	2,000

Wednesday.

D	11-3	Dora Thorne	Biograph	4,000
C	11-3	The Parson's Button Matcher	Edison	1,000
C	11-3	The Fable of "The Escape of Anthony and the Salvation of Herbert"	Essanay	1,000
D	11-3	The Sign of the Broken Shackles	Kalem	2,000
D	11-3	A Western Governor's Humanity	Lubin	3,000
C	11-3	A Family Picnic	Vitagraph	1,000

Thursday.

D	11-4	The Passing Storm	Biograph	1,000
C	11-4	The Night Sophia Graduated	Essanay	1,000
D	11-4	When War Threatened	Lubin	2,000
C	11-4	The False Hair	Mina	1,000
D	11-4	Their Sinful Influence	Selig	3,000
T	11-4	Hearst-Selig News Pictorial No. 88, 1915	Selig	1,000
C	11-4	The Ebony Casket	Vitagraph	1,000

Friday.

D	11-5	The Musketeers of Pig Alley	Biograph	1,000
D	11-5	Friend Wilson's Daughter	Edison	3.000
D	11-5	Broncho Billy's Mexican Wife	Essanay	1,000
D	11-5	The Rogue Syndicate (No. 2 of the Ventures of Marguerite)	Kalem	1,000
D	11-5	The Urchin	Lubin	1,000
C	11-5	Beautiful Thoughts	Vitagraph	1,000

Saturday.

D	11-6	Waifs of the Sea	Edison	1,000
D	11-6	On the Little Mill Trace	Essanay	2,000
D	11-6	Danger Ahead	Kalem	2,000
C	11-6	The Cellar Spy	Lubin	1,000
D	11-6	The Lost Messenger	Selig	1,000
D	11-6	Anselo Lee	Vitagraph	3,000

Monday.

D	11- 8	Twice Into the Light	Essanay	3,000
D	11- 8	The Woman of the Sea	Kalem	3,000
D	11- 8	The Orgy	Lubin	1,000
C	11- 8	The Come Back of Percy (No. 3 of the Chronicles of Bloom Center)	Selig	2,000
T	11- 8	Hearst-Selig News Pictorial No. 89, 1915	Selig	1,000
C	11- 8	No Tickee, No Washee	Vitagraph	500
E	11- 8	California Scrap Book	Vitagraph	500

Tuesday.

D	11- 9	Weaver of Clay	Biograph	2,000
D	11- 9	Wine, Women and Song	Essanay	2,000
C	11- 9	The Hoodoo's Busy Day	Kalem	1,000
C	11- 9	Half a Million	Lubin	1,000
C	11- 9	The Chef at Circle G	Selig	1,000
D	11- 9	For the Honor of the Crew	Vitagraph	3,000

Wednesday.

D	11-10	The Laurel of Tears	Biograph	3,000
C	11-10	Cartoons on a Yacht	Edison	1,000
C	11-10	The Fable of "Handsome Jethro Who Was Simply Cut Out to Be a Merchant"	Essanay	1,000
D	11-10	The Dream Seekers	Kalem	2,000
D	11-10	The Secret Room	Lubin	2,000
C	11-10	Hats is Hats	Vitagraph	1,000

Thursday.

D	11-11	Rosa and the Author	Biograph	1,000
C	11-11	Cupid's Bath	Essanay	1,000
D	11-11	The Ghost of the Twisted Oaks	Lubin	3,000
	11-11	Title Not Reported	Mina	
T	11-11	Hearst-Selig News Pictorial No. 90, 1915	Selig	1,000
C	11-11	Sis	Vitagraph	1,000

Friday.

D	11-12	The God Within	Biograph	1,000
D	11-12	The Truth About Helen	Edison	4,000
D	11-12	The Indian's Narrow Escape	Essanay	1,000
D	11-12	The Kidnaped Heiress (No. 3 of the Ventures of Marguerite)	Kalem	1,000
D	11-12	A Knight in Old Spain	Lubin	1,000
C	11-12	The Midnight Prowlers	Vim	1,000
C	11-12	Romantic Reggie	Vitagraph	1,000

Saturday.

D	11-13	A Broth of a Boy	Edison	1,000
D	11-13	The Second Son	Essanay	3,000
D	11-13	The Girl and the Special	Kalem	1,000
C	11-13	His Three Brides	Lubin	1,000
D	11-13	The White Light of Publicity	Selig	1,000
D	11-13	The Woman's Share	Vitagraph	2,000
C	10-28	Kidding the Goats	Mina	1,000

V. L. S. E. Program

	Sept. 20	The Circular Staircase	Selig	5,000
	Sept. 27	Tillie's Tomato Surprise	Lubin	6,000
	Sept. 27	The Great Ruby	Lubin	5.000
	Oct. 4	Dust of Egypt	Vitagraph	5,000
	Oct. 11	In the Palace of the King	Essanay	6,000
	Oct. 11	The Valley of Lost Hope	Lubin	5,000
	Oct. 18	A Black Sheep	Selig	5,000
	Oct. 18	The Man Who Couldn't Beat God	Vitagraph	5,000
	Oct. 25	The Rights of Man	Lubin	5,000
	Nov. 1	The Turn of the Road	Vitagraph	5,000
	Nov. 1	The Crimson Wing	Essanay	6,000
	Nov. 8	The Raven	Essanay	5,000
	Nov. 13	Sweet Alyssum	Selig	5,000
	Nov. 15	Heights of Hazard	Vitagraph	5,000

Mutual Program

Monday.

D	11-1	The Wasp	American	2,000
C	11-1	Freddie, the Fake Fisherwoman	Falstaff	1,000
C	11-1	Putting Papa to Sleep	Novelty	1,000

Tuesday.

D	11-2	The Commuted Sentence	Thanhouser	2,000
S	11-2	See America First, No. 8	Gaumont	500
C	11-2	Keeping Up With the Joneses	Gaumont	500
C	11-2	One to the Minute	Beauty	1,000

Wednesday.

D	11-3	The Devil's Darling	Rialto	3,000
C	11-3	The Fortune Hunters	Novelty	1,000

Thursday.

D	11-4	When Avarice Rules	Centaur	2,000
C	11-4	"Clarissa's" Charming Calf	Falstaff	1,000
T	11-4	Mutual Weekly No. 44	Mutual	1,000

Friday.

D	11-5	The Trail of the Serpent	Mustang	2,000
D	11-5	On Secret Service	American	1,000
C	11-5	Who's Who	Cub	1,000

Saturday.

D	11-6	Mr. Meeson's Will	Than-o-play	3,000
C	11-6	Billy Van Deusen's Campaign	Beauty	1,000

Sunday.

D	11-7	The Law of Duty	Reliance	2,000
C	11-7	Does It Pay to Advertise	Casino	1,000
D	11-7	Mistake of Mammy Lou	Thanhouser	1,000

Monday.

D	11- 8	Alice of Hudson Bay	American	2,000
C	11- 8	Lulu's Lost Lotharios	Falstaff	1,000
C	11- 8	Something in Her Eye	Novelty	1,000

Tuesday.

D	11- 9	The Little Captain of the Scouts	Thanhouser	2,000
T	11- 9	See America First, No. 9	Gaumont	500
C	11- 9	Keeping Up With the Joneses	Gaumont	500
C	11- 9	Her Adopted Father	Beauty	1,000

Wednesday.

D	11-10	Father and Son	Reliance	3,000
C	11-10	Love and Bitters	Novelty	1,000

Thursday.

D	11-11	Stanley of Starvation Camp	Centaur	2,000
C	11-11	The Film Favorite's Finish	Falstaff	1,000
T	11-11	Mutual Weekly No. 45	Mutual	1,000

Friday.

D	11-12	Man to Man	Mustang	2,000
D	11-12	To Rent Furnished	American	1,000
C	11-12	The Double Cross	Cub	1,000

Saturday.

D	11-13	This is the Life	Mustang	3,000
C	11-13	Almost a Widow	Beauty	1,000

Sunday.

D	11-14	A Romance of the Alps	Reliance	2,000
C	11-14	A Tangle in Hearts	Casino	1,000
D	11-14	In Baby's Garden	Thanhouser	1,000

Universal Program

Monday.

D	11-1	The Long Chance	Broadway	6,000
C	11-1	A Circumstantial Scandal	Nestor	1,000

Tuesday.

D	11-2	The Measure of Leon Dubray	Gold Seal	3,000
	11-2	No Release This Week	Rex	
C	11-2	When Beauty Butts In	Imp	1,000

Wednesday.

	11-3	No Release This Week	Victor	
C	11-3	The Idle Rich	L-Ko	2,000
T	11-3	Animated Weekly No. 191	Universal	1,000

Thursday.

D	11-4	The White Feather Volunteer	Laemmle	2,000
D	11-4	The Markswoman	Big U	1,000
C	11-4	The Thinking Cockatoos	Powers	500
E	11-4	Insect Celebrities	Powers	500

Friday.

D	11-5	The Reward	Imp	3,000
	11-5	No Release This Week	Victor	
C	11-5	Father's Helping Hand	Nestor	1,000

Saturday.

D	11-6	The Mettle of Jerry McGuire	Bison	2,000
	11-6	No Release This Week	Powers	
C	11-6	20th Century Susie	Joker	1,000

Sunday.

D	11-7	Such a Princess	Rex	3,000
	11-7	No Release This Week	Laemmle	
C	11-7	Cupid and the Scrub Lady	L-Ko	1,000
D	11-7	The Broken Coin, No. 20	Universal	2,000

Monday.

D	11- 8	The Frame-Up	Broadway	5,000
C	11- 8	Those Kids and Cupid	Nestor	1,000

Tuesday.

D	11- 9	On the Level	Gold Seal	2,000
D	11- 9	The Parson of Pine Mountain	Rex	1,000
C	11- 9	Getting His Goat	Imp	1,000

Wednesday.

	11-10	No Release This Week	Victor	
C	11-10	Silk Hose and High Pressure	L-Ko	3,020
T	11-10	Animated Weekly No. 1912	Universal	1,000

Thursday.

	11-11	No Release This Week	Laemmle	
D	11-11	Hearts That Are Human	Big U	3,000
C	11-11	Actors From the Jungle	Powers	1,000

Friday.

D	11-12	Honor Thy Husband	Powers	2,000
D	11-12	Promissory Notes	Victor	1,000
C	11-12	Father's Lucky Escape	Nestor	1,000

Saturday.

D	11-13	What the River Foretold	Bison	3,000
	11-13	No Release This Week	Powers	
	11-13	Title Not Reported	Joker	

Sunday.

D	11-14	Liquid Dynamite	Rex	1,000
D	11-14	The Masked Substitute	Laemle	2,000
	11-14	No Release This Week	L-Ko	
D	11-14	The Broken Coin, No. 21	Universal	2,000

Miscellaneous Features

York State Folks	Gra-ko	5,000
A Mother's Confession	Ivan	5,000
Sarah Bernhardt at Home	Photoplay Releasing	2,000
Romance of Elaine	Pathe	24,000
The Victory of Virtue	United Photo Plays Co.	5,000
The Pearl of the Antilles	Picture Playhouse Film Co.	5,000
The Flame of Passion	Picture Playhouse Film Co.	5,000
The Corsican	Sun Photoplay Co., Inc.	5,000
The Whirl of Life	Cort Film Corp.	6,000
A Woman's Honor	Great Northern	4,000

Associated Service.

Released week of

Nov.	9	School Day Memories	Banner	1,000
Nov.	9	All Balled Up	Liberty	1,000
Nov.	9	The Jitney Submarine	Atlas	1,000
Nov.	9	The Crimson Circle	Santa Barbara	2,000
Nov.	9	The Bond Between	Santa Barbara	3,000

Kleine-Edison

Released week of

Oct.	6	Vanity Fair	Edison	7,000
Oct.	13	The Magic Skin	Edison	5,000
Oct.	20	The Green Cloak	Kleine	5,000
Nov.	3	The Sentimental Lady	Kleine	5,000
Nov.	10	Children of Eve	Edison	5,000
Nov.	17	The Politicians	Kleine	5,000

Metro Features.

Released week of

Oct.	4	Song of the Wage Slave	Metro	5,000
Oct.	11	The Stork's Nest	Metro	5,000
Oct.	18	The Final Judgment	Metro	5,000
Oct.	25	My Madonna	Metro	5,000
Nov.	1	Tables Turned	Metro	5,000
Nov.	8	Pennington's Choice	Metro	5,000

Mutual Master-Pictures.

Released week of

Sept.	23	The House of a Thousand Scandals	American	4,000
Sept.	30	The Price of Her Silence	Thanhouser	4,000
Oct.	7	Bred in the Bone	Reliance	4,000
Oct.	14	The Brink	N. Y. M. P.	4,000
Oct.	21	The Miracle of Life	American	5,000
Oct.	28	His Wife	Thanhouser	5,000
Nov.	4	The Seventh Noon	Mutual	7,000
Nov.	11	The End of the Road	American	5,000

Paramount Features.

Released week of

Oct.	4	Zaza	Famous Players	5,000
Oct.	7	A Girl of Yesterday	Famous Players	4,000
Oct.	11	The White Pearl	Famous Players	5,000
Oct.	14	Blackbirds	Lasky	5,000
Oct.	18	The Chorus Lady	Lasky	5,000
Oct.	21	The Secret Sin	Jesse L. Lasky	5,000
Oct.	25	The Yankee Girl	Oliver Morosco	5,000
Oct.	28	The Masqueraders	Famous Players	5,000
Nov.	1	Carmen	Jesse L. Lasky	5,000
Nov.	4	Still Waters	Famous Players	5,000
Nov.	8	Madame Butterfly	Famous Players	5,000

Pathe.

Released Week of

Nov.	1	New Adventures of Wallingford, No. 5	Pathe	2,000
Nov.	1	Giving Them Fits	Phunphilms	1,000
Nov.	1	Children of the Netherlands	Photocolor	500
Nov.	1	Human Movements Analyzed	Globe	500
Nov.	1	Pathe News, No. 88	Pathe	1,000
Nov.	1	Pathe News, No. 89	Pathe	1,000
Nov.	1	Adventures of a Madcap	Pathecolor	4,000
Nov.	1	Neal of the Navy, No. 10	Panama	2,000
Nov.	1	Whiffles' Futile Flivver	Pathecolor	1,000
Nov.	1	The Menace of the Mute	Gold Rooster	5,000
Nov.	1	Flats and Sharps	Starlight	1,000
Nov.	8	New Adventures of Wallingford No. 6	Pathe	2,000
Nov.	8	Bughouse Bell-Hop	Phunphilms	1,000
Nov.	8	Pathe News, No. 90	Pathe	1,000
Nov.	8	Pathe News, No. 91	Pathe	1,000
Nov.	8	Bolt From the Sky	Balboa	3,000
Nov.	8	Neal of the Navy, No. 11	Panama	2,000
Nov.	8	Nedra	Gold Rooster	5,000
Nov.	8	Bungling Burglars Burgle	Starlight	1,000

Triangle Film Corporation.

Released week of

Nov.	21	The Disciple; William S. Hart	Triangle Kay Bee	5,000
Nov.	21	Martyrs of the Alamo; Griffith Players	Fine Arts	5,000
Nov.	21	Her Painted Hero; Hale Hamilton	Triangle Keystone	2,000
Nov.	21	Saved by Wireless; Mack Swain	Triangle Keystone	2,000
Nov.	28	Matrimony; Julia Dean	Triangle Kay Bee	5,000
Nov.	28	The Sable orcha; Tully Marshall and Thos. Jefferson	Fine Arts	5,000
Nov.	28	Stolen Magic; Raymond Hitchcock	Triangle Keystone	2,000
Nov.	28	His Father's Footsteps; Ford Sterling	Triangle Keystone	2,000

World Features.

Released week of

Oct.	10	Blue Grass	Equitable	5,000
Oct.	17	The Heart of the Blue Ridge	Shubert	5,000
Oct.	18	Bludgeon	Equitable	5,000
Oct.	24	Salvation Nell	California	5,000
Oct.	25	Divorced	Equitable	5,000
Oct.	27	The Master of the House	Equitable	5,000
Nov.	1	Bought	Shubert	5,000
Nov.	1	The Better Woman	Triumph	5,000
Nov.	8	The Little Church Around the Corner	Blaney	5,000
Nov.	15	A Butterfly on the Wheel	Shubert	5,000

Brief Stories of the Week's Film Releases

Mutual Program

Tillie the Terrible Typist—Falstaff—October 25.—Tillie, the typist, is a beautiful creature. Her three favorite admirers are a young man whose only occupation is cigarette smoking, a renter of dress suits and fancy ball costumes, and a rich plumber. Tillie at last accepts the latter and he gives her a locket containing his picture and a lock of his hair. Trouble brews in the future because of this locket and affections are alienated all around. Finally, as Tillie has lost her job and her other suitors, she accepts the costumer.

The Soap Suds Star—Falstaff—October 28.—Some of the vaudeville manager's "star acts" fail him and others are detained abroad. He tells his press agent to secure a vaudeville team which "must be extremely funny and extremely cheap." Sophie, the laundress, is wrecking her establishment with a former actor who tried to get away without paying his money. The agent happens along in time to see this bit of comedy and hires the two at a joint salary of $15. But the pair soon leave vaudeville and try classics. Sophie's bad temper, however, spoils her artistic career, and the balcony scene of "Romeo and Juliet" ends in a farce.

The Fisherwoman—Thanhouser—October 31.—The Fisherwoman has built up a prosperous business for herself. Her son returns from college and helps her for a while, but contact with the world has spoiled him for a narrow life and his mother allows him to live his own life. Some time after the Fisherwoman receives a picture of her son's bride. As the boy's correspondence becomes more and more infrequent, the mother begins to hate the wife. One day the Fisherwoman spies an overturned boat well out to sea. Clinging to it is a man and woman, but before she reaches them the man has disappeared out of sight. The woman is her son's wife. She and her husband have gradually drifted apart. On a yachting trip the wife has run away with another—the drowned man. As the Fisherwoman realizes that the wife has only been weak, she sends for her son, telling him that his wife has come to visit her. The husband never knows the real truth.

See America First—(Split Reel)—Gaumont—November 2.—Boston, the city of culture and tradition, viewed through the pretty eyes of the Mutual Traveler, constitutes the theme of this scenic. A flying trip out to Cambridge is also taken. The second half is devoted to the animated comic, "Keeping Up With the Joneses."

Does It Pay to Advertise?—Casino—November 7.—Featuring Mr. and Mrs. Thomas Waters and "Stuffy" Davis. Johnny and Emma Murphy, members of a vaudeville team, tell their manager they will quit unless their name gets into the paper. "Stuffy" Davis, the press agent, rents a baby and has it sent to Mr. and Mrs. Murphy, asking them to adopt it, and then the reporters are tipped off to the story. The baby was procured from Mrs. O'Hara, a washerwoman. The reporters came in droves and the Murphys got their publicity but also a lot of trouble. The night clerk at the hotel asks the Murphys to



leave and a fight starts and they are taken to the station. Mrs. O'Hara was to have her baby back at nightfall and fearing it had been kidnapped goes to the station the first thing in the morning and there finds her infant. The Murphys discover they have been tricked and "Stuffy," because he wasn't clever enough to keep the reporters from learning of the deception, is discharged.

Alice of Hudson Bay—(Two Reels)—American—November 8.—Featuring Winnifred Greenwood and Ed Coxen. The story of Alice, the daughter of the owner of a trading post, and her love for a member of the Northwest Mounted Police, the discovery that her father had escaped from the States years before on account of a murder and finally the clearing of his name. For a longer review see another page of this issue.

J. C. G.

Her Adopted Father—Beauty—November 9.—Featuring Frank Borzage, Estelle Allen and Lucille Ward. Marion Cosgrove, a young widow, places her little daughter, Sue, in the care of Mrs. Grimpus, who becomes intoxicated and then



the little girl runs away. She comes across Edward Hart, a gay and dissipated young bachelor, and when a policeman comes up to them she tells him that Ed is her father. After a couple of days Hart adopts the little girl and Sue transforms her adopted father into a better man. When the little girl's mother returns she cannot find her daughter, but eventually locates her and takes her away from the bachelor. A few days later the man comes to call on Sue and her mother and the little girl says "Daddy, when are you coming to stay with us?" He tells her it is up to her mother and proposes that they come to stay with him, and mother consents.

Stanley in Starvation Camp—(Two Reels)—Centaur.—Stanley, with the assistance of Bonavita, struggles on through the jungle, followed by Ada, Nina and Jack with the "old hag," who is guiding them. The White King, determined to



force Ada to become his wife, plots to lead the party astray and he sends a lieutenant, who tells the party that he has forsaken the White King and wishes to help them. That night they light a fire to keep the animals away and this is a beacon for the White King, who abducts Ada. He takes her to the edge of a remote village and is about to marry her when a raiding king enters the village and while the White King is gathering his forces to offer battle Ada escapes, joins her party again and they watch the fight between the two kings. The raiding king wins the battle and Ada with her companions is captured and brought back to camp. Stanley arrives with a rescue party, but nothing can be found of Ada, Jack or Nina.

To Rent, Furnished—American—November 12.—Featuring Vivian Rich and Walter Spencer. Kate Proctor and Billie Tilton are in love. Bill procures a marriage license and Kate is angered at his sureness. The Rev. and Mrs. Jones, owner of a pretty bungalow in the mountains, decide to rent their home during their vacation and Kate arranges with Mrs. Jones for the bungalow, while Bill gets it through an agent and after many exciting moments she is sure there is a burglar somewhere around. She locks herself in her bedroom and then Billie enters the house. Later she discovers that it is Billie and begs him to stay with her and protect her against the



burglars. Just then the Jones, who have learned of the double renting, appear at the bungalow, Billie produces the marriage license and he and Kate are married.

Man to Man—(Two Reels)—Mustang—November 12.—Featuring Jack Richardson and Anna Little. Bill, the foreman of Diamond "D" ranch, falls in love with Pearl, the niece of Robert Chalmers. On a ride through the mountains they meet Millie Thompson, a half-demented girl, and Bill tells Pearl her story of how she had bid farewell to Jim Clawson, her lover, and how he had been buncoed in New York and committed suicide. Bill vows that he would avenge Jim's death. Pearl returns East and Bill, while drowning his sorrow in drink, meets a cowboy friend who tells him he found the man who had swindled Jim Clawson in the person of Ralph Martin. Bill immediately starts for New York, goes to the office of Ralph Martin and grabs him



by the throat, but at this moment he sees a photograph of Pearl on Martin's desk and when Bill asks him what the picture is doing on his desk and the reply is "That is the girl I am going to marry," Bill releases his hold, but at this moment

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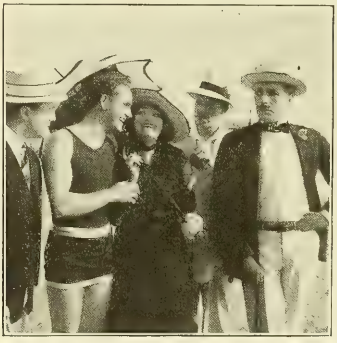
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Monadnock Bldg., Chicago

Pearl enters and breaks her engagement with Martin and a few months later Pearl and Bill find their hearts' desire in the great West.

The Double Cross—CUB—NOVEMBER 12.—Featuring George Ovey. Jack receives a letter from his aunt saying that she is about to visit him, and wishing to escape the ordeal of entertaining her gets Jerry, whom he finds sitting on the curb, to impersonate him. Jerry takes possession of the home and is given a large sum of money. The aunt proves a comely woman of middle age and Jerry is very attentive to her. Later Jack returns to get his bank vault keys, but Jerry kicks him off the porch. He calls the police and says he wishes to enter his own home, but he cannot prove his identity. Later, however, Jack explains away all the questionable and astonishing happenings to his good-looking aunt and they become the best of friends. Meanwhile Jerry languishes in jail, having been double-crossed.

Almost a Widow—BEAUTY—NOVEMBER 13.—Featuring Frank Borzage, Neva Gerber, Lucille Ward and Beatrice Van. Henrietta Jones and her niece, Edna, go to Sea Hurst for their vacation and occupy the tent next to Jack White and his friend Joe. The widow Millionbucks also arrives at Sea Hurst. Joe and Edna fall in love



while Henrietta falls in love with Jack. He meets the widow Millionbucks and wins her affections. That night Henrietta is frightened by a rat and Jack is attracted by her screams and rushes into the tent clad in his pajamas. The owner of the tents apepars and demands the reason of the unusual situation and Henrietta says they are going to be married. Jack in his flimsy nightdress flees to the beach and jumps into the water and he doesn't return. Joe and Edna are married and later Jack, who managed to escape from the water, marries the widow Millionbucks, while Henrietta goes into deep mourning for the husband she lost.

The Tangle in Hearts—CASINO—NOVEMBER 14.—Featuring John Dale Murphy as the man who doesn't love Rose, yet he does not know how to get out of the entanglement. To make matters worse, when he returns to his office after buying



an engagement ring he falls in love with Bess, the new stenographer, while Rose meets a chap driving an automobile and falls in love with him and forces her mother to write Harry that the engagement is broken. Harry sees a man he thinks is Rose's fiance making love to another girl and when he tells Rose of this she switches back to Harry. Bess finds Rose with her arms around Harry's neck and there is a big row until the hearts are untangled by the discovery that Harry had not seen the man Rose wanted to marry.

General Program

Hearst-Selig News Pictorial No. 87—HEARST-SELIG—NOVEMBER 1.—*U. S. S. Nevada*, largest battleship in the world, leaves Quincy, Mass., for drydocking at Brooklyn Navy Yard; fifty-ninth annual conclave of Knights Templars of Illinois held at Chicago, Ill.; Education Day at Panama-Pacific Exposition; military maneuvers held on Boston Common as part of Preparedness Day Celebration; night rally of University of California students is held in the Hearst Greek Theater at Berkeley, Calif.; Robert Fay, alleged German officer, and Walter Scholtz, arrested as leaders of conspiracy to dynamite munition ships, the Holborn Battalion of the Volunteer Training Corps, composed of wealthy business men of London, England, drills for guard duty; fierce artillery actions mark Austro-German advance into Serb mountains, Austro-Serbian front.

Hearst-Selig News Pictorial, No. 88—HEARST-SELIG—NOVEMBER 4.—Luther Burbank escorts Thomas Edison through experimental gardens at Santa Rosa, Calif.; brick-laying contest held at San Francisco, Calif.; late fashions; Oregon "Aggies" beat University of Michigan football players 20-0 at East Lansing, Mich.; pretty milk maids compete for prizes to amazement of forty Holstein-Friesian cows, San Francisco; four lion cubs added to the lion house in Central Park menagerie, New York; fire destroys St. John's parochial school at Peabody, Mass.; detachment of Bersaglieri departs for skirmishing and reconnoitering expedition against Austrians, Italian-Austrian front.

Twice Into the Light—(THREE REELS)—ESSANAY—NOVEMBER 8.—Featuring John Lorenz. Perry Waldo, who was born blind, becomes an accomplished musician, and at the age of twenty-five his sight is restored. He marries Laura and they go to Idaho, where he is placed as foreman of a construction gang, replacing Semple, who swears vengeance. Waldo being unable to handle the men, resorts to playing his violin for them. The chief arrives and finding the men idle smashes the violin, while Waldo accidentally falls over a cliff, losing his memory. He wanders about the country for a year and by chance wanders back to camp, where he sees Semple with his wife, and after being dealt a blow his memory is restored and he later achieves fame and fortune as a violinist.

The Woman of the Sea—(THREE REELS)—KALEM—NOVEMBER 8.—Featuring Jackie Saunders. Sir Arthur Chelton finds Sonia cast up by the sea. He takes her to his home and later the girl, who has lost all remembrance of the past, marries him. Sir Arthur's nephew, Harry, deeply in debt to Ivan, promises him to get the plans of the fortification in Sir Arthur's possession and Ivan meets Sonia at the embassy ball and the girl's memory returns to her. He compels her to leave the fortification plans where Harry can obtain them. After Harry has gotten the plans Sonia breaks down and confesses to Sir Arthur her part in the theft and tells him how she had been forced to marry Ivan and had escaped from him and the vessel upon which she was aboard had gone down. Later Ivan is killed by Nickolas, his accomplice, and Sir Arthur imparts the information to Sonia.

The Orgy—LUBIN—NOVEMBER 8.—Featuring Ethel Clayton and Francis Joyner. Frank Pemberton, a middle aged man, throws Nan, his ward, under his hypnotic influence and she denounces Stanton, with whom she was in love before under the influence of Pemberton, and he plots to steal her away. When Stanton comes he is engaged in a struggle with Pemberton, and then Stanton's chauffeur levels a revolver at Pemberton's back and fires. At this moment we see Pemberton with a book on hypnotism in his hand and when Nan enters the room he throws his arms around her and when Stanton comes in he brings them together.

The Come Back of Percy—(TWO REELS)—(THIRD IN THE CHRONICLES OF BLOOM CENTER)—SELIG—NOVEMBER 8.—Percy Pinkham, much abused as a small boy in Bloom Center, returns to the village in later years and wreaks vengeance upon all those who had tormented him when he was but a lad, ending by presenting his card, which announces that now he is the champion lightweight pugilist of the world. He ends by accepting a position as reporter on the Bloom Center Bugle. A full review of this picture appears on another page of this issue. N. G. C.

The Chef at Circle "G"—SELIG—NOVEMBER 9.—Featuring Tom Mix. Tom, after being discharged by Blake, returns disguised as a young woman, and is engaged as a cook. He makes known his identity to Rose, Blake's daughter, with whom he is in love, and later Squinty, discovering Tom with his wig off and making love to Rose, is caught by Tom, who ties him in the corral. Later it is found that Squinty is the hold-up man

who has been robbing the stage coach, and then Blake, through admiration of Tom's cooking and bravery, finally consents to Tom's marriage to Rose.

No Tickee-No Washee—VITAGRAPH—NOVEMBER 8.—Featuring William Shea and Kate Price. Mike Callahan sends his one collar to Wing Lee's, the chinaman, but his son loses the ticket and when Mike goes for his collar he is told "No Tickee—No Washee." He gets mad and gives battle to the chink, but they soon appear from all parts of the laundry and chase him. Afterward they go back to the laundry and, protected by the police, Mike searches until he finds his collar.

The Weaver of Claybank—(TWO REELS)—BIOGRAPH—NOVEMBER 9.—Featuring Ivan Christy and Mary Malatesta. The schoolmaster's daughter falls in love with Tom Weaver, who is always ready to drop his odd jobs of carpentering and snuffle a prayer for the poor whites of Claybank. The schoolmaster, to divert his daughter's attentions from her lover, takes her to a neighboring village and he leaves her there. However, she tells him she will walk home. She does not arrive and as Weaver is not at his shop, the schoolmaster thinks he is responsible for the girl's disappearance. In the woods the girl's hat is found and signs of a struggle are apparent. Later the girl is found in a shack over which the town bully is standing guard with an axe. Weaver comes out, overcomes the bully and hands him over to the sheriff and then the girl tells of how she was attacked by the bully and taken to the shack, where Weaver arrived just in time to rescue her. Then it is that the schoolmaster consents to receive Weaver as his son-in-law.

Wine, Woman and Song—(TWO REELS)—ESSANAY—NOVEMBER 9.—Featuring G. M. Anderson and Lee Willard. Jack Dobbs squanders his entire fortune in the gambling hall and soon is heavily in debt to the proprietor. In desperation he forges a check to pay his debts, is caught and sent to prison for fifteen years, at the end of which time he leaves the prison an old and broken man, finally dying the death of a pauper after going for days without food.

The Hoodoo's Busy Day—KALEM—NOVEMBER 9.—Featuring Bud Duncan, Charles Inslee and Ethel Teare. Bud gets a position as assistant to a house painter. About this time Spike in running away from a limb of the law runs directly beneath the scaffold on which the painter is working and accidentally Bud, who is manning the windlass, lets go and down comes the painter, but he is suddenly raised skyward by Bud, who is again manning the windlass, but is soon dropped again atop the struggling trio below, while Bud flees for his life.

Half a Million—LUBIN—NOVEMBER 9.—Featuring D. L. Don. Mr. and Mrs. O'Malley and their son Jack, when they receive word that Mr. O'Malley has inherited three million dollars, immediately change their lives. Son Jack is smitten



with Carry, as also is his father. Jack finally discovers his father and Carry in a cafe and in the meantime Mrs. O'Malley, who is an uplifter and devotes her time to temperance cause, comes into the cafe. John places a blank check in front of his father and tells him to sign it or he will call mother. This O'Malley does and John wins Carry's promise to marry him.

For the Honor of the Crew—(THREE REELS)—VITAGRAPH—NOVEMBER 9.—Featuring James Morrison and Muriel Ostriche. Robert Brent, son of a wealthy man, and Dick Morgan, a poor chap, are chums at college and both fall in love with Viola Scott. Both are candidates for the Varsity crew, but Morgan loses his ambition, breaks training and loses out in his examinations, and when Brent passes with high honors and is favored by Viola, Morgan's jealousy and hate know no bounds. The night before the big boat race Morgan goes to the boat house and succeeds in cutting one of the oars and the next day at the critical moment Brent's oar breaks, and only by his leaping overboard, thus lightening the boat, are the Varsity crew enabled to win. That night his engagement to Viola is announced and an attendant tells Brent that Morgan cut the oar,



but "for the honor of the crew" the affair is kept secret and Brent helps Morgan get away and secure a fresh start in life.

The Laurel of Tears—(THREE REELS)—BIOGRAPH—NOVEMBER 10.—Featuring Vera Sisson, Madge Kirby and G. Raymond Nye. Esther Bourne, whose ambition is to become an authoress, is told by Leonard Ames, writer and critic, that "Fame is a laurel of tears." One day a girl applies for employment at Esther's office and tells of how her recent employer had insulted her and, afraid to return for her wages, she had sought employment in vain. Esther takes Dora Thomas home with her and installs her as housekeeper of the little flat and then goes to Mason Downs' office for the girl's wages. He takes her card and later goes to Esther's office and has an employe follow her home because Dora is there. Downs tries to bribe Dick Stuart, a mining engineer, to make a favorable report on a worthless mine, but failing to do this he forges a new report above the engineer's signature and takes the work to Esther. Later Esther, who tells Stuart of the forgery, loses patronage and is forced to close her office, while the young engineer falls in love with Dora. Later Dora answers an offer of employment and finds herself in Downs' clutches. He tricks her into sending for Esther and when she arrives she waits until he is off his guard and then sets fire to the house and frees Dora. Under the title of "The Love that Failed" Esther writes her life's story and wins fame—the laurel of tears.

Cartoons on a Yacht—EDISON—NOVEMBER 10.—The theatrical manager refuses to give Harcourt a part in his production until he proves that he can act. Harcourt steals aboard the manager's yacht dressed as a tramp. The guests are highly entertained with "the animated Grouch chaser." The tramp walks up to them and at the point of a gun demands their valuables. When he reveals his identity the manager promises him a part. The animated cartoons by Raoul Barre show some new adventures of Kid Kelly; a vaudeville show by Mr. Grunt and Miss Quack and other humorous animated sketches.

The Secret Room—(TWO REELS)—LUBIN—NOVEMBER 10.—Featuring L. C. Shumway. Amos Lee, a gambler, loses everything, including his home, to Robert Duncan. Lee shoots himself and his body falls into the river. His son, who is in love with Dorothy, Duncan's daughter, is told by Duncan that the ghost of Lee appears to him in his study. Duncan discovers Dorothy and



Arthur together and in his fright at the appearance of Lee he overthrows a lamp and Fairview Manor is burned to the ground and Arthur is missing. Later Dorothy finds an iron door covered with the debris and through this she descends and finds Arthur and Jasper, the Lee's colored servant. He tells of how Lee had been hidden in the cellar and burned in the mansion the night of the fire, but how he had saved Arthur's life. Later Dorothy and Arthur are reunited.

The Dream Seekers—(TWO REELS)—KALEM—NOVEMBER 10.—Featuring Marin Sais, True Boardman. Martin, an old violinist who is an opium fiend, gives his violin to Ling Foy, proprietor of a joint, to pay for the drug and is told that when he brings two new customers he can have his violin back again. Drake, a plain clothes man, meets Martin's daughter Annie, and falls in love with her and later he persuades Martin to take him to the den and thus gains admission to the place. The following day Annie and her father call upon the chinaman and the oriental makes them both prisoners. Drake heads a raiding party and smashes into the den just in time to free the girl and the old musician. His lesson learned well, Martin vows never to touch the drug again.

Hats is Hats—VITAGRAPH—NOVEMBER 10.—Featuring Hughie Mack. Mike, the Interurban Express agent, receives a consignment of one calf, uncrated, and a package marked "Handle with care, valuable." Just then the phone rings and an old maid calls up and says that the precious package is a $50 hat and Mike turns from the phone just in time to see the calf step on the precious box and devour the hat. Wondering how he can deliver the hat he finally decides to deliver the calf and all, and when the old maid learns the circumstances she faints dead away with a shriek.

Rosa and the Author—BIOGRAPH—NOVEMBER 11.—Featuring Augusta Anderson, Charles Perley and Hector V. Sarno. Rosa, belle of the Italian colony, falls in love with a young author. Pasquale, her faithful sweetheart, knows of this and when the author goes away and promises to return, but never does, Pasquale and Rosa sing in the street. Here the girl attracts the attention of an impressario and a stage career is open before her. Years later when she is famous the author meets her, but does not recognize in her Rosa of the East Side. Pasquale attacks the author, but his hand is stayed by Rosa, who tells the author she will not marry him now and turns to faithful Pasquale.

The Ghost of the Twisted Oaks—(THREE REELS)—LUBIN—NOVEMBER 11.—Featuring Valentine Grant and James Vincent in a story of Mary Randall, a sales girl, who inherits a fortune and after making her home on an old plantation meets Jack Carlton with whom she falls in love. Later Mary's colored mammy tells them the legend of the "Ghost of the Twisted Oaks." For a longer review see another page of this issue. J. C. G.

Sis—VITAGRAPH—NOVEMBER 11.—Featuring Arline Pretty. Sis, a pretty country girl, and Bill, her lover, have a quarrel. Harold, a city boarder,



meets Sis and pays court to her and she accompanies him to a picnic. Bill follows along and while Sis and the fellow from the city are sitting on the shore of the lake a piercing shriek is heard. A child is adrift in a canoe and nearing a rapid falls. Harold does not jump at the opportunity to make himself a hero and Sis, disgusted with his cowardice, dives into the lake herself, as also does Bill. That evening Sis renounces Harold in scorn and promptly accepts Bill's proposal.

The God Within—BIOGRAPH—(REISSUE)—NOVEMBER 12.—Featuring Blanche Sweet, Lionel Barrymore, Henry Walthall and Claire McDowell. When the child of the "woman of the camp" is born dead the doctor, who has another maternity case on the outskirts of the camp, where the trapper's wife dies in giving birth to a child, gives to the woman the child of the dead trapper's wife. The trapper and the woman are brought together through the child, but at this moment the woman's former lover returns to make such amends as he can. At the doctor's suggestion

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the woman chooses between the two men and at last places her hand in the trapper's palm.

The Truth About Helen—(FOUR REELS)—EDISON—NOVEMBER 12.—Hugh Graham's political opponent demands him to withdraw from the contest or he will make known some circumstances which will implicate Helen Moore in a scandal. Graham accepts Marsden's proposition. Later the truth is made known, Helen has been the victim of an unscrupulous man, but in reality there is nothing that could not be made known. Graham later is elected to an important office and marries Helen.

The Kidnaped Heiress—KALEM—NOVEMBER 12.—An episode of "The Ventures of Marguerite." Upon learning from her maid, Frances, that her husband is in the power of a band of crooks, Marguerite promises to aid him. She is captured by the thieves, who hold her for a ransom, and Frances informs her husband of Marguerite's peril, and with his help she is enabled to make her escape.

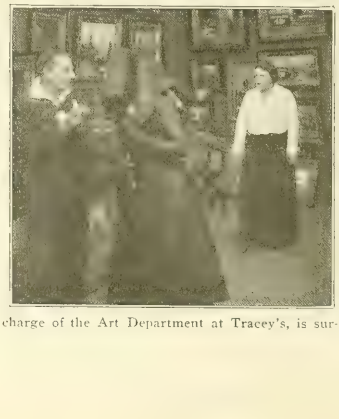
A Night in Old Spain—LUBIN—NOVEMBER 12.—Featuring a strong cast. Mary after telling her lover Jed that her lover must be brave and noble, falls asleep and dreams that she is back in the romntic days of old Spain, where she meets Alonzo, a handsome young gallant. El Belvidero, a bandit, plans to kill Alonzo and Mary overhearing the plot rushes to the church tower to ring the bell in alarm. The fight is stopped just in time and Mary learns that Alonzo is a prince and throws hreself into his arms, but the king angered at her presumption orders her executed. Then Mary in moving the hammock causes a broom handle to fall across her neck and in terror she rushes to the field and is comforted when Jed puts his protecting arm around her.

Midnight Prowlers—VIM—NOVEMBER 12.—Featuring Pokes and Jabbs. Mr. Jabbs hires a female Sherlock Holmes and Mrs. Jabbs engages a male sleuth, unbeknownst to each other. While the two detectives are busy following each other Gun Shoe Pete, a cracksman, gets into the house. Jabbs wakes up and awakes Mrs. Jabbs, but each



thinking it is the detective, goes back to sleep again. Meanwhile the female Sherlock and the male Nick Carter are spooning and holding hands in the moonlight. The cracksman makes a noise and is heard by the detective. Mr. and Mrs. Jabbs and the detectives all arrive on the scene at the same time. Mrs. Jabbs is grabbed by the female sleuth and Mr. Jabbs is seized by the male sleuth and start for the station. Just at this time the real cracksman appears at the front door and is caught and lugged off to the lock-up.

Romantic Reggie—VITAGRAPH—NOVEMBER 12.—Featuring Mr. and Mrs. Sidney Drew. Reggie, in



charge of the Art Department at Tracey's, is surprised when a tall, slender, well-dressed lady, with a heavy veil over her features, steps up to him and gives him a card which reads "You are my soul-mate. I will wait for you midst the Hills of Kuperskill. Princess Marie." Reggie's sweetheart, Peggy, is heart-broken until she learns that the veiled lady is a crazy woman from the Kuperskill Asylum, and she determines to teach Reggie a lesson. Disguised with a heavy veil she leads him a merry chase right up to the door of the Kuperskill Asylum, and what happens is cause for much laughter.

The Broth of a Boy—EDISON—NOVEMBER 13.—Andrew J. Clark as Tim Connolly. Tim's mother is in poor health and he is her only support. One day he finds a purse containing a considerable sum. He inserts a "found-ad" in a newspaper, and takes the purse home with him. The physician advises him that his mother requires more and better food, and as Tim is without money he decides to appropriate a portion of his findings. He is arrested on suspicion. While he is in court Mr. Sullivan, the man who lost the purse, enters and persuades the judge to allow Tim to go. Sullivan, who has always admired the boy, arranges to have Mrs. Connolly cared for, and promises to pay for Tim's education.

The Second Son—(THREE REELS)—ESSANAY—NOVEMBER 13.—Featuring Nell Craig with an all star cast. John Trevor is the favored son of General Trevor, while Roland, his younger brother, is considered the "Black sheep." In reality John is a scoundrel and in order to obtain money for a crook he has hired to commit a crime, John paves the way for the crook to rob his father's safe. Roland enters the room as the pair are at work and raises the alarm and the crook escapes and Roland is accused by John and sent to prison. Two years later finds Mrs. Trevor at the point of death and Roland hearing this returns home, where his mother recovers and John is revealed as a criminal by his accomplice.

The Girl and the Special—KALEM—NOVEMBER 13.—Episode of the "Hazards of Helen" railroad series. Burgess and Whelan manage to uncouple the special from the train and enter the drawing room of Nina Mallette in order to get the actress' gems. Helen sees the uncoupled cars and rushes to the bridge under which they must pass. She waits until the train is underneath and leaps down upon the roof and enters the actress' apartment, via the window. Later the train is backed to the spot where the uncoupled car has been brought to a halt and the desperadoes lay the fireman low and beat the engineer severely. However, they are finally overpowered and Helen runs the freight back to Harding, where a relief crew is waiting.

His Three Brides—LUBIN—NOVEMBER 13.—Featuring Billie Reeves. Willie Montague, an old gentleman, meets Deborah Pottle, an elderly widow, and also Sue, Gladys and Annette, three charming girls. He finally in order to solve the question of which one he should marry, mails each of the girls a proposal and the three girls determine to punish him and come to his house dressed in bridal attire. The girls have also sent the widow one of the proposals and she comes around to marry Willie also. At this he collapses and when he is seen by Deborah taking off his hair and out his eyes and teeth she flees, leaving him to the bachelor's life forever.

The White Light of Publicity—SELIG—NOVEMBER 13.—Featuring Bessie Eyton. Clyde Maury, after seeing in the paper that Violet Lonsdale has attempted suicide because of an unknown man, leaves for the seaside and there is followed by Grace Reeves, a newspaper woman, and Billy Hardie, a press agent, who think that he is the man responsible. At the hotel Grace meets Maury and tells him she wants an interview with him. The hotel clerk misconstrues the relationship of Clyde and Grace Reeves and orders her from the hotel and Maury makes him apologize. Grace then resigns from the newspaper staff, refusing to use her interview of Maury. Later she tells him that the story concerning the actress was but a sham, for she wanted publicity, and the friendship of the newspaper woman and Maury promises to ripen into love.

The Woman's Share—(TWO REELS)—VITAGRAPH—NOVEMBER 13.—Featuring George Holt and Anne Schaefer. Silas and Martha Hummel are narrow-minded farmers. Martha decides she wants a new dress and takes a basket of eggs and swaps them for some calico. Silas accepts an offer from a Western prospector to join him in a hunt for gold at Death Valley and after prospecting for weeks in vain he gets lost in the valley and in the scorching desert his predicament brings home to him what a miser he has always been. After some time he is found by a hermit-prospector and is cared for. He later returns to his home, renounces the gold lust forever and wins back his wife's love and respect.

Universal Program

Insect Oddities — (SPLIT REEL) — POWERS— OCTOBER 21.—This film shows many tropical members of the insect world. Among the interesting exhibits are some Egyptian scarabs, a luminous beetle, the cricket at close range, katydid, walking-stick bug and the centipede.

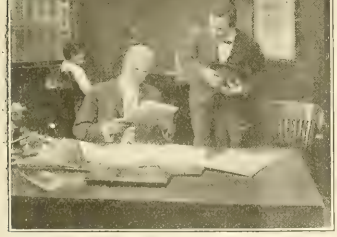
A Day in Midland Beach—JOKER—OCTOBER 30. —Tweedledum receives a note from his sweetheart asking him to meet her on a certain boat that leaves for Midland Beach. Leaving the faucet running in his bathtub, he rushes out and makes the boat. During the sail, the boat blows up and Tweedledum floats ashore with his girl. They have a fast day of it, but when at last the girl discovers that her escort's bag contains a dainty assortment of womens' effects, there is a lovers' quarrel and Elsie leaves him in the lurch. Sadly Tweedledum wends his way home and, finding the bathroom flooded, he throws himself into the water and sinks out of sight.

Universal Animated Weekly No. 191—UNIVERSAL—NOVEMBER 3.—Knight Templars' monstrous parade, Chicago, Ill.; secret service men seize explosives after arrest in plot to blow up munition ships, at Weehawken, N. J.; pocket size motorcycle exhibit at Baltimore, Md.; war game on famous Boston Common in which "foes" are repelled; Mexican bandits wreck train near Brownsville, Texas; film stars show fashions. U. S. submarine torpedoed in Baltic by British E. boat, runs ashore near Copenhagen, Denmark; U. S. superdreadnaught Nevada off for speed trials in New York City; Cartoons by Hy Mayer.

His Twentieth Century Susie—JOKER—NOVEMBER 6.—Farmer Stickney receives a letter from his sister Susanne, whom he has not seen for twenty-five years, informing him that she is coming to take care of his household. Ezra Snuck, the "ladies' man" of the village, is present when Stickney receives his letter. The latter shows Ezra a picture of Susie taken while she was eighteen years old. Ezra falls in love with the picture, and through his zeal all the farmers of the community await the arrival of the pretty Susie. But on the arrival of the old maid, the young farmers who have temporarily deserted their loves get their just desserts, and Ezra subsequently gets a ducking in the river at the hands of the disapointed farmers.

Those Kids and Cupid—NESTOR—NOVEMBER 8.— Ray calls on his girl. While passing around the candy to the family the kids take too much and are spanked by papa. They play a trick on Ray, stuffing his pockets with the family silver and then tying the door on the outside. In the early morning when Ray starts to go father hears the noise, and thinking it is a burglar chases Ray out of the house with his old muzzle loader. The next day dad comes to the station house to claim his goods. Fortunately for Ray, the kids appear on the scene and confess their trick.

On the Level—(TWO REELS)—GOLD SEAL— NOVEMBER 9.—Jim Graham takes the blame that rightfully falls to his brother Frank, and is ordered from the house by his father. Thrown upon his own resources, Jim writes a play. He receives aid from Mag, a slavey, who is in



reality the actress Elsie Le Roy. Desiring a slavey part in the next season's production, she has determined on actual experience in a cheap lodging house. Mag furnishes Jim the money to put on a good front, and he takes his manuscript to the manager. Meanwhile, Frank, wounded, and thinking he will die, confesses his guilt to his father. Then Jim is called home. He later squares himself with Mag, and learns her real identity.

Getting His Goat—IMP—NOVEMBER 9.—Bill falls into the river. Hanging up his clothes, he jumps back into the water to await their drying out. A goat eats up Bill's clothes, and Violet and her girl friends spread their picnic luncheon nearby. A snake chases the girls off long enough for Bill to wrap himself in the table cloth and escape. Bill finally falls into the hands of the sheriff, but is released when the latter visits the



scene of misfortune. In an old boat Bill finds a note from Violet and he calls on her, taking to his heels when he sees she is an old maid. Violet follows him and the chase leads across the fields. Finally a bull puts in his oar and when Bill rescues the girl most of her disguise is gone.

Silk Hose and High Pressure—(THREE REELS) —L-KO—NOVEMBER 10.—It all starts when the actress-wife gives a midnight party to her former associates, and Bill and Mr. Jowlish try to horn in on the revelry. Her husband also is to have a quiet little party with Violet Vere de Vere, the soubrette, but she invites him to the same one his wife is giving. Meetings like this lead to murder. The killing starts with mere pistols, but rapidly branches out until fire hose, cops, explosions, geysers and volcanoes are in the itinerary. Never since have the bachelors flirted nor has the wife given a party.

The Parson of Pine Mountain—REX—NOVEMBER 9.—The parson and Steve Boscombe are both in love with Lizzie, the daughter of Marvin, a hardened mountaineer. Lizzie is in love with Steve, but the latter incurs the enmity of her father by calling on her in a drunken condition, while she is alone in the cabin. The minister wins the old man's affection by reviving him after a wound sustained in a raid on Marvin's whiskey still. But seeing the girl's unshaken love for Steve, the minister does not take advantage of the father's good will. He makes a manly sacrifice, helping Steve make up with the old mountaineer and marrying the happy pair.

Father's Lucky Escape—NESTOR—NOVEMBER 12. —In his love for the popular actress, Neil is very ardent, but has to contend with his disapproving father and the theater manager. Neil disguises as a waiter and the couple cause the downfall of the manager. Father is brought around when he is discovered by Neil in a prearranged flirtation with the actress. The couple have married, but it is up to father to forgive them or take the consequences. They then return home to mother, who receives them with open arms.

Promissory Notes—(LITTLE STORIES OF REAL LIFE—EPISODE NO. 1)—VICTOR—NOVEMBER 12.—



Jack Cuthbert is so busy toiling to supply the needs of his extravagant wife that he finds no time to supply demands of companionship and affection. Mason, a pretended friend of Cuthbert, supplies the necessary requisites. When Cuthbert fails financially, his wife realizes the extent of her love and agrees to accept money from Mason, to help him. She meets Mason that night at his office. Cuthbert's note to Mason has fallen due, but Cuthbert receives a telegram from his business partner urging him to stall Mason off for another day. This is how Cuthbert happens to find his wife in Mason's office. At first he denounces his wife, but a thief who has witnessed the whole affair comes out of the closet and straightens matters out.

Honor Thy Husband—(TWO REELS)—POWERS— NOVEMBER 12.—Urged on by her selfish mother, Flora Kellette marries a well-to-do owner of a vineyard, Mathew King. She imagines herself in love with Frank Wolff and has refused him



only because of his poverty. King is brokenhearted to find Wolff on such intimate terms with his wife, but he institutes a plan whereby he can gain her respect and love. Finally Flora realizes where her real love lies, to the shame of Wolff and her selfish mother.

What the River Foretold—(THREE REELS)— BISON—NOVEMBER 13.—After years of fruitless searching, Jim and his partner discover gold. Jim is eager to return to his sweetheart, Maggie, and takes Bill along to act as best man. From the start Bill exerts a strange influence over Maggie, and she finally discovers that she loves Bill and not Jim. Maggie elopes with Bill, and Jim, heartbroken, returns to the desert. Bill takes to a life of gambling. Many years later, for diversion, Jim gets into a faro game. The dealer cheats, but Jim, recognizing in him his former pal, tries to protect him from the angry players. He recovers his $50,000 and then discloses his identity to Bill. Before Bill is hung by the furious mob, he gives Jim his daughter's address. Maggie has died long since. Jim, out of love for his former sweetheart's child, writes her, telling of her father's accidental death, and enclosing the $50,000.

The Masked Substitute—(TWO REELS)—LAEMMLE—NOVEMBER 14.—June Clay, a mountain girl, is loved by Jim Dexter, a forest ranger. She returns his love but longs for the wealth and luxury that is displayed at the hunting lodge

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nearby. At the lodge lives Earl Metcalf. The announcement of his marriage to Olive, his father's ward, is to be made at the masked ball that night. But Olive has become fascinated by Victor Melville, and just before the ball he persuades her to leave with him, June taking Olive's place at the lodge. Victor inveigles Olive into a



road house, and starts to insult her. Just then Jim peers through the window, and thinking the girl is June, shoots Victor. Soon after June and Earl burst through the door. Explanations follow. Olive realizes the worth of her childhood sweetheart, and June knows that Jim is the only "Prince Charming" for her.

Liquid Dynamite—Rex—November 14. — Joe Temple camps near the cottage of old man Belton and his daughter. Belton, in charge of the power house station, receives a letter from headquarters warning him to be careful of strangers, as a charge of dynamite was found under power house No. 2. Tex, Belton's daughter, and Joe have become quite thick, but one day she sees him, while near the power house, take a thermos bottle out of his knapsack. After a struggle with herself, she returns to the cottage after her father. It takes a long time for the astonished Joe to learn why he is being arrested, and after finding out, it requires much encouragement to get the man and his daughter to approach the "inferno machine" in order to find out that it contains only hot coffee.

Feature Programs

Fox

Carmen — (Five Reels) — Fox. — Featuring Theda Bara. The general outline of the story is the same as the opera version, though some of the incidents are different. Don Jose, a young soldier, is betrothed to Micaela, but after meeting Carmen forgets the girl and she persuades him to join a band of smugglers. Carmen meets Escamillo, hero of a bull fight, and discards Don Jose, who follows her to the bull fight, where she has gone to applaud Escamillo, and stabs her through the heart.

The Family Stain—(Five Reels).—Frederick Perry featured. About twenty years before the action of the play takes place the baby son of Valerie Gerdy and the heir of Richard Cameron are supposed to be changed by one Claudine LeRouge, who acts under order from Cameron. When Noel Gerdy grows up he finds letters which lead him to believe he is the heir of Richard Cameron, and upon further investigation finds that the substitution did not take place, but that Claudine and his mother are the only ones who know the truth of the situation. Later one night Claudine is found murdered and three men are suspected, her husband, an old sailor, Albert Cameron, the real son and another, Noel Gerdy. It is finally found that Noel Gerdy is the guilty man, but he commits suicide before he is caught.

Kleine-Edison

The Sentimental Lady—(Five Reels)—Kleine-Edison—November 3.—Adapted from the novel by Owen Davis and featuring Irene Fenwick. Norman Van Aulsten proposes marriage to Amy Cary because he desires to gain control of her stock in the People's Gas Company. She accepts Norman. Bob Nelson knows the latter's intentions and attempts to dissuade Amy, but is not successful. Bob then determines to adopt strenuous methods. He invites her to go for a row with him and sets out for an island, where her uncle is supposed to be. Alone on the island, their boat having drifted away, Amy comes to the conclusion that she loves Bob better than Norman, and later when she learns of Norman's real intentions she unhesitatingly promises to marry Bob. For a longer review see another page of this issue.

Metro

Pennington's Choice—(Five Reels)—Metro—November 8.—Featuring Francis X. Bushman and Beverly Bayne. Jules Blondeau puts Robert Pennington, who desires to marry Eugenia, to a test of his courage, telling him that it is not enough that he give Eugenia only wealth and social position. Pennington is to live in the North Woods for a month. He visits the camp of his friend James Jeffries and there goes through some training stunts. He then fights and bests the two men who have dogged him. He not only proves his physical courage but his loyalty to Eugenia and in the end receives Blondeau's consent to the marriage. For a longer review see another page of this issue.

Mutual Master-Pictures

The Seventh Noon—(Five Reels)—Mutual.—Ernest Glendinning and Winifred Kingston are featured in this well-photographed story of a lawyer's attempt to end his life by poison and his relief upon discovering the poison ineffective. A complete review appears on another page of this issue. N. G. C.

North American

The Diamond From the Sky—Chapter 29—"A Deal With Destiny."—Arthur and Esther marry and Esther refuses to go to Stanley Hall as its rightful heir, preferring the life of a gypsy. Blair Stanley, with his wife, who was Vivian Marston, with "The Diamond From the Sky" in their possession, go to London and there take up their life. De Vaux, who has followed the pair to London, manages in a clever way to get the jewel from Blair Stanley, and as we last see the young American Earl he is lying unconscious on the stairway in Stanley Hall. For a longer review see another page of this issue. J. C. G.

Paramount

Carmen — (Five Reels) — Lasky. — Featuring Geraldine Farrar. This elaborate picture, featuring the well-known grand opera star, Geraldine Farrar, was given a long review in the October 30 issue of Motography, page 883.

The Secret Sin—(Five Reels)—Lasky.—Featuring Blanche Sweet. In the Martin family are the twin sisters, Edith and Grace, together with a brother, Dan, and their mother. Grace, through an ignorant doctor, becomes addicted to the use of morphine. Dan strikes it rich and a year later we see Grace now thoroughly bound to the habit. Edith is in love with Jack Herron and Grace, who is jealous, lies to Herron, saying that she takes morphine, and a party is proposed for Chinatown whereby Herron can see where the drug comes from. While he is dancing with Edith Grace slinks away into an opium den and there becomes unconscious. Later she is taken to a hospital, where she has a good chance for recovering, and Jack begs Edith's forgiveness for his suspicion, and the two lovers are reconciled.

Pathe

Pathe News No. 86—Pathe—October 27.—Lieut. Robert Fay is arrested at Weehawken, N. J., while testing explosives supposed to be for use against munition works; Luther Burbank, Thomas A. Edison and Henry Ford arrive in San Francisco; Madame Tamaki Miura, Japanese prima donna, arrives in New York to sing in grand opera; Pittsburgh University beats Philadelphia 14-7; Washington market, built on site of old fire station, opened in New York City; famous munition works in full blast at Le Creusot, France; Mexican bandits burn bridge and wreck a train on the St. Louis-Mexico Railroad; Pathe Paris fashions; submarine L-14, built for British Government, undergoes her trials at Providence, Mass.; model yacht contest held at San Francisco; suffragette parade in New York City.

Pathe News No. 87—Pathe—October 30.—Winston Churchill, who inaugurated the unfortunate Dardanelles expedition, urges munition workers to produce shells to their utmost capacity, London, England; monument surrounded by a cannon from the Battleship Maine, unveiled at White Plains, N. Y.; great recruiting campaign, London, England; Illinois Naval Militia men have training in marksmanship on board the gunboat Isla de Luzon on Lake Michigan; Pathe American fashions; cartoon by Vincent Colby; St. John parochial school at Peabody, Mass., is burned with the loss of twenty-one lives; U. S. S.

Nevada leaves for speed trials, Brooklyn, N. Y.; "Pop" Geers, noted race horse track man, races against time for Tennessee records at Nashville, Tenn.; Knight Templars' demonstration held in Chicago, Ill.

The Menace of the Mute—(FIVE REELS)—PATHE-GOLD ROOSTER.—Play produced by Arnold Daly, who plays the leading role, and directed by Ashley Miller. The cast includes Sheldon Lewis and Louise Rutter. James Morris confesses to his fiancee that there is something in his life about which he cannot tell her at present. She consults Aston-Kirke, who unravels mysteries for the pleasure it gives him. Morris is known to have made frequent visits to David Hume, who, like himself, is a marine architect. Hume is murdered and through force of circumstances Edyth and Morris suspect each other. Kirke learns that Hume was in possession of drawings of a submarine which he had stolen from Morris' father. Everything points to Morris as the murderer, but Kirke's deductions lead him to the guilty man—a mute who knew of the drawings and who was one of Humes' former business associates. For a longer review see another page of this issue.

The Lilac Splash—(TWO REELS)—PATHE.—Fifth episode in the "New Adventures of Wallingford" series, produced by the Whartons and featuring Burr McIntosh, Max Figman and Lolita Robertson. Andre Perigourd, American representative of a Paris modiste, allows the firm's competitors to copy the designs. Perigourd is on Violet Warden's list of men who ruined her father. Blackie, in all confidence, tells Perigourd that Wallingford is a shrewd investor and never fails to triple the money his clients entrust to him. He is allowed to make a few small investments, which are most successful. He then insists upon playing big, and forces Wallingford to take his $60,000. The next day he receives a note informing him that he is broke. For a longer review see another page of this issue.

Neal of the Navy—(TWO REELS)—PATHE-BALBOA.—Tenth episode entitled "The Rolling Terror." Annette and her party leave the island of Tortuga and journey further South in search of her inheritance, Lost Island. They are followed by Hernandez, Ponto and the Brute Man. On shipboard Annette learns that Inez Castro, who has pretended friendship, is in league with Hernandez. Inez escapes from the "Albany" and joins her friends, the smugglers. Later Hernandez boards a train Annette is riding on, and after taking the map of Lost Island overpowers the crew and leaves the train standing. Neal and a squad of sailors, who are following on a rolling "flat-car," is unable to stop it, as the brakes have been put out of working order by Ponto. Moved by some strange instinct, the brute man averts a tragedy by derailing the "rolling terror." T. C. K.

Universal Special

A Timely Rescue—(21ST EPISODE OF "THE BROKEN COIN").—In Gretzhoffen, the Prime Minister receives Frederick's wireless message and with a few soldiers boards a swift yacht. Kitty, Frederick and the old sailor are rescued from "The Princess." Not far off on the same sea are King Phillip and Count Sachio, bound toward the same port (Gretzhoffen), intent on destroying that town. Nearing the port Kitty's party accidently learn of Sachio's intended attack and land in time to scrape together an army. Sachio's forces are worsted, and realizing the necessity for quick action, Sachio leaves the battlefield for the palace, where he hopes to find the jewels and treasures. His departure is noticed by Kitty, and she and Frederick corner the Count. In the ensuing scuffle Kitty succeeds in getting Sachio's coins, but he sneeringly remarks that they are worthless. Kitty surprises both the men by taking the other coin out of her blouse. Then she starts for the torture chambers with the real coins to find the secret place of the treasures of Gretzhoffen.

The Frame-Up—(FIVE REELS)—UNIVERSAL.—George Fawcett is featured in this splendidly produced story of dirty politics, in which Fawcett plays the part of an honest mayor who cannot be bribed or threatened. The picture is fully reviewed on another page of this issue. N. G. C.

V. L. S. E. Inc.

The Crimson Wing—(SIX REELS)—ESSANAY—NOVEMBER 1.—E. H. Calvert, the producer of this story from the pen of Hobart C. Chatfield-Taylor, himself enacts the leading role, supported by Beverly Bayne, Ruth Stonehouse, Bryant Washburn and other Essanay favorites. The picture is unique in many ways and against a background of war presents an interesting love story. A longer review of the offering appears on another page of this issue. N. G. C.

The Turn of the Road—(FIVE REELS)—V. L. S. E.—NOVEMBER 1.—A Blue Ribbon Feature produced by Tefft Johnson. Cast with Joseph Kilgour, Virginia Pearson and Naomi Childers. Helen King's school chum, Marcia Wilber, comes to visit at the King home. She is a born coquette and practices all her arts on John King. They decide to elope. King, driving his car, loses control and the machine plunges over a cliff. Marcia and King are brought to his home. She temporarily loses her reason. In the end John and Helen are reunited and Marcia marries Dr. White. For a longer review see another page of this issue. T. C. K.

Associated Service

Released Week of November 8.

School Day Memories—BANNER.—Harry, who is happily married, comes across a photograph of an early sweetheart and his thoughts of the past are depicted on the screen, which shows him the leader in the school-room pranks and later change to early manhood at college, and then the commencing of his occupation of life. When his dreams are ended the material element of life in the person of his beautiful wife comes to tell him that dinner is served.

All Balled Up—LIBERTY.—Sid and Pat, two sun bathers, catch sight of pretty Ann Blaum, who is taking an early ride through the park, and Pat and Ann are immediately smitten with each other. Pat and Sid hire a couple of livery horses and ask Ann to accompany them on a ride. However, Sid's horse is stolen so Pat and Ann ride away, leaving Sid. He engages three hobos to kidnap Ann, but they steal Ann's stout cook and when Sid appears with a marriage license and beholds the astonished cook he is thunder-struck.

The Jitney Submarine—ATLAS.—Professor I. N. Tinker, an inventor, invents a submarine which will cost the country about 1,000 pesos in Villa's money or 14 cents in American money. In the making of this submarine things begin to happen and they happen too fast to describe. The story is written around the latest rumors of the Ford submarine.

The Crimson Circle—(TWO REELS)—SANTA BARBARA.—Carlo Marino, an aged musician, is trying to separate himself from the survivors of a secret society who are working under the title of "The Crimson Circle." However, Luigi, the ruler of the circle, tells Carlo he must appear at a meeting that evening and attempts to carry into execution a plot he has formed to rob an express office, where Floria, Carlo's daughter, works. Later the old man is lured to a den, but is rescued by Floria and succeeds in breaking up the gang.

The Bond Between—(THREE REELS)—SANTA BARBARA.—Ruth, the daughter of a gambler, meets Jack Blair, the brother of her friend Clara, and they immediately fall in love with each other. Jack leaves for the West and Ruth arrives in time to frustrate an attempt, made by her father, to kill him. Jack and Ruth are married and five years they are happy in the possession of a comfortable home and a boy. Jack's memory is a blank from injuries inflicted by Ruth's father and the arrival of his mother and his sister precipitates a climax, as they are held up by Garstone's gang and a satchel stolen which contains a family picture. As the picture closes Ruth and her child are folded in the arms of the man to whom the baby boy had proved "The Bond Between."

SOME NEW THEATERS

California.

Manager Charles E. Hart, of the Peninsula theater in San Mateo, is preparing to entirely remodel his show house.

The Star theater, Mayfield, which has been under new management the last two months, has again changed hands, and is now managed by J. P. Schafer.

Delaware.

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Pennsylvania.

Franklin Film Manufacturing Corporation, Philadelphia; $200,000.

Washington, D. C.

Mrs. C. H. Hughes will shortly make some improvements to her motion picture theater at 800 H street, northeast.

Illinois.

The Heiman Theatrical Syndicate has taken a lease for ten years on the moving picture theater to be built on the site of the present Burke barn on South Neil street, Champaign.

The Crystal theater in the Fraternity building, La Salle, is now open and giving two shows a week. The building has been remodeled and renovated and is as near fireproof as can be made.

Clarence Heltness of Rochelle is contemplating opening a motion picture show at Byron.

J. R. Bennett, who recently sold the Gem theater in Macomb, has purchased a moving picture theater at Milton, Iowa. It is the only show in the town, with a seating capacity of 700.

Indiana.

Medcalf & Haugland of Dale have leased the opera house in Tell City from Charles Werner and will operate it as a motion picture theater.

Homer C. Barcus has bought the interest of his partner, Fred Mater, in the Gem theater, Crawfordsville. Mr. Mater has leased the Theatorium of A. S. Miller.

One of the finest moving picture houses in this section is planned by the Ashby-Sergeant Company on the site now occupied by the William E. French store, 216-218 Main street, Evansville. The plan as announced by Mr. Ashby will call for the erection of a new building and will cost about $100,000.

The Crystal theater in Columbus has been reopened after being closed for a few months. It has been thoroughly remodeled and its seating capacity is now 800. E. E. Norman, manager, says he will show two acts of vaudeville, and pictures.

Ben Cohn, Spokane jeweler, has just completed in Indianapolis the organization of a corporation which will erect a six-story building to house a $250,000 moving picture theater on Monumental circle in that city. Work on the construction of the theater will be started immediately. The house will seat 3,000 people, and will be one of the largest in the United States.

Iowa.

The Casino theater in Davenport is being completely redecorated and renovated. Louis XIV style of decoration in old rose and gray has been decided upon. There will be a complete refurnishing of silk tapestries to harmonize with the general color scheme, while numerous small details will be added to make the theater as pretty as possible.

Kansas.

E. L. Martling, manager of the Crawford theater, Wichita, and S. M. Chambers, manager of the Princess in the same city, together with some other theatrical men of Wichita, are now building a $75,000 moving picture theater. It will have a seating capacity of 1,800 people.

The old Universalist Church on Cross street, Somerville, is to be used as a motion picture house.

Maryland.

J. E. Laferty, architect, is preparing plans for a one-story theater, 50 by 150 feet, to be erected at North avenue and Ninth street, Baltimore, for the Walbrook Amusement Company. Plans will probably be ready for bids in about two weeks.

Michigan.

Muskegon Heights is to have its first moving picture show. John A. Lafayette of Muskegon will erect a fireproof playhouse to cost about $5,000 on McKinley avenue. The front will be of colonial design. The theater will seat 300. Mr. Lafayette says his playhouse will be ready for its formal opening about December 1.

Ed J. Butler has awarded the contract for the new theater to be built on Main street, Ishpeming. Work has been started and will be rushed in order that the building can be opened during the holidays. It will be known as the Ideal and seat 700.

H. W. Beecher of Grand Rapids is planning on the construction of another motion picture theater. Architect Pierre Lindhout is drawing the plans. The theater will be built at Leonard street and Alpine avenue, N. W., and will have a seating capacity of 500.

Work has been started on the foundation for a building to be used as a motion picture show on West Leonard street, Grand Rapids, for S. Rose.

Mississippi.

The Lomo, in Hattiesburg, the largest motion picture theater in Mississippi, was opened October 21. It is constructed of brick and reinforced concrete. The front is of stucco, with one large entrance in the center and two smaller entrances, one of which leads to the offices and operating room on the second floor and the gallery on the third floor. The walls are plain white and are paneled. The wood used throughout is of a dull mission finish. Seating capacity 1,000.

Missouri.

The Ritz theater, on the east side of Sixth street, St. Louis, will be opened November 13, as announced by F. H. Van Crannenbroek, vice-president of the company. The theater will have a seating capacity of 800, 500 of which will be on the main floor. The foyer, with its brown tile floor and beautifully decorated walls and ceilings, will be separated from the theater proper by a low oak-paneled screen. The lower walls of the auditorium will be paneled in oak and the side walls and proscenium are to be decorated with paintings. The color scheme will be ivory buff and peacock blue, with touches of gold and bronze.

Nebraska.

Houghton & Ansell have been given the contract for building the new Boulevard theater, a moving picture house, for Hugh McCaffrey at Thirty-third and Leavenworth, Omaha. It will cost about $10,000, and will be 42x100 feet in size.

New York.

An involuntary petition in bankruptcy has been filed against Grandin Films, Inc., dealers in motion picture films, at 1402 Broadway, and 69 West Ninetieth street. Assets and liabilities not given. The sole petioning creditor is James A. Whitman of Cliffside, N. J., $2,000.

Leland R. McLeod of Penn Yan has purchased the lease of the Sampson theater held by A. B. Hilkirk of Geneva, possession being given October 18. L. E. Barger, the present manager, will continue to manage the theater.

Coles Picture Machine Corporation, Manhattan. General moving picture machinery and devices, etc.; capital, $50,000. Incorporators: H. R. Coles, W. H. Coles, 544 West One Hundred and Fifty-seventh street, New York City; O. Schultheis, 128 Cornelia street, Brooklyn.

Ohio.

Shortly after the first of the year Delaware can boast of a large new moving picture theater with a seating capacity of 800. Such is the announcement made by the Delaware Realty Company, successors to the Hotel Donavin Company, who closed a lease with Henry Bieberson, Jr., of Wheeling, W. Va. The new theater is to be located in the west half of the building on East Winter street now occupied by the New York Cash Store company. Work of remodeling the building will be begun within the next few weeks. Architects are now preparing the plans and it is hoped to let the contract within several weeks.

Frank Berrill of Grafton has purchased the Pastime theater in Lorain from John K. Peters.

The Colonial moving picture theater on East Main street, Ashland, has been attractively improved. The interior has been prettily decorated, new curtains hung and a noiseless cork carpet placed in the aisles. The Colonial is managed by Myers & Brubaker.

The East Liverpool Photoplay Company, East Liverpool; capital, $10,000; moving picture business. Incorporators: Sherman T. Martin, John A. Medcalf, Frank Demetros, Victor Biddle and Lee Von Tilburg.

The Mystic theater, one of the larger motion picture houses of Tiffin, has been sold by Jacob F. Peter and George Knestrict to J. Frank Daugherty and Charles T. Lambertson. Mr. Lamberton will have active management.

The Princess theater in Youngstown will be remodeled. I. M. Hartzell is manager.

Oregon.

The Star theater, at Park and Washington streets, Portland, has been closed for two weeks to permit the house to be remodeled and redecorated. A new lobby is to be constructed, opening on both Washington and Park streets, which will be finished in marble and tiling. There will be a marquise over both entrances. The interior of the house will be redecorated, and the lighting system will be changed for both the interior and exterior. The plans anticipate making of the Star one of the model moving picture houses of the city. The cost of the improvements will approximate $4,000.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



MARY PICKFORD, WITH FAMOUS PLAYERS—PARAMOUNT.

Vol. XIV CHICAGO, NOVEMBER 20, 1915 No. 21

LUBIN

MONDAY NOV. 22ND

L.C. SHUMWAY

IN

"An Ambassador from the Dead"

ONE ACT DRAMA

TUESDAY NOV. 23RD

D.L. DON

IN

"Limberger's Victory"

ONE ACT COMEDY

WEDNESDAY NOV. 24TH

FRANCIS JOYNER

IN

"The Medolesome Darling"

TWO ACT DRAMA

THURSDAY NOV. 25TH

L.C. SHUMWAY

IN

"As the Twig is Bent"

THREE ACT DRAMA

FRIDAY NOV. 26TH

L.C. SHUMWAY

IN

"Meg of the Cliffs"

ONE ACT DRAMA

SATURDAY NOV. 27TH

BILLIE REEVES

IN "Blaming the Duck"

OR "Ducking the Blame"

ONE ACT COMEDY

GENERAL FILM

LUBIN

RELEASES



The Triangle Plan Based on Values

In establishing Triangle Service plain-well-known normal commercial rules have been followed—the rules that have proved the foundation of every great enterprise.

Men and women will pay a dollar for a dollar's worth, but they won't knowingly pay that sum for half values. In New York at the Knickerbocker Theatre people are paying $2.00 to see Triangle Plays. They are patronizing these products because they are getting $2.00 in valuable entertainment. They would not do this week after week if they did not believe they benefited equitably: if they did not get value for value.

In other cities throughout this country, Triangle Quality is proving its worth in similar fashions. Men of experience have viewed Triangle productions, have estimated their value, and have gone back home to Columbus, Cleveland, Louisville, Norfolk, Richmond, Brooklyn and so on, to offer these film dramas to their regular patrons at regular theatre prices. These managers know the people they have dealt with for years. They are saying:

"We have never sold you cheap or inferior goods. We will not now. Triangle Plays are worth what any other good play is worth."

How many film dramas do you suppose that could be said of?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK



One of the intense moments in Metro's multiple reel feature "Barbara Fritchie."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, NOVEMBER 20, 1915 No. 21

Triumph Plans Important Productions

ENGAGING NEW STARS

WITH the Equitable program now practically outlined for the forthcoming half year, Equitable's chief producing ally, the Triumph Film Corporation, of which Arthur H. Jacobs is the executive head and Joseph Golden director in chief, announces, as its more important activities of the next six months, six releases in which eight of the foremost stars and noted players of the legitimate stage will make their appearance.

Triumph's past releases on the Equitable program included Hilda Spong in "Divorced," Lenore Ulrich in "The Better Woman," Julius Steger in "The Master of the House," and Helen Ware in "The Price," all of which were supervised by Director Golden himself.

Through General Manager Jacobs arrangements were entered into last week whereby Harriet Ford, author of "The Argyle Case," "The Dummy," and other big legitimate successes, will in the future devote her time to constructing scenarios exclusively for Triumph. This is a tremendous advance in scenario work, for Miss Ford is considered one of the most prolific and versatile of dramatic writers of the day, and at present has contracts for four different legitimate productions for Broadway appearing during the forthcoming season.

Henry Kolker, who is now working in "The Warning," under the directorial auspices of Edmund Lawrence, has been engaged for three additional productions, which will characterize the Equitable releasing chart at periods of from three to four months apart. Mr. Lawrence will begin work immediately upon the production of "The Ransom," in which the estimable Julia Dean will star. Miss Dean recently began rehearsing for her latest starring vehicle, which opens at a Broadway house soon, and it will be necessary for her to divide her time between studio and stage, but as Equitable will not release the Dean picture until early in January, ample time is allowed for her legitimate work.

Marie Empress, last seen in "When We Were Twenty-One," in which she portrayed the role of the vampire woman, will be featured by Triumph in a sensational dramatic offering based on one of Guy De Maupassant's stories which is now in the making. Miss Empress will begin work about November 14 upon the completion of a large wardrobe. The De Maupassant script calls for elaborate apparel.

Charles J. Ross, now playing in "The Senator," William H. Crane's former vehicle, is at work at Washington, D. C., under director Joseph H. Golden. "The Senator" will be seen on the Equitable program about December 20.

The Triumph scenario department is now in complete charge of Eve Unsell, formerly with Famous Players, Harriet Ford, Mr. Golden and Arthur Jacobs.

HERRINGTON ISSUES CALL

Summons Exhibitors of Baltimore, Washington, Richmond and Surrounding Towns to Meet with Him at Baltimore

Fred J. Herrington, national president of the Motion Picture Exhibitors' League of America, has issued a call to the exhibitors of Baltimore, Washington, Richmond and the surrounding towns for a meeting to be held at the New Howard hotel, in Baltimore, Md., on Sunday, November 14, for the purpose of forming an organization of exhibitors in that territory and later affiliating this organization with the National League.

In this call Mr. Herrington points out that there are many important matters in the way of legislation affecting the motion picture industry which will be discussed at the coming session of Congress, included among them being such matters as the war tax and the question of a National Censor Board for Motion Pictures, and the exhibitors to date have not organized sufficiently to earnestly combat this legislation.

Mr. Herrington appeals to the exhibitors as business men, asking them to lay aside any personal grievances that may exist and to unite with their brother exhibitors in other parts of the country in creating a gigantic organization, which when called upon to meet detrimental legislation will have force enough at their command not only to secure a hearing before either state or national legislative bodies, but also to win out in their demands.

Surely every exhibitor, in the territory mentioned by Mr. Herrington in his call, will respond, and if he cannot be present himself will at least send a representative to Baltimore for the purpose of meeting with the other exhibitors.

Two More Big Ones on the Way

The production of two new Ince-supervised Triangle features was begun this week at Inceville. One will serve to introduce Frank Keenan and Mary Boland as co-stars, while the other will have at the head of its cast William H. Thompson, the dean of the

American stage, whose work in support of Billie Burke is expected to merit the highest praise.

The Keenan-Boland vehicle is in the hands of Director Reginald Barker. It is a virile play of modern life with New York as its locale and a forceful financier as its dominant character. The script demands the erection of many massive settings, the first of which will be ready, it is expected, in another fortnight. In the meantime the company is enacting exterior scenes. Among those prominently cast in support of Mr. Keenan and Miss Boland is Robert McKim, who has scored a noteworthy success in "The Disciple," the Ince-Triangle feature starring William S. Hart. C. Gardner Sullivan is the author.

The story in which William H. Thompson has started work as a star is a sea drama from the pen of J. G. Hawks. It is replete with thrills and is declared to offer the veteran actor unequalled opportunities. Owing to the fact that a number of the scenes are laid in mid-ocean, it will be necessary for the principals and a large company to make a voyage many miles from shore. This will be done aboard the *Fremont,* Ince's barkentine, now at anchor in Los Angeles harbor. The principal support to Mr. Thompson will be contributed by Jack Standing and Louise Glaum. Both these favorites are working now in support of William S. Hart, who expects to conclude work on his current feature in another week. The Thompson production is being directed by Charles Giblyn.

OCEAN COMPANY'S FIRST FILM

New Producing Organization Has Nearly Completed First Offering, Which Will Be Entitled "Life Without Soul" and Features Percy Standing

The inital production of the Ocean Film Corporation promises to be a most sensational feature. The photoplay was written by Jesse J. Goldburg, the vice-president and general manager of the company, and the cast returned last week after spending three days at St. Augustine, Fla., two weeks at Jacksonville, Fla., and five days at Dahlonega, Ga., returning to New York from Savannah by steamer, in order to procure scenes on deck of an ocean-going liner at sea.

Being the initial production of the Ocean Film Corporation, it was determined to produce a feature with as much varied atmosphere as was possible to procure. The photoplay embraces scenes of the deserts, in the semi-tropics, on the high seas in a three-masted schooner as well as a passenger liner, and also in the mountainous regions of interior Georgia, winding up in the metropolis of New York.

The name of the production has heretofore been kept secret, but announcement is now made that the feature will be entitled "Life Without Soul."

Four hundred and sixty-three scenes are incorporated in the script, and the marvelous scenic beauty which the company promises has seldom been equaled in any photoplay, is enhanced and supported by a story unusual in its intensity, dealing with the artificial creation of a being who acts as the nemesis of its creator. In the course of the making of the picture, a fight is staged between the Creation and the crew of the three-masted schooner, in which Percy Standing, who assumes the role of the Creation, precipitates the entire crew overboard.

Hazardous exploits were engaged in, one of which called for the blowing up of the side of a mountain, in order to cause a landslide, the huge boulders blocking up a cave in which the Creation has taken refuge.

Besides Percy Standing, the leads in the cast include William A. Cohill, Jack Hopkins, Lucy Cotton, Josephine Marshall and Sue Balfore.



A scene from Ocean Film Company's "Life Without Soul."

The Ocean Film Corporation was organized by John L. Dudley, representing a group of capitalists, and Mr. Goldburg. While the initial production will be disposed of on a state rights basis, the company will proceed to manufacture and release five-part features under a franchise which will be awarded to exchanges throughout the country. George DeCarlton has been engaged as manager of productions. No stock company will be employed, but each production will have a separate and independent cast specially engaged. Offices have been engaged in the Candler building, 220 West Forty-second street, New York City.

The company has been organized with a capital stock of $200,000, under the laws of the state of New York, and particular stress is laid by the management on the fact that none of the stock is for sale to the public.

Mr. Goldburg states it will be the policy of the company to produce unusual features of themes never heretofore touched, largely adaptations from literary masterpieces. The company will have ultimately eight producing companies, in order to allow each as much time as is necessary to complete a perfect photoplay, without the haste that has characterized some of the features heretofore made.

World Film's New Purchasing Agent

Lewis J. Selznick believes in youth and always gives it its chance. Joe Harnd is only twenty-five years of age, but he is the purchasing agent of the World Film Corporation. His face and his record speak for themselves. Here is his record.

He was five years purchasing agent for a large silk firm; then he worked for two years for the United States Printing and Lithographing Company. He has been with the World Film for a year, in which organization he started in a lowly position, before he attained his present promotion. Mr. Harnd is a hard worker, conscientious in the performance of his duties, and, above all things, loyal to his company. Loyalty and ability are the things that count with World Film. He will be successful, because he has a character that makes for success.

Marguerite Clayton of Essanay

Marguerite Clayton, who is so well known as leading woman with "Broncho Billy"—G. M. Anderson—at Essanay's western studio at Niles, Cal., now is at the eastern studios at Chicago, where she is taking leading parts. Miss Clayton, who is 21 years old, has been in motion picture work but two and a half years, but rose rapidly from an extra girl to leads. She joined the Essanay company by answering an advertisement for a position. She is a girl of the western plains, having been born and raised in Ogden, Utah, where her father is a civil engineer.



Marguerite Clayton.

Her first play with the eastern company is "A Daughter of the City," a five-act feature, which is released on the V. L. S. E. program in December. Miss Clayton plays the lead, the part of a daughter of the city. E. H. Calvert plays the leading masculine role, that of the wealthy business man, who has become a vulture. The hero role is taken by John Junior, well known for years on the speaking stage.

Miss Clayton is remarkably well fitted for her part, that of a young and innocent girl, poor and beautiful, who easily falls into the clutches of the vulture, but whose inherent goodness and horror of evil finally extricates her from the net set for her. The play itself is a strong morality drama and one that sounds a note of warning to all girls to keep far from the primrose path. The play was directed by E. H. Calvert.

Universal Fort Lee Studios

Ten years ago the little borough of Fort Lee, New Jersey, was in every particular a rural hamlet.

But great change came with the advent of the motion picture industry. One day not many years ago some prominent motion picture men from New York, casting about for a place to erect a studio, decided to come to New Jersey and look about for a desirable spot.

This visit was the beginning of the motion picture business in Bergen county; and in a very few years, eight or ten of the representative motion picture companies had studios and finishing plants in Coytesville and Fort Lee.

What is claimed to be the greatest of all, however, is not yet finished, but is so well under way that in two weeks' time Fort Lee will have what is said to be the greatest motion picture plant in the world. It is the Universal Film Manufacturing Company which has chosen a site in South Fort Lee for its largest buildings and greatest equipment for the manufacture of motion pictures.

The new plant consists of two enormous buildings and one smaller one. The largest of all contains the studios, with huge glass roofs, where pictures are taken, and great scenes are stored; in the other building is the developing, finishing, perforating end of the business, where the exposed films are turned over for the various processes they must go through before they are sent to the distributing agencies.

The plant is equipped with newly invented film tanks, perfected modern cutting, developing, drying and shipping departments. Just to show to what ends the film manufacturer has gone to perfect his products, it might be mentioned that he has installed a complete modern ice-making machine to cool the air in summer in the drying room, so that the film may not lose an atom of its original brilliancy and smoothness.

In one of the departments certain valuable chemicals and minerals, such as silver, are used. In order that not a speck may be wasted, the tables on which these minerals are used are equipped with vacuum pumps. The left-over shavings of silver are sucked into pipes and transferred into a retaining vault in a separate building, where they are refined and again rendered usable.

Perhaps one of the greatest features of the new Universal plant is its absolute immunity from fire. In the first place, the studios and developing and finishing departments are constructed of fire-proof materials. But this is not the only preventive; a complete sprinkler system has been installed. One end of a room can be completely shut off from any other part of the building by a sheet of water. Flames can be raging in one place, while the rest of the plant can be made completely free from danger.

The plant will, however, be insured. In order to convince the insurance companies that there is practically no danger of destruction by flames, a test was arranged at which the chief the New York fire department and many other prominent fire experts were present.

The test was made essentially to explode the old theory that celluloid films are capable of bursting into flame by spontaneous combustion. But the test also showed that the building in which the Universal films are stored is fireproof.

While a host of experts watched, an electric button was pressed which set fire to the films stored in a small building in the rear of the great finishing building. Flames shot out from the room as the combustible material went up in smoke, but not an atom of damage was done to anything else, except a tree near a window of the building, which was badly scorched. The test was succcessful; it proved that even if fire should occur, the modern equipment installed will prevent any serious damage.

The Ghent theater of Norfolk, Virginia, a Paramount house, recently ran a question contest which, it has been announced, was won by F. L. Russell of 908 Redgate avenue.

The burning question was: "What is the greatest advantage of the neighborhood house?" and Mr. Russell's answer follows:

No street car fare,
Good pure fresh air,
Clean, comfortable seats
And the people one meets
Make the Ghent Picture Show
The best place to go.

DO YOU CARE TO CONTRIBUTE?

Here's a Plan Whereby You May Add Your Mite to the Fund Being Raised for Trade's War Unit.

MOTOGRAPHY is in receipt of the letter reproduced below, which seems self-explanatory:

THE CINEMATOGRAPH TRADE AMBULANCE FUND

Under the auspices of the British Red Cross Society and the Order of St John

APPLICATION BY THE WAR OFFICE

President
DR R T JUPP

Chairman of Executive Committee
MR J FRANK TROCKLISS.

Hon Treasurer
MR W F JURY

Vice Presidents:

Organising Director: DR R T JUPP

Secretary: WILLIAM BARNETT.

Bankers: LONDON & SOUTH WESTERN BANK

SUB-COMMITTEE FOR AMERICAN PRESS AND TRADE.

Chairman:
MR. PAUL KIMBERLEY

166 SHAFTESBURY AVENUE,
LONDON, W.C.

20th October, 1915.

The Editor,
MOTOGRAPHY,
Chicago, Ill.

Dear Sir: We, the undersigned members of a committee representing the British film trade, desire to enlist your sympathy and aid in carrying through to success a project to provide a complete ambulance unit for use at the front.

We think it is hardly necessary to enlarge on the immense usefulness of such an idea, which it is proposed shall include fifty ambulances with various supplementary vehicles, including a store car, a repair wagon, ten motorcycles and four ordinary cars, the total cost of which will be $150,000.

This scheme is the outcome of a desire of the British film industry to exhibit their sympathy in a practical manner and in view of the immense American interests in the British film market it has been suggested that those of the American trade interested would welcome an opportunity to assist this cause by contributions.

It will readily be agreed that from considerations of humanity, the project is a worthy one. An ambulance corps knows no nationality. They labor with but one object in view—the assuagement of pain and the saving of life.

It is the strongly expressed desire that the whole of the funds for this proposal shall be raised exclusively within the moving picture trade. The entire trade press of the British industry have entered whole-heartedly into its support.

We are therefore taking the liberty of approaching you, as one of the newspapers of the American film trade, to solicit your aid, without which it will not be possible to reach all the interested members of the American moving picture industry.

The organization of this effort has already commenced on this side, and we would therefore be glad to receive from you as early as possible your views, and to learn whether we can rely upon your support through the medium of your valuable journal.

Might we suggest that you open a subscription list in your journal for this fund, as we feel certain that many of your regular readers will be interested in this matter.

We are enclosing copy of a resolution which was passed at the big mass meeting in London when the whole trade were called together to support this fund.

Thanking you in anticipation for your interest and support in this good cause, we remain,

Yours very truly,

(Signed)—
A. F. Wagner, Director and Manager, Thomas A. Edison, Ltd.
W. C. Scott, Director American Company, Ltd.
H. A. Spoor, Essanay Film Manufacturing Company.
J. D. Tippett, Trans-Atlantic Film Company.
A. E. Mainwaring, Western Import Company.
Paul Kimberly, Managing Director, Thanhouser Films, Ltd.

The resolution which is mentioned in one of the letter's paragraphs was passed at a big mass meeting held in London and reads as follows:

Resolved, That as a thank-offering for the success of moving pictures in the British Isles, and to show appreciation of the patriotic devotion displayed by a large number of cinema patrons and members of the trade now serving with H. M. forces, this mass meeting of the cinematograph and allied trades pledges itself to present to the British Red Cross Society and the Order of St. John a convoy of motor ambulances and auxiliaries for the use of the army in Flanders or elsewhere.

It is estimated that at least 7,000 persons who were connected with the motion picture trade in Great Britain have joined the army, and many of them have already won honors for valor and a few of them the Victoria Cross.

In England it has been suggested that the exhibitors seek to raise money for the fund by the following plans:

1. Where Sunday opening is allowed for charity, you can ask the promoters of that charity to devote one of the day's profits to our fund.

2. Where circumstances will permit, you may arrange a Sunday concert.

3. By pushing the sale of tickets for "Cinema Ambulance Day" entertainments, and also by selling tickets for the Grand Matinee at the London Opera House on November 16.

4. By obtaining subscriptions from patrons and firms with whom you do business.

5. By installing a collecting box or barrel in your vestibule or theater, where this is not objected to.

MOTOGRAPHY, while not prepared to open a subscription list for this fund, strongly urges its readers who feel so inclined to forward whatever sum they can afford to W. F. Jury, Esq., treasurer of the Cinematograph Trade Ambulance Fund, 19-23 Oxford street, West, London, England, without delay.

A Flowery Tribute

Richard Lohrmann, whose horticultural creations of the past few years rank him with such wizards as Burbank and Purdy, recently developed two new species of dahlia at his San Rafael nurseries and named them the "Mignon" and the "Salome Jane," respectively. These names were chosen in honor of the heroines impersonated by Beatriz Michelena in two of her first photoplays.

Lohrmann is now working on still a third variety of the dahlia which will be known as the "Michelena." Of the two flowers already perfected, the "Mignon" is colored a very delicate pink and white; the "Salomy Jane" is a brilliant red outside and a deep gold inside the petals. Both have received most favorable recognition among florists and in horticultural publications.

The Elliott & Sherman Film Company, the well-known firm of Minneapolis, has recently acquired the following Great Northern productions for its territory: "The Heart of Lady Alaine," featuring the celebrated tragedienne, Miss Betty Nansen; "Pro Patria," featuring Valdemar Psilander, the monarch of the silent drama; and "John Redmond, the Evangelist," also featuring Valdemar Psilander.

Palo Alto Corporation Formed

POSSESSES UNIQUE ASSET

A FEATURE film company recently formed and now about to begin its first big, five-reel picture, is that of the Palo Alto Film Corporation, with offices in Palo Alto and San Jose and a studio in course of erection in the vicinity of the former city. The company's incorporation, under the California law, is at a capitalization of $300,000.00. A choice of three New York releasing mediums has been submitted the Palo Alto Company, a careful selection of three directors is being made from the big Los Angeles picture center and the cast is being picked from people who already have made names for themselves on the motion picture screen. On the technical and executive ends of the company are men who have had a long acquaintance with the motion picture industry.

An asset, convincing and unusual, and in the possession of which the Palo Alto company must necessarily hold a unique place among other picture companies, is the specified good-will and co-operation of one of the biggest universities in the world—that of the Leland Stanford Jr. University at Palo Alto. The faculty has endorsed the formation of the Palo Alto Corporation and one of its members, Harry C. Peterson, director of the Leland Stanford Jr. University Museum, is a director of the feature film company.

That Palo Alto, in 1872, was the birthplace of the motion picture is a matter of record, but one not generally known until Professor Peterson, in the November 1915 issue of *Sunset* magazine, publishes the data, together with illustrations from the first motion picture ever made. His article is entitled "The Birthplace of the Motion Picture." The campus of the Stanford University was the place of its making and Senator Stanford, the University's founder, was its inspiration.

The Palo Alto Company, after giving much thought to its choice of a script for its first production, and believing that the story is the first and biggest consideration, has decided upon a five-reel offering which carries with it the name of a well-known and recognized scenario writer. The company has paid more than the usual figure for this original script and is prepared to pay a high price for other themes and ideas of originality. This will be possible to the Palo Alto company since it will not be necessary to limit its expenditures to any established footage cost; and quality, in product, is its aim. To safeguard its realization, an agreement has been made by the stockholders providing for a participation in not more than ten per cent annually of the investment, all surplus profit to be put back into picture quality and studio improvement.

The new feature film company is especially fortunate in its choice of studio location; this comprises twenty acres at the foot of the Santa Cruz Mountains, in close proximity to the Stanford University. This particular section has been said, by the United States and the Guggenheim interests, upon experiment, to be the mose equable in the world, second to Jamaica. This light condition must necessarily result in fine photography. The location is within easy commuting distance from San Francisco, is fifteen miles from the famous Big Trees and the Big Basin, is close to the ocean, beaches, mines, and to rugged country, and offers every advantage for the making of worth-while features.

Fighting Sunday Closing

Out in Grand Junction, Colo., an election was eminent last week for the purpose of deciding whether or not the motion picture houses of that city might remain open on Sunday. For weeks previous the house organ of the Majestic theater of Grand Junction, which is edited by Charles Decker, manager of the house, has devoted columns to an explanation of the need for Sunday pictures, together with an appeal to the patrons of the theater to support the Sunday shows at the polls. The daily *Sentinel* of Grand Junction also devoted several columns of its space to a discussion of the question, quoting at length Mr. Decker's arguments which have appeared in the Majestic theater's house organ, and also publishing letters from several clergymen of the vicinity, taking the opposite view of Sunday closing.

The industry will watch with interest the result of the election and MOTOGRAPHY joins with a host of exhibitors in expressing the hope that the voters of Grand Junction will not be so short-sighted as to cast their ballots in favor of closing an amusement that has always been so clean and wholesome as the motion picture show.

Historical Play With Big Cast

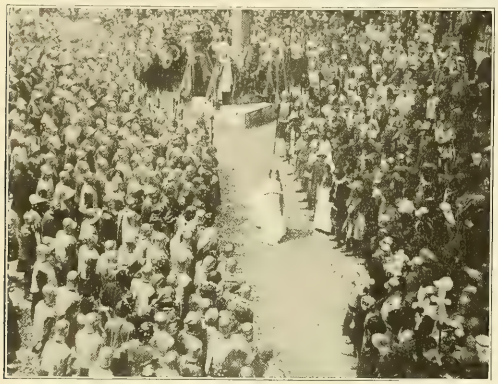
More than 4,000 persons, including a cast of noted screen players, headed by Miss Blanche Forsythe, famous throughout both hemispheres for her many successful portrayals in screen productions, are presented in "The Strife Eternal," a colossal production in five reels and over 200 scenes, to be released by the Mutual Film Corporation, November 25, as a Mutual Master-Picture.

This monster production, filmed at a cost of many thousands of dollars, depicts the enthralling romance of Jane Shore, favorite of King Edward IV, of England, who rose from the sphere of an humble goldsmith's wife to a life of lavish splendor at the English court, to finally end her existence as a beggar in the streets of London. The story as revealed in "The Strife Eternal" forms one of the most tragic narratives ever filmed.

Leading authorities, who witnessed a private showing of this new Master-Picture in the Mutual's projection room recently, announced it to be one of the most enthralling screen productions that they had ever witnessed. The settings and the costuming, of the Renaissance period of English history, are done on an exceptionally elaborate scale.

Vividly depicted on the screen, the drama is a pageant of beauty. Old London forms a quaint, medieval background for gracefully moving throngs of gorgeously clad people, the pomp of the processional, the festicities of the court, the gaieties of the gilds and the artisan folk. Exceptionally interesting are the wonderful battle scenes, in several of which between 3,000

and 3,500 men are employed. These scenes represent as nearly as possible, the gathering of the Lancastrians, King Edward's return from Flanders and the landing of his vast hordes of fighting men at Ra-



One of the big scenes in "The Strife Eternal," a coming Mutual Master Picture.

venspur. Exceptional pains were taken in selecting the cast for the screening of this important historical play. Old portraits of the historic personages that appear in the productions were studied with infinite care, in order that appearance, manner, dress and personal peculiarities of those who played such a big part in the page of history on which this production is based, might be minutely reproduced.

King Edward IV, impersonated by Roy Travers, is strikingly true to the annals of that day. Richard, Duke of Gloucester, afterwards Richard III, is convincingly played by Rolphe Leslie, who has succeeded in putting into the part all the ugliness and diabolical cunning of that famous tyrant. Dora De Winton, in the role of "Margaret," the jealous cousin of Mathew Shore, renders one of the most pleasing characterizations ever screened, while Jane Shore lives again before our eyes in the triumphant art of Miss Forsythe.

Audience Votes for Higher Prices

One of the creeds of "The New Religion," which is the guiding force of the V. L. S. E. sales organization is "Better Features at Better Prices." Frequently an exhibitor feels that he cannot pay the slight margin of advance asked for some Big Four features, without making a corresponding increase in his admission charge—a step which he hesitates to take for fear of the attitude of his patrons.

Richard McKenney, manager of the Peabody theater, Peabody, Mass., was in this position when he appealed to George Balsdon, manager of the Boston office of the V. L. S. E. for co-operation.

Mr. Balsdon suggested to Mr. McKenney that he try one Big Four feature, and after showing it, throw upon a screen a slide advising the audience that this company's productions involves a greater expenditure than was customary, and that he would have to raise the price of admission if he continued showing them. The patrons were to be the deciding factor of the future policy of the house. If they approved of the increased admission, they were to indicate their approval by applause.

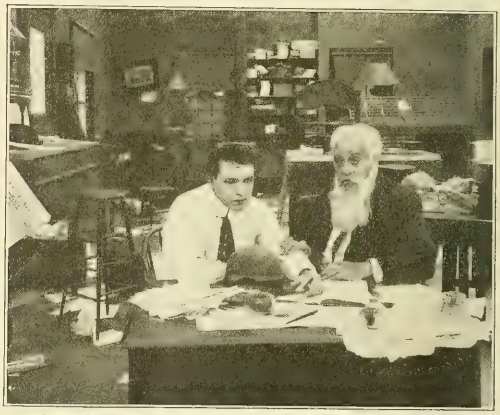
Mr. McKenney used the suggestion, and subsequently advised Mr. Balsdon that from the hearty round of applause received, the audience was unmistakably in favor of first grade pictures at advanced prices. Mr. McKenney is the second exhibitor in Mr. Balsdon's territory who has made a success of this plan.

Initial Pallas Subject on November 25

The initial production to be offered on the Paramount program by Pallas Pictures will be released November 25 and presents Booth Tarkington's well known novel, "The Gentleman from Indiana," starring Dustin Farnum.

In producing this subject Pallas Pictures has gone to unlimited pains and expense to give it a most pretentious background, as is evident in the elaborate sets and immense scenes which have been included in the photoplay. In order to get the desired atmosphere a replica of an entire Indiana town of true Hoosier type was built and mob scenes including over five hundred people are displayed with striking realism. Among the spectacular features presented are the mob riots, election parades and campaigns, an electric storm at night resulting in the destruction of many buildings, and a circus parade on which occasion the entire town turns out in true "circus day" style.

Many dramatic situations are entrusted to Dustin



Scene from "The Gentleman from Indiana," a Pallas release.

Farnum, which he handles in his usual effective manner. The supporting cast includes such artists as Winifred Kingston, Herbert Standing, Howard Davies, Page Peters, Signor Juan de la Cruz, Elsie Cort, Helen Eddy, C. Norman Hammond, Joe Ray and others of equal abality.

Hal Clarendon Director for Moss

Hal Clarendon, director, will join the B. S. Moss Motion Picture Corporation within the next two weeks in the capacity of director general. During Mr. Clarendon's stay at the Thanhouser plant he directed the "Kiddie" photoplays with marked success.

Prior to joining the Thanhouser forces, Mr. Clarendon was connected with the Famous Players for two years and a half, during which time he not only created important roles in thirty-four photoplays, but also acted as co-director to J. Searle Dawley.

ROTHAPFEL MEETINGS A HIT

Coast Cities Warmly Welcome Famous Exhibitor Who Is Touring Country on Behalf of Mutual Organization

Samuel L. Rothapfel, who is covering the country on the Rothapfel-Mutual tour, is now in the far west visiting the coast cities. The tour is proving a progressively increasing success as it extends from city to city.

Mr. Rothapfel, who gained national fame through his success in the showing of pictures at the Strand theater on Broadway, New York, and who is shortly to take charge of the Rialto theater, now building at Forty-second and Broadway in New York, is delivering a "message of success" which is largely the story or his experiences and adventures in his remarkably successful career as an exhibitor of motion pictures. President John R. Freuler of the Mutual Film Corporation arranged the tour to give the exhibitors of the country the benefit of Mr. Rothapfel's interesting experience, as a contribution to the progress of the industry.

The Rothapfel-Mutual tour banquet held at Tait's in San Francisco on November 5 brought together the biggest gathering of motion picture men ever held on the coast. Exhibitors and film men from all sections were present and took part in the enthusiastic function.

Samuel L. Rothapfel, the guest of honor, spoke for two hours, holding his audience about the tables in the most tense attention. He was followed by a number of other speakers, including Marcus Loew, of New York; Aaron Jones of Jones, Linick and Schaefer, of Chicago; H. W. Mosby, commissioner of exposition from Australia; Irving Ackerman, president of the Hippodrome Circuit; C. W. Midgely, of the Franklin theater, of Oakland; Jack Partington, of the Imperial theater; E. B. Johnson, of the Turner-Dahnken circuit; and Sidney Grauman, of the Empress theater. Eugene H. Roth, of the Portola theater, one of the biggest theaters on the coast, was toastmaster. At the conclusion of the speaking a standing vote of appreciation was given by the entire assemblage.

Among those in attendance were: W. F. Hanell, Chester Roeder, A. M. Bowles, Louis G. Stang, R. H. Hergert, Joseph A. Ruff, H. E. Schmidt, Emil Kerrelein, F. Habekoss, Joseph E. Levin, W. S. Bastar, Leon D. Hetter, C. E. Thornton, Everett Howell, M. L. Markowitz, A. Markowitz, F. E. McCoy, A. S. Newbargh, Ben Michaels, William S. Webster, C. Mell Simmons, Fred W. Voight, Sol. L. Lesser, D. D. Tompkins, F. S. Peachy, Herman Wobber, N. K. Herzog, E. B. Johnson, Louis R. Greenfield, and Rex W. Midgely.

Every city in the territory was represented at the Rothapfel-Mutual luncheon held in Los Angeles at the Christofers on November 2. There was a tremendous ovation at the conclusion of Mr. Rothapfel's address.

All the picture exhibitors of Southern California turned out to the luncheon and met Mr. Rothapfel, who spent a part of his three-day stay visiting the film studios and picture communities in the city and vicinity. Among those at luncheon were: W. M. Hughes, J. M. Goertz, Seth D. Perkins, H. J. Siler, S. G. Crickmore, M. W. Swearinging, S. U. Anderson, T. L. Lally, Fred A. Miller, J. G. Knapp, C. E. Walker, H. B. Breckwedel, D. S. McCarthy, Maitland Davies, P. Kehrlein, G. H. Campbell, T. J. Shirley, Rod McDonald, W. A. Gaston, M. Whitmoyer, S. McIntyre, A. F. Neely, R. W. Woodley, R. M. Campbell, Dr. Sam Atkinson, Edward Mozart, A. P. Tugwell, F. J. Croxall, Henry W. Warner, Joseph Moent, R. W. McKinney, E. L. McCrea, P. T. Davidson, C. W. Blake, Mrs. C. J. Marley, J. A. Quinn, J. C. Jessen, Clark Irvine and Monroe Lathrop.

Anna Held Leaves for Morosco Studio

With a farewell kiss directed toward Broadway, motion picture and newspaper photographers snapping her picture and a host of friends bidding her good-by, Anna Held boarded her special car attached to the Twentieth Century Limited at the Grand Central, New York, and left for Los Angeles, where the French comedienne will make her motion picture debut at the studios of the Oliver Morosco Photoplay Company.

On entering her limousine at the Savoy hotel which was to rush her to the Grand Central, Miss Held was confronted by several persistent newspaper reporters who tried to secure a confession of her reported engagement to a Russian prince. The star cleverly avoided all direct replies to the many questions put to her by the newspaper men and blandly smiled at the determined efforts of her interviewers. The story, which Miss Held neither denied nor affirmed, involves a nobleman who met the star on board the steamer *St. Louis* during her trip to this country several weeks ago. Since arriving in this country it is stated that the actress and the Russian have been seen together most every evening at the theaters. The Russian had business with his government's consul here and it is confidently expected that an announcement of marriage will be forthcoming when Miss Held reaches Los Angeles.



Anna Held and Oliver Morosco signing $25,000 contract for the star's first motion picture appearance.

Just before boarding her car Miss Held said: "I can hardly wait until I get to the studios. I have heard so much about these wonderful motion pictures and have seen such marvelous things on the screen that now it really surprises me when I think that I have kept away from this new field so long. I have brought over a collection of new gowns which I will wear in the picture and which represent an outlay of a fortune. Besides my new gowns I have brought over a $25,000 Russian sable coat and a $20,000 ermine cloak. Outside of its other qualities I think you will find my film a fashion bazaar."

Irene Howley of Metro

Irene Howley, who will make her debut under Metro auspices in "The Yellow Streak" being featured with Lionel Barrymore, in the Rolfe Photo Plays, Inc., five part feature now in production, was taken into by a stern limb of the law in a small upstate town on election night. It was a slip of her tongue and a skid of her machine that caused Miss Howley her liberty for the time being. The company of players, under the direction of William Nigh, worked on some exteriors until late in the afternoon, when they turned back with New York City their goal. It was about forty miles distance, which usually means one hour to Miss Howley. She was driving her own Simplex roadster of recent vintage, and a constable who saw Miss Howley coming down the pike thought two hours to New York would be a better speed. He halted the machine and took the young lady to task. In a discussion over the speed she was making the constable inquired the make of Miss Howley's car.



Irene Howley.

"Simp!" she replied. Then she wondered why he became angry with her, and tugged nervously at his chin whiskers. (Constables, in real life, as well as in fiction, invariably have chin whiskers.) Only through the intercession of the suave and diplomatic Mr. Barrymore was Miss Howley allowed to go. There was some mention about her machine, in action, looking like a "Yellow Streak," as the crowd hurried in to hear the returns on woman suffrage.

Miss Howley was born in Brooklyn, but she doesn't brag about it. She made her debut in motion pictures with the Reliance company, under the direction of Oscar Apfel. She was engaged by D. W. Griffith, then with the Biograph, where she appeared in feature pictures for two years. She was starred in "The Moth and the Flame," with the Famous Players, and appeared in support of Hazel Dawn in "The Heart of Jennifer." In vaudeville she was known as "The Manhattan Girl."

Business Improving in South

Characterized by the best exhibitors in that section of the country as the most progressive and able motion picture salesman in the south, C. E. Tandy, head of the Southern Paramount Pictures Company of Atlanta, whose territory embraces North and South Carolina, Tennessee, Georgia, Alabama and Florida, paid a visit to New York during the past week. His mission was one that spells prosperity for the land of the cotton gin. He came to make arrangements for an additional print of Paramount Pictures in order to meet the vast increase in business which has developed in his territory.

"I attribute this condition," Mr. Tandy said, "to three things. First, the consistent merit of Paramount pictures. They are the keynote to the success of all Paramount exchanges. Second—to the fact that there has been a great change in business conditions in the south of late. Cotton is now being sold in large quantities, money is easy and people are beginning to spend. I have never seen a more promising situation in the southern states than that in which I find myself at present. Third, the great Paramount national advertising and publicity campaigns. To the latter I attribute 25 per cent of the great increase of business done by our office. In this connection let me say that I do not mean simply the very fine newspaper advertising done by the Paramount Pictures Corporation throughout the country, but also the numerous aids to the exhibitors which this company is continually furnishing. Never has there been such accord between the exhibitor and the newspaper as that which has been engendered by the advertising and publicity departments of the Paramount Pictures Corporation after steady planning during the last months."

Mr. Tandy has now succeeded in closing up all the available towns in his territory except those of five thousand population and under and he is signing them up at a terrific rate.

"As I said before," he continued, "I attribute this to better business conditions in the south and an increasing appreciation on the part of both exhibitors and motion picture patrons to the true aims of the producers and distributors of Paramount pictures. The close co-operation between all the departments at the home office and the exchange is also largely responsible for the growing efficiency of all branches. We are all making a sincere effort to give real service to the exhibitor though there are times when the proposition becomes so big we are physically unable to accomplish our purpose but we feel encouraged by success of the great Paramount chain to keep at it with renewed vigor."

Mr. Tandy's trip was indeed a flying one. Arriving on Friday morning he left New York for Atlanta on Saturday afternoon fully determined to carry the gospel of Paramount to the smallest village and hamlet of his territory.

Essanay's Anti-Tuberculosis Film

Essanay has just completed a two-act photoplay for the Wisconsin Anti-Tuberculosis Association of Milwaukee. The film, which is called the "Power of the Penny," depicts all the horrors of consumption and shows all the detail of the work being done by the association to stamp it out. The plot contains a powerful love story and is an intensely interesting romance as well as a technically instructive story. Scenes were made in the streets of Milwaukee, in hovels where entire families were stricken with the disease and at the sanatorium and free dispensary. The work of the physicians in the hospital as well as the life of the patients is shown in detail. The photoplay will be shown throughout the state in the association's fight against tuberculosis. It will afterwards be loaned to other organizations for exhibition, in order to show the public the conditions existing, and arouse it to determined action to wipe out the white plague from the country. The photoplay was written by Louise F. Brand, on a Milwaukee paper and directed by Richard Foster Baker. A staff of Essanay actors take the leads

The Importance of the Film Technician

BERST DISCUSSES FACTORY WORK

J. A. BERST, vice president and general manager of the Selig Polyscope Company, has an enviable reputation as an expert in photoplay technique, evolving good stories out of bad ones in film, and introducing beautiful and unusual effects on the motion picture screen. For many years Mr. Berst has been a close student of the motion picture art, and through his extensive study and immediate perception of the beautiful, his contributions to cinematography have materially aided in the artistic worth of film releases. Mr. Berst was interviewed recently on the subject of the technical side of motion picture production, and his statements will not only be found interesting but instructive to others.



J. A. Berst.

"Too little attention is paid to the cutting, trimming, and editing of motion pictures," said Mr. Berst. "I am speaking now of the filmed production, when the story has been produced and goes to the cutting and trimming department. A story will frequently read well in manuscript and will produce well. Then, after it is presented in the projection room, many and varied errors and incongruities are noticeable.

"An expert film technician should be able to quickly perceive the weaknesses in the completed film. Perhaps the continuity has been lost or the film is not clear enough for the mind of the theater-goer, or sub-titles show lack of clearness. It is for the expert to perceive these items and to remedy them. I am a busy man, but I have time to visit the Selig laboratories almost daily and personally aid our film technicians in improving our motion picture productions in every possibly way. I have seen feature productions delivered by the studios to the film companies' technical departments in deplorable condition; the clever experts are frequently enabled to make new stories by taking scenes from the first reels of motion picture plays and placing them in the final reels. I have, myself, taken a story with little meaning in film, and by the judicious use of sub-titles, inserts and transposition of scenes, made that production clear, entertaining, and a hit.

"Tinting and toning of film is an art that is too often neglected. The color tints should be applied with judgment and care. Many unusual effects that add to motion picture realism can also be applied by the technician, with the co-operation of the factory manager, who is also often an experienced technician. One successful way of obtaining multiplicity of color effects is, first, to tone the film, then tint it, then give the film a coating of celluloid, and then retint it again. The toning and the two tints add greatly to the value of the parts so treated.

"On other occasions, to add a touch of realism it is advisable to color a small portion of the film, say a flag or a signal, when they play important parts in the story. It is good practice always to tint exterior night scenes blue, and interiors in amber, when such rooms are lighted, as the public is now familiar with those effects and understands them. The effect of a bolt of lightning can be made very realistic in certain motion picture scenes by drawing a line to represent lightning on the negative. Sun and moon effects are made by painting in the sun or moon on the negative, and utilizing proper tinting and toning effects.

"Sometimes a story as constructed and produced does not work out well and it is found that some portion would be better if used as a dream or a vision. In such cases, the trimmers are handicapped because dissolve fades are not in the film, and if the expert is not talented he will not be able to get best results. The expert will find it possible to manufacture missing fades, using the film delivered by the studio, without the necessity of having scenes re-enacted. There are two ways to make fade-outs and fade-ins in laboratories. One way is to use a camera and make a positive from a negative. This is accomplished by putting negative and positive in about the same way as is done in a printing machine.

"The camera will be operated the regular way and, according to the style of the camera, either shutter or diaphram will be gradually opened at the beginning of the picture and gradually closed at the end, to obtain the fade-in or fade-out of the positive. From this positive, a controtype negative will be made and then used instead of the original negative. Another method of fade-in and fade-out is the use of the chemical process. To obtain the fade out, the end piece of the negative it is desired to fade will be treated with a dissolvent, hypo for instance, and an expert will be careful to dissolve gradually.

"Great care must be taken in trimming the film. Carefulness is really the prime essential, for the least mistake made in trimming a film production may result in sadly handicapping the artistic whole of that film. Take a scene, for example, where a man is being struck on the head. If this scene is trimmed carelessly, the blow may either fall short, or it may be made plainly evident that the blow is faked.

"The film subtitle is a vital portion of the completed photoplay. Personally, I believe that the fewer the subtitles, the more artistic the film production. Subtitles at the best are explanatory material. They are supposed to make the story clearer and more comprehensive. The better written the scenario, the more carefully produced the film play, the less need for subtitles. Those film plays which carry forward the story in a clear manner, with the need of only a few subtitles, are the best productions.

"The Selig Company pays careful attention to the

subtitle. We view every film released several times, holding weekly conferences, when we carefully review the productions with an endeavor toward improvement. Lists of all subtitles for every photoplay are made out and these are carefully gone over and edited by three or four individuals and the approved result appears on the screen.

"In comedy productions the subtitle is of even more importance. I have known many a comedy film to be saved by original, cleverly written subtitles. Comedy subtitles should be in the vernacular—that is, in the atmosphere of the play. If the comedy is of rural atmosphere, the spoken subtitles should be in rural dialect. This is an art not easily attained, and only comes from close study and application."

Hal Forde in Gaumont Comedy

The announcement that Hal Forde, of musical comedy and picture fame, had left for Jacksonville, Fla., to take the lead in a Rialto Star feature of the Gaumont Company brought prominently to the front in a news way the continuous development of this company's policy of having a new star in each of these multiple reel releases. One deviation is to be noted. Whereas the majority of these releases on the Mutual's new $8,000,000 program are photodramas, Mr. Forde's well-known and enjoyable gifts for comedy determined the management to star him in a light and joyous production.



Hal Forde.

The scenario chosen to exploit Mr. Forde's charming light comedy is entitled "Lessons in Love." It has been written by Paul M. Bryan with this particular star in mind. Mr. Forde has many friends in Jacksonville, as his first work in pictures was done at a studio in that city. He enjoys picture work exceedingly, and has confessed that his ambition is to direct his own pictures. "Lessons in Love" is being directed by Richard Garrick, who went south with the comforting feeling that he had just completed a brilliant piece of work—according to the encomiums of those who have seen his "The New Adam and Eve," which will be released November 17.

Hal Forde is fond of athletics, and in this picture will have opportunities to show the results of his early training.

Only the timely arrival and the heroic efforts of the cowboys at Universal City saved that film company from a staggering loss when a fire of unknown origin started in the company's western street set Saturday evening, October 23, and, running before the wind, threatened to sweep on to other and more expensive sets nearby.

Mystery Puzzled Players

Bryant Washburn, John Cossar, Ruth Stonehouse, Anne Leigh and other members of the cast in "The Alster Case," Essanay's five act release through the V. L. S. E., worked through the entire production without knowing who committed the murder of Cornelia Alster, around which the story centers, until it developed naturally in the course of the play.

The play, written by Rufus Gillmore, author of "The Opal Pin" and other well known detective novels, is a story of mystery which is not divulged until the end.

J. Charles Haydon, who directed the play, believed that the players would carry out their parts better and add to the mystery if they themselves did not know who committed the crime. Consequently, while they studied their parts thoroughly, they were not permitted to study the denouement until they came to it.

Thus throughout the production of the piece they did not know whether they themselves committed the crime or some one of the other players. In the photoplay there is not an indication by the slightest expression of features as to who the criminal could be.

John Cossar, the detective assigned to the case, follows out his clews just as would a real detective who is hunting for a murderer, unconscious as to where they will lead. He goes on the wrong scent several times before the real slayer is discovered. This is one of the strong features of the play, that the interest is keyed up to the highest pitch to discover the murderer until the very end.

As the play unfolded the actors became intensely interested in the outcome, and wagered gloves, candy and cigars on who killed Cornelia Alster.

Farnum Takes Short Vacation

Dustin Farnum, the popular Pallas Pictures star, has temporarily discontinued his activities on the west coast and arrived in New York City Friday evening en route to his home in Bucksport, Me.

Mr. Farnum came east to take a few weeks' vacation in the Maine woods where he will enjoy a hunting trip. "Dusty" has just completed his second production for the new Pallas Pictures-Paramount organization, "The Call of the Cumberlands," Charles Neville Buck's well known romantic drama, which the former thinks is even a bigger production than his first subject for this company, Booth Tarkington's "The Gentleman From Indiana," the photoplay that is expected to score one of the biggest hits of the season.

A strange coincidence occurred when Mr. Farnum arrived in New York. He had just left the Grand Central Station when the first friend that he met was Charles Neville Buck, himself, the author of the book of which he had just finished a screen adaptation.

At the New York offices of the Pallas Pictures, the matinee and screen idol related many interesting experiences in connection with his work during the production of his first two subjects under the new banner, and recited several exciting incidents in which he took part. Mr. Farnum is under a long term contract with Pallas Pictures and is most enthusiastic with regard to the outlook of this newcomer in the producing field.

Immediately upon the termination of his short vacation he will return to the Pallas Pictures studios to commence work on "Davy Crockett."

Edgar Jones, Metro Director

Edgar Jones, the director who has several Metro screen masterpieces to his credit, and who has been selected to direct the big Columbia-Metro five part picturization of Booth Tarkington's novel, "The Turmoil," has been in the picture business practically all his life. He began his career in pictures at Steubensville, Ohio, where he had a small art store. That was in the days before "September Morn" and similar subjects became household works of art, and the business not being over-remunerative, Mr. Jones shook the dust of Steubensville from his feet and made a wild dash for Broadway.



Edgar Jones.

When he came to New York Mr. Jones had not even appeared in a lodge minstrel's benefit, but he had a hankering for the stage nevertheless. He was successful in obtaining a small part with Kyrle Bellew in "A Gentleman of France." From that time on Mr. Jones was a full fledged actor, and his rise in the profession was rapid.

Mr. Jones then answered the call of motion pictures. He accepted the stellar role in a feature production at the Lubin studio in Philadelphia, and on its completion was offered a permanent position as leading man and director. He continued in this capacity with the Lubin forces for three and a half years, making many big western and war pictures. Mr. Jones was the first to make night photography for motion pictures, and his efforts in that line have since been widely copied. This innovation was introduced in the Lubin feature, "Stonewall Jackson's Way." There are few tricks in either photography or the staging of scenes that Mr. Jones is not conversant with, and he puts them to good use. He arranged and directed a realistic storm scene in "The Woman Pays," in which Valli Valli is starred, a new Metro feature, which has just been completed at the Rolfe studios.

"Who's Guilty?" Progressing Rapidly

The production of Pathe's new series, "Who's Guilty?" is under full swing at the Arrow Film Corporation studios in Yonkers. Howell Hansel, director-in-chief, is having his hands full, for in one week he has screened three big mob scenes in as many different sets.

A great star in a big feature is not an unusual thing in pictures, but two great stars of the stage such as Emmy Wehlen and Howard Estabrook appearing in two-reel pictures is such a novelty as to require comment. Miss Wehlen, who was secured by the Arrow Film Corporation through the courtesy of Metro Pictures Corporation, has had to renew acquaintance with a riding habit and a side saddle, all this past week. In England she is known as a daring rider to hounds, but in this country she has had no chance as an equestrienne until she took up her "Who's Guilty?" work. She is a real rider, not of the park-path type, but of the broad fields and high jump sort. Howard Estabrook, her co-star, is having the time of his life and takes to his picture work like a duck to water.

Mr. Hansel did something new last week when he took a number of scenes in City Judge Beall's court room in Yonkers. The judge not only consented to the use of the court room for these scenes, but also agreed to sit on the bench for Mr. Hansel while they were being taken. All the real court attendants also served as members of the cast for the time being, with the result that a really normal and natural court has at last been screened.

In addition to this "coup" Mr. Hansel secured the use of Samuel Untermyer's magnificent Yonkers estate, "Greystone," for most of the exterior scenes in "Dross and Diamonds," the first episode of "Who's Guilty?" to be released. Mr. Untermyer willingly consented to have some hundreds of men and women overrun his fine lawns for the better part of a week. With the great Hudson River gleaming through the trees, "Greystone" made a magnificent background.

TRIANGLE SERVICE BEGINS

Two Hundred and Sixty-Five Exhibitors Screen Triangle Subjects This Week and Big Business Is Reported

Triangle film service throughout the country started Sunday, November 7, to 265 exhibitors. These included many of the leading theaters in the large cities, among them the Auditorium in Baltimore, the Jake Wells houses in Norfolk and Richmond, the Hexter houses in Cleveland, the American in St. Louis, the Ascher, Andrews and Bartelson houses in Chicago, the Dusenberry house in Columbus, the Walnut street in Louisville, the Hulsey houses in Texas, the Isis in Denver, the Clune houses in California, the Jensen houses in the Pacific Northwest, and many score eastern theaters too numerous to recapitulate.

The films will have an extraordinary showing in Greater New York. A. L. Shakmann has been advertising them in the New York dailies for the Eighty-first Street theater, which will combine Triangle features with several acts of vaudeville. B. F. Moss, Picker & Bennett, the Classic, are other Manhattan or Bronx exhibitors to show the Triangle, while in Brooklyn W. H. Kemble had a very successful first week at the Triangle theater, and followed it up with the second week's programme Monday, November 8. The policy of the Triangle Film Corporation is to aid the exhibitor in every manner. By means of the model theaters—the Knickerbocker in New York; the Studebaker, Chicago, and the Chestnut Street Opera House, Philadelphia—the goods are displayed on the counter, so to speak, and the exhibitor can learn for himself the best means of their individual exploitation.

Releases of November 7 were Douglas Fairbanks in "The Lamb," Dustin Farnum in "The Iron Strain," Raymond Hitchcock in "My Valet," and Charles Murray in "A Game Old Knight." Many of the large theaters will show the whole bill twice a day, as at the Knickerbocker. Others will show three or four

times a day, splitting the service with the Griffith feature and a Keystone the first half of the week, and an Ince feature and a Keystone the second half. Next Sunday, November 14, Triangle houses throughout the country will present the great Keenan picture, "The Coward;" "Old Heidelberg," Eddie Foy in "A Favorite Fool," and Roscoe Arbuckle in "Fickle Fatty's Fall," the latter being one of the very best of the new series Keystones.

Craufurd Kent of Lubin

Born in Shepherd's Bush, England, not many years ago, Craufurd Kent began at a most tender age to look longingly at the stage as a future for himself. During his early schooling he displayed a wondrous ability in his studies of music and as early as twelve years he had made his debut on the concert stage as one of the leading boy sopranos of England. His schooling was completed at Godolphin College at Hammersmith, England, where for three years he was master at the piano, a position dignified and known for its import.



Craufurd Kent.

Following the completion of his college term, Mr. Kent began a concert tour of England, singing in both concert and oratorio at nearly all of the leading auditoriums of the country and also Scotland, Ireland and France.

Little less than four years ago Mr. Kent was persuaded to come to America to accept the tenor role in "Adele." This engagement he followed with an appearance in "The Pink Lady" and "Miss Gibbs," returning with each production to his native land and back to America again, finally to accept an offer to appear in motion pictures. His first appearance before the camera was made but a few months ago, but an instantaneous success has been accorded him. He will be remembered for his appearances in "The Deep Purple," "Nedra," "Greater Love Hath No Man" and others. His first appearance with the Lubin Company is in the role of Garrick in Anthony P. Kelly's story, "The Rift in the Lute," which is being produced by Director Joseph Kaufman.

Raver Cast Completed

The Raver Film Corporation, which is producing the famous plays of Augustus Thomas, dean of American dramatists, in taking over the new W. Lindsay Gordon studios at Staten Island and beginning operations in its new home on the elaborate interior scenes of its inaugural production, "The Other Girl," has acquired a studio absolutely new in erection and up to date to the minutest facility. These studios have both the advantages of daylight through glass and adequate artificial lighting equipment, whereby scenes may be photographed either at night or day. Five sets can be erected simultaneously.

Harry R. Raver, president of the Raver organization, is highly satisfied with the results of his producing staff in completing the huge cast of the first Raver-Thomas production. More than two hundred performers were called by Percy Winter, chief director of the Raver forces, before the final selection of the fourteen principal characters of the widely known Thomas play was arrived at. Among these characters persons in many walks of life are presented. Genuine types were insisted upon, as make-up is not permitted under the Raver policy. Ranging from children of four and five up to men and women of sixty and seventy years of age, the characters used to portray Mr. Thomas' "The Other Girl," include an ex-champion pugilist, a minister of the gospel, an anaemic society fop, a celebrated health specialist, a judge of the Supreme Court, a corps of trainers of the cauliflower-eared type, a vivacious girl of eighteen possessing rare beauty, an unusual police captain, a sedate young woman of twenty-one, a butler who thinks himself guardian of an entire family, a wealthy banker with a heart, a cook who finds time to dabble in family affairs, a reporter with a keen sense of humor but a decent sort, a music hall dancer with a following, an intelligent dog, a chauffeur with a speed mania, together with types found in fashionable theater audiences, typical devotees of the prize ring, kids and kiddies of the country school and men and women about town.

"The Other Girl" will be ready for market distribution about December 15.

CHAPLIN WITH THE ALLIES

Famous Essanay Comedian Goes to the Front in France and Entertains Troops With His Celluloid Antics

Charles Chaplin has been to the front, "Somewhere in France," and has served as a target in the British trenches. Of course, he was wrapped up in film, but his visit was appreciated much more by the troops than were those of the literary ladies and gentlemen who have been turning out reams of sob-stuff and descriptions of the warring troops in the trenches.

The Essanay company's London office received an order and sent several reels of Chaplin comedies to France for the entertainment of the entrenched troops. A letter received by the company from an officer in the 6th Divisional Supply Column of the British Army at the front, tells of the reception accorded to the comedian by the British troops. Says the writer:

Gentlemen: I have to thank you for the letter of September 11, forwarded to me today, and for the gift of films.

It is impossible to make you realize how they were appreciated, and I truly wish you could have heard the cheer that went up when Chaplin appeared on the screen.

The posters, i. e., cardboard figures of Chaplin, were carried off during the night to the trenches, and have been made the subject of great attention by the opposing factions.

W. Murphy, Major, A. S. C.

The Gaumont policy of "new faces in each production" brings to the studios at Flushing Miss Eleanor Fairbanks, late star in "A Pair of Sixes." Miss Fairbanks closed in the Frazee farce to appear with Harry Vokes in the Casino Star comedy, "The House Party," by Adrian Gil Spear.

NEW WEEKLY TOPICAL READY

Paramount Newspictures Make Debut on November Eighth and New Standard For This Style Release Is Aimed For

The departure for the Balkans of Donald C. Thompson, the camera correspondent who helped to take the Chicago *Tribune* European war pictures, marked the firing of the first gun in the attack on established precedent by the Paramount Newspictures. The installation of a news-ticker in the office of Walter E. Green, who is in charge of the Paramount News Weekly, which made its initial appearance November 8, marked the second, and skirmishes are expected at regular intervals from now on.

"Paramount Newspictures," said Mr. Green, "will truly be all that the name implies, not an assembled collection of photographs taken here, there and everywhere, thrown on the screen in a haphazard manner, with no thought for their proper presentation. They will contain the news of the world in pictures; current events, science, sports, fashions, household economics, and anything in which there is public interest. Paramount Newspictures will be edited in an advisory capacity by men of national reputation in the publishing world today and will be presented on the screen as only Paramount productions can be. It will be departmentized, and each department will be in charge of a competent authority on the subjects under discussion. This unique presentation of the Newspictures has in itself caused considerable interest and unquestionable enthusiasm. In addition to the national service, Paramount Newspictures will have a local feature which will greatly enhance their value in every locality. Through arrangement with the Paramount exchanges and with one of the largest and most important news-gathering associations in the world, a camera man will be located at each office, and he, in turn, will be constantly out procuring up-to-date, live local news." The Paramount Newspictures will be released every Monday.

Paramount Newspictures should not be confused with Paramount Travel Pictures, which have been playing in the best theaters everywhere for the last thirty weeks. The South American series deals, of course, only with that country, and does not in any sense form a news service.

Paramount Newspictures are what their name implies; animated newspictures containing photographic stories from all over the United States, and, in fact, all over the world. The two do not conflict, and already a large number of wide-awake exhibitors have signified their intention of booking both.

Staging Two Big Ones

Cecil B. De Mille, director general of the Jesse L. Lasky Feature Play Company and the man who taught Geraldine Farrar, the famous prima donna, to act before the motion picture camera, just cannot abide by the old adage that one must not let one's right hand know what the left is doing. For Mr. De Mille at the Lasky studios in Hollywood is directing simultaneously these days two massive productions for the Paramount program. A change in release dates has made this necessary, but a quickening of the Lasky output has been met with perfect order.

The two productions under Mr. De Mille's personal direction at the present time are photoplays in which the stars are Miss Fannie Ward, the famous comedienne, and Miss Edna Goodrich, the beautiful American actress, who will make her debut as a star of the screen on November 18 in "Armstrong's Wife." Miss Goodrich at present is busy on her second production, an original photoplay by Hector Turnbull. Mr. Turnbull, formerly dramatic critic of the New York *Tribune*, also is the author of Miss Ward's photoplay in which the star has the support of Jack Bean, Sussue Hayakawa and a large company.

As if these two productions were not enough to take all his time, which he has divided between the day and night, Mr. De Mille also is writing an original photocomedy. He is supervising the construction of the new laboratory at the Lasky studio and generally looking after five other stars and companies at work under other directors.

Metro Ads Set New Standard

An advertising campaign which has attracted as much attention as any series in the history of motion pictures, and which has aroused genuine admiration in the trade, is the smashing type now being put out by the Metro Pictures Corporation. It is especially worthy of comment because many believe it has set a new high standard of quality in both power and art in motion picture advertising.

The campaign which has been under the personal supervision of Arthur James, the Metro's publicity director, has art without being high-brow, power without bad taste and punch without loss of dignity. Both the color and black-and-white double pages are unusual for their simplicity, their small amount of type matter and the direct statements of fact without extravagant claims for the feature pictures advertised.

Ever since it entered the feature field Metro has aimed high both in its pictures and in its business methods. The present advertising inaugurated in August, and still continuing, has been representative of Metro standards and it has evidenced the strides made by picture advertising. The Metro colors are black and red, and Ruffells of London, the continental agent for Metro, is using the same color scheme and keeping close to the American type of Metro copy.

The Metro advertising is a matter for congratulation both to the Metro Company and to the trade in general because it represents the newer, better type of display copy.

Edelman Goes to Kriterion

Joseph S. Edelman, recently director of advertising for the World Film Corporation, has been engaged by the Kriterion Film Corporation to direct its advertising and publicity releases. The New Kriterion Sales Corporation plans to release a program of exceptional merit, featuring well known players of film and stage —one and two-reel pictures that will have the strength and drawing power of a feature, crowded into one or two reels of interest and action. It is in line with the policy of quality that Kriterion has outlined that it has engaged a man of Mr. Edelman's reputation and ability to insure the quality of its advertising matter, doing justice to its film releases.

Mr. Edelman, whose work with World Films attracted considerable attention and who was one of the first men to introduce artistic posters into the film

field, is president of the Sterling Advertising Service and earned his commercial reputation in the advertising field by his exceptional work for Joseph P. Day, Robert H. Ingersoll & Bro., M. Morgenthau, Jr., and many others. The same character and quality of advertising helps that Mr. Edelman planned for World Film features will be used for Kriterion program. He will have a complete system of advertising helps for exhibitors, artistic posters made from original sketches by the finest men in the commercial field, exceptional lobby displays and a number of other things new to the film world.

Zola Telmzart of Raver

The Raver Film Corporation has chosen Zola Telmzart as one of the principals in its forthcoming Augustus Thomas production, "The Other Girl." Miss Telmzart will play in support of such well known screen celebrities as James J. Corbett, the famous prize fighter, Paul Gilmore, who has a wide reputation as one of the foremost artists in motion pictures, and Becky Bruce. This is Miss Telmzart's first appearance in a feature film of merit and the Raver Film Corporation is very lucky to have secured her services.



Zola Telmzart.

Miss Telmzart's work on the legitimate stage won her recognition and she worked in support of such artists as Bessie Barriscale in the road show of Morosco's "The Bird of Paradise," as Rose Mailey in support of Nat Goodwin in "Oliver Twist," and her chief prominence was won through her interpretation of the leading role, that of Marya Varenka in the road show of "The Yellow Ticket." Several seasons ago Miss Telmzart was very prominent in stock work, playing leads in the Morosco Company in the headquarter theater, the Burbank, in Los Angeles, California.

Metro Boosters Feed

The first of a series of dinners arranged for the Metro Boosters' Club, the new social organization within the Metro Pictures Corporation and its allied manufacturers, was given on Thursday evening at Keen's Chop House in Forty-fourth street, New York City, and the new organization was launched with a preponderance of the element known as "pep." Paul Henkel arranged a special menu of Metro dishes and covers were laid for thirty-five. Informal addresses were made by President Rowland, Treasurer Joseph Engel, producing directors Noble, Carewe, Jones and Belmore, and then the makers of pictures had a chance to learn what the sellers of pictures thought of them and their product.

Louis B. Mayer of Boston, Harry Weiss of Chicago, E. M. Saunders of New York, James A. Fitzgerald of Detroit, John D. Clarke of Philadelphia and Cressohn Smith of Des Moines, Metro managers in their respective territories, all spoke of the satisfaction expressed by their exhibitors with the consistency of Metro pictures and congratulated the manufacturers on the great strides in the high artistic quality and increasing power of their pictures as box office attractions. Maxwell Karger, general manager of the Rolfe Photo Plays, Inc.; Lawrence Weber, president of the Popular Plays and Players, and George A. Wiley, manager of the Quality Pictures Corporation, spoke for the manufacturers.

At the close of the dinner Treasurer Joseph W. Engel distributed tiny gold pins, with the word "Metro" in letters of attractive design on a blue enamel background, among the diners. Every Metro booster is expected to wear one of them in his coat lapel and the demand has already exhausted the supply.

The menu was as follows:

METRO BOOSTERS' CLUB
Dinner Number One
Keen's Chop House in West Forty-fourth Street, New York
Thursday, November Fourth
1915

FOOD IN THE ORDER OF ITS APPEARANCE
(Close Up)
Cocktail Canape Caviar Petrova
A la Engel Crabflakes Balshofer
Celery, Wehlen Olives, Rhodes
Chicken Gumbo, Minter
Sauterne, Jones
Filet of Kingfish Sauté, a la Clarke, Fitzgerald and Clarke
Murphies, Horan
Sweetbreads, Nigh Fresh Mushrooms, Wiley
Claret Blaché
Punch, Metro a la Rowland
(Dissolve)
Beer, Saunders
Southdown English Mutton Chops, Noble
Spuds (cut back), Maddock
Hearts of Lettuce, Carewe, with Roquefort Cheese, Atkinson
Peach Melba, a la Bushman
Edam Cheese with Crackers, Karger
Cauchois Coffee, a la Mayer
(Fade out)

Baltimore Has Gertrude McCoy Theater

The Lord Calvert Theater Company of Baltimore had a gala opening of its new and fourth theater, the Gertrude McCoy, located at Fulton avenue and Baker street, on October 30. It is an exclusive photoplay theater embodying the most modern up-to-the-minute and distinctive requisites and has a seating capacity of eight hundred.

Gertrude McCoy and Duncan McRae of the Plimpton Epic Pictures, Inc., journeyed to Baltimore to be present at the opening, and were treated to real southern hospitality as the guests of Frederick Baker, president of the company. There was round after round of applause from the fans when Miss McCoy was introduced from the stage. After a brief address in which she expressed the deepest gratitude for so royal a reception and appreciation of her work on the screen, the lights were dimmed and "Through Turbulent Waters," written by herself and in which she plays the leading role, was exhibited.

Miss McCoy was busily engaged after the performance in distributing mirror souvenirs which the management had supplied for the occasion.

Rowland Discusses Essentials of Success

CONSISTENT PICTURES NECESSARY

THREE things are essential to the success of a motion picture theater under present conditions, according to President Richard A. Rowland of the Metro Pictures Corporation, who, as an exhibitor, is qualified to talk to exhibitors.

These three essentials are consistent pictures, a proper price and the right stimulation by advertising in the neighborhoods on which the houses must depend for their patronage. In discussing present conditions Mr. Rowland developed several points which will be news to those who are not owning and running motion picture theaters.

"The knockout picture, so called," said Mr. Rowland, "is depended upon, under present conditions, to pay all the bills and bring in the profits. Many exhibitors today are running their houses at a loss of from $10 to $15 a day for Monday, Tuesday, Wednesday, Thursday and Friday and depending on Saturday's receipts to pay for all these losses and bring the week's income to the profit point.

"This is an unhealthy condition. It is a condition which cannot be permitted to continue if the exhibitor is to receive the profits to which his business entitles him.

"Times have so changed that the motion picture business is totally dissimilar to its conduct in the old days. Only a few years ago an exhibitor could equip a small theater at an outlay of from $5,000 to $10,000 and get service for $25. His admission price of five cents netted him a good profit, because his expense was small. Today an investment of from $75,000 to $150,000 is necessary if the house is to meet with the demands of the public. In addition to the interest on the larger investment the service costs far more today, because the pictures themselves cost more money to manufacture. The public demands big themes, big stars, lavish settings and handsome entertainment. These cost great sums.

"These costs must be borne by the service charges. Further expense is found in the conduct of the present theaters as against the older and smaller houses. Good music is essential, extra janitor service, extra ushers and other house expenses have increased far out of proportion to the increase in income, because prices of admission have not advanced in keeping with the advance of theater and picture costs.

"Houses that used to charge five cents now charge ten cents, but this advance is way below the equally advanced price that should be charged. I believe that many exhibitors do not raise their admission price to the proper standard because of lack of courage or lack of confidence in their entertainments.

"In one of the theaters with which I have had personally to deal, we raised our price to twenty cents and with a consistent service of pictures we have done an even greater business in point of numbers than we did at ten cents.

"In my opinion the necessities are these: First, consistent pictures that will guarantee to the audience a complete evening's entertainment. Second, the charging of a proper admission price, and third, the continued stimulation of business by advertising in the neighborhood from which the theater draws its patronage. The patrons of a theater should be absolutely assured that at their playhouse they will be entertained by good pictures no matter when they choose to go. In this the regular patron, the most profitable of the theater's assets, becomes fixed in his habits and will go to such a theater to the exclusion of other houses.

"It is impossible for any manufacturer or any group of manufacturers to put out an unbroken series of knockout pictures. The best that the exhibitor can reasonably expect or demand is consistent pictures of a uniform high standard of excellence, pictures that are bound to be entertaining even if they do not set the world afire.

"Of course there are other elements which enter into the successful conduct of the theater, such as its ventilation, its music, and the proper presentation of a picture. On these subjects I shall have more to say at a later time, but I wanted to point out what occurred to me as the immediate necessities for the exhibitor to consider. As I have said before, Metro has been concentrating on consistent pictures, but no feature program can make money for the exhibitor unaided. A very important part of the success of the theater rests with the theater management, and, as I have pointed out, if consistent pictures are provided the admission price and the local advertising are the other two essentials."

PITTSBURGH POLICE GRAB FILM

Universal Cameraman Arrested While Taking Scenes of a Fire and His Negative Destroyed—Legal Action Will Follow

What is alleged to be one of the rankest attacks ever made upon a motion picture concern was that of the Pittsburgh, Pa., police department during the recent big fire in that city when Cameraman Albert Schmidt of the Universal Animated Weekly staff was arrested and placed in a cell while the police destroyed his film, saying that such pictures could not get out of Pittsburgh.

The fire was one of the biggest Pittsburgh has had in the last ten years, and 22 girls were trapped in the flames. Cameraman Schmidt was in Pittsburgh on some work, and he started out the moment he heard the alarm, arriving on the scene about ten minutes after the alarm was rung, with a placard on his camera reading "Universal Animated Weekly of New York." Having a police pass, he went inside the police lines, but had no sooner set his camera up than a big policeman yelled to him, "Hey there, young feller, we won't have you take pictures of this; if you do we will smash your camera to pieces, as we won't like to show this stuff to the public," claims Schmidt.

Schmidt did not pay any attention and began to turn the crank. All at once flames were seen shooting out of the top story windows and some of the girls jumped to the telephone and telegraph wires, where they hung for a few seconds and dropped to the ground. Schmidt had about 150 feet of this scene taken when two policemen seized him and attempted

to break his camera, but as he held it firmly they were unsuccesful. However, they took him and his camera, threw him into the police patrol and drove him to the police station, where he was placed in a cell, while the police opened his camera, removed the magazine and destroyed the film, saying as they did so that a film like that could not leave the city.

The Universal Film Manufacturing Company has instructed its attorneys to look into the matter and undertake any prosecutions necessary to obtain satisfaction for this infraction of the rights and privileges of its men, and will fight to the end any unlawful oppression against any of its men.

This is an important case, not only to the Universal but also to every other film company, for if these tactics are to be adopted generally, the police can arrest and seize any and all films which they may not wish to have shown, regardless of their power to do so. As the Universal Animated Weekly claims to be a motion picture newspaper, and a distributor of intelligence, it will claim that its "rights of free speech and liberty of the press" have been trampled upon.

Katherine Franek of Vitagraph

Katherine Franek, who is fast forging to the front as a valued member of the Vitagraph stock company, says she became an actress through the exercise of a woman's "I will" against the repeated opposition of her parents. Miss Franek received her education at the De Land Seminary in De Land, Florida, where she studied until she was sixteen. During her school days she was a most enthusiastic member of school theatrical clubs and was not only prominent in class plays, but enlivened society entertainments with a clever singing and dancing specialty of which she was the originator.



Katherine Franek.

Miss Franek's brother was in the managerial end of the theatrical profession and during one of her summer vacations she decided she would become an actress. Her parents objected and her brother talked against it, but she was obstinate, and finally, more to get rid of her continual pestering, her brother gained the consent of her father and mother for her to go on the stage and secured for her a part in the original cast of "The Flaming Arrow."

Motion pictures appealed to Miss Franek, and, watching them daily, it was but natural, with her inclination for stage work, she would apply to the producing firm most convenient, for a position as a screen actress. In October, 1914, she joined the Vitagraph Company as a stock member and in this organization, where there was more opportunity for advancement, continued her climb up the ladder to motion picture stardom. She is fully determined to become a recognized film star and is continually studying to fit herself so that she may gain this distinction.

TRAVELOGUE IS GOING BIG

Business Men Discovering That They Can Learn About South America Through Paramount Travel Pictures

The series of travel pictures, being shown weekly by the Paramount Pictures Corporation, is proving tremendously popular, due probably to the fact that the trade searchlight is at this time focused on the great continent of opportunity.

Thousands are learning for the first time that the republics of South America form something more than just merely a nondescript continent to the south. In the minds of many, South America is just considered some kind of a jungle, inhabited by monkeys, parrots, snakes and swarthy-faced, blanket-covered Indians, and productive of rubber, coffee and a few other things remembered from grammar school days.

People are now learning that in South America there is a beautiful, prosperous city, larger than Philadelphia; that one of its mountains is the highest elevation in the western hemisphere; that the Iquassu Falls are higher and wider than Niagara. How many people in the United States today know that the police force of Buenos Aires is nearly twice as large as that of New York? As a matter of fact, in Argentine there are from 800,000 to 900,000 people with all the hopes and possibilities of the best among our people of the northern continent.

The people who have been following the Paramount Travel Pictures have also learned in a recent release that Chili is one of the most progressive South American countries, having wants innumerable and the money to pay for them; that the United States Steel Corporation is about to invest $10,000,000 in iron properties there. It is the most important contributor to the nitrate market and the United States is furnishing the chief market for this, and in return will sell Chili most of her necessities.

The answer is that exhibitors everywhere are realizing the drawing power of the travel pictures and that there has been an immediate increase in bookings recently.

Selig Declines Nomination

While appreciating the honor conferred upon him, William N. Selig, president of the Selig Polyscope Company, upon his recent return from Los Angeles to Chicago, declined the nomination to membership on the Chicago Board of Education. Mr. Selig was recently nominated as a member of the Board by Mayor William Hale Thompson, of Chicago. Mr. Selig finds his business interests too extensive to permit him giving attention to the duties of a school board member.

Vim Comedies have secured the services of Helen Gilmore, popular for her clever screen characterizations. She comes to the Vim Players fresh from her triumphs in Universal Comedies. Prior to that time she was for three seasons with the New York Hippodrome and on the road with the "Count of Luxemburg."

Board of Trade Scores Victory

The defeat of Harold J. Mitchell, candidate for re-election to the New York Assembly from the twenty-first New York district, is a distinct triumph for the Motion Picture Board of Trade.

Mitchell introduced a bill at the last session of the legislature creating a state censor board composed of three persons who were to be vested with full and final power to say what pictures might be shown within the state and what must be excluded. The bill was killed in committee largely through the efforts of the men and companies who now constitute the Board of Trade. They held that the public is at all times the best censor of the pictures shown and that the creation of the new board would open up the same avenues of favoritism and even more sinister abuses as have always followed the establishment of such boards in other states.

Mitchell in his campaign for re-election made the re-introduction of the censor bill at the coming session of the legislature one of the principal planks in his platform. He promised, if re-elected, to use all his energies to have the measure passed.

The Board of Trade waged a vigorous publicity campaign against Mitchell in which theaters in his district co-operated by running slides reading:

We believe this audience is the best censor of the pictures shown here. Oppose all forms of legalized censorship.

The Board also helped in defeating the proposed New York Constitution because of the scant courtesy accorded a committee of the industry which appeared before the Bill of Rights Committee and asked that the motion picture—one of the three great mediums of thought expression—be accorded the same freedom from censorship now guaranteed to the other two, the press and free speech.

"The success attending the initial efforts of the Board of Trade in the field of politics," said J. W. Binder, the executive secretary, "proves the truth of its claim that in the motion picture screen lies a power second only to that of the press, and that when this power is used, as it will be used by the Board, in defense of the just rights and the good name of the motion picture industry, it will be invincible."

Balboa Studios Busy

November is going to be the banner month for the Horkheimer Brothers since they entered the motion picture production field, because work from their Long Beach studio will be featured prominently on three of the big programs before the public.

One of the month's most notable Horkheimer releases will be the five-reel production featuring Lillian Lorraine, by the Equitable Company, on the World Film program. This is entitled, "Should a Wife Forgive." It is a screen adaptation made by Will M. Ritchey of Joseph Howard's stage success of a few years ago, "The Lady of Perfume." Henry King directed the picture and played the lead opposite Miss Lorraine. It promises to have a rare charm in view of the many beautiful novelties offered.

Under the Gold Rooster emblem of Pathe, "Comrade John," which is a Balboa feature, will be seen this month. It stars William Elliott, the well known Broadway favorite, and Ruth Roland. The story is an unusually gripping one. It has been put on spectacularly by Bertram Bracken and should attract widespread attention.

Jackie Saunders will be seen in three big releases. "The Shrine of Happiness," which will be a Pathe Gold Rooster offering, is in five reels. It has been hand-colored in France and is considered by many one of the best features yet produced. William Conklin and Paul Gilmore are the supporting players. D. F. Whitcomb wrote the scenario.

Miss Saunders will also be seen as the featured player in "The Adventures of a Madcap," another November Pathe release in colors. In this she appears in her favorite role, that of a carefree nature child. It is a picture of romance and virile freshness.

In "The Woman of the Sea," which Kalem will release, Jackie Saunders has an altogether different part. It demonstrates her versatility as a dramatic artist. Another Horkheimer production which Kalem will release is "The Woman's Wiles," in which the featured players are Alma Ruben and Philo McCullough. This piece has a Parisian setting and is atmospherically colorful.

In addition to all of the foregoing, November will see four episodes in the latter part of "Neal of the Navy," which Balboa has been filming for Pathe. This patriotic serial has been increasing in popularity steadily, because it is rising to an effective climax. The Panama brand, under which it is being released, is a new trade name for Horkheimer productions. As soon as "Neal of the Navy" is finished, another serial from the Long Beach studio will be put out under it.

More Scenario Writers for Ince

Two additions to the Ince-Triangle scenario bureau, this week, were made by Producer Thomas H. Ince, in the persons of Frank Tannehill and James Montgomery. Tannehill will be best remembered, perhaps, for his long affiliation with the famous Gus Hill productions of the legitimate stage, though for thirty years he has been a prominent figure in the footlight realm. His present duties will be to collaborate in the writing and revision of manuscripts. Later, it is understood, he will assist Ince, J. Parker Reade and Dave Hartford in the general supervision of productions.

Montgomery is famed as the author of "Ready Money," the Broadway success, that has won for him a fortune in royalties. He has already begun the work of submitting stories to Ince and before long, it is likely, he will be heard from as the author of a powerful Ince feature. The acquisition of Tannehill and Montgomery augments the number of regular staff writers to six. The others who are now turning out scripts for Ince-Triangle productions are C. Gardner Sullivan, J. G. Hawks, Richard V. Spencer and Monte M. Katterjohn.

Who'll Get Gold Watch?

An exceedingly novel incentive to more efficient and more aggressive promotion of features by exhibitors, is that being conducted by Tom North, manager of the Seattle office of the Big Four. Mr. North has offered a watch to be awarded to the exhibitor who uses the most and best advertising schemes in giving publicity to the productions of the V. L. S. E. and who receives the largest number of votes from his brother exhibitors in the Seattle territory. Many of the exhibitors have had the "stunts" they originated photographed and sent in to the house organ of the Seattle

branch, *The V-L-S-E Pals.* All have been unanimous in stating that the various ideas have materially increased the business done on the pictures for which they were devised.

One of the latest and most original ideas conceived was that of Manager Oswald of Bremerton, in advertising "The Man Trail." Using an old automobile tire, he cut it into pieces resembling the sole of a shoe. Six of these were attached to the rear tire of his automobile, and on the under side of the mud guard was fastened a heavy scrubbing brush that had been perforated with holes to allow a slowly fed stream of whitewash to saturate through. As each footprint rubbed against the brush it was thoroughly whitewashed, and the imprint transferred to the pavement. Every paved street in town was covered with these prints, with the result that there were few people who did not know of the showing of "The Man Trail."

To advertise this same feature, an exhibitor in Renton engaged two men to decorate the city streets with red paint and then to walk in this paint. The men covered the entire town, but always started from the outskirts and worked toward the theater. The result was that all these tracks focused in front of a liberal display of six-sheets, announcing the showing of "The Man Trail" for that day. It is said that the idea filled the house three times and left many standing.

Mutual Has Unique War Film

Bearing a special permit issued by the War Office in Paris, and accompanied by two officers especially designated by the commanding officer, a Mutual Weekly photographer, shortly after the now historic Anglo-French drive in the Champagne district, late in September, penetrated the fighting zone, where he secured a number of interesting pictures, depicting the life of the French soldiers and their officers now entrenched in that section. These pictures make up part of Mutual Weekly No. 44, which will be released in the regular Mutual program, November 4.

One of the many pictures obtained by the photographer of special interest, is that showing the peculiar construction of the French trenches, dug by the heroic sons of France in zig-zag fashion through a greater section of the forest in the immediate vicinity of which considerable fighting took place before the Germans were driven from their positions. Another picture shows the life of the French soldiers and the various forms of entertainment indulged in by them behind the trenches, safely protected from the enemy's gun fire by a curtain of heavy woodland.

The barbed wire entanglements erected by the Germans and taken by the French, after a heavy loss of life, are also shown in this exceptionally novel group of war pictures. Other pictures show the French soldiers widening and reinforcing the forest roads to permit the passage of heavy guns and ammunition trains. Still another picture of exceptional interest shows a French lookout, located far in advance of his comrades, watching the movement of the enemy by means of a powerful pair of field glasses and signaling the enemy's position to the gunners in charge of the heavy field pieces and reporting the effects of the fire.

These war pictures, the first to reach this country since the French and British drive, are considered by some the most interesting of their kind ever taken. The Mutual Weekly photographer at the front with the French is a member of the French Union of Cinematographers, delegated and authorized by the French government.



Crowd in front of building that was constructed and burned to make a single scene in a coming Keystone-Triangle feature.

Dodging Bullets No Fun

Stanley Hollibone, head of the laboratory for the Oliver Morosco Photoplay Company, has had a spectacular career. Established as a camera man for the Russells, the royal photographers in London, and apparently settled down for life, Hollibone caught the moving picture fever early in the game and joined the Urban Eclipse, for whom he developed all the negative of the government's official film of the Boer War. He next toured France, Spain, Africa, China and other parts of the world, and relates a thrilling experience at San Sebastian in Spain, where he was sent to film a fight between a tiger and one of the powerful Andalusian bulls. The bull tossed the tiger out of the caged ring into the amphitheater, and in the ensuing panic the excitable armed guards lost their heads and began to blaze away from all corners. Fortunately the tiger was too done up to be dangerous, but the bullets accounted for over twenty people. Stanley's arrival in America so soon afterward rather suggests it was his first stop after the shooting began.

Harvard to Build Large Studio

The Harvard Films is soon to have one of the largest motion picture studios in the east at 231-233 Tenth avenue, New York, where it now has its printing and developing plant, with a capacity of one million feet per week.

The same people that built the Willat, Universal and other large studios are to build the Harvard, which will cost in the neighborhood of sixty or seventy thousand dollars. It will have both an interior-exterior stage and the Cooper-Hewitt lighting system.

Billy Quirk is being featured in the Harvard comedies which will soon be released. J. T. Reardon is president of this company, and Frank P. Donovan manager of productions. Otto C. Gilmore is the photographer.

Albert Capellani is treasurer of the Paragon Films Inc., which is to operate the new Paragon studio at Fort Lee, N. J., when completed. By an oversight, Mr. Capellani's name has been omitted from the news items which have already been sent out on this subject.

Yep, They're Grafters

The accompanying illustration shows what is alleged to be the greatest bunch of grafters ever gathered under one roof. Fifteen of 'em, and every single one a different variety of a grafter, but a grafter nevertheless. These are the fifteen characters who will appear, one in each release, of "Graft," the new Universal Film Manufacturing Company serial, which is being written by fifteen different authors. You might say that some look to be perfect gentlemen. They are in real life, but in reel life they are some of the world's most noted criminals. The first of the "Graft" series will be released the first part of December, immediately following the three weeks' serial of J. Warren Kerrigan in the new adventures of Terrence O'Rourke. The first chapter is by Irvin S. Cobb, and is now being made at Universal City.



Billy Horne.

Illustrated in the small picture above is Billy Horne, famous throughout the film trade as the "First Deputy Goat," in his makeup as one of the grafters. The Goatman is extremely worried over Billy's debut as an actor but trusts it is not too late to reform him.



The whole fifteen of 'em.

A Tri-Star Combination

For the first time since the inception of the Triangle program, a tri-star combination will be offered in one production, when, during the latter part of November, Thomas H. Ince will present Mary Boland, Willard Mack and Frank Mills in an absorbing drama of love and intrigue from the pen of C. Gardner Sullivan, entitled "The Edge of the Abyss." Each of the trio is a notable figure of the legitimate stage and this, for one reason, is why additional importance attaches to the production.

Miss Boland, who for many years gained fame as John Drew's leading woman in most of that actor's big successes, has the part of a butterfly type of a girl, "whose idea of life is constantly to sip from the flowers of luxury in the garden of idleness." It is a role that is declared to suit her talents remarkably well and this, together with the fact that she has "screened" admirably, is expected to advance her still farther in the estimation of her admirers.

Mills is fittingly cast, it is said, in the role of a prosperous criminal lawyer, upon whose disregard of his wife in favor of his business rests the plot of the story. He always has been at home in a role of this kind on the speaking stage, and he required, therefore, little coaching in his work before the camera, except in the mechanics of the art.

Mack, the third star of the combination, will be seen as a professional burglar—a characterization which is believed to be one of the very best of the kind either contributed to the screen or the stage. The fourth member of the cast is Robert McKim, the Ince "heavy," who has come rapidly to the front since the Triangle opening.

Elaborate settings serve to make "The Edge of the Abyss" what is believed to be one of the most beautiful of all Ince productions. The picture was directed by Walter Edwards and supervised of course by Ince.

An Unusual Vitagraph Week

Comedy subjects will predominate during the third week of November in the releases announced by the Vitagraph Company, the entire program, however, being so strongly characteristic of that spirit of progressiveness and willingness to share the best in photoplay productions that has become a part of this company's business methods, it is almost imposible to pick one subject, either comedy or dramatic, that stands out more forcibly than another.

Monday will be the most important release day of the week, only because of the fact there will be two pictures released, a Cyrus Townsend Brady story, "Heights of Hazard," and one of the Sonny Jim series by Elaine Sterne. "Heights of Hazard" is a five-part Blue Ribbon feature introducing a no less distinguished actor than Charles Richman in a cast that includes Eleanor Woodruff, Charles Kent and Frank Holland in the principal characters.

In direct contrast is the second Monday release in which the inimitable Bobby Connelly figures in another adventure of Sonny Jim in "Sonny Jim and the Great American Game." Bobby, Mabel Kelly, Edwina Robbins and Logan Paul enact the principal characters under the direction of Tefft Johnson.

Tuesday, November 16, a two-part feature is announced in "The Gypsy Trail," presenting Antonio Moreno, Frankie Mann, Donald Hall, Josephine Earle and Nellie Anderson in contrasting characterizations that go to make a story of strong dramatic appeal. It is a story of Gypsy life, redolent of the atmosphere of that freedom characteristic of the wandering tribes.

Anita Stewart and Earle Williams will make of the Wednesday release a gala one, in their presentation of "The Counts," a one-part comedy written and produced by Ralph W. Ince. It is seldom this trio of well known artists are identified with a single-part subject, and a release to which their names are attached is a welcome addition to any program. In "The Counts" Mr. Ince uses as his theme American wives for American husbands, and by burlesquing the arrival

of a distinguished nobleman, who aspires to the hand of a wealthy American girl, not only extracts innumerable comedy situations, but introduces Miss Stewart and Mr. Williams in characters that are congenial. Albert Roccardi, Hughie Mack, William Dangman and Donald MacBride are the chief assistants of the two Vitagraph stars in the funmaking.

A new star in filmdom, Jewell Hunt, will make her initial bow to motion picture fans in "A Motorcycle Elopement," a one-part comedy, announced for Thursday, November 18. Miss Hunt's is the type of beauty that registers emphatically on the screen, and she is possessed of inborn talents that will soon place her in the front rank of moving picture stars.

Another interesting announcement included in the week's program is the regular "Sidney Drew Day" release, "Diplomatic Henry," in which Mr. and Mrs. Sidney Drew are exceptionally well cast as a pair of newly-weds. The story is rich in laughable situations and replete with typical Drewian comedy.

The program is further enriched on Saturday by a powerful Broadway Star feature entitled "Heredity," by Seymour Galland, produced under the direction of William Humphrey. Carolyn Birch, Rose Tapley, Thomas Mills, Templer Saxe, Jay Dwiggins and Denton Vane are the Vitagraph players prominent in its enactment.

EDISON LAYS CORNERSTONE

Great Inventor Himself Puts in Place Copper Plate That Marks Cornerstone of Universal's Big Electric Studio

Some weeks ago Sigmund Lubin, head of the moving picture manufacturing company which bears his name, was entertained at Universal City and was shown all over its vast extent. He was tremendously impressed. Now it is Thomas A. Edison who has been attracted to the great film producing center—Universal City. Mr. Laemmle, who expected to be present at the laying of the cornerstone of the great electrical studio which is just being started at Universal City,



Thomas A. Edison laying corner stone of new Universal electric studio.

asked Thomas A. Edison if he would do him the honor of laying this cornerstone, and Mr. Edison gladly accepted.

At 6:30 on Friday night last, before an immense audience which cheered repeatedly, Mr. Edison was handed a large copper plate bearing an inscription which chronicled the date, the building, the fact that Mr. Edison laid the cornerstone, and other important data in connection with the starting of an enterprise which marks one of the notable events, not only in the history of filmdom, but in the history of electricity as well, for the equipment of this studio which has just been ordered by William Sistrom, purchasing agent of the Universal, promises to be the most important electrification of a single building which the contractors have ever attempted. Representatives of the Klegel people, the Cooper-Hewitt people, and several other important manufacturers of electrical apparatus were present, and several of them have been commissioned to furnish electrical supplies for the building.

Kneeling on the ground, Mr. Edison placed the copper plate upon the stone, and it was fastened there while the crowd cheered the great inventor to the echo. The Klegel lights had been arranged in such a way that excellent motion pictures were taken of this interesting event. These will be shown in the Universal Animated Weekly.

After the ceremony Mr. Edison entered the beautiful Universal theater, where all of the films taken at the Coast are shown the heads of departments, and there viewed moving pictures made of himself and his party, which consisted of Mrs. Edison and her sister, taken at Santa Barbara at one o'clock that same afternoon by the Universal Animated Weekly cameraman.

"Speedy work," was Mr. Edison's comment after the film had been run.

Some Josher is Gilmore

When Percy Winter, director of productions for the Raver Film Corporation, made up his mind to cast Paul Gilmore and no one else to portray the character of Rev. Clifton Bradford in the first Raver production of Augustus Thomas' play, "The Other Girl," to co-star with James J. Corbett, he found that Gilmore's engagement in Los Angeles prevented the dapper star's release before November 2. However, herculean efforts were undertaken to counteract the effects of any delays incurred, and Gilmore was telegraphed the following instructions:

Carry necessary wardrobe for Rev. Bradford on train arriving here Sunday. Our representative will meet you at station and convey you by motor to studio. No time can be lost. Holding people and scene for you.

Gilmore's reply is indicative of his sense of humor and experience before the camera.

Have Bible and pulpit ready. Arrive 9 a. m., Pennsylvania, Sunday, November seventh, cassock, clasped hands, heavenly look and all. Three cheers for my chance to return to good old New York and the East, Staten Island included.

World Film Prominent at Cinema Ball

World Film Corporation was ably represented at the Bronx Cinema Ball, held at the Hunts Point Palact, on Monday evening, November 1. More than one thousand balloons, pennants and post-cards were distributed. The first number on the program was World Film's wonderful picturization of "Trilby" with Miss Clara Kimball Young in the stellar role. The audience was enthusiastic over it.

The Grand March was led by Miss Clara Kimball Young, the famous World Film star, and Mr. Earle Williams of the Vitagraph Company.

Premier Program Enters Feature Field

WILL RELEASE WEEKLY

THE Premier Program Corporation, with main and executive offices at 126 West Forty-sixth street, New York City, announces its entrance into the field of feature programs.

Although the name Premier Program, under which this company will release fifty-two features annually, is a new one in the industry, the company is not a newcomer in the field, inasmuch as the five producing companies who will release on this program are and have been established as successful producers of features for years. Thus all the benefits of experience, coupled with the advantages of a modern, progressive and aggressive sales plan accrue to this organization.

The plans of the Premier Program are comprehensive, based, as already stated, upon the production of one five reel feature weekly by one of the five producing companies.

Each feature is made under the supervision and subject to the approval of the Premier Program Corporation. It must not only meet the standard set by each producer for his own work, but must also undergo an examination at the hands of the sales company. For these reasons every picture released on this program will reach the exchanges only after having undergone a double scrutiny by competent, efficient and critical judges.

Premier pictures will be released through independent exchanges, the attitude of the corporation being that the best interests of both the exhibitor and his patrons demand that the rental, distribution and care of picture plays can best be served by the local exchange.

Premier pictures will be sold outright to the exchange man, and will be his property. The plan does not include any of the percentage or profit sharing schemes used by some sales companies.

Large cash deposits masquerading under the names of franchises, guarantees, etc., are also no part of the Premier program, as this corporation is amply financed and need ask no aid from the exchangeman. In fact, the contrary attitude is that assumed by the marketers of Premier photoplays, who maintain that the exchange man and exhibitor are entitled to and will receive more consideration at the hands of the company than has usually been accorded to them in the past.

G. Blake Garrison, secretary of the Premier Program Corporation, said: "Our organization is founded upon the great modern business tendency of co-operation. We are all firm believers in accomplishing the best results by working together. Our success is dependent on and bound up with the success of the exchange man and the exhibitor and we are all going to work together for the maximum good of all concerned and the Premier Program.

A Valuable Little Book

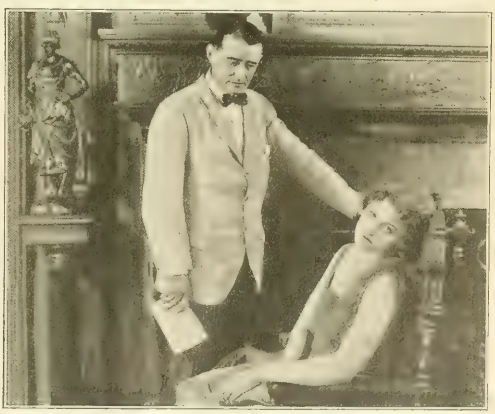
In "The Movie Man's Friend," by Frank Harding, of Grinnell, Iowa, a forty-eight page little book, splendidly printed and neatly bound, a most interesting little volume is found. In his preface the author frankly states that the matter within its pages was compiled from the experiences of certain successful motion picture exhibitors, with the purpose of aiding both experienced and inexperienced theater managers in getting more business. That he has succeeded few will doubt, after a careful reading of the text, for the little volume is brimful of helpful plans for boosting box office receipts, descriptions of schemes and contests put on by other exhibitors that actually did help their theaters, and suggestions that ought to work out well in most any small town.

Within the book Mr. Harding discusses several unique and quite out of the ordinary styles of advertising, mentions outdoor bally-hoo stunts that have pulled business for him, hints as to new arrangements of lobby displays for special pictures, odd stage decorations, good plans for benefit performances that brought new business to the house giving them, and in fact a thousand-and-one suggestions for the exhibitor in the small neighborhood theater or good-sized country town.

CHARLES CHERRY'S FILM DEBUT

Frohman Star in Famous Players' Adaptation of Isaac Henderson's Great Dramatic Success, "The Mummy and the Humming-Bird"

Charles Cherry, well known as the star of many Broadway successes, makes his motion picture debut by special arrangement with the Charles Frohman Company, in the Famous Players Film Company's adaptation of Isaac Henderson's great drama, "The Mummy and the Humming-Bird." This subject is scheduled for release on November 11, by Paramount.



Charles Cherry in scene from Famous Players' "The Mummy and the Humming Bird."

Mr. Cherry's delightful impersonation of the absent-minded peer who neglects his wife in order to devote his time to scientific experiments, is one which he may justly be proud to add to the personal triumphs gained

on the stage in support of such well known actresses as Mary Mannering, Henrietta Crosman, Maxine Elliott and Ethel Barrymore.

The absent-mindedness of Lord Lumley (Mr. Cherry) and his failure to pay attention to his beautiful and vivacious wife lead to many and varied complications. There is an Italian author, D'Orelli, who looks upon the beautiful woman with more than passing interest. Captivating as he finds her to be, he thinks that her husband's apparent indifference can be turned to his material advantage. He begins a violent courtship of Lady Lumley, who responds more in order to save herself from boredom than because of any real interest in the Italian.

This is not the first affair of the same ilk in which D'Orelli has participated. Before leaving his native land he reduced the home of Guiseppe, a compatriot, to ruins. His victim has followed him to London in the hope of gaining revenge. By the greatest good fortune, Guiseppe is employed by Lord Lumley, whose blindness and indifference earn him the sobriquet, "The Mummy."

Circumstances force upon Lord Lumley the realization that his wife is in danger, and there begins a thrilling struggle for the woman whose innocence has led her into the wiley Italian's trap. Using Guiseppe as his pawn, the peer wages a desperate battle of cunning against the intriguer. The contest reaches a powerful climax in which the peer, who has held the reins, loses control of Guiseppe.

It is a brilliant play, depicting the crafty wiles of three able men whose efforts to out-think each other in this gripping struggle for the beautiful Lady Lumley forms an absorbing tale, full of suspense.

Every effort has been made to give the piece the exquisite settings which it richly deserves. The views of the Lumley estate will prove especially pleasing to the critical eye. In support of Mr. Cherry there appear Lillian Tucker, William Sorelle, Arthur Hoops, Claire Zobelle and others of equal merit.

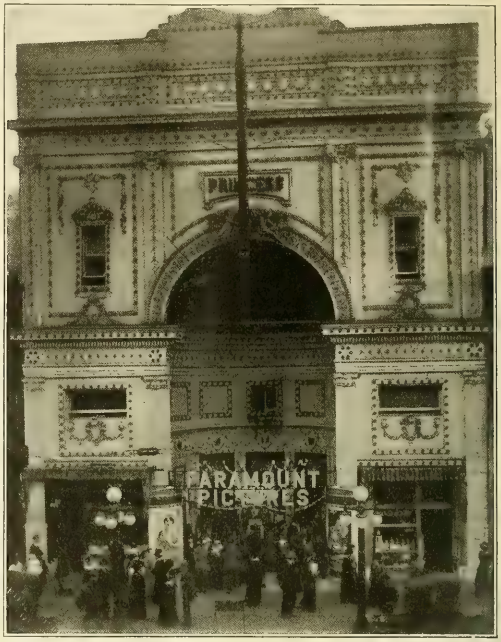
Ellison's Unique Advertising

H. E. Ellison, proprietor and manager of Denver's Princess theater is one of the most enterprising exhibitors in Colorado and has lately hit upon a color scheme in the way of lobby decorations, which enables his regular patrons, while still a block away, to tell whether or not their favorite is, that day, on the Princess screen.

For instance, Mr. Ellison on days when Mary Pickford is the featured star, uses baby blue ribbon in his lobby decorations, baby blue color in his advertising cards and other literature, also in streamers that spread out across the entrance to his theater. When Marguerite Clark is the star, deep purple is used; when Blanche Sweet is being featured yellow is the prevailing color, and brown is used for Pauline Frederick, while for "Carmen," the famous Laskey production featuring Geraldine Farrar, crimson will denote the appearance of that picture at the Princess.

Manager Ellison declares that, although he only started the use of this color scheme some three weeks ago, his patrons already have cultivated the habit of looking for the daily color and already are expressing much interest, as well as appreciation, for this rather unique announcement of the day's star.

In the photograph showing the front of the Princess theater, which accompanies this story, will be noted a fine "gold" ring which has been made for the appearance of Blanche Ring, the ring being so arranged that it fits over the opening in the box office and patrons have to purchase tickets through it. Mr. Ellison declares that he had once thought of presenting Blanche herself with the ring, but fears it might cause talk.



View of the Princess Theater, Denver, Colo.

Motography is indebted to George E. Carpenter of the Notable Feature Film Company of Salt Lake City, Utah, for both the picture of Mr. Ellison's house and the data about his unique advertising scheme.

"How Molly Made Good" Shown

The novel six-reel film "How Molly Made Good," which is being booked in the Chicago territory by the General Feature Film Company, was given a private advance showing to exhibitors at the Ziegfield theater on Michigan avenue, Chicago, on Wednesday of last week, and many of those who witnessed it went away enthusiastic over the unique offering, which includes in its all star cast such favorites as Leo Ditrichstein, Henrietta Crosman, Robert Edeson, Julia Dean, Julian Eltinge, Cyril Scott, Lulu Glaser, Henry Kolker, May Robson, Charles Ross, Mabel Fenton and Mme. Fjorde of the New York Metropolitan Opera House.

Kane Opens Office of His Own

Arthur S. Kane, well known in the film industry through his former holding of prominent positions with several of the big film companies, has opened an office of his own at 901 Chandler building, New York City, and is there renewing acquaintances with many of his former exhibitor friends.

GAUMONT SIGNS HARRY VOKES

Comedian for Thirty-One Years Member of Team of Ward & Vokes to Be Featured in Two Casino Star Comedies

The list of prominent thespians who are making America laugh at Casino Star comedies which the Gaumont Company is making for the Mutual program, has had another addition in that king of laugh-makers, Harry Vokes. Mr. Vokes is working at the Flushing studio under the direction of Edwin Middleton. He has just completed "Beauty in Distress," a comedy by Miss Dorothy Rogers and Sully Guard, and is now at work on "The House Party," a comedy by Adrian Gil Spear. In the former, Mr. Vokes has the support of Miss Dorothy Rogers, who has been appearing recently as a headliner in vaudeville. The supporting cast of "The House Party" has been strengthened by giving Mr. Vokes the assistance of Miss Eleanor Fairbanks, who closed as star in "A Pair of Sixes" to join the Casino Star comedy company.

The comedy of Harry Vokes is well adapted for



Harry Vokes in a scene from Casino's "Beauty in Distress."

screen purposes. His name itself will draw well, since for thirty-one years he was a member of the team of Ward & Vokes, touring the country from coast to coast. Wherever comedy along broad, farcical lines was welcomed—and that was everywhere—Ward & Vokes always played to standing room. Consequently, he is both well and favorably known. How little is required to start an entertaining personality on the road to fame and fortune is well illustrated in the case of Vokes. The first production in which he and Ward starred cost just $625 to raise the first curtain. After that it was just a question of counting the money. Of course both men had had long experience in the theatrical business, and before that Mr. Vokes had secured his groundwork for broad comedy by clowning in a circus. Pictures are a novelty to him, but he is demonstrating that the methods which brought him fame upon the stage register with equal ease upon the screen.

On November 20, when the Screen Club for the second time holds its ball at the Hotel Astor, the famous World Film star, Clara Kimball Young, will lead the Grand March.

Universal Entertains Odd Character

Universal City has had quite a variety of visitors, but was treated to a new one last week, when a woman "hobo" dropped in. She was Mrs. Emma Enault, who had left her home in Chicago to make a journey across the continent as best she could. She slept in barns, box cars—seldom in a real bed—and most of the time on the ground. She encountered all kinds of weather in the seven months she has been on the road, having left Chicago March 10. Mrs. Enault claims to have encountered three mountain lions while sleeping in the open, but she trusted to her .38 calibre revolver and felt safe. She sold postal cards of herself to raise money for her food, and says the largest amount she ever obtained in any one place was at Leadville, Colo., where the dimes and quarters came in to the tune of $20.25. She was known along the route as the "Queen of the Hoboes," and she takes pride in holding this title without having any jealous contenders. She intends to write a book of her journey from Chicago to Universal City, and then make an effort to journey around the world.



Mrs. Enault.

Equitable's Casting Director

William Sheer, formerly with William Fox films, and before that one of the youngest headliners in the Keith vaudeville theaters, is now a permanent member of the Equitable staff and, in addition to playing principal male roles opposite women stars, occupies the important position of general casting director, whose duty it will be to engage no less than two thousand people a week for the seven companies now actively engaged at the various Equitable studios.

Last week Sheer successfully cast Gail Kane's company, which will leave the city for distant locations, within the next few days. His recent work in supplying a theater full of exceptionally well dressed extra people and in a very short time, was an example of his efficiency. The theater seated sixteen hundred people and Sheer had the house dressed an hour before the director and his crew arrived.

William Sheer created his most favorable impression by his work in "The Regeneration," in which he carried off the honors of the production. He was with Keystone for a year and his work opposite Alexandra Carlisle in "Creeping Tides," which goes over the Equitable circuit shortly, stamped him as a thorough screen artist and he became forthwith a permanent Equitable asset.

Mr. Sheer began his professional career as a dancer. His rise was rapid. Four months after he appeared as an amateur at Miner's Bowery theater he

became dancing partner for Valeska Suratt and then launched out as a high class "single" act and maintained a high standing of artistic creations until the very day he decided to renounce the stage for the screen.

Toomey With Mirror



W. C. Toomey.

Mirror Films, Inc., announces that William C. Toomey has taken the helm as vice-president and general manager and is also a member of the executive board. Mr. Toomey is known in the trade as one of the strongest executives and guided the destinies of the Mutual Film Corporation in a similar capacity. He was for many years associated with James J. Hill and is a recognized organizer. His experience in the film business in general, and especially in the distribution of motion pictures will no doubt prove a splendid asset for a new concern. Mr. Toomey is surrounding himself with a staff of thoroughly experienced motion picture men, and aims to make Mirror Films be one of the most progressive and most famous of film organizations in the country.

A Florence Turner Feature

The fact that Florence Turner is to appear in an M-in-A Comedy should prove of more than ordinary interest to the exhibitor. "Florence Turner Impersonates Film Favorites" will be the title of the M-in-A release of November 25.

A pioneer of the screen, Florence Turner is as much in demand today as she was 14 years ago when she started to gain poularity as a Vitagraph player. In those bygone days Miss Turner is said to have held an executive position as well—on nice days posing before the camera and on cloudy days performing the duties of cashier of the Vitagraph Company. The earliest multiple reelers projected featured Florence Turner and she will long be remembered for her work in such features as "A Queen for a Day," "Auld Lang Syne," and "A Tale of Two Cities."

Not long ago Miss Turner moved to London and, there, leading her own company, has gained enviable popularity in England.

In "Florence Turner Impersonates Film Favorites" she demonstrates her remarkable versatility with the following impersonations: The old style Pathe heroine; Ford Sterling; the old Biograph star; Mabel Normand; Broncho Billy; the "Divine Sarah."

Impersonations on the screen are rare; and this unique subject, coupled with the featuring of Florence Turner, should indeed prove a novelty.



A scene from Pathe's "At Bay."

Famous Players Sign Frank Losee

Contracts have just been signed whereby the Famous Players Film Company obtains the exclusive services of Frank Losee, the distinguished character actor, who has already appeared in numerous feature productions of that concern.

Mr. Losee's first role since becoming a permanent member of the Famous Players' staff will be that of Josh Whitcomb, the beloved character in "The Old Homestead," which the late Denman Thompson rendered unforgettable by his quaint and charming impersonation. Work on the screen production of this play has already begun, the first scenes being taken in the newly acquired studio at Fifty-sixth street.

The first important role which Mr. Losee played upon the screen for the Famous Players was the villainous Baron Bonelli in "The Eternal City," in which he attained a great success in support of Pauline Frederick. Mr. Losee has been seen in a number of other big Famous Players productions, the last of which is "The Masqueraders," in which Hazel Dawn is starred.

Cort Picture Making Good

"The Whirl of Life," the six-reel picture featuring Mr. and Mrs. Vernon Castle in a thrilling melodramatic subject, is still packing them into eastern houses, where it is being shown, and the popular Castles seem to be meeting with as much favor on the screen as they have already done in real life on the legitimate stage. The picture is being shown to out-of-town buyers by A. H. Sawyer, who is to be found at the Celebrated Players' Film Exchange in Chicago. Though the film is highly melodramatic and sensational in many respects, this seems to add to its attractiveness from the box office standpoint as those who do not care for the dancing portion of the subject will undoubtedly find much to entertain them in the spectacular happenings.

Paper Issues Film Special

The Los Angeles *Record* of Saturday, October 30, was a special motion picture edition, and in its twenty-four pages devoted nearly one-half of the text, as well as a great part of the advertising section, to matters of interest pertaining to the motion picture industry, which has been so important in the development of the city of Los Angeles. Practically every star and every film organization on the coast was represented both in the text matter and in the advertising columns, and it is clearly evident that the citizens of Los Angeles and the vicinity, will more than ever, appreciate the importance of this industry to the community.

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Volume XIV CHICAGO, NOVEMBER 20, 1915 Number 21

Unusual Systems for Unusual Productions

AN individual may be either conservative or radical, according to his temperament. Business, in the large, is always conservative. The average layman might be heard to observe that the motion picture business was an exception to this rule. But it is a fact that although its changes come fast, they are logical; its growth is along paths already cut, though the cutting may be very recent. An unusual and untraditional business course attracts as much attention in the picture industry as it does in any other.

Thus a producer who established an arbitrary rule that exhibitors must pay four weeks' rental in advance might, at first blush, be regarded as radical. As a matter of fact, when that very thing happened, it was so regarded by the trade—which only goes to prove the rule that the tendency of all business is toward the conservative. Here was an institution comparatively new—though substantial and able enough, to be sure—rushing boldly up a steep path that no one else had cared or thought to explore. Of course, the usual conservative predictions of failure flowed freely: The exhibitior did not have to stand for it—ergo, the exhibitor would not stand for it.

But the conservatives overlooked the vital feature of the situation. In this particular case it happened that the producer had the goods. Meaning, of course, that if the sales method was radical in its departure from custom, the pictures were radical in their excellence.

Here was apparently discovered a new principle of logic. It is often said that two wrongs never make one right. But, it becomes obvious that two radicals may make one conservative. Here is a different system, to be sure; but it is designed for a different class of picture. Looked at in this light, the innovation does not appear quite so anarchistic.

After all, it is wholly up to the exhibitor—who, at last, is beginning to be recognized as the real umpire. When a producer has something he wants he will meet any reasonable condition to get it. A month's advance on the rental does not look unreasonable to him because it represents not that much money spent, but merely tied up. No doubt he thinks it an excellent place to tie it up. He is a good judge of pictures and of picture producers. He knows his four weeks' rental money is working at a good job; to wit, the improvement of those very pictures whose excellence, as already achieved, moved him to the investment.

It might be remarked that an organization clever enough to work this system is foreordained to prosperity. Not, of course, unless its product is exceptional and its distribution scheme satisfactory. But given those conditions, prosperity for the manufacturer is what the exhibitor wants. Liking the brand, he wants assurance that it will continue; that it will, if possible, improve with time; that he can get it, after varying periods of time, at almost any price he elects to pay for his service.

In brief, the exhibitor insists that his film supply be properly taken care of. His business is running theaters. In getting his show he wants as little friction as possible and as good pictures as possible, with a sliding scale of rentals so accurately worked out that he can get all these things whether he has much or little to spend. Where he sees a guarantee of such

desirable circumstances, he is perfectly willing to tie up to it with his signature and his money.

All of which goes to illustrate the moral that a good product and considerate treatment of customers are the factors that control the situation. Service with those conditions is worth more than service without them. The exhibitor is a good example of the American temperament. He wants not the cheapest he can get, but the best he can afford to buy. The producer whose picture-making talent and scheme of delivery gives him that can have both his money and his admiration.

Children Unaccompanied

A CLEVELAND newspaper makes the astonishing editorial declaration, regarding the protection of children from the picture shows, that the children rather than the pictures need attention. Heretofore it has been the general attitude that the children should be allowed to run wild while the films were restricted for their irresponsible benefit. If the shows interfered with their bedtime, or their school-time, close the shows. That was the sentiment, if not the practice.

The greatest weakness of our American social tendency is the neglect of our children. To their appearance, manners and education their parents give ample attention; but a good part of the time they don't know where the kids are, even after dark. The entertainment they seek, and find, may be entirely innocent, and, to give them credit, it generally is. But when their parents do awaken to the possibilities of the situation, as occasionally happens, they proceed to attack indiscriminately all the outside attractions.

It is perfectly obvious and self-evident that a well conducted picture theater is a much safer place of an evening for children and youths than the streets, the parks, or anywhere else except a church social.

But, on the other hand, the motion picture has outgrown the limits of a children's show. Today the parents are the patrons who make the business profitable. And while regulating strictly what their children shall see, they themselves want to see something not quite so regulated.

It cannot be denied that, as the Cleveland paper suggests, many films entirely harmless and even beneficial to grown-ups are not good mental fodder for the very young. Furthermore, the characteristic immoderation of youth leads to too much indulgence in anything that is good, whether it be pie or pictures. The remedy for that is in the home, not in the show.

In Ohio the exhibitors themselves have adopted a sort of curfew regulation whereby each showman takes upon himself the responsibility of sending home, at 9 p. m., all unaccompanied children in his house. Very creditable and praiseworthy of the Ohio exhibitors, who have thus disarmed criticism, forestalled legislation, and made friends with the parents.

But we still think the matter is properly one of child training rather than one of exhibitor training. Let the parents be responsible for their children. Why should it be necessary to put the children out at nine o'clock? Why should there be any to put out?

The question is broader than its application to the show business. It touches much that is vital to the welfare of the next few generations. Perhaps some film producer will be clever enough to work the theme into a series of pictures, thereby cashing in on some much needed propaganda and gaining the thanks of the harassed exhibitors.

Just a Moment Please

How'd you like to be an oiler for a sculptor?

—

Those of you who don't "get" this one should beseech "Ruby" to give them a private showing of Thanhouser's "Inspiration."

—

Then they'll tumble.

—

GOSH, WHAT A CHANCE FOR ADVERTISING.

The Reelplays Corporation, one of the recently formed producing organizations, announces the near release of "The Cowpuncher," a western mellerdrama in which Little Bull is one of the principals. Just think what a live wire exhibitor might do with an announcement of this picture, and Little Bull.

—

We're not sure whether it was the stinging editorial written about her criticisms or the halo of the honeymoon which still lingers over her, but at any rate the w. k. Kitty Kelly of the Chicago *Tribune* is growing more lenient with the film manufacturers, and it's been a whole week now since she has taken a real wallop at a picture.

—

Cheer up, fellers!

—

A LIFE SAVER'S MEDAL FOR US, PLEASE!

Sir:—

Unless you print this, thereby permitting me to "make your column three times in succession," and in so doing win a bet that I could pull off the stunt, I'll jump off the Clark St. Bridge.

MAC.

—

Speaking of the publication of squibs reminds us that we seem to have "gotten in wrong" with certain supposed friends in the East, all on account of that sheriff story we ran about Pete Schmid, for we have a certain note that closely resembles a black hand message, signed by Julian M. Solomon, Jr.

—

And Pete is still to be heard from.

—

Just now the easiest way out for us appears to be to force the election of Pete as a sheriff and then appeal to him for protection.

—

How about it, Pete, can we depend on you?

—

Gosh, but it was some shock for us to read the Triangle cast of last week's "Double Trouble" from the Fine Arts studio, for there in black and white it was clearly stated that one of the politicians was Tom Kennedy. We've always known our Tom was a diplomat, but we never suspected him of being a politician as well.

—

Whaddayer doing, Tom, working in "pics" in your spare time?

—

Speaking of film titles and such, we hope "Ruby" meant to cast no reflections upon the well known and always popular John Rock and his car when he entitled a recent Thanhouser release "John Rocks and the Flivver."

—

ANYBODY SEEN BILL?

The last we heard of him good-natured Bill Sweeney was about to remove his Lares and Penates from where he has long resided to a new abiding place. As over a week has elapsed since that time and no report has been received, we're growing anxious.

—

We imagine we can discern the fine Italian handiwork of Tarleton Winchester in some of those "phoney" wires received by Anita King, the Paramount Girl, during the dinner given in her honor at the Hotel Alexandria in Los Angeles upon her return from New York. For instance take a slant at this one:

Congratulations on success of drive. Started one myself but had a blow-out. Lord Kitchener.

Or this one:

Congratulations on your success. Hear you are to be featured. We are sending a wreath of poisoned ivy. League of Moton Picture Actresses.

—

Gosh, fellers, the boy's clevah.

N. G. C.

MUTUAL SPECIAL FEATURE

—and now

The Mutual Film Corporation
Announces

A New Stupendous
RAILROAD
FILM NOVEL

In Fifteen Chapters



THE
GIRL
AND THE
GAME

featuring
The Fearless Film Star
HELEN HOLMES

DETAILS INSIDE !

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

What It Is--What It Means To Exhibitors

"THE GIRL AND THE GAME" is a tremendous feature absolutely new to the world of motion pictures. It is a film novel, gripping in exciting action, and plot interest. The "girl" is that fearless film star, Helen Holmes, the most daring bit of femininity that moving pictures have produced—the "game" is that great, baffling, and always exciting game of railroads, social intrigue, love, and high finance. Nearly 1,000 leading newspapers will publish the story, week by week.

"The Girl And The Game" is a powerful film novel in fifteen highly thrilling chapters. Each chapter is complete in itself, bound into the story by a strong connecting link of splendid romance. One two-reel chapter will be released each week, beginning Monday, December 13th.

The Story by Frank H. Spearman

Noted Author of Railroad Stories

"The Girl And The Game" will pack your theatre regularly, for, it is built on the true American, red-blooded type of stories that everybody loves. It comes from the brain and pen of Frank Hamilton Spearman, the foremost author of railroad stories of the world. Mr. Spearman is a master creator of plots. He stands absolutely unrivalled in his chosen field of literature—a field that smacks of thrills and realism—of great deeds done in the face of tremendous odds. Frank Spearman has written such successful novels as "Whispering Smith," "Robert Kimberly," "The Mountain Divide," "Held for Orders," "The Daughter of a Magnate," "Dr. Bryson," "The Nerve of Foley," and a score of other widely published works. In "The Girl And The Game," Mr. Spearman has woven wealth of personal experience and observation He lays bare the cold blood code of rail finance— the money trickery of the silk-hatted few wh fight to control the webs of steel that gird ou continent. Through every chapter of the stor runs the struggle and eventual triumph of a beau tiful young girl who fights the railroad monste It is a fight to a finish—and the young girl wins



The Author

The Fearless Film Star— HELEN HOLMES

In all the world there is bu one actress whose capabilities fit her t interpret the heroine role in this stupendou screen novel. That one is Helen Holmes—Helei Holmes, the fearless film star. She has the nerv to dare and do. She possesses the grace and th beauty, the ability to "wear the clothes," tha are so essential in the interpretation of the re markable role to which she has been assigned Further, Helen Holmes is ***known.*** She is th empress of dare-deviltry, the fearless film star— and as such has a tremendous following fron Broadway to the smallest country crossroads

The Director— J. P. McGowan



The Director

Samuel S. Hutchinson, filmdom's maste producer has selected J. P McGowan to direct "The Girl And The Game." Mc-Gowan has always directed Helen Holmes. He is known as the greatest spectacular and unique director in the motion picture field.

MUTUAL SPECIAL FEATURE

rills!
Thrills!
Thrills!

`here is a su-
lative *Thrill*
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he Distributor
nal Film Corporation

The Girl And The Game"
be distributed through-
the United States and
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Film Corporation. Sam-
S. Hutchinson, the master
ducer and John R. Freu-
the master distributor,
sident of Mutual Film
poration, are the men be-
d this motion picture mas-
stroke. It is being pro-
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00 leading newspapers will
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and Mail
Applica-
re NOW!



MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

IS NEW DIFFERENT

The First Railroad Novel Ever Offered Exhibitors

RUSH IN YOUR RESERVATION FOR THIS BIG FEATURE *RIGHT NOW!*

NEVER before have exhibitors been offered such a stupendous feature. "The Girl And The Game," a railroad film novel in fifteen chapters, is a production of the highest class. Helen Holmes, the fearless film star, in "The Girl And The Game," will crowd your theatre regularly—will ***bring the crowds back,*** and ***that's what pays*** in this business!

Signal Film Corporation

SAMUEL S. HUTCHINSON, President

Studios: Los Angeles, Calif.

Fill Out and Mail This Reservation Blank RIGHT NOW—*No Obligation.*

"The Girl And The Game" Reservation

Date_____

MUTUAL FILM CORPORATION,
71 West 23rd Street,
New York City

I hereby apply for a reservation and complete booking information on the coming Mutual Special Feature, "The Girl And The Game." Please send prices and full details at once

Name of Theatre_____

Manager_____

City_____ State_____

Street Address_____

Seating Capacity_____ Admission Price_____ Population of City_____

Service Now Being Used_____

Be First!

Be the first in your locality to book "The Girl And The Game." Don't let your competitor beat you to it. Act ***now!*** Not every theatre can secure this feature as we must protect our customers.

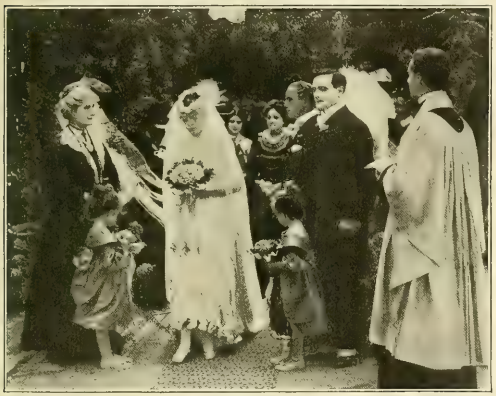
Some Current Releases Reviewed

The Current Triangle Bill

This Week's Offerings From Ince and Griffith Studios

Reviewed by Neil G. Caward

OVER at the Studebaker theater this week Manager Knill is offering his patrons a program of Triangle films that, as a whole, surpasses any week's bill up to date. It includes "Aloha Oe" from the Ince studios, "The Lily and the Rose"



The Wedding of the Lily in Fine Arts "The Lily and the Rose" featuring Lilian Gish.

from the Griffith forces and two Keystone side splitters entitled "A Janitor's Wife's Temptation" and "The Village Scandal."

The laughs begin at about the second sub-title of "A Janitor's Wife's Temptation" and come thick and fast from then on. Fred Mace as the janitor of an apartment house has a role that's just to his liking, and the things he does and the way he does them beggar description. Marta Golden as the janitor's wife has troubles of her own, and Harry Gribbon, as the artist who lives on the floor above, proves himself a clever dodger of both his landlord and his bills. The final scenes in the restaurant, when Mace is bouncing about like a rubber ball in the fountain, are guaranteed to cure the worst grouch that ever attacked a man. Del Henderson is responsible for the production.

Lillian Gish and Rozsika Dolly are the featured personages in "The Lily and the Rose" and rightfully so, for it is about them that the story centers. Paul Powell is given credit for the direction of the piece and the story is most carefully developed from the opening scene up to the tragic climax which brings it to an end. Mary Randolph is a most innocent, and, as the boy who loves her says, "adorable" Lily, as interpreted by Lillian Gish, and one can scarcely blame Jack Van Norman, played in a dignified fashion by Wilfred Lucas, for falling in love with her. That the Lily ever became so sophisticated as she finally grows to be seems wonderful when you behold Miss Letty Carrington and Miss Molly Carrington, her maiden aunts, who were responsible for her bringing up. Loyola O'Connor and Cora Drew each have a chance for some wonderful character "bits" in these two roles and Elmer Clifton is equally convincing as Allison Edwards, a bookworm who lives next door to the Lily. To Rozsika Dolly, recruited from the musical comedy stage, falls the interpretation of the Rose, and she plays it masterfully. In the wonderfully tinted scenes at the seashore, where she dances on the beach for Jack, Miss Dolly was particularly good, and, while proving her ability to dance, in the theater scenes, she demonstrated also that she can get over an emotional scene by the way she acted upon discovering Jack's suicide.

Mary Randolph, raised from childhood by two maiden aunts, and loved by Allison Edwards, who lives next door, one day meets and is wooed by Jack Van Norman from the city. She later becomes his wife, only to learn that, in secret, he is paying attention to the Rose, a dancer in musical comedy. Leaving him, Mary returns to the home of her childhood, where a child is soon afterwards born to her. Jack goes to Rose, but later, in his absence from the city, the dancer entertains other men and is discovered. Jack ends his misery in suicide, and Mary, months later, finds happiness at last with Allison Edwards, who is still faithful.

Raymond Hitchcock makes his third Triangle appearance in "The Village Scandal" and is ably assisted by Roscoe Arbuckle and Flora Zabelle, in private life Mrs. Hitchcock. The scenes of this two-reel absurdity are laid in a small country town and Roscoe has the time of his life as the village fat boy, while Hitchcock as a wandering magician appears to even better advantage than in previous releases. Al St. John, who deserves more than his name on the program for his interpretation of "the boarder who understands the art of eating beans with a knife," and demonstrates it at every meal, just about rocked the house on its foundations.

Willard Mack and Enid Markey have the leading roles in "Aloha Oe," supported by such favorites as Margaret Thompson, Frank Borzage, J. Frank Burke and J. Barney Sherry. Mr. Mack as David Harmon, a brilliant attorney, gives one of the most magnetic performances that the screen has witnessed of late. In the trial scenes, particularly during his address to the jury, he falls little short of being wonderful. Producer Thomas Ince proves his mettle in the scenes depicting a storm at sea and the result as shown on the screen was so good as to bring hearty applause from all portions of the house. The tropical scenes illustrating life on a South Sea isle and the eruption of the volcano were well handled and convincing, while the accompanying music, specially arranged and adapted by J. E. Nurnberger, added much to the enjoyment of the picture. As the story runs, after winning a big criminal case, David Harmon, a brilliant lawyer, is shipped aboard a sailing vessel to cure him of a love for liquor, and later is wrecked on the shore of a tropical isle. He rescues Kalaniweo, the chief's daughter, when she is offered up as a human sacrifice to stop the eruption of an active volcano, and later, after winning the girl's love, returns to America to marry the girl of his choice. There he discovers her the bride of his friend and finally is led to return to Kalaniweo, whom he knows is faithful.



Willard Mack.

"The Raven"

Essanay Six Reel Masterpiece Released Nov. 8

Reviewed by John C. Garrett

THE Essanay Company will present on November 8 "The Raven," a remarkably superb production adapted from George C. Hazelton's romance of Edgar Allan Poe, whose literature is in every home. This highly dramatic offering is powerful in conception and will prove a sensational success. Recognition and fame came to Poe after his untimely death, but the screen version of "The Raven," one of his most famous poems, will bring to the Essanay Company laurels from the world over. It has created a production which will immediately gain world-wide reputation and stand on the supremest heights of motion picture attainments.

Henry B. Walthall, the famous screen star, gives a most convincing presentation of Edgar Allan Poe. There is no one who could give a better portrayal of this character than

Walthall. He is "right at home" when in exceedingly emotional roles and he has a large field in which to portray his wonderful dramatic ability in this production.

Henry Walthall and Edgar Allan Poe will be to those who see this photodrama synonymous. Walthall is Poe reincarnated. Warda Howard, who has already proven her ability to portray love, happiness, sorrow, pathos and despair, was chosen to portray the roles of Virginia Clemm, Poe's wife; Helen Whitman, the girl who resembles Virginia, and the "Lost Lenore." She does some of the best work of her career in these roles. Harry Dunkinson is cast as Tony, Poe's chum, and his characterization of this part is exceedingly good. The others who complete the cast are Ernest Maupain as John Allan, Poe's step-father; Eleanor Thompson as Mrs. Allan; Marion Skinner as Mrs. Clemm; Grant Foreman as George Graham, publisher; Hugh E. Thompson as David Poe, Jr.; Peggy Meredith as Mrs. Poe; and Frank Hamilton as David Poe, Sr.

Edgar Allan Poe when but a young lad is adopted by the Allan family. In later years he goes to college, where he incurs many debts and is finally sent home in disgrace. He is in love with Virginia and they are about to be married when Poe's foster father denounces him for his conduct at school and orders him from the house and the girl leaves with him.

Later they are married and Poe tries to make a living by writing, but he cannot succeed. His wife becomes ill and finally dies, because her husband cannot furnish her even with the bare necessities of life. He is plunged into great grief and despair and tries to drown his sorrow in the cup. He broods over his loss and through his distorted imagination



Poe comes to call on his sweetheart.

he sees the ominous raven enter his room to croak gloomy forebodings and also the spirit of his wife visits him. Torn by terrible doubts as to whether the raven's prophecies that he shall see his beloved "nevermore," or whether the spirit's promise that he meet her in the elysian fields shall be fulfilled, Poe finally sinks unconscious to the floor and is stricken by death and his spirit is wafted to heights supernal, where he is reunited with his lost "Lenore."

Photographically this production is a gem and the illusions, richness and artistry of the settings are without parallel. Poe's cottage in Fordham, near New York, was used in this production and adds much to the realism of it.

"Inspiration"

Thanhouser Mutual Master-Picture Released Nov. 18
Reviewed by Neil G. Caward

EXHIBITORS of Chicago and vicinity on Tuesday of this week were given an advance showing of Thanhouser's "Inspiration," the five-reel Mutual Master-Picture to be released on Thursday, November 18, in which Audrey Munson, the famous artist's model, is featured.

This is the picture which features a nude woman in many of its scenes and which many exhibitors, from reading the advance publicity matter, have doubtless grown to consider a most sensational offering. The cold, hard truth of the matter is there is nothing sensational, disgraceful or "horrible" about the picture at all. It is a beautiful production, photographed in splendid fashion, and Audrey Munson, who is a



Audrey Munson and Thomas Curran in Thanhouser's "Inspiration."

real artist's model and not a make-believe one, does "take 'em all off" before the picture is over, but her nude figure, instead of inspiring thoughts of a suggestive or immoral nature, rather has just the opposite effect, and leads the observer to ponder upon the perfection of God's handiwork.

In many respects this picture might be dubbed an "educational," for one entire reel of its length is taken up with a detailed illustration of the method by which casts are obtained from living models for the purpose of molding statuary, and a most interesting process it is, too. One sees the model's figure bathed in oil, then spread with a mixture of plaster of paris and water, and finally completely covered with a thicker plaster which is allowed to harden, and some sixty-five minutes after the operation began the plaster is cut away and the sculptor has the mold from which the statue itself can be made.

Miss Munson goes through this entire process before the eye of the camera, but instead of her nude figure being something to be eyed askance and talked about in whispers, you find that for all the effect it will have upon the average audience she might as well be a bit of marble. Being a real artist's model, accustomed to pose daily in the nude before an artist and his pupils, she is as innocent or rather unsexual as it is possible for anyone to be. The posing before the Thanhouser cameras was just a job with her and so considered by all who participated in the picture.

After the story has shown the plight of the artist who finds himself unable to complete a group of statuary for a fountain he is designing, because he has been unable to secure a suitable model, we learn that his friends are seeking an ideal model—a girl who may perhaps correspond to the girl of his dreams. At last she is found in the person of Miss Munson and the sittings begin. As time passes and the fountain group nears completion, Audrey falls in love with her artist employer, but the busy sculptor is only in love with the creation of his chisel.

After Audrey has posed for such statues as "Evangeline," which was the work of Daniel Chester French, and stands before the home of the poet in Cambridge; the fireman's monument in New York City; the "Ascending Night" of Adolph Weinman, and "The Fountain of Eldorado" by Mrs. Harry Payne Whitney, both at the Panama Exposition, and the Maine Monument in Columbus Circle, New York City, she goes away in despair because her artist lover seems to be more interested in a society queen than her. After her disappearance the artist finds that since she has been his inspiration and the means of his fountain winning the grand prize, he is more enraptured by her than he had thought possible. In time he finds himself aware that he is in love with her, and at last he finds her hungry, desolate and lonesome on the steps of one of the statues for which she posed, and there he tells her of his love and she consents to become his inspiration for life.

"The New Adam and Eve"

Rialto's Three Reel Feature of Nov. 17 Reviewed by Thomas C. Kennedy

THE Rialto Star Feature, "The New Adam and Eve," in three parts and for release November 17 on the regular General Film Program, which features Grace Valentine, who has created leading roles in numerous stage productions, deals



A scene from "The New Adam and Eve."

with a story strictly dramatic in intent and treatment. It is the story of two young people who put the luxuries of wealth above the happiness which the fulfillment of their love will bring them.

"The New Adam and Eve" is a modern adaptation of the story by Nathaniel Hawthorne. Miss Valentine is beautiful of face and form, while her acting in a part calling for highly dramatic expression is pleasing. As the new Eve she is best, for she is permitted to portray emotions more appealing than that of humility at the hands of her foster-father's sister.

The opening scenes depict the affection Colonel Sheldon has for his adopted daughter Belle. Sheldon dies suddenly and as there is no will his estate is claimed and won on legal grounds by Mrs. Preston, the colonel's sister. The colonel's attorney and friends know it was his desire to have Belle inherit his fortune, but such matters are adjusted by laws. Mrs. Preston immediately takes possession of her brother's home, and gives Belle to understand that she is under obligations while she remains there.

The socially ambitious Mrs. Preston also objects to the proposed marriage of her son and Belle. Sheldon was an admirer of Montague's and had encouraged this match. Both Montague and the girl fear that their union, though their love is sincere and deep, will be unsuccessful without wealth, so they continue to live with Mrs. Preston in what comfort her wealth offers. Mrs. Preston falls ill. Ashley Callum, a social waster, urges the girl to take what he insists is hers—securities which Mrs. Preston keeps near her—and elope with him.

Belle decides to do this and is only prevented when she has a dream in which she as the new Eve and Montague as the new Adam learn the true value of wealth. They visit the homes of the wealthy hospitals, prisons and other public institutions and their eyes are opened to the shallowness of life as they have lived it. Upon awakening she dismisses her plan and agrees to marry Montague. Just then the nurse startles them with word that Mrs. Preston has died, so the colonel's wealth reverts to Belle.

In the "New Adam and Eve" portion of the story, which is artistically produced, the double exposure is used entirely, and to splendid effect. The fact that one is not familiar with the mechanical process by which this effect is obtained may explain the wonderment caused by such steady and perfectly "timed" examples as those of "The New Adam and Eve."

Richard Garrick, who is seen as Colonel Sheldon, directed the picture. Leonard Craske plays opposite Miss Valentine as Montague Preston, the young man who is financially dependent upon his mother, and Mathilda Baring deserves high praise for her performance as Mrs. Preston. Frank Goldsmith, Elaine Ivans, William W. Cahill, Charles W. Travis, Lucille Taft and James Levering are included in the cast, which makes the most of the material provided.

"Sweet Alyssum"

Selig V. L. S. E. Drama, to be Released on Nov. 15 Reviewed by John C. Garrett

MANY well known stories have been filmed and have proven great successes. The latest story to be screened by the Selig Polyscope Company is a human heart interest tale of love and happiness with a trace of unhappiness and dissatisfaction. "Sweet Alyssum," the story, is from the pen of Charles Major and makes a very pretty dramatic picture.

A splendid cast has been selected for this photodrama. Tyrone Power, the well known actor, does convincing work as Roanoke Brooks. He is supported by Kathlyn Williams, who is happily cast as Daisy Brooks, his wife, whose love for pretty clothes leads her to forsake her child and husband. Edith Johnson as their daughter Elizabeth, better known as "Sweet Alyssum"; Wheeler Oakman as Wynne Garlan, son of Robert Garlan, played by Frank Clark, who is the man responsible for Daisy Brooks leaving her home, and little Gene Frazer, who is a most winsome "Little Alyssum," complete the cast.

This five-reel production deals with the story of Daisy Brooks, wife of Roanoke Brooks, night watchman in the factory of Robert Garlan, who doesn't love her husband or her beautiful little daughter Elizabeth, whom they call "Little Alyssum." She enters the primrose path with Garlan in order to satisfy her love for finery, and he also neglects his infant son Wynne for worldly pleasures.

In time Daisy's double life is discovered by her husband and he traces her to an apartment where she shoots and kills herself, and Garlan, the guilty man, jumps through a window and falls to his death. Roanoke Brooks with his savings takes his baby daughter, "Sweet Alyssum," and buys a little farm and there the girl reaches womanhood and is happy with her father.

William Garlan, Robert Garlan's son, has married a woman of the world, and she wishing him out of the way, enters into an affair with Thurlow, cashier of the bank where Wynne is employed. He steals from the bank and Wynne is suspected of the crime and in terror of arrest escapes and arrives in the country near Roanoke Brooks' farm. Here he meets Elizabeth Brooks and is immediately attracted to her, but on account of his wife in the city he doesn't dare tell her of his love. He hears from a friend in the city that his wife has obtained a divorce and then it is that he succumbs to the girl's beauty and they elope and are married.

Two years pass and Sweet Alyssum has become the mother of a beautiful child and all is happiness in Roanoke Brooks' home. Thurlow, the crooked bank clerk, arrives



"Sweet Alyssum" meets the new school teacher.

in the small town and recognizes Garlan, who is known there as Wyatt. He informs the sheriff that Garlan is a crook and has deserted his wife in the city. The sheriff goes to Roanoke Brooks and tells him of this. Garlan on his way

home confronts Thurlow and the sheriff and they tell him he is under arrest and as he enters the gate of his home he is seen by Roanoke Brooks, who seizes a rifle and as he is about to fire on Wynne, Sweet Alyssum places her child between her father's rifle and her husband. Then it is that the girl's father says that if she loves him that well he will do all in his power to clear the boy's name.

The sheriff has telegraphed to the city of Garlan's whereabouts and receives the following message: "Garlan obtained divorce two years ago. No charge against him for bank robbery. Hold Thurlow. He is your man." With his name cleared Garlan is once more happy with his wife and their little son.

"In Love's Own Way"

A Lubin Three Reel Production, Released Nov. 17 Reviewed by John C. Garrett

THE story of the Lubin three-reel production, "In Love's Own Way," to be released on November 17, while in the main resembling many other motion picture stories, has one commendable feature and that is that the final ending it not only different from the general run of stories on this order, but is unexpected. The plot deals with the love of a girl in a small town for a man of rural parentage, who becomes the governor of a state and forgets the girl. Later he doesn't return to marry the girl, but she falls in love with his secretary and happiness is promised for them.

The photography is up to the general Lubin standard, and John E. Ince, who directed the photodrama, also takes the leading part, that of John Clark, and a strong cast has been chosen to support him. Mary Charleson plays the part of Mary, the farmer's daughter, and Josephine Longworth as Jane Guyton; Clarence Jay Elmer as Bob Denton; Francis Joyner as Henry Worden; James Daly as the farmer; and William H. Turner as Jane Guyton's father complete the cast.

John Clark, state senator of a rural district, is in love with Mary, a farmer's daughter. Clark enjoys a rapid rise in his political aspirations and is elected governor of the state. He becomes enamored of Jane Guyton, daughter of his campaign manager. Jane and Clark are married and Mary is forgotten. Jane becomes deeply in debt through card playing and accepts a loan from Worden, a state senator, who, anxious for the passing of his irrigation bill, exacts in making the loan a promise from Jane that she will influence the governor's acceptance of the bill. Jane attempts to sway the governor, who has misgivings as to her interest. He investigates and finds Worden responsible.

Mary learning of the bill and appreciating that its passing means the ruination of her father's farm lands, goes to the governor to plead for his veto. Jane fearing serious results from her bargain with Worden, goes to his apartments to return the borrowed money. There she meets Mary, who at the governor's suggestion has come to plead with Worden for amendments in the bill. Clark is informed by



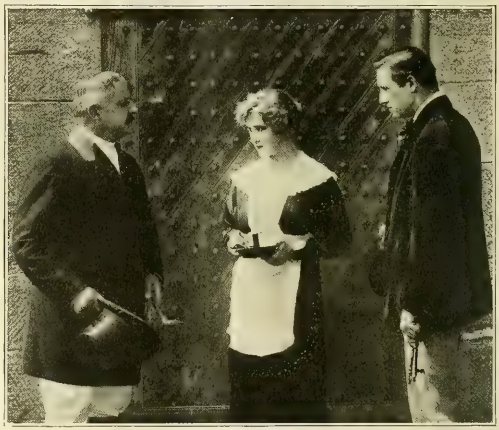
A tense moment in "Love's Own Way."

his enemies that his wife is at Worden's apartment, whither he goes to verify his suspicion. Mary and Jane both hide in an adjoining room, and when Worden is accused by the governor, Mary comes from hiding to shield Jane, who escapes from the rear of the house. She explains that the senator has agreed to the proposed amendment and leads Clark to his home, where Jane is found, resolved that her cards have passed from her life forever. Happiness comes again in the senator's family and Mary is wooed and won by Bob, the governor's secretary.

"The Masqueraders"

Famous Players Five Reel Drama Released Nov. 1. Reviewed by Thomas C. Kennedy

THE picturization of Henry Arthur Jones' celebrated drama by the Famous Players Company presents Hazel Dawn in an attractive role. She is seen as Dulcie Larondie, a girl of gay mien and good family connections, who is forced by poverty to become a bar maid, which is a part she finds no difficulty in portraying to telling effect. It is not in the dramatic moments, for the part gives her few, that Miss Dawn makes her appeal. It is in her consistently natural bearing throughout. She makes no attempt to add to the dramatic force of the situations, but is satisfied to be unaffected and graceful. The story is strong



The conflict of hearts.

enough of itself and requires no heroic work on the part of the cast.

Director James Kirkwoood has seen fit to treat the story in an almost leisurely manner, and in spots perhaps too leisurely to realize its fullest possibilities. There are scenes which could be shortened and made more effective thereby. At the Stagg Inn there is the atmosphere of Merrie England, but hardly sufficient action to justify the length of time spent there. By this it is not meant to convey the impression that the play is lacking in action and does not hold the interest, for such is not the case. The gambling scene, where Sir Brice and David play and Dulcie is the stake, is well presented, it being played to the limit of its suspenseful opportunity.

The story concerns Dulcie Larondie, who marries the wealthy Sir Brice Skene, in preference to David Remon, a conscientious, sincere but poor astronomer. Three years elapse in which Dulcie has had a rude awakening, for her husband is far from ideal. He drinks and spends most of his time and income at the card table. She learns that David is to leave for Africa on a dangerous expedition and writes him a note asking him to call on her. At the house events lead up to the card game in which Sir Brice stakes his wife and little daughter against Remon's bank account and loses. Shortly after this, Sir Brice is murdered by a man whose sister he has outraged and Dulcie is left free to marry David.

Elliott Dexter gives a good performance as David Remon, Dulcie's ardent suitor. Mr. Dexter judiciously plays his part in a manner in keeping with Hazel Dawn's. Frank Losee is a good type for his part as Sir Brice Skene and acts it well. Russell Bassett, Nina Lindsey, Charles Bryant, Ida Darling, Evelyn Farris and Norman Tharp make up a highly commendable supporting cast. The settings, especially that of the Stagg Inn, are appropriate and pleasing. The photography is good, but not up to the usual Famous Players standard of excellence.

"The Dreadful Pit"

The Eleventh Episode of Pathe's "Neal of the Navy"

Reviewed by Thomas C. Kennedy

THE absence of any spectacular scene of the kind calculated to thrill causes no disappointment in the eleventh episode of the William Hamilton Osborne serial, "Neal of the Navy," for the story, that is, this chapter of the story, which contains interesting development in excess of two of some former chapters, proves self-sufficient. It can be confidently said that this chapter, as far as the play itself is concerned, is the most interesting of any since the first, and perhaps it is even more interesting than the first episode. It is well known that the intervening chapters have been marked by something unusual in exciting scenes, but it is possible for one to become "fed up" on thrilling scenes that are strictly episodic, even in continued photoplays.

To those who have followed this Pathe-Balboa installment offering, "The Dreadful Pit," which is the title of the eleventh chapter, will be of great interest, for there are developments which may surprise some, but which were looked for just the same. Also, those who have not seen any of the previous chapters can become quite interested and thoroughly enjoy "The Dreadful Pit," as it amount to almost a complete story. There is a reason, and the great majority are plausible reasons, for all the action which takes place.



A scene from "The Dreadful Pit."

The horrible end to which Ponto comes, where Hernandez is robbed of a valuable assistant, and Annette's recovery of the map, or rather the original grant which gives the exact location of Lost Island, are the important developments of this release. Another incident of note is that the Abbot of Santa Maria, who was a friend of the girl's father, notices something vaguely familiar about the Brute Man. The latter, or so it would seem from the ending, has deserted Hernandez, which would make Annette's determination to gain her rightful inheritance more easy of accomplishment in the future.

As many times as the appropriate settings and locations have been mentioned in previous reviews, it is only fair to Director Harry Harvey to mention the quality of those important factors in "The Dreadful Pit." It is probable that the quickened pace of the story improves all departments of the production, but regardless of the conditions, the direction, acting and photography in "The Dreadful Pit" seem to be better than they have been right along.

"Midnight Prowlers" and a "Pair of Birds"

Two Vim Comedies, Released on General Program

Reviewed by Thomas C. Kennedy

SINGLE-REEL "slap-stick" comedies are looked upon with favor by screen patrons and, naturally enough, by exhibitors, but the great difficulty has been to obtain subjects of this type that are free from coarseness and vulgarity. The producers of "Vim" comedies, the new brand released on the General Film Program, have expressed their intention to give exhibitors slapstick comedies worthy of the classification "comedy" which will be high class and absolutely free from the objectionable coarseness which so often makes up the substance of slap-stick.

"Midnight Prowlers" marks the first release under the new brand. The second release will be "A Pair of Birds." Both live up to the promises of the producers and there is every reason to believe that they will continue to do so. These pictures, the first two at any rate, can be recommended to the exhibitor catering to any one of the various so-called classes of patrons. There is nothing in either to give offense to the most correct and they have laughable incidents.

Of late we have heard much from the actors and producers of comedies. In analyzing, or in attempting to analyze them, all have insisted that a plot is necessary to success, as there must be a cause or there will be no effect. "Midnight Prowlers" and "A Pair of Birds" contain plots, or the necessary amount. Of course they hardly amount to a story, but the incidents are connected, and if, for instances, "Pokes" and "Jabs" take to their heels (they do it frequently) the spectator, as well as the characters, knows why. This is something that cannot be said of every comic character's actions.

The comedians featured in "Vim" comedies are well known on the stage and screen. They are Walter Stull and Bobbie Burns, who have appeared in several pictures in their roles of Pokes and Jabs. In "Midnight Prowlers" and "A Pair of Birds" they fall, run and use mallets on each other's heads in much the same way as they have in their former pictures.

For that matter, all strenuous comedians look alike when they do these things. Unfortunately, there appears to be only one way. But they are given every opportunity to make the most of their talents, being provided with comic situations and good support. Prominent in the support of Stull and Burns is Ethel Burton, who has a deal of vivacity and good looks.

"Midnight Prowlers" deals with the complications arising out of the rumor that burglars are making a systematic round of the neighborhood. A playful kitten causes the one big disturbance which leads Mr. Jabs to hire a woman detective, and Mrs. Jabs to retain the services of Mr. Pokes, scientific investigator. Both are in ignorance of the other's act and one case of mistaken identity follows another in rapid succession. The kitten should be mentioned, for she, or is it he, performs splendidly.

In "A Pair of Birds" Pokes and Jabs are in prison, and like everybody else there, they are keen to get out. In the first attempt they hide in a bag being carted away. The cart is pulled to the top of a hill and they roll off. When they venture to look and learn their whereabouts they find themselves within the hated walls; having rolled all the way back to their starting point. The second attempt is more successful, for both Pokes and Jabs have a few hours' recreation at an amusement park before the keepers find them. The idea of two men in one fat man's suit of clothes is good, and Stull and Burns use it to advantage.

"The Cowardly Way"

Equitable's Five Reel Production, Released Nov. 15

Reviewed by George W. Graves

NOVEMBER 15 is the date set for the release of "The Cowardly Way," a five-reel picture produced by the Equitable Motion Pictures Corporation under the direction of John Ince. The story is from the pen of Marc Edmond Jones, and develops toward the end a highly imaginative trend, involving a photographic technique as elaborate as it is clever. One scene alone calls for five exposures.

Florence Reed does some emotional acting with much feeling and skill in the part of Eunice Fielding, who has to work out of an inveterate selfishness, even after death. Eunice's demise does not by any means conclude the story; it goes tranquilly on, her spirit "hovering near" and reaching her insane husband through clairvoyance. Bennett Southard is strong in the part of Jack Harcourt and puts plenty of realism into his portrayal of the deportment of an insane man. Three other contributors to the merit of the picture are Isabel MacGregor, Ferdinand Gidmarsch and Maud Hill.

Oblivious to her faults, Jack Harcourt marries Eunice Fielding, the pampered daughter of wealthy parents. Funds become low, and Jack, making his first sacrifice, calls his sister Marjorie back from college. She at once lends a hand in the household cares. Jack becomes so tied up in business that he is compelled to neglect his wife, and she believes Marjorie the cause. Eunice runs heavily into debt through society gambling. About to become a mother, she learns that Jack has become bankrupt through delayed negotiations in the west and resorts to the "cowardly way"—suicide.

After death Eunice learns that she has only destroyed her body, and must remain in her life as usual until she works out

her salvation. Her tests continue and she finally begins to think of others. Jack has become insane, and this state renders him clairvoyant, able to communicate with Eunice's spirit. Death (personified) has told the wife that Jack's mind will be restored



Eunice breaks down after trying to kill Marjorie.

whenever she wishes, but that then intercourse with him will be cut off, and she will be left alone.

Marjorie has meanwhile married Bob, her lover, and they have become parents. As Eunice and her husband have been informed that the spirit of Marjorie's child should have been born to them, Jack breaks loose and rushes to the nursery. He is about to dash Marjorie's baby to the floor when at last Eunice conquers her selfishness, pleads with Death to restore Jack's mind, and renounces her cherished companionship with her husband. Jack becomes sane instantly and the baby is saved. Eunice is then told she has secured her salvation, and Death leads her away.

"The Alternative"

A Clipper Three Reel Drama Released November 20 Reviewed by Neil G. Caward

A GAME of cards for the possession of a woman forms the climatical scene in "The Alternative," a Clipper three-reel drama scheduled for release on the Mutual program on Saturday, November 20.

The production was produced under the direction of Arthur Maude, who himself plays one of the leading roles, and features



The card game with the woman as stakes.

in addition, Constance Crawley, who is known to both patrons of the legitimate theater and the motion picture houses throughout the country.

While it is far from pleasant to say so, the truth is, the leading lady appears to a decided disadvantage in this production, for she is cast for a role that evidently belongs to a younger and fairer woman, and the camera, which faithfully records what it sees, makes her task even harder.

Though the cast of characters furnished by the manufacturer fails to name the player who enacts the role of Woodburn, it must be said in all fairness that he most capably enacts the part assigned him, and with many will probably prove more of a favorite than either of the featured stars. The usual splendid American photography records the lavish stage settings in all their grandeur.

That Pendleton and Woodburn are desperately in love with May Van Buren, a wealthy society man, is revealed in the early scenes, but Woodburn, while awaiting his charmer, accidentally discovers one of May's bills which convinces him that her extravagances are beyond his pocketbook. He thereupon withdraws from the field leaving Pendleton, his rival, to woo the lady.

Ere the engagement is announced, Woodburn inherits a fortune and hastens to again call upon May with the intention of renewing his attentions. He finds Pendleton and May in the garden and is told by Pendleton that May has just consented to be the latter's wife.

Bitter with disappointment, Woodburn plans to ruin Pendleton on the stock market, and taking advantage of the latter's absence on his honeymoon, Woodburn drives down the stocks in which his rival is interested. May rather resents the flood of telegrams that interrupt their honeymoon, all of them demanding that her husband hasten back to New York and uphold the market price of his stocks, and succeeds finally in persuading him to neglect his business.

On the verge of ruin, several days following his return to the city, Pendleton appeals to Woodburn for a loan of $50,000 and the latter proposes that the two shall deal a hand of poker. If Pendleton wins he is to be given the loan, but if he loses Woodburn is to have May and Pendleton is to disappear. A few tense moments pass and Pendleton loses. Heartbroken, he returns home, and after writing a confession procures a revolver from his desk.

Woodburn, meanwhile, in his own home boasts to his mother of his success over Pendleton. The mother surprises him by replying that Pendleton's father once saved them from ruin, and that out of gratitude he ought to help the son out of his difficulties. Touched by his mother's plea, Woodburn writes Pendleton a note declaring that though he has won he shall not claim his victory, and with the note he encloses a check for $50,000.

Woodburn's note arrives in time to prevent a tragic scene between husband and wife, and Mrs. Pendleton, who now realizes that her extravagance has been, partially at least, responsible for her husband's losses, suggests that they begin life anew, with happiness their goal rather than wealth.

"The Diamond from the Sky"

Final Chapter of American Serial Reviewed by Neil G. Caward

IN "The American Earl," next week's two-reel release of the North American film novel, "The Diamond from the Sky," comes to a close, thus ending the thirtieth and final chapter of what is generally conceded to be one of the most interesting motion picture serials ever offered the public.

In saying this ends the story the reviewer is technically wrong, for the closing episode asks for the suggestion of a ten-part sequel to the story, and upon the conclusion of the contest by which this sequel will be secured, ten more chapters will be screened.

It now remains for the scenario writers of the country to suggest what becomes of Blair Stanley and Vivian, what happens to the child, and who finally possesses "The Diamond from the Sky," the facts that are expected to form the basis for the sequel to the present serial.

Photographically and from the standpoint of the sensational, chapter thirty of "The Diamond from the Sky" is fully as sensational as was chapter one, for the last chapter contains a most realistic automobile collision, together with the revealment of the document which proves Arthur Stanley's right to his name and title, and results in the diamond heirloom being bestowed upon Arthur's little son, who thereby becomes the American earl and inherits the Stanley fortune.

As the picture begins we see that DeVaux, who at the conclusion of the last chapter struck down Blair Stanley with a battle mace, dropped the diamond, which he had taken from Blair's neck, and that the jewel fell into the upturned hat of Marmaduke Smyth, the lawyer. Upon discovering the relic, Marmaduke carefully conceals the gem in his coat

pocket and goes in to interview Blair. After a stormy session, in which Marmaduke clearly makes it known that he doubts Blair's right to the Stanley fortune, the lawyer is dismissed.

In picking up his belongings, Marmaduke accidentally



Arthur and Esther are happy at last.

discharges a rifle and the bullet, striking the deer head which Marmaduke had lugged all over America, releases a spring that permits the deer head to fall forward from the wooden shield on which it had been supported, and reveals on old and tattered bit of paper within, which falls to the floor.

Examining this document, Marmaduke discovers with surprise that it is dated 1680 and is nothing less than the marriage certificate, which proves that the first Sir Arthur Stanley really married the gypsy maid who, later, bore him a son after leaving him and assuming her former name of Harding.

Blair, upon learning of this document, insists on Marmaduke giving it to him, but at this moment Scotland Yard detectives arrive with extradition papers, demanding the return of Blair to Virginia for the murder of Dr. Lee.

Blair and Vivian have a tearful scene following his arrest, and then Blair, without handcuffs, is escorted to a taxicab to be taken to police headquarters.

At a street intersection DeVaux, in a heavy automobile, collides with the police automobile, upsetting the big car and Blair crawls out of the wreckage, leaps into DeVaux's car and succeeds in escaping. Weeks later Marmaduke arrives in Virginia for the purpose of consulting the church records and finding if they agree with the marriage certificate he has found.

Being satisfied that the document is genuine, Marmaduke hastens to find Arthur, who, with Esther, is living in a gypsy camp. A tiny son and heir has been born to them and a great celebration follows when Marmaduke makes known his discovery and tells them that Arthur's child is legally entitled to the Stanley fortune, the estate of Stanley Hall in England, and the title of earl.

As the story ends, Quabba is made king of the gypsy camp, since Arthur and Esther renounce all further allegiance to the wandering tribe and go to take up their home in Richmond.

The film subtitles, hinting at the main points to be covered in the contest for a sequel to this story, bring the reel to a close.

"A Bit of Lace"

Essanay Three Reel Drama to be Released Nov. 16

Reviewed by John C. Garrett

EVERY detail in "A Bit of Lace," the three-reel Essanay production to be released on November 16, has been arranged with consummate skill. H. Tipton Steck is the author of the story, which is dramatic and interesting and a most fitting vehicle for the stars who have been chosen to portray the leads. The story contains lots of action and many tense moments. Its theme is written around a clerk who is married and living a "hand-to-mouth" existence. His meeting with an old college chum, who has acquired wealth, makes a vast change in his life and results in his utter downfall and in his wife leaving him.

Edna Mayo does some splendid work as Ruth Fenwick, wife of Douglas Fenwick, which tensely emotional role is portrayed by Sydney Ainsworth. Darwin Karr is splendid as Bruce Carton, Fenwick's college chum, who has acquired wealth. The photography throughout the production is exceptionally good.

Bruce Carton, having made his fortune, returns from the West to Chicago and establishes himself in a sumptuously furnished apartment. Douglas Fenwick is a struggling clerk in the city and he doesn't take his lot happily. By chance he happens to meet Carton, who is an old college chum, and invites him to dine with he and his wife that evening. In Fenwick's simple four-room apartment he, his wife and Carton have an enjoyable time talking over old college days and Carton is charmed with Mrs. Fenwick.

Fenwick remarks that he is but a struggling clerk getting $20 a week, while the boss gets $100 a week and does not deserve it any more than he does. Carton offers him a position at $35 a week as his private secretary and Fenwick begins working next morning.

There is a change in the existence of the Fenwicks; they now have an elaborately furnished apartment, keep a maid and a car. Mrs. Fenwick invites Carton for dinner one evening and he is surprised to see how well Fenwick manages to live on but $35 a week. The next morning he questions Fenwick and he says that he has invested in stocks and thus made a fortune.

By chance Carton receives a letter which enlightens him as to how Fenwick is getting all his money; he has been misappropriating funds which Carton has been giving to charity. He shows Fenwick the letter and discharges him. Fenwick arrives home and tells his wife that Carton's suspicions are unfounded, but fearing prosecution persuades his wife to go to Carton's apartment to steal the letter.

Against her will Mrs. Fenwick goes to Carton's apartment and while the butler is phoning manages to get into Carton's library and then gets the letter. Just as she is leaving Carton returns from his club and Ruth Fenwick slips into his bedroom and shuts the door. Carton comes into the room and is about to seat himself when he notices a bit of lace caught in the door of his bedroom. He walks to the door and opens it and there confronts Mrs. Fenwick. Knowing that she has come for the letter and has it he asks her for it and then tries to prove to her that her husband is guilty of theft.

However, she does not believe him and to prove his story he sends for Fenwick to come to his apartment. Fenwick arrives and not seeing his wife and thinking she has gotten the letter says, "I knew she would get the letter, as you always rather liked her." Carton attacks the man and



The wife leaves her husband.

just then Ruth steps in between them and says she now knows the truth. She returns home with her husband, dons her street apparel and leaves him in abject misery, although he pleads with her to return.

"The Substitute Minister"

An American Two Reel Feature of Nov. 15 Reviewed by Neil S. Caward

ALFRED VOSBURGH, a newcomer to the American studio, makes his debut as the leading man in a two-reel "Flying A" drama entitled "The Substitute Minister," scheduled for release on Monday, November 15, and, if his work may be fairly judged by his appearance in this picture, is going to become a great favorite with picture play patrons.

Mr. Vosburgh, who is good looking, well built, and has an expressive face, plays the role of a hero, though in this his first production, he is handicapped by having to appear as a villain during the early part of the picture and so handicapped by having to win one's sympathy under adverse conditions, proves his mettle as an actor. Vivian Rich is his leading woman and most capably enacts the role of Ethel Drysdale.

Reaves Eason directs the production and has most carefully chosen the backgrounds used in the telling of the story. They are in all cases convincing and the scene in the church where Drummond discloses his false position before his parishioners is most splendidly worked up to a climax.

As the story begins John Drummond, who is found in company with a band of thieves, narrowly escapes capture in a police raid and, fleeing, conceals himself in Bishop Gould's house. Finding a clergyman's coat and hat on the hall-tree, he boldly dons these and prepares to escape, but on leaving the house comes face to face with a detective who is on his trail.

At the same moment a messenger boy, thinking him Bishop Gould, delivers a telegram from Rev. Drysdale, pastor



Ethel surprises the minister.

of the Cedarville church, asking for a substitute preacher, and Drummond boldly accepts the message and replies that a substitute will be sent. He then uses the telegram as a proof of his identification as Bishop Gould, and the detective departs.

Drummond boards the train for Cedarville and aboard meets Ethel Drysdale, who informs him that she is to be his housekeeper when in Cedarville, when she learns that he is going to substitute in her father's church. When Drummond realizes there is no way to escape, he actually takes up his duties as the new pastor, though time and again he is attempted to throw off his mask and escape. Edith's growing affection for him results in his staying, though he knows each hour he lingers it will increase the chances of his ultimate capture.

Meanwhile Rev. Drysdale, upon leaving the hospital, calls on Bishop Gould to thank him for sending a substitute pastor, and learns with surprise that the Bishop knows nothing of his request. The detective who is still seeking Drummond throws light on the mystery by stating that Drummond may be impersonating the substitute minister and all three depart for Cedarville.

It is Sunday morning as they reach the scene of their quest, and at the request of Bishop Gould the detective and Drysdale go to the church intent on arresting the impostor when services are over. Drummond, in the pulpit, sees them enter and knows his arrest is sure to follow. Rising in his place he explains to his congregation that a sinner is in their midst, and then relates the story of his life, explaining his inability to secure a job and how he was finally tempted to join a band of thieves in its operations, and while still debating whether it was right or not to take this wrong step the den of the thieves was raided by the police and he made his escape by means of window and later found refuge in Bishop Gould's house.

As the story ends Bishop Gould finds that Drummond is his long lost son and publicly forgives him for the error he has committed, while the detective slips quietly out of the door and returns to the city.

"Nedra"

Pathe's Five Reel Production, Released November 8 Reviewed by Thomas C. Kennedy

GEORGE BARR McCUTCHEON'S highly imaginative adventure story, "Nedra," loses none of its interest and really makes important gains in the Edward Jose five-part production released November 12 on the Pathe Gold Rooster program. Mr. Jose has, above all things, given the story an atmospheric and attractive setting, but he has not lost sight of the story itself in his availing attempt to secure powerful and strikingly beautiful scenic effects. With all its marks of the producer's craft, "Nedra" amounts to more than a mere succession of skilfully handled episodes. The direction in every instance is all of excellent. Credit for the well-devised scenario must be given George B. Seitz.

The story, like the other works of McCutcheon, has been widely read. Certainly it is eminently suited to the screen, containing opportunities for the execution of those dramatic effects which belong to the photoplay alone. Not one scene bears any similarity to the stage drama, and the vast difference between the spoken and silent drama is most noticeable. This is a photoplay that precludes any comparison with stage offerings, illustrating as it does the wide gap which separates these two entirely different forms of amusement—amusement is the admitted prime factor of both.

The acting and photography are in keeping with the high quality of the other departments of the production. George Probert, who established himself as a stage star long since and who won prominence as Peter in "The Spender," is cast in the heroic role. In Hugh Ridgway, the young society chap, who is strictly American in his ability to meet unusual situations as they arise, Mr. Probert has a part better suited to him than that of "The Spender" and no one seems to realize it more than he. In the humorous moments he is best, and "Nedra" contains much "polite" comedy.

Fania Marinoff is more than a good type for her part as Lady Tenny, she is a good actress for the role. Miss Marinoff has an expressive face and her gestures are quite as expressive. Margaret Greene is pretty and graceful as the rather inconsistent and somewhat inconstant Grace Vernon. Crawford Kent is seen as Henry Veath, Hugh's college chum. The photography stands high above that which is deservedly considered good, and therefore warrants special mention.

The story deals chiefly with the romance and affairs of Hugh Ridgway, who, like his fiancee, Grace Vernon, is thoroughly tired of society functions. They decide to avoid boresome dinners and dances in their honor by eloping. Owing to a recent burglar "scare" they are forced to take refuge on a ship. When they come from their hiding place they find that they are out at sea. A terrific storm wrecks the ship and in the confusion Hugh carries Lady Tenny to safety, which is an island inhabited by savages, mistaking her for Grace.

On the island they are hailed as gods and made rulers by the savages. Lady Tenny is in love with Hugh, but he pretends not to care in that way for her, as much out of a sense of duty to Grace as anything else. A year later they are rescued and carried back to New York by a visiting ship. Hugh and Lady Tenny part, but he learns that Grace has married Henry Veath, as she believes Hugh lost. His pride but not his heart is hurt, and he returns to Lady Tenny.

The Island of "Nedra" scenes were taken in the Bahamas, which insures a truthful setting, and it is evident that a thorough search was made before the locations were decided upon. Some idea of the magnitude of this offering may be gained when it is recorded that 2,000 native blacks were used in some of the scenes, and a commendable thing about it is that the director has not endeavored to keep the fact constantly before the spectator by breaking in upon the story to show how much labor and money was spent in staging the picture.

"Colorado"

Universal's Five Reel Feature, Released on Nov. 15
Reviewed by Neil G. Caward

HOBART BOSWORTH is splendidly cast as Thomas Doyle, the leading role in "Colorado," adapted from the play of that name written by Augustus Thomas, and which is the five-reel Broadway Universal feature on Monday, November 15.

As the professor of languages in a small college and later the purchaser of a small tract of farm land in Colorado, Bosworth fairly lives the role assigned him. In this part he is supported by Anna Lehr, as Mary, his wife; Louise Baxter, as Kitty, his sister; together with Carl von Schiller, Albert MacQuarrie, Edward Brown, and Mr. Bradbury.

Norval McGregor is credited with the production of "Colorado," and is surely to be complimented upon the closely knit, excellently photographed story which he offers the public in this release. No details seem to have been overlooked in making the story convincing and it is one that will interest all.

Frank Austin discovers Col. Kinkaid, his superior officer, at a frontier fort abusing a little lame newsboy, knocks the colonel down and upon being court-martialed and sentenced to five years' imprisonment, escapes with the aid of the newsboy and goes to Colorado. Thither a few weeks later comes Thomas Doyle, a professor of languages from an Eastern college, Mary his wife, and Kitty his sister, on account of Mrs. Doyle's health. On the way out they encounter Col. Kinkaid, who urges them to buy a ranch in Colorado and then wires ahead to Staples, a gambler friend of his, to arrange to sell them a worthless tract of land belonging to Kinkaid himself.

As the country has just been deluged by an unprecedented rain, the tract of land offered to Doyle looks most promising, and the ex-professor purchases it, only to discover when the dry season arrives that his land is worthless unless it can be irrigated.

As the months pass Mrs. Doyle regains her health, but Doyle's funds play out and, discouraged, he finds himself growing old and desperate with nothing set by for the future.

Austin, meanwhile, who has taken up a mining claim near Doyle, believes wealth lies ahead of him, while Kinkaid, who has had some of Austin's ore assayed, wants to form a company and exploit the claim in a big way.

Doyle visits the colonel for the purpose of making Staples, who sold him the land, either take it back or return some of the money, since the land has proven a failure; but the latter merely laughs at him and assures him that he will not have a chance of getting his money back.

Kinkaid is much attracted by Mrs. Doyle, and Staples pays no little attention to Kitty, much to the disgust of Austin, who sincerely loves her. After Doyle and Staples have had a bitter quarrel, Doyle, now employed as foreman in Austin's mine, goes down to set off a blast, and Staples, by way of revenge, stops the lift used in hauling the men to



Hobart Bosworth as Professor Thomas Doyle in "Colorado."

the surface, thereby imprisoning Doyle in the underground workings. The blast goes off and a flood of water is released in the mine, since the blast had exposed an underground river. Though the mine is flooded and rendered worthless, the flood of water which pours to the surface and later irrigates Doyle's land, enables the latter to grow enormous crops and become wealthy.

Mrs. Doyle, however, who is found in intimate conversation with Kinkaid by her husband, is cast off and finally goes to Denver, pursued by Kinkaid, who desires to marry her.

Doyle suffers deeply over his wife's supposed inconstancy, but finally is persuaded to take her back. Austin forces Kinkaid to clear his name and secure a pardon for the sentence still hanging over his head, and as the picture ends Austin and Kitty, Doyle and his wife, find happiness.

"A Trap for Trapp"

Another of Pathe's "Adventures of Wallingford
Reviewed by Thomas C. Kennedy

WHILE J. Rufus Wallingford's business deal, or rather "con-game," in "A Trap for Trapp" is quite far off color, so far in fact that the postal authorities get after him, and lacks the admirable finesse of his previous schemes to reduce the bank accounts of certain unworthy gentleman, the comedy situations, good acting and nice settings, which mark these pictures as distinctive in serial offerings, are here present and as a consequence "A Trap for Trapp" lives up to its purpose—that of affording good, wholesome entertainment.

In "A Trap for Trapp," which is the sixth episode of this



A scene from "A Trap for Trapp."

Pathe series, Wallinford has an idea which he knows will earn him a neat profit, but he fears to put it into operation, knowing that the postal authorities will investigate, and that would never do. His only hope lies in finding some person well supplied with ready money who will buy him out before the "show-down" comes.

Jimmie Wallingford and "Toad" Jessup are pining to own an automobile offered for sale by Louis Trapp. With Violet Warden's aid they work a scheme which forces J. Rufus to buy the machine for them. In an argument Trapp boasts, and foolishly for himself, that he has $50,000 which is the exact amount Wallingford desires his "goat" to possess. Therefore a trap is laid for Trapp, and he walks into it as though he was rehearsed for the occasion.

Jimmie and "Toad" are quite as important in this episode as either J. Rufus or Blackie, and it is due to the boys more than anything else that Wallingford is not caught by agents of the Federal Government. The boys' auto ride, thanks to some effective trick photography, is about as wild as one could expect. Another comedy touch is where Wallingford reprimands his son for reading a telegram not meant for him, explaining at length how dishonorable that sort of thing is.

"The Print of the Nails"

Selig's Three Reel Production to be Released Nov. 18
Reviewed by John C. Garrett

THE Selig Polyscope Company has scheduled for release on November 18, "The Print of the Nails," a three-reel production with a well balanced cast. In the story is intermingled politics of a big city, the life of the denizens of the

underworld and the love of a mayor for a sweet young girl, who aids him in his attempt to reform the citizens. It is an effective theme and startling realism has been injected into the production, which is artistically projected.



The rival candidates meet at Ruth Rising's.

Earl Foxe is cast as Tom Mason, the reform candidate for mayor, who wins out over Humphries, the other candidate, which part is played by Edwin Wallock. Vivian Reed is a charming Margaret Macy, who is an old friend of Mason's, and aids him in "cleaning" up the city. Helen Wolcott is cast as Ruth Rising, a society belle. Walker, the "boss," is played by Al Filson, and William Scott plays the part of Will Macy, Margaret's brother. The "types" selected for this production are unusually genuine.

Tom Mason, reform candidate for mayor, and Humphries, candidate for the other party, are not only rivals for the office of mayor, but rivals for the hands of Ruth Rising, a society belle. The two attend an election party at Ruth Rising's home and when she hears that Mason has been elected mayor she accepts his proposal purely through ambition. Mr. Humphries vows vengeance and plots to assist Walker, "the boss," to "get" the new mayor.

Margaret Macy, a slum worker, is an old friend of Tom Mason's and she is delighted when she hears that he has been elected mayor. Her brother, Will, who is a "hanger-on," is strong for the other party, however, and is bribed by them to place two compromising letters in Tom Mason's pocket. He takes the letters home and falls asleep. Margaret, finding them, changes them both and writes another one pointing to the innocence of the mayor and this is the one which Will places in Mason's pocket.

Margaret is lured to a questionable resort which is raided during her visit. She is arrested and a big newspaper story involves the name of Margaret and the mayor. Macy, hearing what has happened, upbraids Walker, who also has him jailed. The council prepares to remove the mayor, and just as Humphries is telling of the letter which was found in the mayor's pocket Margaret and Will, who have convinced the chief of police that there is a plot against the mayor, arrive at the council chambers. They tell their story and produce evidence showing the conspiracy against the mayor, whose name is cleared and then takes Margaret's hand in his and they see more than friendship in each other's eyes.

"His Conquered Self"

Pathe's Three Reel Production Reviewed by Thomas C. Kennedy

IN addition to being a pleasant relief from the deep-dyed villains who never show the least bit of good in their natures, "His Conquered Self" has much about it that is novel. The author is to be complimented for drawing such a convincing character as Jack Brunslow, a libertine who, like most people, is capable of love and whose better nature is brought forth through its influence. "His Conquered Self" is a three part Balboa production for release through the Pathe Exchange with Jackie Saunders and Lewis J. Cody in the leading roles.

The story is built around a girl who charms with her innocence and it has situations which are both interesting and dramatic. The ending is not what one expects. It is logical and convincing but it is customary when a girl visits the apartment of a designing man and is followed there by friends to have the friends break down the door and save the girl. In this story the girl is protected in her momentary weakness by the man she has made strong by her innocence and the melodramatic rescue is unnecessary.

If the story has shortcomings the greatest is in the way the girl's fiance is disposed of. He is maliciously discredited by Brunslow and drops out of the play too conveniently and without sufficient cause. Even this and the fact that in the beginning the action is not as clear as it might be, can be forgiven the author who has given us a villain who is human.

Jack Brunslow arranges through his mistress to meet Agnes Jackson, to whom he is greatly attracted. When he learns that she is engaged to Carlisle Gates he envolves Gates in a scandal which causes Agnes to break the engagement. Brunslow then wins the girl's confidence and love. After a quarrel he tells her that if she wishes to see him again she must seek him. Later Agnes calls at his apartment. At first Brunslow gloats over his conquest, but then he realizes that he really loves her and asks her to marry him.

Jackie Saunders plays the part of Agnes Jackson with sincerity and feeling. Lewis J. Cody, whose characterization of Herman Stein in "Comrade John" won general praise, is well cast as Brunslow and the supporting cast is adequate.

"The Hearts of Men"

World Film's Five Reel Production, Released Nov. 8 Reviewed by Hugh Hoffman.

NOTHING in the way of film production is more sure to please a larger percentage of the public than a well-directed picture of childhood. Such a feature is "Hearts of Men." It might better have been called "Hearts of Children," inasmuch as it deals mostly with affairs of childhood. The production is in five parts and is interesting every inch of its length.

Arthur Donaldson and Beulah Poynter play the leading adult parts, that of a German father and German housewife. Both of these parts are exceptionally well played. Mr. Donaldson has had such a rare theatrical experience and is such an absolute master of stagecraft that a remarkable rendition was to be expected, and there was no disappointment in that respect. Beulah Poynter, like a dutiful actress, covered up her pretty features with make-up to resemble a German frau. As a typical German couple of the better class, their work was appealing and winsome.

The work of the children was superb, and in mentioning the work of the children, the director, Percy Veckroff, should also come in for credit on the excellence of his results. It is no easy thing to handle a number of children in important parts and keep the action natural. Mr. Veckroff has not only done this with these children, but he handled a



Scene from World's "The Hearts of Men."

whole schoolroom full of them so cleverly that their actions are true to nature in every scene. The three children who carry the main parts are Frank Longacre and Ethelmary Oakland as the child lovers, and Nicholas Long, Jr., as the

bad little boy. Their work is astonishingly good—so good, in fact, that everyone who sees this picture is going to do a little raving about their work.

The story itself is a pretty thing. Besides that, it is original and has plenty of interest to hold an audience firmly. It was originally conceived from a song by Charles K. Harris entitled "The School Bells." The film version starts out with a chemist who is emigrating, with his family, from Germany to America to begin life all over again. He has had a valuable formula stolen from him by a man he trusted, and he expects to find that man in America. The little son of the inventor goes to school but has a hard time because he cannot speak English. A little girl of German descent volunteers to translate for him, and in this way the two become very much attached. Later the little boy's father discovers that the little girl is the little daughter of the man who stole his formula and became wealthy on that account.

When he discovers this, he orders the little girl away from his gate, and on her way home she is stolen by gypsies. The town bell is rung and the whole village turns out to find the girl. The little boy gets out of bed and goes to a gypsy camp and there finds the little girl. His father presently comes along and takes the little girl home to her father. Out of gratitude, the little girl's father offers the little boy's father half interest in the business he has developed from the chemist's formula, thus the two fathers become reconciled and the picture ends in a satisfactory way.

This is a picture that is going to please any manager who books it. It will not only please the manager, but the audiences, and no doubt will be talked about many days after it has come and gone.

Blackton Film Now in Four Cities

With "The Battle Cry of Peace" running to capacity houses in New York at the Vitagraph theater, where it begins its tenth successful week on Sunday, November 14; in Boston at the Majestic theater; in Chicago at the Olympic theater and soon to open in San Francisco, J. Stuart Blackton's dramatic presentation of what invasion in our present condition of unpreparedness would mean, has begun in earnest its appeal to all Americans to "be up and doing" in defense of their country.

The picture is powerful dramatically, and even without the patriotic motive and appeal which is an inherent part of it, it is to be considered a notable achievement in photodramatic art.

It was originally suggested by members of the American Legion, a society formed for the purpose of providing the country with a third line of defense, consisting of men who are ready and willing to serve the government at any time in the various capacities for which they are fitted by training, military or otherwise. Several members of the legion, convinced that the motion picture is today the greatest medium for the transmission of ideas to the people, undertook to find someone who would tell, in a picture story form, the dramatic truth of our unreadiness. Mr. Blackton, head of the Vitagraph Company, was a ready listener. His interest resulted in the great photoplay which is today going into every nook and cranny of the republic, with the inspiration of a new and finer Americanism, a new and truer responsbility on the part of all to our government, and a realization of the fact that only through power lies the road to peace and national honor.

Fleming With Feature Film

Carroll Fleming, formerly general stage director of the New York Hippodrome, has been engaged by the Feature Film Corporation which releases through the Pathe exchange. Mr. Fleming will produce that portion of the firm's output which is not directed by Edouard José, who is director-in-chief of the Feature Film Corporation.

"Our company has just completed plans," said Mr. José in announcing Mr. Fleming's engagement, "that not only greatly enlarges the scope of our activities, but will give our new director fuller opportunity for the exercise of his proven ability as the producer of pictures than he has hitherto enjoyed."

Edwin Thanhouser Explains

In a letter just received from Edwin Thanhouser, the New Rochelle manufacturer seeks to correct what he believes may be a wrong impression regarding his opinion of the nude in motion pictures. The letter reads as follows:

Dear Sir: There has appeared in several of the trade papers an interview with me, which interview has been wrongly captioned, insomuch as it conveys the impression that I advocate the nude in moving pictures. The original caption of this interview as submitted by our publicity department was "Inspiration; a Study in Thanhouser Ideals," and any change that tends to create the impression that I advocate the nude in moving pictures is wrong and should be corrected.

I wish to state that I do not advocate the nude in moving pictures. I am absolutely opposed to the nude in moving pictures, unless it is employed to serve a definite and unquestioned purpose of artistic and educational value; unless it is employed in a picture which can properly be exhibited before any audience with perfect propriety.

The fact that our five-reel Mutual Master-Picture, "Inspiration," was viewed and passed on by the National Board of Censorship without a single alteration will indicate that it is an example of the kind I stand sponsor for, and that must speak for itself.

Edwin Thanhouser.

Kleine Opens New Studio

The George Kleine studios have been removed from East Fourteenth street, New York City, to 805-813 East One Hundred and Seventy-fifth street, quarters surpassed by none and equaled by few in spaciousness, arrangement and detail. The plant represents an expenditure of more than $1,500,000 and stands for the final word in motion picture studio construction. General headquarters have been established at the new place for the executive, film producing, auditing, scenario, advertising and publicity departments.

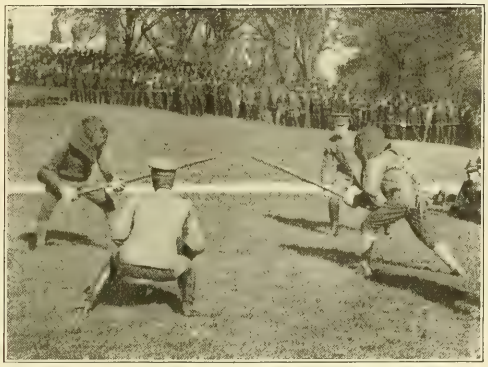
Sunshine Films Organized

Sunshine Films, Incorporated, capitalized at $100,000.00 at Sacramento, Calif., has been formed to make and promote feature pictures telling, in a story sense, the historic events which have gone toward the making of California. Men of practical experience and high standing in the motion picture business are said to have associated themselves with the undertaking, and the best technical experts will oversee all productions.

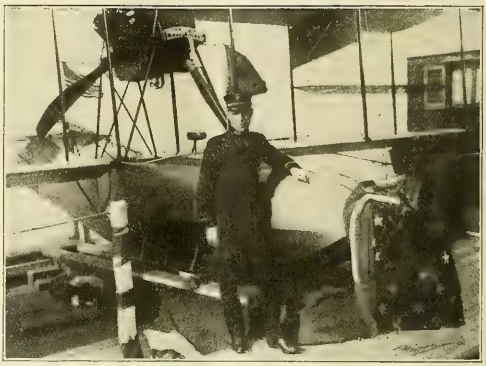
Band Box Installs Bartola

The New Band Box theater, 125 West Madison street, Chicago, Ill., just completed at a cost of $100,000, has installed a Bartola Orchestra, adding this theater to a long list of others in Chicago and throughout the country who find the Bartola needful for picture playing. The desire of the owners of the Band Box to give their patrons the best has been realized in the featuring of high class films in conjunction with the music.

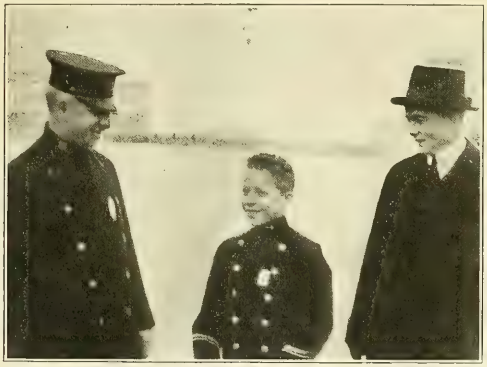
News of the Week as Shown in Films



War game on famous Common in which "foes" are repelled, Boston, Mass. Copyright, 1915, Universal Animated Weekly.



Ensign Lee H. Harris, U. S. N. instructor of aerial corps. Copyright, 1915, Hearst Selig News Pictorial.



New Junior police force organized in Brooklyn, N. Y. Copyright, 1915, Mutual Weekly.



Winston Churchill, who inaugurated the famous Dardenelles expedition. Copyright, 1915, Pathe News.



U. S. submarine E-1 skimming over the water at high rate of speed. Copyright, 1915, Universal Animated Weekly.



Chicago Newsboys entertained at Lincoln Park Menagerie. Copyright, 1915, Hearst Selig News Pictorial.

Brevities of the Business

MID-WEST NEWS

By William Noble

Oklahoma

"Make the lodge room a social center"—this is the slogan of O. K. Camp No. 4, Woodmen of the World of Oklahoma City, Okla. Accordingly the lodge has purchased a complete moving picture equipment, as part of the entertainment program. Commencing October 28 moving pictures were shown in the lodge room to a large number of delighted members and visitors. Moving pictures will be shown about twice a month, supplemented with vaudeville and a musical program.

Missouri

A third moving picture censorship bill in consonance with the ideas of the Associated Catholic Societies, the Civic League and other organizations will be introduced at a meeting of the Board of Aldermen at St. Louis, Mo., Friday by Park Commissioner **Cunliff.**

Action on the first two bills, which were previously introduced, have been postponed indefinitely. The third bill provides for a board of censors composed of two paid inspectors and an auxiliary committee drawn from various civic organizations, to be appointed by the park commissioner. It will be a difficult matter to create a censor board for St. Louis, Mo., for the reason that the constitution of Missouri guarantees that no censorship shall be established over speech or publications.

Louis A. Cella and **Frank R. Tate,** theatrical managers who represent the Triangle Film Company, have leased the King's Theater, King's highway and Delmar boulevard, St. Louis, Mo., from **Henry Keplar,** to be operated as a companion theater to the American, where Triangle films will be produced. The King's Theater will be under the personal direction of **David E. Russell** and will open November 14 under the new management.

The new opera house at Marlan, Texas, is nearing completion and will be ready for opening within the next few weeks. When completed, Marlin will have one of the best equipped and handsomest show houses in Texas. Moving pictures and regular theatrical attractions will be shown.

Construction work has commenced at Abiline, Texas, on a modern fireproof up-to-the-minute opera house. The new theater is to occupy a front of fifty feet with a depth of 100 feet, and will be ready for the grand opening about February 1.

Moving pictures of Confederate veterans were taken at Dallas, Texas, October 20. The films are to be used in connection with a scenario to be produced for the benefit of the peace movement fund. Later films of the Grand Army veterans and the Methodist University at Dallas will be taken to be used for the same purpose.

The general pastors of Fort Worth, Texas, have lodged a protest with **Judge Ben M. Terrell** protesting against the dissolution of the injunction granted last year to prevent moving picture shows from operating on Sunday. The injunction was granted by **Judge Marvin** when he occupied the Sixty-seventh District Court bench and Judge Ben M. Terrell, who succeeded him, has been asked by the picture people and movie fans to dissolve it.

Spencer G. Sladdin, special representative of the New York office of the Fox Film Corporation, has taken temporary charge of the Dallas, Texas, office of that company. **William M. Byrd** of Dallas, former manager of the World Film Company's office, has been appointed assistant manager.

S. L. Rothapfel of New York, one of the nation's leading motion picture theater men, was the honor guest at an oriental dinner given by the Mutual Film Corporation October 28.

PACIFIC COAST NEWS

By "Capt. Jack" Poland.

The local announcements in all the daily papers of Los Angeles that **W. H. Clune** had secured the Triangle program for Clune's Auditorium theater has attracted widespread attention among amusement lovers, motion picture people and "fans." Securing of this program for the largest motion picture house in the west is another notable achievement for the Big 3 organization—**Griffith-Ince-Sennett.** Mr. Clune has been a steadfast booster for high-class feature pictures and is personally engaged in the manufacture and production of specialties for his house. The additional announcement is made that Clune will show these $2 pictures of the Triangle program at popular prices.

William N. Selig, now luxuriating in the sunny southland of California, dividing his time between the $1,000,000 Selig Jungle Zoo and the $3,000,000 Hotel Alexandria, where he registers and meets his friends, states that he feels highly honored over the confidence imposed in him by Mayor **Thompson** of Chicago (Mr. Selig's home city) in his nomination to the Board of Education of his native city. Mr. Selig read of his prospective appointment in Motography of this week.

Photoplayers of Los Angeles and the surrounding territory are enthused over the success attending the reorganization of the former club. Several new names have been proposed, and it has been tacitly agreed upon to call the reorganized club the "Padres," the name being symbolical of California—The Golden State. It is further hoped and planned to build up the organization along the lines that have made the Friars of New York notable, maintaining a prestige as regards membership and conduct that will win the hearty approval of everyone. A very largely attended meeting was held in furtherance of the plans of final organization at Hoffman's cafe Thursday evening of this week.

Improvements are in evidence at all the studios this season, new stages, new studios, laboratories and equipment in every department adds to the fame of the motion picture industry in this section of the United States.

President **William Parsons** of the National Film Corporation reports that this company will begin productions again within the next ten days. In furtherance of this statement he has taken over the Francis Bushman-Quality-Metro studios by purchase from **Fred Balshofer,** and the National companies are being reorganized and are making ready for a continuance of work. **Albert G. Hale** has been selected as director and he is engaging players for the company for immediate work.

More or less mystery surrounds the sudden departure of **Francis Bushman** and **Beverly Bayne** of the Metro-Quality program for the east. When this organization came here some months ago, under the guiding hand of President **Fred**

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	88	96
Biograph Co.	42	57
Colonial M. P. Corp.....	1	4 *
General Film Corp., pref...	42	48
Mutual Film Corp., pref...	49	52½
Mutual Film Corp., com...	47½	50
No. Am. Film Corp., pref..	73	..
No. Am. Film Corp., com..	65	72½
N. Y. M. P. Corp.....	65	69
Thanhouser Film Corp....	1⅞	3½*
Triangle Film Corp.....	6¾	7 *
Universal Film Mfg. Co....200		..
Vogue Films, Inc.....120		..
World Film Corp.....	4⅛	4⅜*

*Par $5.00

New York Motion Picture Corporation.—This stock continued weak with a number of offerings under 70 and no buying strength exhibited except under 65.

Mutual Film Corporation.—A number of new exchanges and branch offices have been opened up. Transactions in the stock have been very limited in amount at around 50 for the common and 52 to 53 for the preferred.

Signal Film Corporation.—Is the latest film company, with a capital stock of $250,000, $100,000 preferred and $150,000 common. It will manufacture a series of dramatic episodes with Helen Holmes as the central figure. It is reported releases will be made through the Mutual and possibly through the North American Film Corporation.

Triangle Film Corporation. — Opened up on its regular schedule the past week, offering to exhibitors in general the films already shown in the Triangle's model theaters.

Reliance Motion Picture Corporation. —The Mutual Film stock holdings of both Reliance and Majestic were bought by J. R. Freuler, president of the Mutual Film Corporation, at the same time that he took over the holdings of H. E. Aitken.

Balshofer of the Quality Pictures Corporation, it was understood that permanent headquarters would be maintained at the Hollywood studios. After making several pictures, Bushman and Miss Bayne and other members of the company have decided without much notice that they prefer residence and occupation in the New York metropolis to the glorious country—California. The studios used and owned by Balshofer have been leased, and the entire organization is now in other sections of the country.

Henry Ford, the multi-millionaire auto manufacturer, peace booster and head of many important works and interests, added more fame to his illustrious name this week, when he, like Daniel, "walked into the lions' den" at Universal City. The difference was, however, Henry had his picture taken while holding the king of beasts by the waving mane, while Danny was there under other circumstances. Anyhow, while the auto magnate had his pictures taken with the lion he showed no evidences of fear, and Universalites join together in pronouncing Ford a brave man, even when facing a terrific jungle lion.

CHICAGO GOSSIP

The Rotary Club of Chicago, which on Thursday of last week was entertained at the Studebaker theater as guests of the Triangle Film Corporation, returned the compliment on Tuesday noon, November 9, at the regular noonday luncheon of the Rotary Club, held at the Crystal Room of the Hotel Sherman. As guests the club entertained **C. F. Hately,** one of Triangle's Chicago representatives; **Dr. Laverne Barber** of the Triangle's New York office; **M. J. Knill,** manager of the Studebaker theater, and **D. N. Talbot,** press representative of the same theater, and in their honor called Tuesday's luncheon "Motion Picture Day." All of the gentlemen delivered addresses pertaining to the motion picture industry, pointing out to the business men of Chicago who are members of the Rotary Club, the growing importance of this comparatively new industry.

William T. Rock, better known as "Pop" Rock, arived in Chicago on November 7 on a visit to his son **John,** who is guiding the destinies of the Vitagraph part of the V. L. S. E. program in Chicago. Mr. Rock was accompanied by his wife, and expressed himself, on leaving, as having enjoyed a delightful vacation. "Pop" Rock's idea of a vacation was to go out and sign up **Sidney Smith** for rebookings.



"Silent Bill" Haddock reading a scenario to the Gaumont stock company twins.

William N. Selig went to New York on Monday to attend a meeting. He is expected back on Thursday, November 11.

Clover Lord, who formerly ran a department in the Chicago *Evening Post* devoted to the moving picture industry, together with Mr. **Eccles,** who was a reporter for the department, have gone into partnership with **H. L. Harris,** formerly vice-president of the United Photoplays Company, and have started the Supreme Feature Film Company in the Peoples Gas building. The new company purchased the Illinois rights on "The Cowpuncher," a five-reel picture put out by the Reelplays Corporation in the Unity building. **Harry Gordon** is handling the sales end of the Reelplays Corporation and has tentative arrangements made for the sale of a number of copies, the Illinois rights being the first to go.

The General Feature Film Company gave a special showing of the big feature film entitled "How Molly Made Good," a feature production having in its cast a dozen well-known New York theatrical stars, at the Ziegfeld theater, which was well atended, and the exhibitors expressed themselves as being quite pleased with the picture, which was made by the Photo Drama Company of New York.

A delegation of art students from the Chicago Art Institute were invited to witness the exhibitors' showing of the Thanhouser five-reel Master-Picture entitled "Inspiration." The showing was held Tuesday afternoon at the Mutual offices and most of the unmarried exhibitors of Chicago were present.

E. H. Brient has announced that he is opening a new feature film exchange in the city of Des Moines, Ia., which will be known as the Kay Bee Exchange. Best wishes for your success, Harve.

The Triangle Film Company began releasing on the 7th of November in Chicago, and the results for the first week are apparently very good. Quite a number of the large houses are capitalizing the advertising which the Triangle company has had in the newspapers.

Chris Whalan has a funny story which he states is an actual occurrence that happened to him while standing in front of the Mallers building. Chris says that one of Hamberger's house managers came hurrying down the street and he stopped him and asked, "What's your hurry?" to which he received the following reply, "I forgot the eleventh reel." Chris is issuing diagrams of this joke.

Harry Weiss, the very successful manager of the Metro exchange in Chicago, is spending a few days in the east, and in the meanwhile **Phil Solomon** is holding down two jobs, as well as canvassing exhibitors nights for bookings on Metro subjects. Phil has nothing to do until tomorrow.

A prominent exhibitor has sent in a letter asking what happened to the movement started among the Chicago exhibitors to restrict the number of films which an exhibitor should run. Three-for-a-nickel or four-for-a-dime was the slogan with some of the more progressive men a short time ago, but they say that there is no limit now, and that a number of theaters are showing as many as twelve or fourteen reels for 25 cents. The exhibitors' association will have this subject as one of its chief topics at its next meeting.

There was a secret session of the big theater men's association held last week.

Joseph H. Finn, president of the Vogue Film Company, went to New York on the Century on Tuesday, November 9, on business connected with his company.

Frank Lewis Hough, Jr., is back at the helm in the Kleine Optical Company's office, after a week's visit to New York City for a consultation with his chief.

D. J. Chatkin, manager of the United Film Service, 17 North Wabash avenue, was seriously injured in an automobile accident Tuesday, November 2. His sister, Miss Bertha Chatkin, was killed in the same accident and another passenger in the car was injured. MOTOGRAPHY wishes to extend its sincere sympathy to Mr. Chatkin in his bereavement.

F. O. Nielsen is making a trip through Illinois and Indiana and securing bookings for the splendid features which he controls in this territory.

Melchior and **Linnick** have opened new offices at room 410 Mallers building to handle a line of features.

Manager **Duffy** of the feature department of the Mutual Film Corporation has moved his desk closer to the cashier and is now to be found in the Mutual offices in the Mallers building. Room 406, formerly occupied by Mr. Duffy, is now being utilized as a poster and shipping room.

The Consumers Film Company, formerly at 410 Mallers building, moved out last week. This marks the end of the company formerly headed by **Norton D. Harris,** president; **David Rosin,** vice-president and manager, and **J. LeRoy Carson,** secretary and treasurer. Mr. Harris will probably remember the writer as being the first man to call on him when he opened his office in the Willoughby building.

NOTES FROM ALL OVER

Anita Stewart will have a new leading man in Richard Turner, a recently appointed member of the Vitagraph forces. Hereafter Miss Stewart and her company will work in the new studios at Bayshore, Long Island, where Director Ralph W. Ince has installed every convenience for motion picture production.

George DeCarlton, general supervisor of productions of the Ocean Film Corporation, lately organized by Jesse J. Goldburg, recovered a verdict at the hands of the jury last Thursday in the Supreme Court, against Vaughn Glaser, actor-manager, in the sum of $1,287.32. The litigation was of long standing.

Henry A. Barnhart, of Rochester, Ind., member of Congress from the thirteenth Indiana district, visited Universal City with Mrs. Barnhart recently. The Barnharts devoted half a day to a thorough inspection of the plant, and during that time met many of the directors and stars of the company.

Edward Brennan, the well noted dramatic actor appearing in Metro features, recently accompanied Valli Valli to Montreal for the opening of the Metro program there. He made a little speech with Miss Valli, and the management

presented him with a heavy silver cigarette case.

Arnold Daly will produce for Pathe's Gold Rooster program George Brackett Seitz's Broadway success, "The King's Game," in which William A. Brady presented James K. Hackett for a couple of seasons. Mr. Daly has secured for his cast Pearl White, George Probert, Sheldon Lewis, Stanley Dark and Martin Sabine.

Local Santa Barbara charities were given substantial assistance last week by the Indians of the "Flying A" studios. A real native dance was given by them in the ballroom of the Arlington hotel. Chief Four Winds, a wonderful type of the Indian of other days, made an impressive address to the assembled guests with the aid of "Sombrero Joe" Knight, who officiated as interpreter.

Barbara Tennant, who made such a striking success for the World Film in "The Dollar Mark," "When Broadway Was a Trail," "The Marked Woman" and "The Butterfly," is the heroine of World Film's forthcoming Crane picture, "The Gray Mask."

E. J. LeSaint has returned from San Francisco and is at work on interior scenes in the production of "A Bargain with Charm," the first episode of the serial story, "The Journal of Lord John," by C. N. and A. M. Williamson. William Garwood is playing in the stellar role of this production.

Donald Mackenzie, having finished his Gold Rooster play, "Mary's Lamb," the Broadway success written by Richard Carle, has been given by Pathe, Gilbert Parker's novel, "The Weavers," as his next picture.

Theodore Roberts is the star of the Paramount production, "Mr. Grex of Monte Carlo," recently completed by the Lasky Feature Play Company under the direction of Mr. Frank Reicher. Mr. Roberts for more than a year has been a valuable member of the Lasky organization, and the new photoplay, which is based on E. Phillips Oppenheim's widely read novel of the same name, gives him a splendid opportunity as a star.

The friends of Clara Kimball Young have formed the Clara Kimball Young Club, with headquarters in suite 615 Longacre building, Broadway and Forty-second street, New York City, in order to help her win the popularity contest of the morning and Sunday *Telegraph*.



Mack Sennett interrupted in the midst of talking over the first rehearsal of a Keystone-Triangle feature with Willie Collier, who has just started working at the Keystone studio.

Well, he's back at Universal City, bag and baggage, and everyone is smiling him a welcome. Who? Why Carter De Haven. And with him has come the better half (without meaning any insinuation), Flora De Haven, the little, dark-eyed, black-haired girl who played opposite him in the Universal's recent Broadway feature, "The College Orphan."

A big reception was held last week for Anita King, "The Paramount Girl," on her return to the Lasky studio at Hollywood, Cal., after her transcontinental automobile tour. She was the first person, man or woman, who ever crossed the continent by motor alone. She left San Francisco September 1 and reached New York October 16, traveling a distance of 5,231 miles in forty-six days.

William D. Taylor, the latest Bosworth, Inc., director, starts producing his first picture for that company this week. The vehicle is "He Fell in Love with His Wife," by E. P. Roe, and Florence Rockwell is the star. Taylor has an excellent supporting company in Forrest Stanley, Howard Davies, Page Peters and Lydia Yeamans Titus.

Phillips Smalley and Lois Weber have left the Universal City studios for San Francisco, where they are to stage a number of exteriors in the production of a five-reel story by Rufus Steele entitled "Hop." Arrangements have been made with a number of the San Francisco officials for their co-operation to give the picture the necessary touch of realism.

Director Maurice Tourneur has taken a company south with him for the purpose of making the Beban picture. The title and story of this picture will be made public in due course; in the meanwhile it may be interesting to hint that the theme is a French one, something of the pastoral, idyllic, Paris bohemian kind.

Apart from being the head of the Liberty Film Manufacturing Company and taking her own leads, Sadie Lindblom is financially interested in the Banner M. P. Company, which operates from her San Mateo studios. The Liberty confines its attentions to dramas and features, while the Banner, under Bill Stinger, the "fat comedian," is turning out comedies.

William Worthington and his company of Universal players this week returned from a prolonged stay in the mountains surrounding the Big Bear lake, 6,000 feet above the level of the sea. They camped on the edge of the big lake and made exterior scenes for the production of a three-reel drama featuring Herbert Rawlinson.

Sarah Truax of the Fine Arts Films has been joined by her mother and her little girl, "Drusilla." This means a bungalow, of course, and as Miss Truax is both a distinguished actress and a lady, her place in the photoplayers' colony is assured.

Arthur Shirley, the actor from Australia, has been burning the candle at both ends this week. He has been acting in pictures by day and starting early at that. He has been playing in Sudermann's "Margot" o' nights at the Little Theater of Los Angeles.

Tom Terriss, president of the Terriss Film Corporation, has made arrangements with his famous sister, Ellaine Terriss, and her popular husband, Seymour Hicks, to come to this country and appear in the filmatization of one of their best known plays, "Bluebell in Fairyland," a class of work not before attempted in motion pictures.

"The Broken Coin" serial is completed. Of late "The Broken Coin" has been synonymous with broken rest, and Grace Cunard is going to be busy doing nothing for a week or two, while Francis Ford will hie him to his home in Portland, Me., for the same length of time. They both deserve the holiday, too.

H. Gratton Donnelly's play, "The End of the Road," which was successfully produced on the stage, is to be released as a Masterpicture. Harold Lockwood and May Allison will play the leading parts in this play, every inch of which is a thrill. It was first named, when produced as a play, "Carolina," and all the elements of romance and excitement which fill the pages of the early history of that state color the play.

Ben Turpin, Essanay comedian, is said to be the original Happy Hooligan, from whom the famous cartoonist took his character. Mr. Turpin was in musical comedy for years, and later went on the vaudeville stage.

Jack Pickford will make his initial appearance under the Diamond S trademark when he appears in the strong character role of Toney, a pool shark, in the Selig Diamond Special in three reels, "The Making of Crooks," released Thursday, December 16. Mr. Pickford will be supported by an all-star cast.

Jack Sherman is playing a special engagement as the heavy in "La Paloma." It was a difficult part to cast and Mr. Wolbert looked long and wide before he filled it. Work is progressing rapidly on this three-reeler.

As usual, the Universal is anticipating the holidays by filming two Christmas stories. One is produced by Ben Wilson, entitled "A Bachelor's Christmas." It is a three-reel story by William Addison Lathrop. Mr. Wilson is supported by Dorothy Phillips. The other one is also in three reels and was produced at the coast. It is entitled "The Call of the Christmas Born.' It was written and produced by Robert Leonard and stars himself with Ella Hall.

The Lasky company has now acquired title to the remainder of the block on which the studio stands. This gives them a space of 650 by 300 feet. At one time the intention was to move to a different location, but the Lasky company started its meritorious career in the rear of the garage at the corner of Vine and Selma streets two years ago this coming Christmas, and for sentimental reasons it was decided to retain the same site.

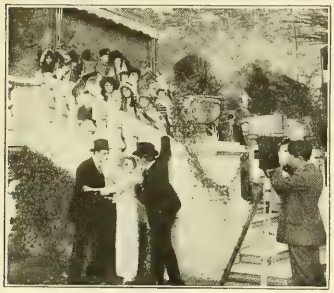
A full-sized moving picture studio costing over $5,000 was recently built for use in a Triangle-Keystone comedy which is being directed by Roscoe Arbuckle. The story is worked around the stages, dressing rooms, offices, projecting rooms, etc., of the modern motion picture studio and in it all the stars of the Triangle forces will be introduced.

World Film is making a great melodrama entitled "The Sins of Society,"

with Robert Warwick in the stellar role, under the direction of Mr. Oscar Eagle. This picture will be released on November 29. It will be a drama of concentrated thrills.

A number of members of the American Film Company were the guests Sunday, October 31, of Henry Otto and his Universal company on the islands of Santa Cruz. Mr. Otto chartered a launch to convey his guests on the three-hour trip to the islands, where he has been busy in the making of exterior scenes for the five-reel Broadway feature, "Undine." Spectacular diving by four of the professional diving girls in the "Undine" production was a feature of the day, and was followed by a barbecue. Toasts and speeches were made, with Mr. Otto as Company to Mr. Otto's welcoming toastmaster. William F. Russell responded in the name of the American Film speech, and later Charlotte Burton, Director James Douglas, Thomas Middleton of the American company and Mr. Granville, Douglas Gerard and Scotty Beale of the Universal company, made respective talks.

This illustration shows the filming of a scene in Pathe's new serial, "Who Is Guilty?" Emmy Whelen, Howard Estabrook and Director Howell Hansel are



in the foreground and it is interesting to know that the house in the background is Samuel Untermyer's residence, Gray Stone, in Yonkers, N. Y.

William Garwood, who is starred in "The Journal of Lord John" at the Universal, has bought a new car and they call it the Auto-teria at the studios, because you can walk around in it and get exactly what you want.

In "La Paloma" Mary Anderson plays a Spanish girl for the first time in her experience. Since being in the west she has been called upon to portray a wide range of characters, first a chorus girl, then a society pet, then an alley girl, and finally this Spanish "Bettina."

Destruction by fire of a four-story, specially constructed brick factory building near Fort Schuyler, while preparing films for "Chldren of Eve," an Edison master photodrama, to be released through the Kleine-Edison Feature Service, provided more thirlls than bargained for, and furnished at least one narrowly averted tragedy that for a time threatened to cause a panic among the 500 women and girls engaged in the scene and an equal number of spectators who had motored out to witness the spectacle.

Thomas Santschi, the Selig star, has joined the Elks lodge and has been presented with many valuable Elk emblems by admiring friends.

Henry Otto, the big "U" producer, is at his old stamping ground, Santa Barbara, this week. Otto is directing the big spectacular play, "Undine," with Ida Schnall, the swimmer and high diver, in the title role. Douglas Gerrard and Edna Maison have big acting parts in this.

Frederick Arnold Kummer, the well-known playwright and novelist, whose book, "One Million Francs," was picturized by the Rolfe-Metro forces as a starring vehicle for William Faversham and renamed "One Million Dollars," is now spending his leisure time training a group of Airedale dogs for a scene he has written in an original scenario. Mr. Kummer lives on a small farm in Maryland, where the principal products are dogs and fiction.

Ruth Stonehouse, now working on a multiple-reel version of "The Alster Case," by Rufus Gillmore, started work fresh from an eight-day automobile trip to French Lick, Ind., during which the students of Indiana University at Bloomington, Ind., turned out in force to welcome her and compelled her to make a speech.

Rollin S. Sturgeon left this week for a six weeks' stay at Great Bear lake, filming "God's Country and the Woman," the Curwood best seller that is to be his next Blue Ribbon feature. Mr. Sturgeon's company included William Duncan, Nell Shipman, George Holt, George Kunkel, Helen Clark, William Bainbridge, Edgar Kellar, as the principals, and as many supporting characters of the cast.

Rupert Julian is camped in the San Gabriel canyon with his company of Universal players. He is at work on the production of another of his three-reel dramas, this time a story entitled "Gilded Youth."

Will M. Hough never wrote a better story than "The Coquette's Awakening," a Selig special in two reels, released Monday, December 13. Miss Kathryn Williams takes the leading role and is supported by a carefully selected company of Selig players.

"The Rack" is the name of a forthcoming World Film feature to be directed by Mr. Chautard, and which will be released on December 27 next. This story is based upon the well-known Brady success of the same name. Innumerable admirers throughout the motion picture field will learn that Miss Alice Brady, who was so popular in "As Ye Sow" and "The Boss," and has made such an engaging figure on the screen, has a very prominent part in this picture, which gives her the fullest opportunity of again making her way straight to the hearts of her audience.

In the filming the "The Valley Feud," a two-reel Mustang released November 27, one scene shows a herd of 12,000 sheep. This was taken on Santa Cruz island, where the Caire ranch holds the largest grazing sheep herds in the west today.

Henry Otto and his company of Universalites are at work in the Santa Barbara islands off the coast of California, where they are staging a number of the exterior and water scenes in the production of "Undine," the old German fantasy. In addition to the regular Universal players who are taking part in this, Miss Ida Schnall, one of the best-known swimmers in the United States, has been cast for a leading role in the production and is with the company at their camp.

Pictures don't lie. Press agents may be addicted to the cursed habit of prevaricating, but in this case it isn't necessary. The United States government has designated Universal City as a real, sure enough city, and given its postoffice a cancellation stamp all its own. The accompanying illustration shows that all mail sent out of Universal City, Cal., is so stamped by the government cancellation stamp.

Miss St. Aubour is now George Ovey's leading woman in David Horsley's Cub comedies, taking the place of Goldie Colwell, who was recently transferred to Mr. Horsley's company producing two-reel Centaur features, after appearing in the comedian's support in over twenty releases.

The Vitagraph Company's box party was one of the features of the Ocean Park Life Saver's ball recently. Everyone turned out in full regalia and had a jolly time. Jack Mower, of the Vitagraph stock company, is one of the organizers of the association and has three rescues from drowning to his credit durthe year of 1915 alone.

Digby Bell is more than making himself a place in the hearts of the Universal players at the west coast studios, where he is playing the stellar role in Joseph De Grasse's production of "Father and the Boys," which Ida May Park has adapted for the screen from George Ade's play of the same name.

Neva Gerber acknowledges that she possesses a peculiar name, but it is her very own. She changed it once when acting opposite Edwin August, who did not think it sounded romantic enough, so for a time she was billed as Neva Delorez, but she turned back to "Gerber" when she left August to play with Carlyle Blackwell.

Bryant Washburn distinguished himself as an athlete of no mean ability recently in an athletic contest held by the Essanay players at the Chicago studio. By winning the 100-yard dash in 11 1-5 seconds and the 50 in 6 seconds, and second places in the high and broad jumps, Washburn annexed the largest number of points, and as the winner of the meet received a silver loving cup.

Louise Fazenda, the Keystone comedienne, who is under the direction of Dick Jones, has just returned from a quiet visit to the San Francisco exposition, accompanied by her mother.

D. J. West, a strikingly fine appearing juvenile, who has been signed by the Rolfe Photo Plays, Inc., to appear in "Black Fear," a five-part Rolfe-Metro feature, in which Grace Elliston is starred, is comparatively a newcomer to motion pictures. Until the big slump in immigration, beginning with the outbreak of the European war, Mr. West was one of the best immigration inspectors in the employ of Uncle Sam at Ellis Island.

Myrtle Stedman was asked to officiate

as queen of the Hupmobile and Maxwell exhibits at the automobile show in Los Angeles on Friday night, and a mightily attractive queen she was, too.

Marie Empres, the continental comedienne, who has been appearing in Metro feature productions, is a bona fide dog fancier and carried away the first prize at the Toy Dog Club exhibition at the Hotel McAlpin, where the best toy dogs in the country were recently shown.

Lillian Walker visited Bloomfield, N. J., on the occasion of the annual baby parade. Miss Walker was only scheduled to present silver cups to the prize winners, but that dimpled smile of hers worked overtime. Many spectators threw kisses and the Vitagraph player returned measure for measure.

"Who's Who?" the title originally selected for the Cub comedy, featuring George Ovey, released on the Mutual program November 5, has been changed to "Twin Brides." This was done in order not to confuse this release with that of another company, which now has in process of production a feature release under the same name, from the story, "Who's Who?" by a prominent author.

The Vitagraph Company has purchased from Louis Joseph Vance his powerful dramatic story, "Joan Thursday," which will be produced for the screen in five parts.

Children ranging from five to ten years of age, to the number of 300, and coming from Flatbush, Brooklyn and New York City, spent a day at the Vitagraph Company's plant, where they appeared in the forthcoming Blue Ribbon feature, "The Writing on the Wall," being produced under the direction of Tefft Johnson.

A. Dresner, general manager of the Kriterion Film Service of Indianapolis, Ind., has been spending the last two weeks among the New York exchanges and various exhibitors' hang-outs getting a line on the Association Program, and after a thorough investigation he has come to the conclusion that the Associated Service is not a promise, but a business run on a business basis by business men. He therefore contracted for the states of Indiana and Kentucky.

SOME NEW THEATERS

Alabama

Birmingham is to have a new motion picture theater by December 1, according to announcement made by H. M. Newsome, who will conduct the new house. The playhouse will be at 1923 Third avenue, the old location of the Bonita theater, which was closed about two years ago. The new theater has not been named as yet, but Mr. Newsome expects to have a name for it shortly, as he is going to conduct a contest to that end. The house will be modern throughout. The building is 30 by 140 feet, and the lower portion will be given over entirely to the theater, which is being built from plans by W. Leslie Welton. The latest designs in motion picture theater construction have been employed, and Mr. Newsome promises several novel effects. There will be $25,000 expended on the theater.

California

Fresno is to have a new motion picture theater, according to an announcement made by Alfred and Adolph Kutner. Instead of having all store rooms in the proposed building at 1046 I street, as was formerly planned, one division will be a motion picture theater. The theater will be large enough to seat about 400 or 500 persons and will be fireproof and will cost about $6,000.

Idaho

Fred G. Caldwell and associates in the Idaho Loan & Investment Company began the excavation work on the new motion picture theater on South Main street, Pocatello. The building will be 60x120 and will be constructed of stone and fire brick, with a seating capacity of 1,000. Frank H. Paradice, Jr., is the local architect. According to plans, the house will be opened by the first of the year.

Illinois

Owing to several important changes in the plans of remodeling the Spencer square theater, formerly the Family, in Rock Island, the opening date of the new film house is postponed until December 1.

Charles Quiggle of Waukegan has purchased the Majestic theater at Harvard.

The new picture show building being erected in Cambridge by Mr. Jones is rapidly nearing completion.

The new Elite theater in Somonauk has been opened.

A moving picture theater with a seating capacity of 1,000, which is expected to cost about $75,000, is to be erected at the southwest corner of Clark street and North avenue, Chicago, by Frank Schoeninger. It is to be leased to H. L. Gumbiner, who operates several theaters in various parts of the city. The lot fronts 120 feet in Clark street by 120 in North avenue, and in addition to the theater there will be two stores with offices on the second floor on the south 70 feet. The plans for the building have been drawn by Architect Adolph Werner and provide for an exceedingly attractive structure.

Victor C. Dumbeck has sold the Victor theater in East Moline to John Bahnks of Silvis.

Progress is being made on the addition to the Gem theater in Milford. The capacity of the theater will be doubled. During the alterations Manager H. T. Benson has been showing his pictures in the G. M. Samons building.

Indiana

A new theater will be built in North Manchester by W. J. Sirk.

Harry E. Lerner, formerly manager of the La Salle theater at South Bend, recently purchased the stock held by Fred Palmer in the Bucklen theater in Elkhart.

Iowa

George W. Christy has disposed of his Electric theater in Maquoketa to Morrison & Hadley of North English. The house will be closed for a time as the installation of an up-to-date heating plant and a metal front will take place.

The Rex theater in Dubuque has been closed by the owners.

The Virginia theater, Boone, changed hands when P. J. Schmitz disposed of his interests to Lee Birmingham, who will be associated with Mr. Dunton in the future.

Kansas

Topeka is to have a new $9,000 motion picture theater. It will be located at 508-508½ Kansas avenue, and will be owned and managed by C. A. McGuigan, present proprietor of the Gem theater. The building will be built by Abe Jacobson and will be leased by Mr. McGuigan from him. The plans and specifications for the new theater have not been entirely completed. The theater will have a seating capacity of 600 persons and will be two stories high. There will be no balcony. The new building will be equipped with the latest ventilation and heating devices and probably will not open until January 1.

Kentucky

Tom Tracas has secured a permit to construct a moving picture theater on Broadway, near Thirty-eighth street, Louisville. The building will be 34x135 feet, and when completed will have involved an expenditure of $10,000. The facade will be of white and green brick, and the capacity of the house will be 500. It will be called The Shawnee.

Maryland

The new Parkway theater, North avenue, west of Charles street, Baltimore, had its formal opening October 23. The building is said to be a reproduction of the West End theater in London, is of a pleasing architecture both as regards taste and comfort.

Michigan

The Bellany and Star theaters in Boyne City have been improved. The latter is now operating under new management and the Bellany will shortly be opened.

Dr. W. G. Heasley of Zeeland has applied to the city council for a license to operate a moving picture show two nights a week.

The Prudential Film Company has been formed for the purpose of manufacturing motion picture films with the following officers: President and general manager, Willard H. Goodfellow; vice-president, Andrew H. Green; treasurer, Herman Weingarden; secretary, F. H. Allworth. The capitalization of the company is $30,000, all of which is paid up. A resolution was immediately passed to increase the capitalization to $60,000. All of the directors are Detroit men with the exception of Mr. Allworth, who is connected with various enterprises in Windsor.

November 1, Eades & Cronk of Battle Creek took possession of the Bijou theater in Eaton Rapids, having purchased same from Mrs. Minnie Woodruff.

Minnesota

Tony Hoover will open the Grand theater in Baudette.

J. J. Gaffney contemplates erecting a motion picture theater next to the Kohler harness shop in Morris.

Missouri

C. Kalbfell will erect a one-story brick moving picture theater at 2498 Union street, St. Louis, to cost $10,000.

H. Freund will erect a picture theater at 1911-15 S. Broadway, St. Louis, to cost about $10,000.

F. Elmer Scott will erect the Linwood theater at 3034-36 Prospect avenue, Kansas City; brick; stucco front; 60x128 feet;

ceiling 20 feet high; seating capacity 1,200.

Miss Katherine Mize, Miss Mary Crump, Miss Carrie McCoy and Miss Claudine Mundy have formed a business firm for the purpose of starting and operating a high class moving picture show in Independence. The new firm has closed a contract for the Paramount pictures, has leased the Battery C armory for two nights a week and hired an expert operator. They are planning to give the best there is in the moving picture line for the money and will personally conduct the business. The theater will be open on Tuesdays and Saturdays starting October 23.

Nebraska

The motion picture theater in Alliance, formerly known as the Gem, has been opened as the New Empress. Mr. and Mrs. Harry Sohns, who have bought the theater, will take personal charge of it.

Claud Schmidt of Pender has purchased the Lyric moving picture theater at Hartington from N. B. Mueting.

Manager Hopper of Kearney has repurchased the Crescent theater and will continue to run this in addition to the Isis picture house.

New Jersey

Ground has been broken on the tract at Hermitage and West End avenues, Trenton, for the new motion picture theater which will be opened there under the name of the Strand. Fred R. Parker is the contractor in charge. It is anticipated that the building will be erected and ready for occupancy within a very few months.

New York

The W. H. Kemble Theaters Corporation of Brooklyn has been chartered to do a general theatrical and motion picture business. The capital stock is $10,000 and the directors are H. Clark Mooney of New York City and George C. Wildermuth and Fletcher F. Miller of Brooklyn.

A recent fire in the operating booth of the Grand Opera moving picture theater, 525 Fifth avenue, Brooklyn, caused a slight damage. The theater is owned by Theodore Catrana.

Aurora Film Plays Corporation, motion picture theatricals, $100,000; C. Kimball, W. L. Roubert, C. Mundt, 1475 Broadway.

One of the finest built photo playhouses in downtown Brooklyn is the Duffield at Fulton and Duffield streets. The theater has just been enlarged to a seating capacity of 1,000, and redecorated throughout. A new screen has been installed and the seats made wider and more comfortable. The Duffield can now boast of being absolutely fireproof, and is unusually well ventilated. Sixteen exits make it possible to empty the theater safely and rapidly. Manager Bland will make it a point to show only the best pictures obtainable, accompanied by a five-pice string orchestra.

The Oxford theater, at the intersection of Flatbush avenue and State street, Brooklyn, is now operating under new management. The Unity Amusement Company has taken a twenty-year lease on the house. The Oxford has been made thoroughly modern with many improvements. Under the supervision of Oscar Muller, the policy of the theater will be to show only first-run Broadway features.

Public Service Film Company, Inc., Manhattan, motion picture films and theatrical business; capital, $25,000. Incorporators: J. Leblang, 501 West One Hundred and Tenth street; W. McBride, 1492 Broadway, New York City; R. W. Priest, 1981 Sixty-sixth street, Brooklyn.

Vogel Star Theater Company, Bronx, motion pictures, $5,000; M. F. and E. F. Vogel, 32 Harman street, Brooklyn.

Ohio

Fred L. Adams, who has conducted the Favorite motion picture theater in Piqua, is the lessee of the Strand theater, which is being completed on the public square. This is one of the finest theaters devoted to pictures in any city between Dayton and Toledo.

The Veritas Photoplay Company, Cincinnati; $250,000 to $125,000.

The Princess theater in Springfield has been reopened after being remodeled.

The Windermer Company, Cleveland, $15,000. Operting and dealing in moving picture theaters; Wm. M. Rozenzweig.

The Co-Operative Film Company, Cleveland, $5,000; dealing on motion picture films; A. L. Austin.

The Denver Amusement Company, Cincinnati; I. Libson and others; $10,000.

The A-Muse-U Theater Company of Clinton has taken the management of the Parkside theater in Lyons. The Parkside is one of the finest little theaters in Iowa, and under the A-Muse-U management will be conducted in a first-class manner with up-to-date films.

Oregon.

The moving picture houses in Dallas were recently merged when O. C. and J. D. Smith, proprietors of the Orpheum theater, purchased the Grand and Star theaters from A. C. Ayres. The Star theater will be dismantled at once and a fireproof showhouse erected on the site.

W. A. Ayres, who recently sold the Grand and Star theaters in Dallas to O. C. and J. D. Smith, is moving to Portland, where he has purchased and will operate the Sunnyside theater.

Pennsylvania.

Work on the new motion picture playhouse being erected at Eleventh avenue and Sixteenth street, Altoona, is being rushed and Silverman Brothers, owners, expect to have same open some time in January.

The brick motion picture theater at 1809 to 1819 South Seventh street, the northeast corner of Seventh and McClellan streets, Philadelphia, has been conveyed to Wolf & Lanin by Arthur J. Berlin for a nominal consideration and a mortgage of $20,600.

The Savoy theater, Independence and Rock streets, Shamokin, has installed a new Powers No. 6 machine.

The property at 2844-46-48 Frankford avenue, Philadelphia, known as the Empire Palace theater and Airdome, was purchased from Karp & London by New York interests. Joseph W. M. Simpson, real estate broker, represented the purchasers. A new theater, dance hall and roof garden shortly will be built, including three store fronts on Frankford avenue, also five two-story houses on Emerald street. Plans and bids for same will be given out shortly.

The North Side has a new motion picture theater at Perrysville avenue and Charles street, Pittsburgh. It is the Atlas theater and is one of the first in the city. It has a seating capacity of 500 and was erected at a cost of $25,000.

J. L. Beers, proprietor of the Queen theater, Broad street, Sewickley, is having some extensive improvements made in his theater which will be completed within a short time.

The Regent theater, Ambridge, S. J. Goldstein, manager, will open November 8. It is an up-to-date theater, with a seating capacity of 600.

Health Bureau Inspector Frederick H. Smith has made his monthly report of moving picture theaters in Reading and reports a big advance over the rating last month.

South Dakota.

O. V. Armstrong has purchased the Cecil street theater at Highmore, which is undergoing a thorough renovation and remodeling.

The Unique theater in Sisseton reopened in its own new theater building. It has a seating capacity of 400 and is a very comfortable and cozy theater, being managed by Mr. Miller.

South Carolina.

The Strand theater, the latest of the Columbia motion picture houses, has been opened. It is located in the 1400 block of Main street.

Virginia.

The Wonderland moving picture theater, 151 Granby street, Norfolk, was damaged to the extent of $1,000 when a piece of film ignited in the operating booth.

The Wonderland motion picture theater in Norfolk, managed by E. L. King, which was damaged by fire, will be ready for business in a short time. Six reels of film, two machines and the operating booth were practically destroyed.

Washington.

The American, under the management of John Hamrick, has been opened in Seattle. The theater was formerly known as the Lois.

North Pacific Film Producing Corporation, Tacoma, $100,000; Paul Seligman, C. P. Richards, William Reddish.

Pennsylvania.

Louis Feno has purchased property on Main street near the Farmers and Miners bank building, Bentleyville, and will erect an up-to-date theater. The building will be 43x110 feet and have a seating capacity of 500.

The H. E. Kennedy company has plans completed of a one-story fireproof motion picture theater for D. Chaitzin. It will cover 40x176 feet and will be built on Jarvella street, Northside, Pittsburg.

South Carolina.

Greenville will shortly have a new motion picture theater, the Casino, on Main street.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	11- 8	Twice Into the Light	Essanay 3,000
D	11- 8	The Woman of the Sea	Kalem 3,000
D	11- 8	The Orgy	Lubin 1,000
C	11- 8	The Come Back of Percy (No. 3 of the Chronicles of Bloom Center)	Selig 2,000
T	11- 8	Hearst-Selig News Pictorial No. 89, 1915	Selig 1,000
C	11- 8	No Tickee, No Washee	Vitagraph 500
E	11- 8	California Scrap Book	Vitagraph 500

Tuesday.

D	11- 9	Weaver of Clay	Biograph 2,000
D	11- 9	Wine, Women and Song	Essanay 2,000
C	11- 9	The Hoodoo's Busy Day	Kalem 1,000
C	11- 9	Half a Million	Lubin 1,000
C	11- 9	The Chef at Circle G	Selig 1,000
D	11- 9	For the Honor of the Crew	Vitagraph 3,000

Wednesday.

D	11-10	The Laurel of Tears	Biograph 3,000
C	11-10	Cartoons on a Yacht	Edison 1,000
C	11-10	The Fable of "Handsome Jethro Who Was Simply Cut Out to Be a Merchant"	Essanay 1,000
D	11-10	The Dream Seekers	Kalem 2,000
D	11-10	The Secret Room	Lubin 2,000
C	11-10	Hats is Hats	Vitagraph 1,000

Thursday.

D	11-11	Rosa and the Author	Biograph 1,000
C	11-11	Cupid's Bath	Essanay 1,000
D	11-11	The Ghost of the Twisted Oaks	Lubin 3,000
	11-11	Title Not Reported	Mina
T	11-11	Hearst-Selig News Pictorial No. 90, 1915	Selig 1,000
C	11-11	Sis	Vitagraph 1,000

Friday.

D	11-12	The God Within	Biograph 1,000
D	11-12	The Truth About Helen	Edison 4,000
D	11-12	The Indian's Narrow Escape	Essanay 1,000
D	11-12	The Kidnaped Heiress (No. 3 of the Ventures of Marguerite)	Kalem 1,000
D	11-12	A Knight in Old Spain	Lubin 1,000
C	11-12	The Midnight Prowlers	Vim 1,000
C	11-12	Romantic Reggie	Vitagraph 1,000

Saturday.

D	11-13	A Broth of a Boy	Edison 1,000
D	11-13	The Second Son	Essanay 3,000
D	11-13	The Girl and the Special	Kalem 1,000
C	11-13	His Three Brides	Lubin 1,000
D	11-13	The White Light of Publicity	Selig 1,000
D	11-13	The Woman's Share	Vitagraph 2,000
C	10-28	Kidding the Goats	Mina 1,000

Monday.

D	11-15	The Undertow	Essanay 3,000
D	11-15	The Pitfall	Kalem 4,000
D	11-15	The Wall Between	Lubin 1,000
D	11-15	The Vengeance of Rannah	Selig 2,000
T	11-15	Hearst-Selig News Pictorial No. 91, 1915	Selig 1,000
C	11-15	Sunny Jim and the Great American Game	Vitagraph 1,000

Tuesday.

D	11-16	The Chief Inspector	Biograph 2,000
D	11-16	A Bit of Lace	Essanay 3,000
C	11-16	A Bargain in Brides	Kalem 1,000
C	11-16	An Accident Policy	Lubin 1,000
D	11-16	The Tenderfoot's Triumph	Selig 1,000
D	11-16	Gypsy Trail	Vitagraph 2,000

Wednesday.

D	11-17	The Gambler of the West	Biograph 4,000
C	11-17	His Wife's Sweetheart	Edison 1,000
C	11-17	Canimated Nooz Pictorial No. 2	Essanay 1,000
D	11-17	The Night of the Embassy Ball	Kalem 2,000
D	11-17	In Love's Own Way	Lubin 3,000
C	11-17	Count 'Em	Vitagraph 1,000

Thursday.

D	11-18	The Eyes of the Soul	Biograph 1,000
C	11-18	Snakeville's Eugenic Marriage	Essanay 1,000
D	11-18	Margie of the Underworld	Lubin 2,000
D	11-18	The Print of the Nails	Selig 3,000
T	11-18	Hearst-Selig News Pictorial No. 92, 1915	Selig 1,000
C	11-18	A Motorcycle Elopement	Vitagraph 1,000

Friday.

D	11-19	The Lonedale Operator	Biograph 1,000
D	11-19	A Child in Judgment	Edison 3,000
D	11-19	Too Much Turkey	Essanay 1,000
D	11-19	The Veiled Priestess (No. 4 of the Ventures of Marguerite)	Kalem 1,000
D	11-19	The Death Web	Lubin 1,000
C	11-19	A Pair of Birds	Vim 1,000
C	11-19	Diplomatic Henry	Vitagraph 1,000

Saturday.

D	11-20	Black Eagle	Edison 1,000
D	11-20	The River of Romance	Essanay 2,000
D	11-20	The Girl on the Bridge	Kalem 1,000
C	11-20	His Wife's New Lid	Lubin 1,000
D	11-20	Locked In	Selig 1,000
D	11-20	Heredity	Vitagraph 3,000

V. L. S. E. Program

Sept.	20	The Circular Staircase	Selig 5,000
Sept.	27	Tillie's Tomato Surprise	Lubin 6,000
Sept.	27	The Great Ruby	Lubin 5,000
Oct.	4	Dust of Egypt	Vitagraph 5,000
Oct.	11	In the Palace of the King	Essanay 6,000
Oct.	11	The Valley of Lost Hope	Lubin 5,000
Oct.	18	A Black Sheep	Selig 5,000
Oct.	18	The Man Who Couldn't Beat God	Vitagraph 5,000
Oct.	25	The Rights of Man	Lubin 5,000
Nov.	1	The Turn of the Road	Vitagraph 5,000
Nov.	1	The Crimson Wing	Essanay 6,000
Nov.	8	The Raven	Essanay 5,000
Nov.	15	Sweet Alyssum	Selig 5,000
Nov.	15	Heights of Hazard	Vitagraph 5,000
Nov.	22	The Nation's Peril	Lubin 5,000

Mutual Program

Monday.

D	11- 8	Alice of Hudson Bay	American 2,000
C	11- 8	Lulu's Lost Lotharios	Falstaff 1,000
C	11- 8	Something in Her Eye	Novelty 1,000

Tuesday.

D	11- 9	The Little Captain of the Scouts	Thanhouser 2,000
T	11- 9	See America First, No. 9	Gaumont 500
C	11- 9	Keeping Up With the Joneses	Gaumont 500
C	11- 9	Her Adopted Father	Beauty 1,000

Wednesday.

D	11-10	Father and Son	Reliance 3,000
C	11-10	Love and Bitters	Novelty 1,000

Thursday.

D	11-11	Stanley of Starvation Camp	Centaur 2,000
C	11-11	The Film Favorite's Finish	Falstaff 1,000
T	11-11	Mutual Weekly No. 45	Mutual 1,000

Friday.

D	11-12	Man to Man	Mustang 2,000
D	11-12	To Rent Furnished	American 1,000
C	11-12	The Double Cross	Cub 1,000

Saturday.

D	11-13	This is the Life	Mustang 3,000
C	11-13	Almost a Widow	Beauty 1,000

Sunday.

D	11-14	A Romance of the Alps	Reliance 2,000
C	11-14	A Tangle in Hearts	Casino 1,000
D	11-14	In Baby's Garden	Thanhouser 1,000

Monday.

D	11-15	The Substituted Minister	American 2,000
C	11-15	Hannah's Henpecked Husband	Falstaff 1,000
T	11-15	The World's Championship Baseball Series, 1915	Novelty 2,000

Tuesday.

D	11-16	In the Hands of the Enemy	Thanhouser 2,000
S	11-16	See America First, No. 10	Gaumont 500
C	11-16	Keeping Up With the Joneses	Gaumont 500
C	11-16	Johnny the Barber	Beauty 1,000

Wednesday.

D	11-17	The New Adam and Eve	Rialto 3,000

Thursday.

D	11-18	A Polar Romance	Centaur 2,000
C	11-18	A Cunning Canal-Boat Cupid	Falstaff 1,000
T	11-18	Mutual Weekly No. 46	Mutual 1,000

Friday.

D	11-19	The Warning	Mustang 2,000
D	11-19	Drifting	American 1,000
C	11-19	The Fighting Four	Cub 1,000

Saturday.

D	11-20	The Winning Hand	Clipper	3,000
C	11-20	Anita's Butterfly	Beauty	1,000

Sunday.

D	11-21	A Romance of the Alps	Reliance	2,000
C	11-14	Beauty in Distress	Casino	1,000
D	11-21	Beneath the Coat of a Butler	Thanhouser	1,000
C	11-21	The House Party	Casino	1,000

Universal Program

Monday.

D	11- 8	The Frame-Up	Broadway	5,000
C	11- 8	Those Kids and Cupid	Nestor	1,000

Tuesday.

D	11- 9	On the Level	Gold Seal	2,000
D	11- 9	The Parson of Pine Mountain	Rex	1,000
C	11- 9	Getting His Goat	Imp	1,000

Wednesday.

	11-10	No Release This Week	Victor	
C	11-10	Silk Hose and High Pressure	L-Ko	3,020
T	11-10	Animated Weekly No. 1912	Universal	1,000

Thursday.

	11-11	No Release This Week	Laemmle	
D	11-11	Hearts That Are Human	Big U	3,000
C	11-11	Actors From the Jungle	Powers	1,000

Friday.

D	11-12	Honor Thy Husband	Powers	2,000
D	11-12	Promissory Notes	Victor	1,000
C	11-12	Father's Lucky Escape	Nestor	1,000

Saturday.

D	11-13	What the River Foretold	Bison	3,000
	11-13	No Release This Week	Powers	
	11-13	The Circus	Rex	1,000

Sunday.

D	11-14	Liquid Dynamite	Rex	1,000
D	11-14	The Masked Substitute	Laemle	2,000
	11-14	No Release This Week	L-Ko	
D	11-14	The Broken Coin, No. 21	Universal	2,000

Monday.

D	11-15	Colorado	Broadway	5,000
C	11-15	A Looney Love Affair	Nestor	1,000

Tuesday.

D	11-16	Manna	Gold Seal	2,000
	11-16	No Release This Week	Rex	
C	11-16	Bill's Plumber and Plumber's Bill	Imp	1,000

Wednesday.

D	11-17	"Lil Nor' Wester"	Victor	3,000
C	11-17	Disguised, But Discovered	L-Ko	1,000
T	11-17	Animated Weekly No. 193	Universal	1,000

Thursday.

D	11-18	The Ring of Destiny	Rex	2,000
	11-18	No Release This Week	Big U	
C	11-18	Muscles and Merriment	Powers	500
E	11-18	The Home Life of the Spider	Powers	500

Friday.

D	11-19	Blood Heritage	Imp	3,000
	11-19	No Release This Week	Victor	
C	11-19	Wanted, A Leading Lady	Nestor	1,000

Saturday.

D	11-20	The Heart of a Tigress	Bison	3,000
	11-20	No Release This Week	Powers	
C	11-20	Chills and Chicken	Joker	1,000

Sunday.

D	11-21	The Mystery of the Locked Room	Rex	3,000
	11-21	No Release This Week	Laemmle	
C	11-21	Ready for Reno	L-Ko	1,000
D	11-21	The Broken Coin No. 22	Universal	2,000

Miscellaneous Features

York State Folks	Gra-ko		5,000
A Mother's Confession	Ivan		5,000
Sarah Bernhardt at Home	Photoplay Releasing		2,000
Romance of Elaine	Pathe		24,000
The Victory of Virtue	United Photo Plays Co.		5,000
The Pearl of the Antilles	Picture Playhouse Film Co.		5,000
The Flame of Passion	Picture Playhouse Film Co.		5,000
The Corsican	Sun Photoplay Co., Inc.		5,000
The Whirl of Life	Cort Film Corp.		6,000
A Woman's Honor	Great Northern		4,000
Russian Battlefields	Indian Film Co.		4,000

Associated Service.

Released week of

Nov.	8	School Day Memories	Banner	1,000
Nov.	8	All Balled Up	Liberty	1,000
Nov.	8	The Jitney Submarine	Atlas	1,000
Nov.	8	The Crimson Circle	Santa Barbara	2,000
Nov.	8	The Bond Between	Santa Barbara	3,000

Fox Film Corporation

Releastd Week of

Sept.	6	The Two Orphans		5,000
Sept.	13	The Song of Hate		5,000
Sept.	20	Regeneration		5,000
Sept.	27	The Wonderful Adventure		5,000
Oct.	4	Sin		5,000
Oct.	11	The Little Gypsy		5,000
Oct.	18	The Soul of Broadway		5,000
Oct.	25	The Family Stain		5,000
Nov.	1	Carmen		6,000
Nov.	8	The Blindness of Devotion		5,000

Kleine-Edison

Released week of

Oct.	6	Vanity Fair	Edison	7,000
Oct.	13	The Magic Skin	Edison	5,000
Oct.	20	The Green Cloak	Kleine	5,000
Nov.	3	The Sentimental Lady	Kleine	5,000
Nov.	10	Children of Eve	Edison	5,000
Nov.	17	The Politicians	Kleine	5,000
Dec.	1	Canavan	Kleine	5,000

Kriterion

Releastd Week of

Nov.	1	Crystal Globe	Paragon	2,000
Nov.	1	Percy Got Married	Santa Barbara	1,000
Nov.	1	Birth of Emotion	Alhambra	1,000
Nov.	1	Boobs Racing Career	Thistle	1,000
Nov.	1	Goaded by Jealousy	Santa Barbara	2,000
Nov.	1	The Tatooed Man	Monty	1,000
Nov.	1	Call of the Sea	Monty	2,000
Nov.	1	Blown Upon	Punch	1,000
Nov.	1	Eliza's Fairy Prince	Trump	2,000
Nov.	1	Zoological	Pyramid	500
Nov.	1	Accidents Will Happen	Pyramid	500
Nov.	1	Joe's Partner Bill	Navajo	2,000
Nov.	1	Beating Father To It	Alhambra	1,000
Nov.	8	Prejudice Conquered	Paragon	2,000
Nov.	8	Billy Studies Music	Santa Barbara	1,000
Nov.	8	The Curse of the Black Pearls	Alhambra	2,000
Nov.	8	Won By a Moustache	Thistle	1,000
Nov.	8	The Arm of the Law	Santa Barbara	1,000
Nov.	8	His Double Did It	C. K.	1,000
Nov.	8	Falsely Accused	Monty	2,000
Nov.	8	A Domestic Revolution	Punch	1,000
Nov.	8	The New Sheriff	Trump	2,000
Nov.	8	One Night and Some	Pyramid	500
Nov.	8	Southern Winter	Pyramid	500
Nov.	8	Nevada	Navajo	1,000

Metro Features.

Released week of

Oct.	4	Song of the Wage Slave	Metro	5,000
Oct.	11	The Stork's Nest	Metro	5,000
Oct.	18	The Final Judgment	Metro	5,000
Oct.	25	My Madonna	Metro	5,000
Nov.	1	Tables Turned	Metro	5,000
Nov.	8	Pennington's Choice	Metro	5,000
Nov.	15	The Woman Pays	Metro	5,000

Mutual Master-Pictures.

Released week of

Sept.	30	The Price of Her Silence	Thanhouser	4,000
Oct.	7	Bred in the Bone	Reliance	4,000
Oct.	14	The Brink	N. Y. M. P.	4,000
Oct.	21	The Miracle of Life	American	5,000
Oct.	28	His Wife	Thanhouser	5,000
Nov.	4	The Seventh Noon	Mutual	7,000
Nov.	11	The End of the Road	American	5,000
Nov.	18	Inspiration	Thanhouser	5,000

Paramount Features.

Released week of

Nov.	1	Carmen	Jesse L. Lasky	5,000
Nov.	4	Still Waters	Famous Players	5,000
Nov.	8	Madame Butterfly	Famous Players	5,000
Nov.	8	Paramount News Pictures	Paramount	1,000
Nov.	11	The Mumy and the Humming Bird	Famous Players	5,000

Pathe.

Released Week of

Nov.	15	New Adventures of Wallingford, No. 7	Pathe	2,000
Nov.	15	Bamboo and Its Uses	Photocolor	500
Nov.	15	Our Feathered Friends at Dinner	Globe	500
Nov.	15	Whiffles' Busted Date	Punch	1,000
Nov.	15	Pathe News No. 92	Pathe	1,000
Nov.	15	Pathe News No. 93	Pathe	1,000
Nov.	15	His Conquered Self	Balboa	3,000
Nov.	15	Tinkering With Trouble	Phunphilms	1,000
Nov.	15	Neal of the Navy, No. 12	Panama	2,000
Nov.	15	At Bay	Gold Rooster	5,000
Nov.	15	All Dolled Up	Starlight	1,000

Triangle Film Corporation.

Released week of

Nov.	21	The Disciple; William S. Hart	Triangle Kay Bee	5,000
Nov.	21	Martyrs of the Alamo; Griffith Players	Fine Arts	5,000
Nov.	21	Her Painted Hero; Hale Hamilton	Triangle Keystone	2,000
Nov.	21	Saved by Wireless; Mack Swain	Triangle Keystone	2,000
Nov.	28	Matrimony; Julia Dean	Triangle Kay Bee	5,000
Nov.	28	The Sable Lorchia; Tully Marshall and Thos. Jefferson	Fine Arts	5,000
Nov.	28	Stolen Magic; Raymond Hitchcock	Triangle Keystone	2,000
Nov.	28	His Father's Footsteps; Ford Sterling	Triangle Keystone	2,000

World Features.

Released week of

Nov.	8	The Little Church Around the Corner	Blaney	5,000
Nov.	15	A Butterfly on the Wheel	Shubert	5,000
Nov.	8	Should a Wife Forgive	Equitable	5,000
Nov.	8	Hearts of Men	Harris	5,000
Nov.	22	The Little Church Around the Corner	Blaney	5,000

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 89—HEARST-SELIG—NOVEMBER 8.—Monument built around the gun of the battleship *Maine*, unveiled by D. A. R. at White Plains, N. Y.; Chicago newsboys are guests of Cy de Vry, keeper of Lincoln Park zoo; Russian troops enter Artvin after its evacuation by the Turks; Serbians at work in the Kragouvatz Arsenal shortly before the Austro-Germans captured the place; latest fashions; U. S. S. *Nevada*, largest dreadnaught battleship in the world, starts for speed efficiency; naval militia flying boat is launched and christened at New York; police officers instruct junior police in drill formations and marches.

A Bit of Lace—(THREE REELS)—ESSANAY—NOVEMBER 10.—Featuring Darwin Karr, Edna Mayo and Sydney Ainsworth. A very clever story from the pen of H. Tipton Steck in which a bit of lace protruding from a door is the means of a man's discovering a woman in his apartments and also of the theft of a valuable letter. For a longer review see another page of this issue. J. C. G.

Hearst-Selig News Pictorial No. 90—HEARST-SELIG — NOVEMBER 11. — The United Societies' demonstration against Chicago mayor's Sunday closing order, Chicago, Ill.; naval officers put U. S. S. *Nevada* through first official test at Rockland, Me.; guards of the House of Correction organize fire department at Deer Island, Mass.; steamer *China* leaves for the Orient having as passengers many Chinese; open air bazaar to raise money for sufferers from the European war at Palo Alto, Calif.; long camel trains transport the Russians over the Caucasus Mountains; with the Russian fleet in the Black Sea.

A Night in the Show—(TWO REELS)—ESSANAY—NOVEMBER 15.—Featuring Charles Chaplin, who attends a show in a double role, that of a "swell" in evening clothes in the dress circle and a rowdy in the gallery. His seat in the second row doesn't satisfy him and he moves to the front, where the orchestra leader strikes him with his baton and a free-for-all fight is started. He is



hurled into the lobby where he bumps into a fat woman and knocks her into a fountain. Later while sitting in a box he falls asleep and several snakes from the "charmer's" basket nest in his lap. In the gallery Chaplin, the rowdy, bombards a couple of singers with ice cream and tomatoes. Chaplin in the box, with the assistance of a fat boy, besmirches the singers with cakes. When the fire eater makes his appearance, Chaplin, the rowdy, turns the hose on him, while Chaplin the "swell" gets a ducking, as does most of the audience, which breaks up the show.

The Pitfall—(FOUR REELS)—KALEM—NOVEMBER 15.—Featuring Marin Sais and True Boardman. Although in love with Clive, a young lawyer, Margaret Laird weds Deering, who conducts a gambling establishment in his mansion, to save her father from ruin. Clive, now district attorney, arranges a raid on the Deering establishment which comes to naught, but while in the mansion he comes face to face with Margaret. A second raid proves successful and before this takes place Clive dispatches a note to Margaret urging her to leave before his men arrive. The gambler attempts to kill his wife, but his plan is frustrated and he is arrested. He makes his escape and returns to his home and there meets his death in leaping from a balcony.

The Wall Between—LUBIN—NOVEMBER 15.—Featuring Velma Whitman and L. C. Shumway. Jennie Mortimer, a dance hall girl, professes affection for a rich miner, Walsh. She persuades him to take her to his cabin and a few days



later Slim, her piano player lover, also comes to Walsh's cabin. He overhears Jennie planning to depart with her lover and take the gold. While Slim is in the tunnel of the mine Walsh confronts the girl with her perfidy. While the girl is trying to prevent Walsh from going to shoot Slim they are startled by hearing an explosion and running to the mine they find the mouth of the tunnel completely sealed by a rock slide and Slim entombed alive. Leaving Jennie with a sack of gold Walsh departs, while the girl tries in vain to rescue her lover, and finally, looking up, she sees a buzzard awaiting its prey and she collapses.

The Vengeance of Rannah—(TWO REELS)—SELIG—NOVEMBER 15.—Featuring a strong cast. Ranson, a soldier, returns home to find his sweetheart engaged to another man, and goes to General Craddock, who tells young Ranson his story of how he was happy with his wife in India and how Captain Alva had stolen her affections. Alva goes to the temple and steals jewles for Craddock's wife, and they start for the waiting ship after he had hidden the jewels in the mouth of the cannon. Craddock had ordered a salute to be fired that night in honor of Hassam Bey, the martyred hero, and he himself fires the honor shot. Out at sea Alva and Mrs. Craddock fell dead as the shot struck them. His story finished Craddock tells Ranson he should be thankful for the discovery of his sweetheart's real character.

Sonny Jim and the Great American Game—VITAGRAPH—NOVEMBER 15. — Featuring Bobby Connelly as a baseball fan, and when Heinie challenges his team to a game the following Saturday they all start practicing. Sonny accidentally lets a fast one go through Miss Squibbs' window and he is ordered to stay in the house every day that week. When Saturday comes around Sonny is sent on an errand by his mother and he sees his team manfully battling with Heinie's team and being defeated. He enters into the game and there daddy finds him and it is his coaching which enables Sonny's team to win the game.

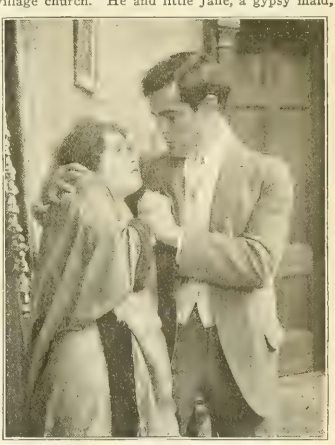
The Chief Inspector—(TWO REELS)—BIOGRAPH—NOVEMBER 16.—Featuring a strong all star cast. Lucille Palmer, daughter of a corrupt Internal Revenue collector, who has had an affair with one Bob Hicks, son of a distiller, meets Arthur Wheeler, an inspector of the Internal Revenue office, and becomes engaged to him. Later Hicks tries to bribe Wheeler and the latter pretends to consent and telephones his superiors at Washington, who find evidence of Palmer's crookedness, and Wheeler goes to his office, where he is threatened with a pistol. During the struggle which follows, the weapon explodes and Palmer falls dead and Wheeler is accused of the murder by Hicks. Later, however, it is discovered that Molly Grant had been in a room across the street and had fired the fatal shot at Hicks, her recreant lover. Wheeler is exonerated and later he marries Lucille.

A Bargain in Brides—KALEM—NOVEMBER 16.—Featuring Ethel Teare, Bud Duncan and Rube Miller. Ethel wants to marry Bud, but her father says she will have to marry Mike. Later when he finds Bud innocently stealing a kiss from Mary, the cook, he offers him $500 upon condition that he marry her, and seeing a way to annex Ethel as well as the cash, Bud agrees. Tempest arranges to have Bud and Marie and Mike and Ethel married at the same time. On the day of the event Bud imprisons Marie in the refrigerator, while Ethel dons the cook's bridal attire. Bud demands his $500 and gets it and immediately the ceremony is performed. Just then Marie is brought into the room and Mike and Tempest stare in amazement, while Ethel raises her veil, blithely kisses Bud and then speeds out of the house with him.

An Accident Policy—LUBIN—NOVEMBER 16.—Featuring D. L. Don. John Barrow tires of being hen-pecked and on Saturday night takes his bank roll and visits the corner thirst emporium and there falls for the chatter of an accident insurance agent and buys a premium on an accident policy. That night Barrow's wife demands that he meet with an accident that the bank roll may be returned and John tries his best and at last sits on a rock which is propelled skyward with a generous charge of dynamite and the insurance is collected.

The Tenderfoot's Triumph—SELIG—NOVEMBER 16.—Featuring Tom Mix. Tommy, an easterner, arrives in a western town, where the cowboys make him dance to the tune of a gun. Beecher, a ranchman, Hazel, his daughter, and Sid, the foreman, rescue Tommy. Later Tommy and Hazel start out for Pete Boak, an outlaw. They chase a negro, mistaking him for Boak, and the Ethiopian jumps from the top of a cliff and falls on Boak in camp below, knocking him unconscious. Tommy and Hazel find the unconscious Boak, make him a prisoner and win a reward of $500.

The Gypsy Trial—(TWO REELS)—VITAGRAPH—NOVEMBER 16.—Featuring Antonio Moreno and Frankie Mann. Willie Buckland, a handsome gypsy, tells his friend why he and his little wife return every year to hear the chimes of the village church. He and little Jane, a gypsy maid,



were pals and sweethearts, and later he went to the city and there met the "Painted Woman." He promises to stay with the woman until she dies and one night while in the meadows in the country he comes upon Jane's camp and hears her announce her love for him and he returns to the city, where the "Painted Woman" dies in his arms. A year later he arrives in that very village just as the chimes are ringing and there he finds Jane. His story finished, both men think of how Jane brought back her husband when he has apparently "gone to the dogs."

The Gambler of the West—(FOUR REELS)—BIOGRAPH—NOVEMBER 17.—Featuring a strong all-star cast. During the pioneer days Tom Grey and his family are westward bound. He is killed and his wife and daughter, Mabel, escape, and their little son is carried off by Red Fox, the Indian chief. Later Mrs. Grey marries Richard Kent with one child, Dick, who is disinherited by his father in favor of his step-sister, Mabel. The girl gives him her photograph, telling him to go out West and seek her brother. Out west "Lucky Jack" Gordon, a square gambler, prom-

ises Mabel to help find her brother and learns that he is known as "Little Great Bear." Mike and Dick, learning that he is Mabel's brother, decide that with the boy out of the way Mabel will be the only one standing between him and an inheritance. After a spectacular Indian fight and a prairie fire, "The Gambler of the West" wins his highest stakes, Mabel's love and her hand in marriage.

His Wife's Sweetheart — Edison — November 17.—A one-reel comedy with Raymond McKee and Jean Dumar, directed by Will Lewis. Mr. Whine's wife leaves him because he refuses to buy her a dog. She stops at a hotel. He follows

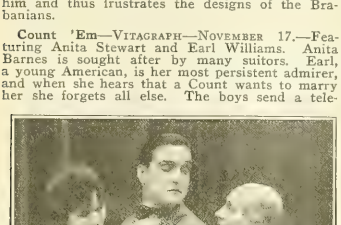


and engages the adjoining room. Mrs. Whine repents and returns to her home. A vaudeville couple engage the room and rehearse their act. Believing his wife is entertaining a sweetheart, Mr. Whine breaks into the room and engages the actor in battle. After receiving a good beating he learns his mistake and humbly returns to his home where he finds wife.

Canimated Nooz Pictorial No. 2—Essanay—November 17.—Cartoons by Wallace A. Carlson. Split reel containing five hundred feet of animated cartoons as a burlesque on such topics as Mayor Thompson clamps the Sunday lid on in Chicago, Dan Cupid pots big game at the White House, and Henry Flivver, automobile manufacturer, introduces two Flivver submarines to the Navy Department.

The Night of the Embassy Ball—(Two Reels)—Kalem—November 17.—Featuring Guy Coombs and Anna Nilsson. Prince Rudolph, ruler of Weerhelm, is traveling in America incognito. Sheldon, the English ambassador, is ordered to locate the prince and induce him to sign a treaty of peace, while Sarniff, Brabanian ambassador, is ordered to frustrate all peace moves and has the prince, who is scheduled to attend an embassy ball, abducted and imprisoned in a shack in the country. Nora, a maid, accidentally learns of the kidnapping and tells Larkins, her sweetheart, of this, and the prince is rescued and rushed to the embassy. He signs the document held before him and thus frustrates the designs of the Brabanians.

Count 'Em—Vitagraph—November 17.—Featuring Anita Stewart and Earl Williams. Anita Barnes is sought after by many suitors. Earl, a young American, is her most persistent admirer, and when she hears that a Count wants to marry her she forgets all else. The boys send a tele-



gram to Mr. Barnes purporting to be from the Count, saying that he wishes him and his daughter to call upon him at the Plaza and then the boys disguise themselves as counts. When Anita and her father arrive they become disgusted and leave for home, while the happy outcome is that Anita's heart and love return to her American lover.

In Love's Own Way—(Three Reels)—Lubin—November 17.—Featuring Mary Charleson. John Clark, State Senator of the Rural District, is in love with Mary, a farmer's daughter. Later, upon being elected Governor of the State, he falls in love with and marries Jane Guyton. His wife becomes heavily in debt and accepts a loan from the State Senator, who makes her promise that she will influence her husband to accept the irrigation bill. Mary, learning of the bill and knowing that it will mean ruination to her father's farm land if passed, goes to the Governor to plead for its veto. Jane goes to Worden's apartments to return the borrowed money and there meets Mary. Clark is informed that his wife is at the State Senator's apartments and he goes there to verify his suspicions and Mary comes from hiding to shield Jane, who escapes from the rear of the house. Later happiness comes to the Senator's family and Mary is wooed and won by Bob, the Governor's secretary. For a longer review see another page of this issue. J. C. G.

The Eyes of the Soul—Biograph—November 18.—Featuring Jose Ruben and Claire McDowell. Joe Abbott, a crook, escapes from the detectives and in a distant village enters the first house he sees and proceeds to rob it. He is interrupted by the entrance of a blind girl, who places her money in the desk drawer, and when she asks for an explanation of his presence he tells her he has come to read the gas meter. The girl finds his skeleton key in the door and realizes that he is a thief. He returns and asks her for employment, as he knows she is alone and needs help, and redeemed through honest labor he is happy in his love for her when the detectives discover him and take him away. After serving his sentences he returns and confesses to the girl his true character, who tells him she knew it all the while and lays her head upon his breast.

Snakeville's Eugenic Marriage—Essanay—November 18.—Featuring Margaret Joslin and Victor Potel. Sophie Clutts and Slim go to the office of Dr. Eustwat, for an examination. The doctor takes charge of Slim while the nurse ushers Sophie to an adjoining room. Sophie, alarmed at Slippery's cries of pain, rushes into the room and drags the doctor out by the coat collar and proceeds to give him a good trimming. Sophie and Slim then walk out with the certificate which she had forced the doctor to sign.

Margie of the Underworld—(Two Reels)—Lubin—November 18.—Featuring Lucille Younge and a strong cast. In a small hotel fire Mrs. Harris, after escaping, gives her baby to a young man, Lawson, to hold for a moment. Later Lawson takes the child home. She is brought up in the home of a family of crooks. Sixteen years later Margie is discovered as a shop lifter. Later she learns that a job is planned to rob the home of one Dr. Forsythe and she warns him. The doctor is called to attend Mrs. Harris, who has an hallucination that Margie will return and insists upon waiting at the gate at sundown. Margie fleeing from the police, passes the gate, and Mrs. Harris immediately claims her as her child. The doctor arriving, recognizes Margie as one of the crooks, but the minister, a friend of the doctor's, tells him of Margie's reformation, and the girl is finally led to play her new part as the daughter of Mrs. Harris, and that she really is her daughter he never knows.

The Prints of the Nails—(Three Reels)—Selig—November 18.—Featuring Earl Foxe, Vivian Reed, Edwin Wallock and Helen Wolcott in a story of the politics of a big city and the love of a mayor for a young girl, who attempts to aid him in reforming the citizens. For a longer review see another page of this issue. J. C. G.

A Motorcycle Elopement—Vitagraph—November 18.—Featuring Jewel Hunt and Arthur Cozine. Jack Dare and Bessie Norwood decide to elope after father forbids Jack to call. Jack tells Bessie, whose father is going to take her to a boarding school in his big car, in a note to extract all but a gallon of gasoline from the car, and that he will follow in his motorcycle and whisk her off to the parson's. Unfortunately the note falls into father's hands, and when he gets to a lonely spot he pretends his gas has given out. Jack comes up and steals her away and a short distance beyond the gasoline in his car gives out. The result is that when her father shows up an hour later she begs him to take her to boarding school or anywhere from that dreadful Jack.

The Lonedale Operator—Biograph Re-issue—November 19.—Featuring Blanche Sweet and a strong cast. The daughter of the station agent is left alone in charge of the station. She receives a shipment of money and two tramps attack the station to steal it. The girl wires for help and her sweetheart, an engineer, is dispatched to her aid and arrives at Lonedale just as the thieves are halted by the glisten of steel in the hand of the girl. When the tramps have been captured the girl shows her lover a little spanner which she has used as a weapon.

The Undertow—(Three Reels)—Essanay—November 15.—Featuring Richard Travers, June Keith and Harry Dunkinson. Molly Austin's father, a crook, and "Weasel" are caught robbing a house and sent to prison, and Molly goes to the country, where she is married. When "Weasel" is released from prison he follows the girl and she gives him her engagement ring as hush money. One day while driving her car the girl accidentally runs "Weasel" down, injuring him fatally, and on her way to the doctor's the girl's brother commits his last robbery by taking his sister's engagement ring from "Weasel's" finger.

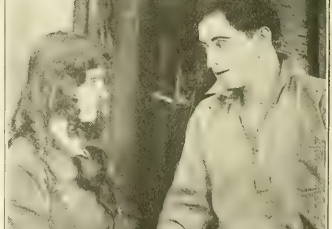
The Veiled Priestess—Kalem—November 19.—An episode of the "Ventures of Marguerite." Hal, who loves Marguerite, meets a woman who tells of how Dunbar, a mystic, who seeks to induce Marguerite to become his priestess, robbed her of her fortune after promising to wed her. Hal, unwittingly, places himself in Dunbar's power and he is imprisoned, and then the mystic entices Marguerite to the house, where he tells her that unless she marries him Hal will die. Martha, the woman who has been abducted and taken to the house, enters Marguerite's room and induces her to don her clothes while she puts on the bridal garments and heavy veil laid out for Marguerite. Hal, compelled to witness the ceremony, unloosens his bonds at the moment it is completed, and at this time Martha lifts her veil and confronts Dunbar. Hal dashes into the next room, where he finds Marguerite, and the two make their escape.

The Death Web—Lubin—November 19.—Featuring L. C. Shumway and Lucelle Younge. George Grafton, manager of the Hydrox Power Company, is sent out to buy a farm from one Davis, whose daughter is in love with Dick Sudlow, son of the president of the Hydrox Company. Being unable to buy the farm from Davis, Grafton manages to ruin the old man. Grafton takes the deed to the farm to Sudlow and pockets a good $35,000 through the plot. Dick persuades his father to go to the valley and Grafton hurries to the transmission station, where he has put Summers to work, to induce him to leave the country. When Dick and his father arrive Grafton tries to trip Summers and throw him against the high power cables, but Summers seizes Grafton and drives him back into the high tension wires, where both are killed. Dick and his father go on to the Davis farm to square things and arrive there just as Davis and Phoebe are leaving.

Diplomatic Henry—Vitagraph—November 19.—Featuring Mr. and Mrs. Sidney Drew. Henry Newlywed prides himself on his ability as a diplomat. He receives word from his wealthy Aunt Becky and some excellent suggestions as to the kind of a wife he should have married. He writes Aunt Becky and tells her that no one can sew like she. His wife gets hold of the letter and adds a postscript saying that she is an expert housekeeper and replaces it in Henry's pocket. Aunty arrives on a surprise visit and then she and Mrs. Newlywed, with a pair of home-made trousers, get Henry into a ridiculous predicament and teach him a lesson in diplomacy.

Black Eagle — Edison — November 20. — A Western drama with Richard Tucker, Margaret Prussing and Augustus Phillips. Dick Rockwell sells his mining interests and prepares to leave for the East. His partner, Parker, fails to return to the cabin that night. Rockwell is surprised in the middle of the night by Barbara Dunbar, a visitor from the East and Dick's friend. She warns him that Black Eagle, a notorious road agent, plans to rob him. Black Eagle and his band ride up to the cabin. The road agent enters alone. Dick shoots and kills him, and when his mask is removed discovers that Black Eagle is none other than Parker.

The River of Romance—(Two Reels)—Essanay—November 20.—Featuring John Lorenz and

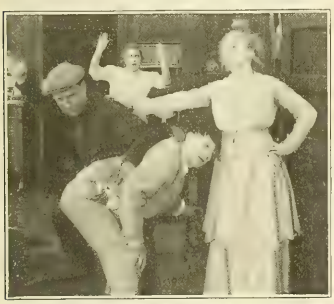


Elizabeth Tinder. Ramon Randolph, a young engineer, is offered $10,000 if he can find a way

through a mountain range without involving a tunnel. In the mountains he meets Dora and is watched closely by Joe Lucas, who is jealous. He is later shot down by Joe, who is captured by the chief engineer and forced to tell Ramon's whereabouts. Through Dora he learns a way through the mountains and gets the $10,000 and shortly after they are married.

The Girl on the Bridge—KALEM—NOVEMBER 20.—An episode of the "Hazards of Helen" series. Daly manages to inform his pals the day upon which he is to be taken from the jail to the state's prison and the leader of the gang arranges to hold up the train carrying Daly and effect his rescue. On the day the hold-up is to be staged Kling and his pal see a railroad clerk carrying a money bag. They knock him unconscious and steal the money, and Kling sends his men to raise the bridge and thus hold up the train, while he, appropriating the clerk's hand car, carries the loot to their rendezvous. Helen, learning of this, derails Kling's car, seizes the money bag and speeds away before Kling can pursue her. She is traveling at full speed and within thirty feet of the draw bridge when it commences to raise. She throws the money bag aside and leaps for the raised structure just as the car hurtles into the river below. Later the money bag is recovered and Kling and the entire

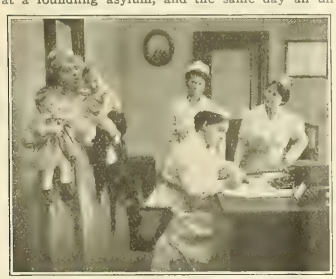
His Wife's New Lid—LUBIN—NOVEMBER 20.—Featuring Billie Reeves. Jarvey's wife buys a beautiful bonnet and it is sent home C. O. D. The deliverer is one Melville, who smokes a pipe and leaves it on the table. Mrs. Jarvey, hearing her husband approaching, rushes to the bedroom



to conceal the hat, and Melville, thinking it is a get-away for the bonnet, sticks close, forgetting his little pipe. Jarvey, discovering the pipe, starts on a hunt, and Melville arrays himself in one of Lady Jarvey's garments and steps forth to welcome the irate husband.

Locked In—SELIG—NOVEMBER 20.—Featuring Earle Foxe, Edwin Wallock. Henry Blaisdell, a telegrapher, becomes a victim to strong drink and loses his position. He then affiliates with Bill Avery, a crook, who persuades him to break into Barker's office to crack the safe. Parker meanwhile has closed the vault and in it is Simpson, the cashier. When Blaisdell and Bill arrive they hear the man inside the vault and Simpson signals the word "Help" by pencil tapping. Blaisdell taps on his side of the vault, "Signal the combination," and he saves the cashier's life just in time. Later Simpson helps Blaisdell start anew in another city.

Heredity—(THREE REELS)—VITAGRAPH—NOVEMBER 20.—Featuring a strong cast. Mrs. de Marigny, a widow, leaves her little daughter, Grace, at a foundling asylum, and the same day an un-



identified waif is found and brought to the asylum and the babies are wrongly tagged. Weeks later Mrs. de Marigny is told that her daughter has been adopted by the wealthy Van Dorns. The real Grace, however, had been adopted by a couple named Whitfield, who set her to work in a dressmaking establishment. The Van Dorns have named their adopted child Beatrice, who begins to show signs of inherited criminal tendencies. They are anxious to return her to her mother, but through the absence of a scar on the girl's arm Mrs. de Marigny knows that the girl is not her daughter. Later Mrs. de Marigny, who is now Mrs. Burleson, discovers that Grace is her own daughter, and happiness reigns thereafter.

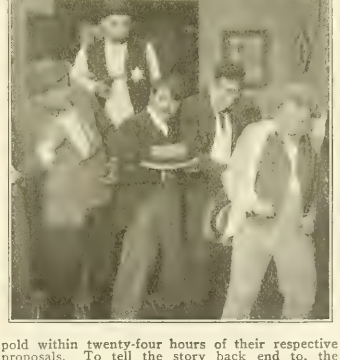
Mutual Program

Freddie, the Fake Fisherman—FALSTAFF—NOVEMBER 1.—Freddie meets "The Girl" at a summer resort and they are engaged in record time. But father has yet to be consulted. Father is an indefatigable fisherman. Freddie hits upon a happy idea and palms himself off as a member of the Alaskan Salmon Club. When father invites him to go fishing, however, he cannot refuse, and the girl watches them off in fear and trembling. But Freddie makes a decided hit with father, catching many more things than fish. He brings down a cat from a tree, hooks in a burglar who is rowing away with father's silverware, and punches a hole through the tire of an automobile that has run father down. On returning, father expresses his desire that his daughter "may learn to love this remarkable young man."

The Commuted Sentence—(TWO REELS)—THANHOUSER—NOVEMBER 2.—A famous ex-convict freed by the Governor is so closely watched by well meaning police officers, who think they are acting for the safety of the public, that he has difficulty in securing employment. At last, starving and desperate, he enters a handsome dwelling. The master of the house, who chances to be the Governor's father-in-law, sees that the man has been forced into wrongdoing and gives him food and lodging for the night. The next morning the unfortunate man leaves the house with a heart full of gratitude. He is later arrested for the murder of his kindly benefactor, and as some of the old man's jewelry is found on him, the case of circumstantial evidence is strong. But just before the time for the execution a detective informs the Governor that he has trapped the real murderer—the old gentleman's butler. The culprit had cast suspicion on the ex-convict by hiding the jewelry in his coat.

The Fortune Hunter—NOVELTY—NOVEMBER 3.—A chase after a rich widow, involving a confusion of identities. The widow and her beautiful niece decide to exchange names. Edith soon gets all the attentions of the men and her several admirers refuse to let Charlie, whose personal charms exceed their own, go near the supposed widow. Mrs. Moneybag, solitary and neglected, meets Charlie in the wood. It is love at first sight and the pair steal off to be married. Edith, a few hours later, tells her admirers that she is not Mrs. Moneybag. They desert her, dashing after the real Mrs. Moneybag only to find that she has married Charlie, the man that loved her for herself alone.

Lulu's Lost Lotharios—FALSTAFF—NOVEMBER 8. A clever detective parody in which Suburban Homes, the great detective, rounds up the culprit that has been kidnapping the suitors of Lulu Leo-



pold within twenty-four hours of their respective proposals. To tell the story back end to, the town constable is the culprit. He has incarcerated all the suitors in an old abandoned jail guarded by a monster negro with a monster razor. Homes utilizes the negro's love of playing "craps" and effects the escape of the whole tribe. As Homes is the last suitor and she cannot marry the whole lot, Lulu decides to marry him.

Something in Her Eye—NOVELTY—NOVEMBER 8. Trixie Gale gets some dry mortar dust in her eye, which makes her wink spasmodically, but without any feminine designs. The result of this is that soon after Trixie had finished her shopping, the Gale mansion is filled with a motley array of suitors. At last papa, "Dead Line of Texas," a celebrated marksman, arrives, and when he discovers the supposed "burglars" there is a grand shooting up. But when Trixie tells her crack-shot father that the men are only suitors, papa rallies them and tells them to go to—the man who wins the bout wins Trixie. But Trixie has already made up her mind, and escapes with her sweetheart while two of the other suitors are sparring heroically, refereed by papa.

See America First—(SPLIT REEL)—GAUMONT—NOVEMBER 9.—A trip through the Berkshires constitutes the main attraction of this scenic. Lenox, Stockbridge, and Litchfield are the larger towns visited. Excursions are taken off the beaten track, also, disclosing much of the wonderful scenery in the wilder portions of the mountains. On the same reel with:

"**Keeping Up with the Joneses,**" the comic cartoon drawn by Harry Palmer.

The Little Captain of the Scouts—(TWO REELS)—THANHOUSER—NOVEMBER 9.—Leland Benham as the little captain. The little boy aspires to be a soldier, and finally when a big chap that has graduated from West Point comes to town and organizes the Boy Scouts, all is happiness for the little would-be soldier. Gossip has it that the cadet is in love with "Big Sister" and that he has organized the Scouts to please her. Just as things are going along the best, "Big Sister's" lover leaves suddenly. There has been a quarrel between the two and the youngster finds his sister crying. He then starts off on a hike after the "real soldier." At last he is found asleep near the road by a lady in an automobile. Just then the "real soldier" happens along and is delighted to see the "Soldier Boy." "Big Sister," who has also been on the search, comes along just as the cadet is taking the boy away from the lady. The Scouts arrive just in time to hear the soldier introducing the lady to "Big Sister." He says: "This is the other woman I proposed to once, but she wouldn't have me because I was only twelve years old." Then there is general laughter; the soldier kisses the girl and puts her in his automobile.

Love and Bitters—NOVELTY—NOVEMBER 10.—Brown's butler, Joe, formerly subject to indigestion, can now enjoy the finest feast, since he takes regularly "long life bitters." The dyspeptic Brown's meals are set before him by Joe and are also eaten for him by his faithful servant. Brown loves Edith, but when he sees her in the company of Charlie, her brother, whom he has never seen, he decides to end it all. But the faithful butler discovers his intentions, empties the bottle of carbolic acid and substitutes "long life bitters." As soon as Brown drains the bitters he devops an astonishing appetite, and orders a sumptuous dinner. Brown gives Joe one of his calling cards and commissions Joe to win back his girl, and through the butler's diplomacy a reconciliation is effected between the lovers.

Film Favorite's Finish—FALSTAFF—NOVEMBER 11.—The players of the Climax Film Company are known as "The Happy Family." One day a serpent creeps into their Eden. His name is T. Dorincourt Withers, and he is a "motion pic-



ture idol." The new star is so unpopular that "The Happy Family" holds an indignation meeting and decide for action. The character man rises to the emergency. As he is passing a beautiful country estate, a society leader departs, leav-

ing the house unguarded. She drops her keys and the character man picks them up. Soon an automobile drives up to the studio, and the card of Mrs. Van der Gordon, New York and Newport, is brought to the star. The latter takes a ride with Mrs. Van der Gordon, alias the character man. She tells him she is going away for a long trip and urges him to take possession of her house. The star moves in immediately. A little later the police call, having been notified that there is a burglar in the house. The arrival of the real owner of the house does not make the star's case any stronger, and he is led off to jail. He does not remain there long, however, as the authorities believe he is simple minded, a plea which the members of "The Happy Family" enthusiastically endorse.

A Romance of the Alps—(Two Reels)—Reliance—November 14.—Featuring Marguerite Marsh. Wally and Andreas are Tyrolean lovers. Captain Vollenberg, an Austrian officer, is staying at the cottage of the girl's father. He becomes so insistent in his lovemaking to the girl, that Andreas is forced to rescue his sweetheart. In the struggle that follows, the captain falls over a cliff. Andreas, however, saves his life. Later, General Vollenberg, father of the captain, orders that yearly military conscription be made



in Tyrol. Andreas is sent to headquarters. Receiving a telegraphic message that Wally is in distress he deserts his post and returns to the trysting place. Here he is dragged from his sweetheart's arms and sentenced to dig his own grave. At first when Wally tries to intercede for her lover with the general, he will not listen to her. When the captain enters, however, she tells the general how Andreas has saved his son. The captain is forced to admit that this is so, and the general issues a pardon for gratitude's sake. Wally rides to the scene of execution and is barely in time to arrest the firing.

In Baby's Garden—Thanhouser—November 14. Starring Helen Badgley. The kidlet has a little garden all her own, and likes to try to make everything grow. She inters pieces of broken plate, expecting a new set to spring up. But this experimenting at gardening meets with as much failure as her trying to raise new hair ribbons from silk scraps. Helen's uncle returns from South America and deposits a whole fortune in diamonds in the safe. Unnoticed, the little girl removes the stones from the safe and plants them in her garden, expecting to raise a "tarara" like mother's. Finally the resting place of the jewels is disclosed by the little girl, and the governess is proved guiltless. Because of caring for the governess, Helen's uncle had not caused her arrest. A few days after, Helen learns that the governess has decided to be her aunt.

The Substitute Minister—(Two Reels)—American—November 15.—Alfred Vosburgh makes his debut as an American leading man in this production in which he plays the role of a man on the verge of becoming a thief, who escapes from a police raid disguising himself as a clergyman and for a time enacts that role convincingly. A full review appears on another page of this issue.
N. G. C.

The New Adam and Eve—(Three Reels)—Rialto Star Feature—November 17.—Featuring Grace Valentine as Belle, the adopted daughter of Colonel Sheldon. The colonel dies leaving no will and his married sister inherits his estate. Mrs. Preston objects to the marriage of Belle and her son. In the belief that wealth is necessary to happiness, the young people decide not to marry. In a dream Belle sees herself as the new Eve, and accompanied by Montague as the new Adam she learns that wealth is not essential to happiness. Upon awakening, she resolves to give up her plan to help herself to the fortune the colonel intended she should have and marry Montague. Belle is destined to enjoy both Montague's love and her foster-father's wealth, for Mrs. Preston dies and the estate reverts to her. For a longer review see another page of this issue.
T. C. K.

Johnny the Barber—Beauty—November 16.—An amusing one-reel comedy featuring John Sheenan, Carol Halloway and Rae Berger. John and Doris are college students and lovers, but Doris' father objects to John until he can show himself able to support a wife. John makes good by selling a safety razor, but thereby ruins the



business of Doris' father, who is a barber. When Doris returns from the school to which she has gone to learn manicuring and begins work in her father's shop, the loss of patrons discourages John and he is only finally able to win the father's consent when he goes into partnership with the latter in the barber shop, with Doris as the manicurist.
N. G. C.

A Polar Romance—(Two Reels)—Centaur—November 18.—Featuring Irving Cummings. Andrea Jennessen, an explorer, is in love with Nadina Rolph. Bannington Wells also loves the girl and he makes a pact with Mike Kerrigan, a sailor aboard Jennessen's exploration ship, to prevent Jennessen's return alive. The ship reaches the Arctic Circle and Kerrigan stirs the sailors to mutiny and Jennessen is thrown overboard. He manages to reach an iceberg floating in the sea, on which four polar bears make their home. The ice on which Jennessen has taken refuge floats to an island where the explorer builds an igloo of moss and stone, and by catching fish is able to subsist. Kerrigan arrives home and re-



ports the news of Jennessen's death to Wells, who breaks the news to Nadina, and she goes with him on a rescue expedition and tells him that if Jennessen is not found alive she will become his wife. The ship arrives at the barren island upon which Jennessen is living, and Wells and Kerrigan suggest that the captain and Nadina search the island in one direction, while they and the rest of the crew search it in the other. Wells and Kerrigan hurry toward the hut and find Andrea almost exhausted. They pounce upon him, but the bears come to the aid of the explorer just as Nadina and the captain arrive. The bears are beaten off and the two conspirators are made prisoners and the return ship marks a happy reunion.

Drifting—American—November 19. — Winifred Greenwood and Edward Coxen have the leading roles in this love story which is beautifully photographed. Gladys Manners, the daughter of a millionaire, on a camping trip, is rescued from near death by "Bill" Long, the guide. Frank Spaulding, Gladys' fiance, who discovers the girl in the guide's arms, becomes insanely jealous, but later when he and Gladys are attacked by bandits they are rescued, and Long and Spaulding become friends. The girl, who admires the guide



for his strength, finds her lover a real man and a reconciliation takes place.
N. G. C.

The Fighting Four—Cub—November 19.—Featuring George Ovey. Jerry lands in jail and writes his sweetheart that he is holding down a government position. He manages to escape with his former cronies by a clever ruse and spies on the wayside an automobile belonging to a motion picture company, and they jump in and set out at full speed. They discover four suits of military costumes intended for use in the picture and don these. They start for Jerry's sweetheart's home, wiring ahead the news of their com-



ing. Jerry and his cronies drive up to his sweetheart's home and they are given a hearty welcome. The motion picture director discovers the loss of his car and meeting the guards who are on the hunt for Jerry, the have little difficulty in tracing the escaped prisoners. Just when the reception is at its height the guards enter and the four escaped prisoners are captured and marched off to prison.

The Warning—(Two Reels)—Mustang—November 19.—Helene Rosson, E. Forest Taylor and Charles Newton are the principals in this typical two-reel western melodrama, the scenes of which



are laid in the cattle country of Arizona. John Graham and his daughter Bessie take up a homestead, much to the disgust of the cattle men in the country, who threaten him to leave under

penalty of being attacked. Fred Merrill, who lives nearby, assists Bessie and her father in standing off the cattle men in a sensational battle, and later wins the respect of the cow punchers by proving his bravery in rescuing Bessie when she is kidnapped and taken over the border into Mexico. N. G. C.

Anita's Butterfly—BEAUTY—NOVEMBER 20.—Neva Gerber and Frank Borzage are featured in this one-reel picture dealing with the efforts of Jack's Uncle to compel the boy to marry a girl the uncle has picked out for him. Jack, already in love with Anita, insists upon marrying the girl of his own choice, and later, to be near her, seeks employment as her father's gardener. When



Anita's father loses his home Jack buys in the house, and later when an attempt is made to buy the house back he refuses to give up the deed until the uncle permits him to marry Anita. When Jack's uncle is called upon to assist in getting the house back, he learns with surprise that Jack is already engaged to the very girl he has picked out for him to marry. N. G. C.

Beauty in Distress—CASINO—NOVEMBER 21.—Freckles are the bane of Mrs. Devere's life. Mr. Devere is called out of town and his wife phones for the beauty doctor. While the doctor is working over Mrs. Devere with odd tools and plenty of sticking plaster, a knock is heard at the door. Devere has missed his train and returned. Armed with a revolver, Devere breaks in, and his wife, terrified, hides the doctor in a trunk, but a sneeze gives him away. Then follows a duel, and the husband and wife chase the beauty doctor until he takes refuge in the grounds of an insane asylum. There he is seized by the guards, for he proves to be an escaped patient. This paves the way for a quick reconciliation between husband and wife.

Universal Program

Universal Animated Weekly No. 192—UNIVERSAL—NOVEMBER 10.—Many injured when flames envelop large factory at Brooklyn, N. Y.; Captain Streeter runs only Sunday saloon in state on land given him by United States in Chicago; whiskey still costs its owners long jail terms, Fort Smith, Ark.; Olive Whitman christens first flying boat for New York State Naval Militia; water carnival at San Francisco, Calif.; Governor Elliott W. Major takes flight in champion balloon, St. Louis, Mo.; Chicago University defeats University of Wisconsin, 14-13, Chicago, Ill.; latest fashions; Joe Callahan, walking across United States with Universal banner, meets Iowa's governor, Des Moines, Ia.; Captain A. C. Thomsen, knighted by two kings on ending 1,600,000 miles as captain, arrives in Hoboken, N. J.; London, England, honors firemen killed fighting blaze set by airship bombs.

A Looney Love Affair—NESTOR—NOVEMBER 15.—Billie is so vehement in refusing to have anything to do with the Duke (her parents' choice), that father takes her to an asylum, thinking she has lost her mind. Ray, on a bet, enters the asylum as a magazine writer and is assigned to a bunk among the "lunies." Ray runs across Billie and they finally learn each other's identity. The next day the Duke calls upon Billie and Ray acts so "luny" that the Duke flees in fear of his life. The couple then decide to escape from the place and get married. This they do with a great deal of difficulty and just as the guards are about to apprehend them, Ray and the girl roll off in the auto of a friend.

Bill's Plumber and Plumber's Bill—IMP—NOVEMBER 15.—Willie Pepper and his wife quarrel over Willie's insistence on taking a bath after breakfast is served. Willie, in a tantrum, breaks the key in the bathroom door, locking himself in, and smashes a water connection. When the water starts to flood the room, Willie finds himself locked in. He forgets his domestic rumpus and appeals to his wife for aid. Slim Hoover, the plumber, and his assistant, Casey, arrive after many delays. As the two are about to rescue Willie from the water, which is now over Willie's head, the noon whistle blows, and Slim and his



man quit work. Mrs. Willie and Sallie Sloppus, her slavey, finally fish Willy out through the transom with a pair of ice tongs. Slim presents a bill of real plumber proportions, and then things happen to him and his assistant.

Manna—(TWO REELS)—GOLD SEAL—NOVEMBER 16.—Nell, a sweet young working girl, and her crippled sister live in a tenement house room. Gradually a romance develops between Nell and the young doctor who lives nearby. Dora, originates the idea of writing little verses from the Bible and dropping them from her window during the tedious hours of the day. These little messages reach many people contemplating, or in the act of evil itself, and lead them to forsake wrong doing. Nell is caught in the trap of a



band of procurers, but marvelously escapes through the influence that one of her sister's little Scriptural quotations has on a member of the band. The paper has fallen and caught on the hat of this member while she was passing under the tenement window. Ultimately, through the financial help of a rich widow, Dora's deformity is cured, while Nell and the young doctor realize their fondest hopes in love.

Li'l Nor'wester—(THREE REELS)—VICTOR—NOVEMBER 17.—With Mary Fuller, Paul Panzer and



Ralph Belmont. Little Nor'wester is a charming girl that has grown up in the rough and hardy element of a fishing community. There are two brothers among the fishermen, Silent Jim, a big quiet youth, and Jack, who is light-hearted. Both are in love with Little Nor'wester, but Jim is very reserved, and the girl never dreams he loves her, although in her heart she loves the great, silent Jim. As both brothers have kept Beppo, the Greaser, from insulting the girl, he is bent on revenge. Noticing the late hour that Jack emerges from the girl's cabin, he starts a scandal among the fishermen. Jim urges his brother to marry Little Nor'wester at once. Not daring to think of himself, he also urges the girl to marry Jack, and, at last, caring not what happens to her, as Jim has not guessed her secret, she listlessly consents. Some time later, on the beach, Jim sees Nor'wester ascending the rocks to get a flower for a little child. He knows the danger of the climb, and tries to stop her, but, full of defiance and indifference, she presses upward. While trying to cut her off, Jim falls and is badly hurt. During his convalescence it at last dawns upon him that the girl loves him. Jack then admits that he has not been blind and has guessed the truth for a long while. Thus Little Nor'wester ultimately marries Jim.

Disguised, But Discovered—L-KO—NOVEMBER 17.—Papa has told his bride that he is childless, whereas in reality he has a full-grown daughter. Likewise, the bride's family tree is well supplied

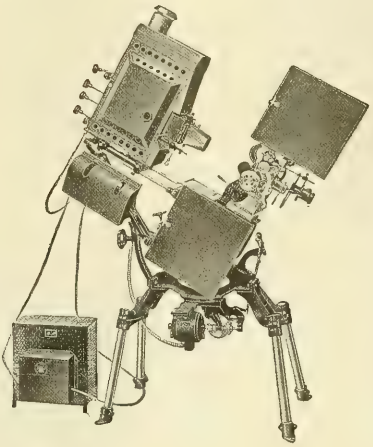


in Hank, a twenty-five-year-old son. She has also posed as childless. When papa brings his bride home his daughter poses as the maid, and Hank, in order to be near his love, takes up the duties of butler. Hank doesn't know his mother is married, and when he sees a strange old gink kissing her, he naturally makes inquiries. Also, mother catches her husband kissing the maid, and is naturally peeved, not knowing it is his daughter. Things fall from bad to worse, and the climax arrives when Hank hides under the bed with a lady. How they all get out alive is more or less of a conundrum.

The King of Destiny—(TWO REELS)—REX—NOVEMBER 18.—Jack and Dolly, his sister, live together in the West. On Jack's birthday, Dolly presents him with a peculiar ring. Jack is later murdered in a fight with a cattle rustler. The rustler "cleans" out Jack's pockets, and makes his escape in spite of the posse which pursues him. Dolly, very bitter because of her brother's murder, determines to run down the assassin. She sets out, disguised as a cowboy, and finally runs the man to earth in a saloon. The birthday ring identifies the man and in the ensuing struggle, Dolly's hair falls down and her sex is revealed. The fight is stopped, the rustler taken to the sheriff, and Dolly offered the job of bossing the ranch of Big Bill, who has befriended her during her "cowboy" days.

Blood Heritage—(THREE REELS)—IMP—NOVEMBER 19.—Because Ethel prefers Richard to his brother, Bruce, a young blood expert and scientist, there is a jealous quarrel between the two brothers. In the town where Richard is to obtain a position, he is attacked by thugs and his skull fractured. The thugs throw his suitcase into the river. He is taken to the hospital, and for weeks no one knows his identity. When the suitcase is found and an accident card specifies that Bruce is to be notified, the brother gives Richard up for dead, thinking that after the quarrel he ended his life. Ethel and Bruce, having pity in common, soon become engaged. At last Richard regains his reason and leaves the institution. He visits the house of the man who made him the offer of a position, and is admitted by a man who has just committed a murder. In the struggle, Richard is stabbed and the servant points him out to the police as the culprit. For good reasons Richard hides his identity. The district attorney engages Bruce to make tests of

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the blood found in the room of the murder. It is through the evidence obtained by the blood test and the establishment of Richard's identity



by his brother, that Richard is freed. Bruce then releases Ethel so that she may wed Richard, her childhood sweetheart.

The Heart of a Tigress—(Three Reels)—Bison—November 20.—Mrs. Grace Haverty is a collector of wild animals. While in Africa the widow stays at James Lestrange's ranch and he is soon passionately in love with her. She purchases two tigers from Jack Williams, who has been hunting in India. Grace, Helen Monroe, Jack and Lestrange sail in a private yacht for the widow's estate in California. The theme of the story is based upon Grace's love for Jack, his indifference toward her and love for Helen, her secretary, and Lestrange's disappointed love for Grace. The widow goes to greater lengths than Lestrange in satisfying the demands of an inflated jealousy and nearly succeeds in having Helen torn to shreds by her pet tiger. But ultimately Grace is overcome by one of her own beasts and sinks below the water under her balcony in its clutches. The romance of Jack and Helen ends happily.

Wanted—A Leading Lady—Nestor—November 9.—The director arrives just in time with the new leading lady to save the company from disruption. It is a fight between Eddie and Lee to make a hit with the newcomer. Eddie is "Johnny on the spot" and starts to take the girl to the studio for the first morning's work in his car. But the car is feeling indifferent and when it breaks down,



along comes Lee and takes the girl in with him. Eddie, the hero, and Lee, the villain, get into a quarrel during the taking of the picture and break up the set. At last Gus, the smallest actor of the lot, walks off with the girl, and Eddie and Lee pledge their friendship anew.

Chills and Chickens—Joker—November 20.—Mr. Chaser is a chicken chaser in the fullest sense of the word. Noticing that a nearby hospital harbors some pretty nurses. Chaser decides to get into the hospital at all costs. He tries in many ways to hurt himself, but his courage fails. Finally throwing a fit has the desired effect and Chaser is soon in the hospital, watched over by one of the queenly nurses. But the doctor sees beneath the ruse and sends for Chaser's wife, who comes disguised as a homely nurse. Added to

this. Chaser is forced to eat crackers and water while the patient next to him eats fried chicken. Chaser is shortly cured of "chickenitis" and returns home to a reckoning with his wife.

Ready for Reno—L-KO—NOVEMBER 21.—Peeved at his wife, husband goes over and gets social with a strange lady on a park bench. This lady has a husband with a hair-trigger temper. He puts a couple of slaps on Hubby's proboscis for good measure. This physical warning is further exemplified when husband's wife and the other wife's husband find themselves in a very embarrassing position and the champion slapper persists in beating up the husband, thinking that he is punishing a chronic flirt. Later the wrong husband and the wrong wife find themselves under the glare of publicity through an unfortunate accident on the telephone wires. In fact, the whole affair is one unfortunate thing after another, and the only person who is not ready for Reno is a policeman. This individual is burned by hot telephone wires while attempting to rescue husband and wife.

The Mystery of the Locked Room—(THREE REELS) — REX — NOVEMBER 21. — Featuring Ben Wilson and Dorothy Phillips. Richard Hardy, the private secretary to Mr. Harmon, a retired banker, is in love with Ruth, his daughter. Francis Gerard, a young broker, arrives with bonds of the Belleville Water Company, for which he obtains a check from Harmon, giving him in return a promissory note, and leaving the bonds as security for the loan. Hardy puts the bonds into the safe, entering the transaction in a memorandum. Hardy and Ruth are engaged in secret. The butler has given his gang the floor plan of the house, and that night the burglars try to get into the library. Harmon is awakened, however, and the thieves make a hasty exit. At a reception Hardy takes Ruth into the library and threatens to kill Gerard if he does not desist from his attentions to her, but Ruth soon reassures him and they embrace just as Harmon enters. Harmon rages and sends his daughter out of the room. Then, seeing that the guests have been aroused by the family row, he slams the door and locks it. Shortly after, shots are heard, and the banker is found dead. Gerard enters with a policeman, and the butler phones for detectives. It is then found that the bonds are missing. The evidence is strong against Hardy, but the clever way he is exonerated, and the real murderer, Gerard, is caught, comprises the rest of the story.

Feature Programs

Mutual Master-Pictures

The End of the Road—(FIVE REELS)—AMERICAN.—A splendid adaptation of a well known novel produced with spectacular realism by Thomas Ricketts. A complete review of this release appears on page 1028 of issue of November 13.

Inspiration—(FIVE REELS)—THANHOUSER—NOVEMBER 18.—Audry Munson, the famous artists' model, plays the leading role in this story of the studios and poses in the nude for an artist's inspiration. The picture, however, is not in any sense suggestive or disgraceful, and in many respects is positively educational. A full review appears on another page of this issue. N. G. C.

North American

The American Earl—(CHAPTER 30 OF "THE DIAMOND FROM THE SKY") — (TWO REELS) — AMERICAN.—This ends the serial that has been running for thirty weeks. It closes with the birth of a son and heir to Arthur Stanley and the securing of evidence that this babe is the rightful heir to the Stanley fortune in England, also to the earldom, and consequently entitled to inherit "The Diamond From the Sky." A full review appears on another page of this issue. N. G. C.

Paramount

The Masqueraders—FAMOUS PLAYERS.—Featuring Hazel Dawn in this adaptation of Henry Arthur Jones' celebrated drama. Dulcie Larondie is

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Adapted and directed by

Frank Powell

thrown upon her own resources and earns her living as a barmaid at the Stagg Inn. She becomes infatuated with the wealthy Sir Brice Skene and marries him. Sir Brice proves himself unworthy of her. He is murdered by a man who was his enemy with just cause. Dulcie finds happiness with David Remon, who has proven that his love for her is sincere. For a longer review see another page of this issue.

Pathe

Pathe News No. 89—PATHE—NOVEMBER 6.—U. S. Department of Agriculture show at Washington, D. C.; owing to allies' governments declaring cotton contraband of war, thousands of bales awaiting shipment are lying in the streets of Augusta, Ga.; Pathe American fashions; testing big gun at famous American munition plant; super-dreadnaught *Nevada* beats contract speed by making twenty-one knots an hour on her trials before acceptance by the U. S. Government; Mrs. Tom Thumb celebrates her seventy-fourth year by unveiling tablet to her ancestors, a *Mayflower* passenger; Horatio Bottomly, who gained fame by his trenchant criticisms of the British Government, now assists it by appealing for recruits, London, England; American troops are rushed to prevent violation of U. S. soil at Douglas, Ariz.; Edward Swann, newly elected district attorney for New York, prepares to take up his new duties.

Nedra—(FIVE REELS)—PATHE—NOVEMBER 12.—Produced by Edward Jose and for release on the Gold Rooster Program, this excellently presented adaption from the novel by George Barr McCutcheon features George Probert in a cast that includes Fania Marinoff, Margaret Greene and Crawford Kent. The wealthy Hugh Ridgway and Grace Vernon determine to elope. Circumstances force them to take refuge on a ship, and when they come from their hiding place they find that they are at sea. A shipwreck serves to part them. Hugh and Lady Tenny are washed ashore on the island of "Nedra," which is inhabited by savages. They are made rulers by the natives. Rescued by a visiting ship they return to New York, where Hugh learns that Grace has married Henry Veath. It is a blow to his pride, but he is in love with Lady Tenny and welcomes the opportunity to marry her. For a longer review see another page of this issue.

A Trap for Trapp — (TWO REELS) — PATHE.—Episode No. 6 in the "New Adventures of Wallingford" series, with Max Figman, Lolita Robertson and Burr McIntosh in the cast. Wallingford has an idea that is worth a neat sum, but he must find a "goat" to buy him out before the postal authorities get after him. Louis Trapp, who is on Violet's list, crosses his path and boasts that he is as rich as Wallingford, for he is worth $50,000, which is the exact sum Wallingford expects to sell his proposition for. The business is started and the advertisements assuring investors that they will receive large dividends from money invested with the Trapp Investment Company, Wallingford having paid Trapp for the use of his name, bring in wads of bills in every mail. Trapp offers to buy the business for $50,000, and shortly after doing so is put under arrest by federal officers. For a longer review see another page of this issue.

Neal of the Navy—(TWO REELS)—PATHE-BALBOA.—Chapter 11, entitled "The Dreadful Pit." Annette and Mrs. Hardin set out for the Mission of Santa Maria in the hope of obtaining there the original grant to Lost Island. Hernandez causes their delay and arrives at the mission first. The Abbot refuses to decide on the moment and advises Hernandez and Inez, who claims to be Annette Illington, to return on the morrow. From the coast town Annette journeys alone to the mission. She is attacked by Ponto, who plans a dreadful end for her. The Brute, who shows little intelligence in other matters, saves her, and in the struggle with Ponto kills him. The following day Hernandez is about to be presented with the grant when Annette is carried in by the Brute. The opportune arrival of Neal and a number of sailors saves the chart. Hernandez escapes. For a longer review see another page of this issue.

The Adventures of a Madcap—(FOUR REELS)—PATHE-BALBOA.—A heart interest comedy-drama in natural colors faturing Jackie Saunders as Jean, the orphaned country girl who sells flowers to tourists. She is adopted by Mr. and Mrs. Gordon, society people. Tiring of society life, she leaves the Gordon home and joins a band of gypsies. The chief's son falls in love with Jean



and forces his attentions upon her. The climatic scene is a struggle between her and the gypsy. She is rescued by her country lover and reunited with her foster parents.

His Conquered Self—(THREE REELS)—PATHE-BALBOA.—Jackie Saunders featured. The cast also includes Lewis J. Cody. Jack Brunslow, a libertine, is attracted to Agnes Jefferson and he urges his mistress to arrange a meeting. Florence becomes acquainted with the girl and introduces Brunslow. When he learns that she is engaged to Carlisle Gates, he sets about involving the young lawyer in a scandal, which results in a termination of the engagement. Brunslow is an attractive person and Agnes falls in love with him. He has a slight quarrel with her and tells her that if she ever wishes to see him again she must come to him. Florence learns that the girl is going to visit the apartment and informs the Reverend Brown. Together they go to Brunslow's apartment and on arriving there are told by Brunslow that he has asked Agnes to marry him and she has accepted him.

Pathe News No. 88—PATHE—NOVEMBER 3.—Work on new headquarters of American Federation of Labor begun in Washington, D. C.; Edmond von Kaenel climbs along three-quarter inch steel cable 250 feet above ground without any tackle or support, Chicago, Ill.; Americans enlisted in the Canadian Scottish Highlanders have final parade before departing for the front, Montreal, Canada; $5,000 worth of intoxicating liquors are seized from a violator of the anti-saloon law and emptied into the gutter at Nashville, Tenn.; steam freighter *Colorado*, after burning at sea for five days, is brought into port at Charleston, S. C.; Pacific Northwest Model Aero Club holds waterplane contest at Green Lake, Seattle, Wash.; showing the inside of a large munition factory; children take part in Hallowe'en masked carnival at Arlington Avenue Playground, Newark, N. J.

Universal Special

Colorado — (FIVE REELS) — UNIVERSAL — NOVEMBER 15.—Hobart Bosworth and Anna Lehr are featured in this adaptation of Augustus Thomas' play entitled "Colorado." A full review appears on another page of this issue.

V. L. S. E. Inc.

The Raven—(SIX REELS)—ESSANAY—NOVEMBER 8.—Featuring Henry B. Walthall and Warda Howard. Edgar Allan Poe is ordered from the house of his father and shortly after marries, and in trying to make a living by writing proves a financial failure. His wife dies because he cannot supply her with even the bare necessities of life, and he is plunged into great grief and despair. Later the spirit of his wife appears, and he finally dies himself and is wafted to heights supernal, where he is united to his "Lenore." For a longer review see another page of this issue. J. C. G.

Sweet Alyssum—(FIVE REELS)—SELIG—NOVEMBER 15.—Featuring Tyrone Power. The story of a father's love for his little girl, whose mother had years before taken the primrose path with another man and, when discovered, killed herself. Later the son of the man who had been the cause of the woman's downfall meets the daughter and falls in love with her, and many interesting incidents follow. For a longer review see another page of this issue. J. C. G.

World

The Cowardly Way—(FIVE REELS)—WORLD.—A production in which mystic elements and modern business life are oddly compounded. It deals with the life of Eunice Fielding, daughter of wealthy parents, who marries Jack Harcourt, a wealthy business man. Later, unable to face poverty, she commits suicide and this drives her husband insane. Eunice's spirit, however, hovers over him continually and is finally the means of his making a success in life. For a longer review see another page of this issue. T. C. K.

Triangle Program

Released the Week of November 7th.

The Lamb—(FIVE REELS)—FINE ARTS.—Douglar Fairbanks and Seena Owens featured. The story deals with Gerald who, because of his mother's love and indulgence, shows a yellow streak. He loves pretty Mary, but she jilts him. He later comes to himself, and after settling a combat with seven Indians, he rescues Mary from them and later they are married. For a longer review see page 785 of the issue of October 16th.

The Iron Strain—(SIX REELS)—TRIANGLE-KAY-BEE.—Featuring Enid Markey and Dustin Farnum. A study in feminine psychology telling the story of a man with all the characteristics of an ancient caveman selecting his mate and the young, overcivilized girl who wages a losing fight against discarding her false ideals of culture and conventionality, and finally stands revealed all woman—primitive, glorious and true. For a longer review see page 785 of the issue of October 16th.

My Valet—(THREE REELS)—KEYSTONE.—Featuring Raymond Hitchcock and Mabel Normand. A bachelor goes west to see his fiancee and before he arrives there he has his faithful valet change clothes, characters and personalities with him and shifts to the poor valet all responsibilities to his western fiancee. Many side-splitting incidents occur, but all is finally cleared up. For a longer review see page 785 of the October 16th issue.

A Game Old Knight—(TWO REELS)—TRIANGLE-KEYSTONE.—Featuring Charles Murray. In this production the old knight leads a wandering life, accompanied by his valet. The two finally meet the daughters of King Mike XII, the ugly princess and the pretty princess. They are tortured until the knight, being a knight and a game one, is nothing if not chivalrous, and so marries the ugly princess. For a longe rreview see page 785 of the October 16th issue.

Released Week of November 14th.

Old Heidelberg—(FIVE REELS)—FINE ARTS.—Featuring Wallace Reid and Dorothy Gish. Differences in position interrupts the love dream of Prince Karl and Kathie. The prince returns to his country and there is urged to enter war, but he refuses, and after going into the streets to ascertain the attitude of his people toward war, finds that their sentiment is in accord with his own and, therefore, he holds out for peace. For a longer review see page 865 of the issue of October 23rd.

The Coward—(FIVE REELS)—TRIANGLE-KAY-BEE. Featuring Frank Keenan in the story of a father of a so-called coward, whose son cannot rid himself of a fear of war. He deserts his army in the night and the father, learning of this, shoulders his gun and takes his place in the ranks. The cowardly son, later realizing the enormity of his conduct, holds up a room full of generals, steals their plans and makes a dash for the Confederate lines. For a longer review see page 865 of the issue of October 23rd.

The Stolen Magic—(TWO REELS)—TRIANGLE-KEYSTONE.—Featuring Raymond Hitchcock as an "ophidologist." He later arrives from India and goes to a fashionable reception as an entertainer, where he more than fills the bill. For a longer review see page 865 of the issue of October 23rd.

A Favorite Fool — (TWO REELS) — TRIANGLE-KEYSTONE.—Featuring Eddie Foy. Foy appears as a son of rest and loses his heart at sight of a captivating widow. He marries her and soon learns he has also married seven ingenious, original, good-natured, rollicking offsprings. What was the fool to do? He deserts his ship and endeavors to return to a life void of responsibilities. For a longer review see page 865 of the issue of October 23rd.

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MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



ELEANOR WOODRUFF
WITH
VITAGRAPH

Photograph by
UNDERWOOD & UNDERWOOD

Vol. XIV CHICAGO, NOVEMBER 27, 1915 No. 22

LUBIN



VALENTINE GRANT
IN
"THE TAINT"
THREE ACT DRAMA
RELEASED WED, DEC. 1ST

MONDAY, NOV. 29TH
"THE LEGEND OF THE POISONED POOL"
ONE ACT DRAMA

TUESDAY, NOV. 30TH
D.L. DON COMEDY
"WHICH IS WHICH"
ONE ACT

FRIDAY, DEC. 3RD
"WITH STOLEN MONEY"
ONE ACT DRAMA

SATURDAY, DEC. 4TH
BILLIE REEVES COMEDY
"AND THE PARROT SAID--?"
ONE ACT



L.C. SHUMWAY
IN
"THE SILENT MAN"
TWO ACT DRAMA
RELEASED THURSDAY, DEC. 2ND

GENERAL FILM
LUBIN
RELEASES



The Public Will Pay for Triangle Quality

When the Triangle Plan of continuing the greatest producers of motion picture drama with immense resources, and the pick of players was announced, the claim was made that the public had been so long educated to cheap prices that no patronage for better drama could be looked for.

Like many another opinion based on past performances it proved fallacious.

Good pictures and good theatrical offerings are not in separate classes. Motion pictures are not doomed to the ten cent environment—provided they are of the regular theatre quality. The trend of motion picture drama is upward.

A New York theatrical manager is advertising that one scene in his play is of the strength of a great film drama.

The proof—

Richmond, Brooklyn, Norfolk, Louisville, Cleveland, Columbus are offering Triangle Plays at the standard theatric scale. The public patronizes these for the same reason it buys government bonds. They're of a definite proved value.

A film play that costs sixty or a hundred thousand dollars to produce deserves and commands attention. Triangle Plays are of that character—not occasionally, but continually.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK



One of the big scenes in "Jordan is a Hard Road," a Triangle-Fine Arts adaptation of Sir Gilbert Parker's famous story featuring Frank Campeau.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, NOVEMBER 27, 1915 No. 22

Berst Chosen President of General Film

ASSUMES NEW DUTIES IMMEDIATELY

AT A MEETING of the General Film Company held in New York City last week J. J. Kennedy tendered his resignation as president of the organization and at a special meeting called immediately thereafter J. A. Berst, vice-president and general manager of the Selig Polyscope Company, was elected president of the General Film Company. Mr. Berst, in taking up the duties of both president and general manager of the distributing organization, accepted the resignation of P. L. Waters, general manager during Mr. Kennedy's tenure of office. J. A. Berst left Chicago for New York City this week to enter actively upon his new duties as president of the General Film Company, his new work making it necessary that he resign as vice president and general manager of the Selig Polyscope Company. William N. Selig, president of the Selig Company, has again assumed active control of the company's affairs, with offices in Chicago and Los Angeles.



J. A. Berst.

"It is with regret that I sever my connection with the Selig Company," stated Mr. Berst in an interview before leaving for New York City. "My relations with Mr. Selig have been most congenial and his co-operation has been given me at all times. It was only after I obtained the consent of Mr. Selig that I finally concluded to take up the new duties forced upon me by the members of General Film."

Mr. Selig has issued this statement: "It was with extreme reluctance that I finally gave my consent to Mr. Berst's election as president of the General Film Company. There was a unanimous opinion that Mr. Berst was the man for the office and I felt it my duty to accede to the urgings of my conferees. Since Mr. Berst joined the Selig Company, our business and social relations have been beneficial and congenial, and the Selig Company has prospered under Mr. Berst's able direction. There is no man in the film business today who has a more thorough knowledge of the business and technical affairs of the industry than J. A. Berst. His leaving to become executive head of the General Film Company I consider a distinct acquistion to that company, and Mr. Berst will accomplish beneficial work.

"I think," continued Mr. Selig, "that the forthcoming releases of the Selig Company, both through General Film and V. L. S. E., will cause the picture-play world to sit up and take notice. We have a number of exceptionally strong single and multiple reel comedies and dramas, and our Red Seal Plays of the future will surpass in general excellence those released in the past, if that be possible. We have centered our producing forces for the time being at the Los Angeles studio, but expect to reopen our Chicago studios when plans now under way are completely formulated."

J. L. & S. TO RUN STUDEBAKER

Chicago Home of Triangle Photoplays, Beginning November 29, Returns to Old Management, but Show Continues

The Triangle Film Corporation, which is engaged in producing film-plays by Griffith, Ince and Sennett, three of the greatest geniuses of the motion picture world, and renting these plays to its customers, the motion picture exhibitors and theater managers throughout the country, has demonstrated the practicability of the plan of conducting the Studebaker theater in Chicago as a high-class playhouse devoted to Triangle film-plays exclusively. Such demonstration was its sole object in entering the exhibition field.

Beginning Monday, November 29, the Studebaker theater will again revert to the management of Jones, Linick & Schaefer, who will continue to exhibit Triangle plays, which have achieved such favorable commendation in Chicago, exactly as they have been shown during the management by the Triangle Film Corporation.

The performance, however, will be continuous from eleven in the morning until eleven at night, with all seats for matinees at twenty-five cents, and evenings at twenty-five and fifty cents. A symphony orchestra of twenty-five will furnish music, and the same excellent standard of motion pictures established by Griffith, Ince and Sennett will be maintained. Louis

J. Jones, who has represented Jones, Linick & Schaefer for the past two years at the Studebaker, will take charge of the house.

Motion picture exhibitors and theater managers in Chicago have brought considerable pressure to bear upon the Triangle Film Corporation to have the Studebaker re-leased to one of their number, on the ground that it is commercially unethical for a distributing corporation to engage in competition with its customers. Granting this, arrangements have been made with the Jones, Linick & Schaefer interests whereby, on the payment of a substantial bonus, they will conduct the theater under the successful policy inaugurated by the Triangle Film Corporation; the only change being that the management will be entirely local. A similar arrangement has been made with regard to the Chestnut Street Opera House in Philadelphia, which, on Monday, November 22, reverts to its former management, the B. F. Keith interests.

In spite of the fact that, since the first showing of Triangle plays throughout the country, Messrs. Griffith, Ince and Sennett have endeavored to co-operate in every manner possible with the censors, and to produce plays acceptable in every way, a rumor has reached Mr. Griffith, at his studios in California, that he has said he would make pictures without regard for censorship. This rumor has met with denial in the form of the following telegram to C. F. Hately, who represents the executive board of the Triangle Film Corporation in Chicago:

It has been reported to me that a rumor has been given out that I had said I would make pictures without regard to censorship. I wish to brand this as absolutely false, and I wish you would, knowing my work as you do, set me right with the people of Chicago. Naturally, knowing that there are boards of censors in every state in the Union, and it being my business to make moving pictures for the people of these states, it is hardly likely that I would make such a ridiculous statement.

Trusting that you will use your best efforts to right this wrong which has been done me and my associates, Messrs. Ince and Sennett, I beg to remain,

Yours most sincerely,

D. W. Griffith.

LASKY POLICY OUTLINED

Big Company Will Concentrate on Modern Plays With Tense Dramatic Themes, Believing Public Wants Such Offerings

As the result of months of careful investigation, and a close and expert study of motion picture exhibiting and the photoplay-going public, the Lasky Company, by reason of its findings, will concentrate for the present on photoplays of modern theme and tense dramatic action.

It is stated from the New York office of the big producing company that forthcoming releases through Paramount Pictures Corporation will sustain this announcement. At the Lasky studios in Hollywood, Cal., nearly all the plays at present in course of production under the supervision of Cecil B. DeMille, come within the classification of tense, modern dramas.

Judging from the photoplay features which the Lasky company will release during the latter part of November and December the public demand for screen entertainment is away from the costume and romantic play and towards the modern theme with real live men and women portrayed by the characters. This does not mean that there is any effort to curtail romance—far from it—because there ever will remain romantic elements in modern and present day life sufficient to satisfy the most sentimental audiences.

What present day audiences are said most to enjoy are photoplays in which the spectators themselves may see men and women of their own kind on the screen.

"Armstrong's Wife," in which Miss Edna Goodrich appears as the star on November 18, for her debut on the screen, is said to be an excellent example of the kind of subject material for photodramas which the Lasky Feature Play Company believes is in most demand at the present time. It is modern, its story is the narrative of a woman who chooses unfortunately between two men. Unhappiness becomes her lot; she is befriended by her disappointed suitor, given by him a new opportunity for happiness and eventually becomes his wife, following a series of melodramatic situations replete with the element of suspense and drama.

Following "Armstrong's Wife" the Lasky company will release through Paramount on November 22 a comedy entitled, "Chimmie Fadden Out West," produced by Cecil De Mille, the theme of which also is entirely modern.

Probably nothing could so well illustrate the Lasky policy in photoplay themes as the releases announced for December, of which there are four. This will mark the first month of the second quarter year of the Paramount program. The productions are Theodore Roberts in a picturization of E. Phillips Oppenheim's "Mr. Grex of Monte Carlo"; Fannie Ward in "The Cheat," by Hector Turnbull; Lou-Tellegen in "The Unknown," founded on I. A. E. Wylie's novel, "The Red Mirage," and Valeska Suratt in Marion Fairfax's original play, "The Immigrant."

Selznick Signs Kitty Gordon

Miss Kitty Gordon, one of the most noted of beautiful Englishwomen and a highly accomplished actress, has been engaged by Lewis J. Selznick, vice president and general manager of the World Film Corporation, for the forthcoming production of "As in a Looking Glass." The speaking drama of this name was played in this country and England by Mrs. Langtry and Mrs. Bernard Beere in hot rivalry when both actresses were in their prime.

The story, which first appeared in book form, was written by the well known English novelist, F. C. Phillips, and created a great sensation in Europe and America. Its central character was a fascinating and heartless adventuress who toyed with the affections of many male victims until she finally fell desperately in love with a young gentleman into whose society she was thrown. This new lover at first reciprocated her affection, but when the true career of his beautiful consort became known to him, he spurned her, and she took her own life, brokenhearted.

Miss Gordon has been prominently identified with the American stage for the past five or six years. She has appeared as the star of several very successful musical comedies playing in every part of the country, so that she is exceedingly well known to the general public. She is also one of the most widely photographed beauties of the present time. Her most recent engagements were with Oliver Morosco and the Messrs. Shubert.

In private life Miss Gordon is the wife of Captain Beresford of the English army.

A COUNTRY-WIDE PROPAGANDA

Vitagraph's Famous "Battle Cry of Peace" Film Is Now Presenting Its Message the Country Over—Endorsed by Notables

In response to the urging of prominent men in all parts of the United States, the famous patriotic screen message on preparedness, "The Battle Cry of Peace," has been released under special arrangements by V. L. S. E., Inc., in ten cities.

Prompted by their sympathy with the important subject which this great film play portrays, leading figures in the theatrical world have joined with business captains, government officials and other classes of representative leaders, in bringing the picture message before the public in the most forcible manner.

In New York City, "The Battle Cry of Peace" on November 13, rounded out the one hundred and thirty-fourth performance, at the Vitagraph theater. Runs of a similar length have already been arranged in other large cities, in theaters of tremendous seating capacity. These include the Olympic theater, Chicago; the Majestic, Boston; the Metropolitan Opera House, Philadelphia; the Columbia, San Francisco; the Metropolitan, Cleveland; Shea's Hippodrome, Buffalo; the Colonial, Dayton, Ohio, and one of the large houses in Dallas, Texas.

The Vitagraph Company, producer of this picture, is itself exhibiting it in New York and Chicago. In the other centers, the leading showmen of those territories are in charge of its production, and are putting back of it a type of enterprise, initiative and a sense of public duty that is unique in the theatrical world. At the 4000-seat Metropolitan Opera House in Philadelphia, the picture is being produced under the personal direction of Lee Shubert. In Boston, Howard & Gordon, whose standing as theatrical managers in New England needs no comment, are managing the picture, having purchased the state rights for Massachusetts. Eugene Roth of the Portola theater, one of San Francisco's de luxe moving picture houses, was so impressed with the purpose of "The Battle Cry of Peace," that he rented a legitimate theater to produce it—the Columbia, seating 3,000 people. Emanuel Mandelbaum, one of the founders of the World Film Corporation, will show "The Battle Cry of Peace" in one of the finest houses in Cleveland, the Metropolitan.

In Dayton, Jules Hurtig of Hurtig & Seamon, New York, will produce the picture at the Colonial, a legitimate house with a 2,500 seating capacity; and in Buffalo, Michael Shea, the widely known theatrical figure of that section, will produce it at Shea's Hippodrome. The Chamber of Commerce of Dallas, Texas, appreciating, perhaps, more vividly the need of preparedness than the residents of other parts of the country, because of close proximity to the troublesome Mexican line, has undertaken the promotion of the picture in that city, and twelve prominent men have been appointed to secure the most desirable house in the city for its showing, and to insure the widest possible public knowledge of the picture. Rochester, N. Y., has also been decided upon as another exhibition center for "The Battle Cry of Peace," and there remains but the completion of a few details before it will open in that city.

The reception accorded the picture in all of these places has even exceeded that which was given it in New York. In the middle west, where it was felt there was need for such propaganda especially, the production has aroused a tremendous wave of patriotism. In Boston—regarded as being super-critical—it has had the endorsement and the whole-souled support of the leading lights in every phase of the city's activities.

The list of personages who have put their seal of enthusiastic approval upon the picture, either direct or by mail, would read like a roster of America's "Who's Who." The attention which it is receiving undoubtedly will do much to raise the whole tone of the moving picture industry, and to create a higher impression of the scope and possibilities of the screen among a class of public leaders who have never fully appreciated the power of the film before. Patriotic societies throughout the country where this picture is being shown are attending it in bodies.

Edwin Arden with World

Edwin Arden, the actor who has been connected for many years with the very best traditions of the legitimate stage, is one of the recent recruits to the motion pictures. Mr. Arden is at present engaged with the World Film Corporation in the production of Charles Wadsworth Camp's detective story from the *Saturday Evening Post*. "The Grey Mask." He recently finished "The Beloved Vagabond" and "Simon the Jester," and before that played in the picture production of his own play, "The Eagle's Nest," and in the new "Exploits of Elaine."



Edwin Arden.

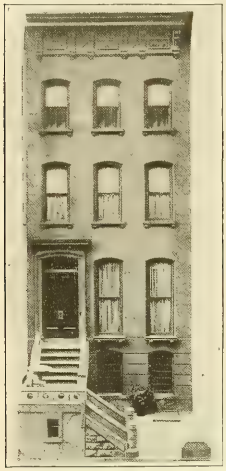
Edwin Arden is remembered for some of the most finished pieces of acting that the contemporary stage has ever known. His training began in Shakespearean roles with Edwin Booth and Thomas W. Keane, and he has since played in several all-star revivals of Shakespearean plays. For several years Mr. Arden headed a summer stock company in Washington, D. C. This company was noted for the excellence of its productions and for the calibre of its members. Many of the most widely known players of the stage went to Washington for the purpose of playing under the supervision of Mr. Arden.

Mr. Arden is known as a scholar and a writer, as well as an actor of exceptional ability. He has a wide following all over the United States who watch with great interest for the appearance of his pictures.

Dorothy Gwynne, who has been featured with the Famous Players and the Vitagraph Company in dramatic roles, has been engaged to play the part of "Virginia Dale" in "A Yellow Streak," a five part feature picture, now in production by the Rolfe Photo Plays Inc. for release on the regular Metro program.

Screen Club Ball This Week

The Screen Club ball last Thanksgiving evening at the Hotel Astor is supposed to have been the most classy theatrical event that has ever been given. It completely eclipsed any previous reception of any theatrical organization and was considered a master stroke on the part of those who planned it. In a financial way it also eclipsed any of the previous Screen Club dances, even though the price was advanced from $2.00 to $5.00.



The Screen Club

It is nearly time now for the next Screen Club ball, which will be the fourth annual occurrence of the event. Saturday, November 20, is the date and the Gold Ballroom, Hotel Astor, will once more be the scene of the most brilliant assemblage of motion picture actors and actresses of the year. If the tremendous success of last year's event is anything to go by, it can be said without question that a splendid evening is in store for those who attend this year's assemblage.

The general arrangements for the big affair are in the hands of a general committee of which King Baggott, the first president and founder of the Screen Club, is chairman. Jacob Gerhardt of the *Dramatic Mirror* is the treasurer, and Jules Burnstein is chairman of the seating arrangments. Nearly all the boxes have been subscribed for by prominent personages in the photoplay profession. The list of box-holders who have subscribed up to the present time is as follows:

New York Motion Picture Company, Ed Carewe, Frank Powell, Nicholas Power, James Kirkwood, William Farnum, Tom Terriss, William Quirk, Pathe Freres (2), Famous Players, S. G. Poppa, King Baggot, Ben Wilson, Solax, Harry R. Raver, World Film Corporation, Clara Kimball Young, Lewis J. Selznick, the Equitable, Metro (2), Peerless, Vitagraph, Marshall Farnum, Edward Roskam, J. C. Graham, William Fox, Edison Company, Gaumont Company, Thanhouser Company, Harry Myers, Louis Hall, Hugh Hoffman, A. P. Kelly, George Terwilliger, Thomas G. Wiley, Benjamin Goetz, *Moving Picture World*. Only three or four boxes remain unsold.

The floor committee will consist of the club's president, William Quirk, as chairman, and the newly elected officers of the club, Harry Myers, John Race, Harry Ennis, Robert E. Welsh, Hopp Hadley, Carl A. Willat, George De Carleton, Frank Powell, Robert Edeson, and Adam Kessel, Jr. There will be a number of additions to this committee, who will be appointed later.

Some unusual decorative schemes for the big hall are being worked out by Charles Greene and "Doc" Willat. They have let it be known that everyone will be surprised with the result that they expect to accomplish. Will C. Smith, assistant manager of the Nicholas Power Company, will, as usual, be in charge of the spot lights, illuminations, and the electrical end in general. William J. McKenna will select and arrange the musical numbers with the leader of the Hotel Astor orchestra. The music in the Hotel Astor main ballroom is always greatly helped by the fine organ that is installed in the orchestra balcony. The grand march will be led by Miss Clara Kimball Young and the club's new president, William Quirk.

Powell Goes to Equitable

Arthur H. Spiegel of the Equitable Motion Picture Corporation chanced to drop into the Hotel Sherman in Chicago one day last week and there discovered Director Frank Powell of the Fox organization, who was busy with his production of "The Fourth Estate," which is being entirely made in Chicago, with the co-operation of the Chicago *Herald*, whose city room and press rooms are to serve as the backgrounds for several of the big scenes in the play. Knowing Powell's fame as a producer, Spiegel immediately got busy, with the result that after a lengthy interview Mr. Powell's signature was attached to an Equitable contract, under the terms of which the genial Frank binds himself to become an Equitable director about December 1.

Mr. Powell, whose production of "A Fool There Was" proved to be the most sensational picture of its season, was responsible also for each of the film plays in which Nance O'Neill has appeared. Powell began his activities in theatricals as a stock director and actor. Five years ago he heard the call of the lens and took up motion picture acting. His powers of visualization so impressed his various employers that he soon became a director and now occupies a very prominent niche in that profession.

For the Equitable Corporation, Mr. Powell will devote his time to the production of original works from the pens of the various authors on the Equitable scenario staff.

"The Chain Invisible," which will be Powell's first vehicle and which, according to Richard Le Gallienne's foreword, should make a most startling and vivid subject, will be produced at the Fifty-second street studio in New York City.

With Mr. Powell at work, Equitable will have eight companies working and will fulfill, by February 15, its anticipation of having fifteen productions on the shelf and thus be enabled to diversify its program, as General Manager Felix F. Feist has long hoped to do.

Collier "Doubling in Brass"

William Collier, the distinguished comedian now in Los Angeles for the Triangle, is so in love with the films that he has consented to "double in brass." It will be remembered Collier went west to appear at the Keystone studios. A short time ago Thomas H. Ince talked with him and with Mack Sennett's approval prevailed upon Collier to divide his time between Keystone and Inceville. In the mornings Collier plays a characteristic slapstick Keystone comedy. Then about noon he hustles into an automobile, and the 20-mile trip to Mr. Ince's domain is made. While riding in the machine he changes the Keystone costume for the Inceville makeup. Arrived at the latter place, he enters the realm of "society play" humor, and continues at that job all afternoon.

SPOOR PROVIDING GYMNASIUM

Essanay's President, Believing Players Need to Keep in Physical Condition, Will Include "Gym" in New Studio Building.

One of the features of Essanay's new studio building, which now is rapidly going up, will be a completely equipped gymnasium. There will be a running track, and indoor tennis court, handball and squash courts and all the ordinary apparatus used in gymnasiums. George K. Spoor, president of Essanay, ordered this addition to the studio because he believes that the way to get the best work out of his players is to have them in the finest of physical condition. Every actor and actress will be encouraged to take regular physical exercise, though it will not be compulsory.

There will be a man and a woman instructor, certain hours being set off for the men and others for the women to use the gymnasium. Several large shower baths will be constructed on each side of the gymnasium, which will be open at all hours. There also will be a library and reading rooms as a general lounging place for players when not at work, so that they will not be confined to the necessarily limited space of a dressing room.

The main offices and directors' rooms will be on the second floor of the studio, most of the first floor being given to a gigantic studio, where several directors can work at the same time. Its proportions will be large enough for the staging of Essanay's great feature plays, many of which call for scenes of such magnitude as to cramp a 100 by 100 foot studio.

The floor space of the new studio will be 350 by 175 feet or 61,250 square feet. The building will be fireproof, being constructed of brick and steel, the only possible inflammable part being the furniture. A stand pipe will connect with every room, however, with a short hose, so that it will be ready for immediate use in any corner of the building. It is expected that the new quarters will be ready for occupancy by the first of the year.

Edison Has Separate Stock Companies

Among the several changes which Manager Leonard W. McChesney has instituted since he took hold of the Edison studio is the dividing up of the stock companies into practically an organization of several stock companies, each with its own director. Mr. McChesney believes, although it has been customary for years with Edison, that by assigning certain players with certain directors, each will get to know better the other's capabilities and work out pictures of more artistic unity and fuller dramatic expression.

Under this new arrangement, Mabel Trunnelle will be permanently associated with Director Richard Ridgley with whom she has worked much, even under the old system. Like many of the other coupling of players who have not been usually playing together, Robert Conness will play with her. Director John H. Collins, who has had Viola Dana a great deal, will have her permanently, but Edward Earle, who has played little with Miss Dana, goes opposite her.

Marc MacDermott and Miriam Nesbitt, who for years have been associated in the public memory almost as much as Irving and Terry, will play together again after quite a time apart—much in answer to popular demand — under Director George Ridgwell. Pat O'Malley, who played with Miss Dana, will now be seen with Leonie Flugrath, the featured child player of the stage, under Director Burton George. Under Director E. C. Taylor will be Bessie Learn and Bob Walker; Director Langdon West, Margaret Prussing and Carlton King; Director Frank McGlynn, Grace Williams and Richard Tucker; while comedy director Will Louis will have Jean Dumar and Ray McKee, as before.

Other members of the stock companies will be subject to assignment to the different directors' companies because of the characters they play, as in the cases of Sally Crute and Bigelow Cooper, being much in demand by practically all the directors.

Keystone Film May Aid Recruiting

A picture of decided news interest is "A Submarine Pirate," which the Triangle-Keystone offers at the New York, Chicago and Philadelphia model theaters week of November 14, with releases to the country four weeks later. This novel four reeler has been officially passed by Secretary Daniels and the Bureau of Navigation. The chief of the Bureau was in New York last week to arrange with Kessel and Bauman for showing the play in all the naval recruiting stations.

"A Submarine Pirate" gives actual views of submarine and battleship operations as carried on by



View of the Government submarine that was used in staging the Triangle-Keystone picture "A Submarine Pirate."

Uncle Sam's undersea and battleship fleet. Mack Sennett was highly complimented by the very unusual privilege accorded him of staging the principal scenes on and within a government submarine that was working in Los Angeles bay. Secretary Daniels believes that the play will encourage young men to become Jackies, so vividly does it present the romance and the mechanical marvels of the new navigation. Four reels packed with good material were required to tell the story of a pirate undersea craft invented to play havoc with the country's great battleships. For another reason, also, the picture will prove unusually interesting in motion picture circles. Syd Chaplin is in the happy role of an ambitious waiter who seeks to foil the plans of the rascally inventors. He gets to the submarine ahead of them, takes command as "Admiral," and there's uproarious fun when he undertakes to navigate it and the queer craft indulges in the most hair-raising stunts. A climax shows Syd running back and forth on the narrow deck and finally clinging to the top of the periscope tower when an order is wrongly given to submerge the boat and it sinks into the sea. From Syd Chaplin's really extraordinary work in this film, it is predicted that he will prove easily the most popular player in the realm of eccentric film comedy.

Robert T. Haines with Gaumont

The Gaumont policy of having a new star in every production has borne its latest fruit in the signing of Robert T. Haines to appear in a multiple-reel Rialto Star feature. Mr. Haines is now at the Gaumont winter quarters, Jacksonville, Fla., where he is working under the direction of William F. Haddock. To provide him with a suitable vehicle Gaumont has received a remarkably strong scenario from the well known novelist, Arthur Stringer. It is called "The Secret Agent." This will be released on the Mutual's new $8,000,000 program December 15.



Robert T. Haines.

Robert T. Haines is ideal in a part requiring both diplomatic finesse and courageous activity. He has been before the public for twenty-five years, the greater part of that time as a star. He made his professional debut in 1891 with Robert Downing in Washington. For the three years following he was with Thomas W. Keane, receiving a thorough training in the classics from this eminent tragedian. Then came the first American production of "Madame Sans Gene." After this Mr. Haines had an important part in "The Cherry Pickers." From 1898 to 1900 the star of this important Gaumont production was at the head of stock companies in Syracuse and Baltimore.

The following season he was leading man with Viola Allen in "The Palace of the King." Then he played the leads with Miss Minnie Maddern Fiske for two seasons, including the memorable run at the Manhattan theater, New York. All the time David Belasco had been watching the young actor and his judgment was verified by the success Mr. Haines attained as co-star with Miss Blanche Bates in the Belasco productions of "The Darling of the Gods." In this Japanese pictorial tragedy Mr. Haines played for four years. Since then he has been continuously before the public as a star and as a headliner in the vaudeville houses.

Raver Sells English Rights

The first long time contract signed by the Raver Film Corporation for the forthcoming Raver-Thomas output has been awarded the International Cinematograph Corporation Ltd. of London. Walter C. Betts came to this country a short while ago and, upon learning that Mr. Raver had started producing, immediately availed himself of an interview which has resulted in the aforesaid contract. The president of the manufacturing organization gave Mr. Betts full privilege of investigating the Raver Film Corporation, and the Briton thoroughly satisfied himself as to the substantiality and responsibility of the new company, as well as of its facilities for producing, for securing talent and its business policy. Three weeks were consumed in this process.

In commenting upon the franchise, Mr. Betts expressed himself as highly pleased with the fact that he will be able to market Augustus Thomas's productions throughout the United Kingdom, where the dramatist enjoys quite as large a reputation as he does on his native soil. Mr. Betts further expressed assurance that the Raver productions will be shown only in the better class motion pictures theaters and converted legitimate houses in his territory, in perfect conformity with the manner of presentation of the same subjects in the United States.

Incidentally, nearly fifty applications from different sections of this country are now on file for various territories. The distribution will be accorded exacting care, representative men being given first consideration.

Lubin's "The Nation's Peril"

It will probably never be recorded on the pages of history of these United States that, on the evening of August 15, 1915, there entered the harbor of Newport, R. I., a hostile ship from which there disembarked some three thousand marines and soldiers with artillery pieces and machine guns, and began a night attack on the "village of society" and a small suburban settlement called "Lubin Villa." It is not probable, therefore, that August 15 will be marked in red letters, but the happenings in this same locality on the night August 15 and the day of August 16 will live long in motion picture annals, if the comment and praise accorded thus far to the big Lubin war picture, "The Nation's Peril," dealing with the subject of



The marines in a scene from "The Nation's Peril"

United States preparedness and the hyphenated Americans, can be taken as a criterion.

Already the picture, complete and ready for its review by critics, has been shown to a number of naval officers, the departments at Washington, etc., and the stamp of approval and compliment to Director Terwilliger and the Lubin Company has been indelibly placed upon "The Nation's Peril," both for the fine lines drawn in the story, the excellence of direction, the correctness of portrayal of the characters and the magniture of the scenes.

"The Nation's Peril" is released November 22 by the Lubin Company, through the offices of V. L. S. E., Inc.

A recent addition to the Vitagraph forces is Florence Vidor, a charming young woman who possesses rare photographic quality. Miss Vidor will first be seen in support of Mary Anderson in "Flower o' the Desert." Miss Vidor is a Texan, and a friend of Corinne Griffith, the young woman whose work in Rollin Sturgeon's "Bittersweet" was remarkable.

Work Begins in New Ince Studios

BUILDING CONSTRUCTION CONTINUES



WITH Director-General Thomas H. Ince in charge and a company of 700 appearing in the scenes, actual production of pictures was begun this week at the mammoth new Culver City studios which are being erected in the interest of Ince-Triangle features. Though the plant is by no means completed, one immense set has been finished on one of the eight stages and it was within this that the initial work was done.

The subject for which the scenes were taken is that in which H. B. Warner, the notable star of the legitimate stage, will be presented. It is a virile story of the New York stock exchange from the pen of C. Gardner Sullivan, Ince's gifted writer and contains numerous scenes within the stock exchange building. For this purpose, a massive set representing accurately the famous metropolitan structure of finance was built.

No ceremonies marked the commencement of activities. Producer Ince preferred to apply every minute of time to the feature, instead of devoting part of the day to dedicatory exercises. He, himself, was among the first to arrive on the grounds. He declared he had no qualms about opening the plant on a Friday, because he regards it as his lucky day. It was on a Friday that Ince was engaged by Messrs. Kessel and Baumann five years ago. It was on a Friday that Ince left New York as director-general of the old Edendale plant. And it was on a Friday that he took possession of the 16,000-acre rancho in the Santa Monica mountains which is now known as Inceville.

The noted producer lost no time in getting to work. He seemed omnipresent, giving orders here, making a suggestion to his men and demanding a change there. Light that was perfect for photography permitted the first camera to begin clicking a few minutes after nine o'clock. In this fact, Ince found much consolation, for early work at Inceville, during this season of the year, is made impossible by virtue of the prevalence of heavy fogs. So rapid and systematic was the work that thirty-three scenes were made during the first day. These were directed by Producer Ince.

The fact that 700 people were engaged in acting did not deter the contractors from continuing their work of constructing the various buildings. More than 200 men are daily employed in all parts of the twelve-acre tract and under the supervising eye of Ince's stage manager, Tom Brierly, the buildings are rapidly rising into view. It is expected that the entire plant will be ready for occupancy shortly after the first of next year. Originally it was believed that the total cost of construction would not exceed $75,000, but a recent enlargement of the plans has resulted in the announcement, by Business Manager E. H. Allen, that the plant, when completed, will have entailed an expenditure of nearly a quarter million dollars.

The opening of the studio, this week, marks an epoch in the history of the New York Motion Picture Corporation, which was organized by Kessel and Baumann in 1908. Less than five years ago, Ince took charge of the producing end of the business and founded Inceville. From a comparatively insignificant organization, struggling for recognition, the company has advanced to one of the foremost producing concerns in the world. Now, as one of the three great companies that recently combined to form the Triangle Film Corporation, a $5,000,000 distributing medium, which startled the country by the introduction of the $2 motion picture play, it stands secure in the amusement world and is a powerful testimonial to the genius of Director-General Ince.

Willis Leaves General Film

J. E. Willis, who has for sometime been special representative of the General Film Company with headquarters in Chicago, resigned that position on Saturday last. The exhibitors in Chicago are very high in their praise of Mr. Willis' administration and are talking of making a more lasting expression of their friendship and admiration in the shape of a silver cup.

It is not for Motography to disarrange those plans, but the idea suggests itself that the name of each exhibitor who participates in making the present might be permanently engrossed on a parchment, which should accompany the gift, as it would be exceedingly difficult to engrave each name on the cup, and we feel that Mr. Willis will want to remember each one of the donors personally in connection with this splendid testimonial to his ability.

Emmy Wehlen Under Contract to Metro

In order to correct an error regarding the status of Miss Emmy Wehlen as a Metro star, the Metro Pictures Corporation announces that Miss Wehlen is under a long-time contract to appear in Metro pictures produced by Rolfe Photo Plays, Inc. She has been granted permission to appear in a serial now being made by the Arrow Film Corporation for Pathe, and at the conclusion of her work in this serial she will appear in Metro pictures until the completion of her contract.

ROTHAPFEL IN SEATTLE

After Being Initiated Into Famous Club the Mutual Tourist Addressed Large Banquet Gathering and Was Enthusiastically Received

Seattle's most prominent citizens joined with the exhibitors of that territory in making the Rothapfel-Mutual tour visit to Seattle, on November 8, the biggest event in the motion picture business of the northwest. The Seattle boosters went to it and "whooped it up" for "Roxy" as they call Samuel L. Rothapfel, who is covering the United States under the auspices of the Mutual Film Corporation.

They met Mr. Rothapfel's party with a glad hand at the depot and kept him busy every hour of the stop there. In the afternoon, before the banquet, Mr. Rothapfel was made an honorary member of the famous Tiluken Elttaes Club. Only nationally known persons of special celebrity are so honored. Among the members of the club are President Wilson, William H. Taft, William Jennings Bryan and many others. The banquet held at the Hotel Lincoln was attended by exhibitors from every town in the Seattle region and by all the leading exhibitors of the city.

J. Von Herberg, president of a syndicate owning and operating the biggest chain of theaters in the state of Washington, followed Mr. Rothapfel's address with a speech of appreciation of "America's foremost exhibitor" and the spirit of President John R. Freuler in sending him out on this tour as a contribution to the welfare of the motion picture theater.

Mr. Rothapfel found much of interest to him as a student of theater administration among the houses of Seattle. "Too much cannot be said for the progressiveness of Seattle's exhibitors," he said. "The theaters are typical of the spirit of the city as a whole. The exhibitors also have wonderful newspaper co-operation—a co-operation which has made possible a record of over five thousand inches of motion picture theater display advertising in one paper alone."

Throughout his speech Mr. Rothapfel was interrupted by storms of applause. He made a particularly strong plea for raising the business of showing pictures to an art plane. His advocacy of increasing admissions to a price commensurate with the quality of the picture offerings met with particular approval. After the formalities of the function were over an animated and interesting general discussion was held.

Warm appreciation of the efforts of the Mutual Film Corporation and the service given by the local branch office was expressed. Among those in attendance were: Edward J. Fisher, Aubrey Levy, Eugene M. Fisher, Joseph A. St. Peter, Sydney Strong, F. S. Fountain, C. S. Jensen, William Southern, Paul E. Judkins, A. C. Anderson, Hart Beatleson, George H. Storck, Ray Crombacher, C. J. Kerr, Ben Ketcham, L. J. Schlaifer, R. C. Montgomery, J. Brown, Tom North, Arthur Vastherm, F. V. Fisher, C. F. Fullerton, John H. Remrick, Joseph Rantsch, E. Bishop, H. T. Moore, H. P. Davidson, W. W. Kastner, E. N. Smith, H. G. Rosenbaum, E. L. Manche, W. A. Mead, J. V. Lynn, C. E. McKee, E. C. Williamson, E. R. Redlich, W. W. Ladd, A. Singlebaum, V. S. Gifford, J. E. Ferguson, H. S. Waterman, George H. Bellman, L. O. Lukan, Charles Eugene Banks, George M. Tell, George Donnellan, Joseph Gottstein, Eugene E. Levy, James Q. Clemmer, J. L. Gottstein, Duncan G. Inverarity, C. C. Cook, H. S. Hoke, George W. Ring, Edward Watson. Salt Lake City is the next call on the Rothapfel-Mutual schedule. From Salt Lake Mr. Rothapfel starts eastward for Denver, Kansas City and Chicago, where he is to speak at a banquet at the Hotel Sherman on November 18.

Exhibitors from all the surrounding territory attended the Rothapfel-Mutual banquet held in Salt Lake City, Utah, on November 10 at the Newhouse hotel. Several of the exhibitors in attendance traveled more than five hundred miles to attend the biggest motion picture event of the year in that region.

H. A. Simms of the American theater introduced the guest of honor, Samuel L. Rothapfel. Mr. Rothapfel's words fell on receptive ears and there is a promise of a new high standard of motion picture presentation in the theaters of the territory as a result. At the conclusion of his address a vote of thanks was given by the exhibitors in appreciation of the efforts of Mr. Rothapfel and the enterprise of the Mutual Film Corporation in sending him out to carry his "message of success" to the exhibitors of the nation.

"I am particularly impressed with the broad scope of Mr. Rothapfel's experience and the fact that what he has told us is just as applicable to the business of the small house as it is to the successes he has made in the great houses on Broadway," was the comment of J. R. Baxter, an exhibitor who traveled from distant Spring City, Utah, to be present.

Among those who were present at the banquet were: A. L. Stallings, Clifton Pierce, Manny Feldstein, E. H. Goldstein, Mark Ross, L. D. Perry, Ernest Ryan, J. E. Ryan, S. P. Arnold, Mrs. Louise Marcus, J. C. Lindsay, George C. Cowing, James A. Stanley, Mrs. M. B. Lagram, W. P. Moran, Ed Shearer, Mrs. George E. Carpenter, A. J. Onway, D. E. Schwinger, R. W. Bartleson, W. J. Moran, J. Martin Watson, J. R. Kenneard, Harry Quinn, Beatrice D. King, Louis Marcus, George E. Carpenter, M. H. Hanauer, W. B. Moyle, E. C. Schmidt, Inez Todd King, Mrs. Monroe Hauser, J. Rothneul, V. M. Foot, C. H. Paulson, C. E. Beardsley, C. H. Archibald, Robert Saunders, Henry C. Epperson and E. D. Lagrau.

Meaney Returns to California

Don Meaney, who has been with the Universal's west coast studios at Universal City, California, for over a year in the capacity of assistant to four general managers, and more recently manager of productions for the Quality Pictures Corporation, releasing on the Metro program, passed through Chicago last Wednesday on his way to Los Angeles, where he will again become affiliated in an executive capacity with one of the large film manufacturers.

The illness of his wife, due to the climate of the East, has necessitated this move. Don's host of friends will join with MOTOGRAPHY in wishing him success in his new position.

New Canada Office for Kleine-Edison

Productions of the Kleine-Edison Feature Service will have another outlet in Canada beside the office now located at Toronto, when a new branch is opened at Montreal next week. Canada has taken extremely well to the Kleine-Edison output, as practically all of the better class theaters throughout the Dominion are now using the K-E service.

LUBIN STAR A GRIDIRON HERO

Richard Buhler Plays Half-Back on University of Pennsylvania Football Team Like a Veteran —Joe Farnham Referees.

Twenty-two husky young collegians gathered around "The Hero" and with long and lusty cheers proclaimed him the best outsider who ever donned the moleskins—the husky young athletes were the varsity and second teams of the University of Pennsylvania football squad and "The Hero" was Richard Buhler of the Lubin Company who plays the lead in "A Man's Making."

Director Jack Pratt needed a football team in his picture and he needed a real one and also needed to show Buhler in the position of halfback. Accordingly, "Ever Ready" Teefe, Pratt's assistant, was put on the job and soon returned with the sanction of the University of Pennsylvania teams to appear on Franklin Field, and for Buhler to take the prescribed place at halfback in the lineup. It was necessary that the scenes be taken during the practice scrimmages before the game and accordingly Buhler was placed in the varsity lineup against the second team.

Apparently the boys decided that "The Hero" as they termed Buhler, needed a taste of real football and



Richard Buhler, Lubin Star, in center on the shoulders of the University of Pennsylvania Football Team.

went after him. They received a genuine surprise however when Buhler, handed the ball for the first scrimmage, went through center for a gain of more than twenty yards, and this without the camera working and with the instructions from Pratt to stop the play.

For his entire college career, "Dick" Buhler was prominent in the lineup of his varsity football team, for three years played left half and in his senior moved over to full back and captained his team. That is not many years ago and since his graduation he has been an ardent devotee of the game and has kept well posted on the ever changing rules.

Lest it be overlooked it might be mentioned that Joe Farnham, of the Lubin publicity desk, packed up his papers and followed "The Hero" to Franklin Field and played the referee—and being an old varsity player himself, the referee performance, if only casual, is decidedly effective.

"A Man's Making," with the taking of the football scenes is completed and is scheduled for release through the V. L. S. E., Inc., offices December 6.

Horsley Interests Los Angeles

The 500,000 people of Los Angeles were given a very comprehensive as well as entertaining exhibition of motion picture production as carried on at the David Horsley studios, during the great "Los Angeles Home Products Exposition," held in the Chamber of Commerce building during the week of November 1 to 6. The plant's industry introduced itself to the public on the ground floor and main entrance to the exhibition building, where was stationed Tweedle Dee, one of the trained elephants, in charge of his trainer, Court Tietze. Tweedle Dee's business was to hand out to everyone entering the exhibition a card saying: "I am Tweedle Dee of the Bostock Jungle and Film Company. I invite you to visit the exhibit of my employer, David Horsley, on the third floor of this building. Come on Sundays and see me at the Bostock Arena and Jungle and have a ride on my back." Tweedle Dee was costumed with a turban bearing his name, and a cloak on which was painted "Los Angeles is my home; I help make the products of the Bostock Jungle and Film Company." He proved a big drawing card for the entire show, for everyone was anxious to read what he was handing out with his trunk, and then accepted the invitation.

The Horsley exhibit was on the third floor. It consisted of numerous enlarged photographic views of every part of the great plant at Main and Washington streets, about which descriptions were given by Mme. D'Orcy, Mlle. Ottawa, Ora Cecil, Vera Robson, Bonavita, Herr Batty, Charles Gay and Leo, all in costume, and they distributed to the multitude thousands of books containing twelve lithographed postcards and descriptive matter about the David Horsley enterprise.

An Open Letter

The following is an open letter to Max Stearns, ex-president of the Ohio Branch, No. 1, of the Motion Picture Exhibitors' League:

My Dear Max: Last February, at Columbus, we elected you state president of the Ohio Branch, No. 1, in the interest of harmony. For harmony's sake twenty-one Clevelanders sacrificed everything previously at issue and joined with about thirty of your Columbus, Cincinnati and southern tier delegates and put you at the head of our affairs with our best wishes and pledges to co-operate with you in reorganizing Ohio and fighting drastic legislation. You had your own legislative committee; men who do business almost within the shadow of the Capitol building.

Your speech of acceptance indicated very strongly that you were going to show us great things. Now, Max, what have you done for the honor conferred? Let us see. So far as the strongest local in Ohio, Cleveland, is concerned, not a member or officer has received even a postcard from you since your election until your somewhat scurrilous attack upon President Herrington was received, dated October 13, inviting us to Columbus—again, again.

Thirty days previously we had agreed to act as hosts for whosoever President Herrington saw fit to invite to the proposed exhibitors' convention at Cleveland, and you and your friends, of course, were invited and would have been welcomed.

Why did you not accept and come?

You were well aware that our committee of arrangements had completed their work ere your letter was received and yet you pursued the usual course, "Do as we say or we'll wreck the organization."

Why did you not get Ohio exhibitors together at the close of the Ohio legislature and give an account of your stewardship?

What legislation "inimical to the exhibitors of Ohio" did

you and your hand-picked legislative committee prevent or try to prevent?

Please name one single instance of your activities since your election.

Your committee not only did nothing, but worse than that; they and their friends foisted upon us the Betaw amendment to shackle us tighter on the censorship question, and then because the Betaw Law prevented you showing "The Hypocrites" and "The Birth of a Nation" you rushed letters and telegrams out to Ohio exhibitors to come and help you fight the awfully unreasonable censor board, and you thus tried to make President Herrington the "goat" for your official shortcomings and expected us to call all convention contracts and arrangements one week before our Hollenden convention.

If not, what is the answer?

Clevelanders have always attended every state meeting in greater numbers than any other city ever sent. For five years they have spent their time and money freely, traveling to various conventions in attempts to rally Ohio exhibitors for organization purposes. Outside of your little "old guard" of about thirty, very few others could ever be induced to attend and a change of location for a gathering was certainly worthy of your considerations as state president.

Why did you fear to invite those men whose array of names you publish as being with you on October 19 at Columbus?

Dear Max, you missed the opportunity of your life. The reprint from the *"Bull-Board"* received from you recently is pure "bull" from a "regular theatrical paper" that is not interester in the least in seeing *motion picture men* organized.

The *rcal* trade journal representatives attend all our Cleveland meetings. The *"Bull-Board"* has never accepted our invitation. Why not? Well may you say, "There is only one paper." That is the one from "Cincinnatty," Max. (Moicy!)

In conclusion let me offer a solution I offered two years ago.

Get the national executive board to consider a proposition to amend the constitution providing for a Northern and a Southern branch in Ohio. Keep that array of men together as a body and organize the southern half. We will then vie with you in banding together the biggest joint state organization in America.

Northern Ohio is going ahead, to fight in the next legislature with Cleveland as headquarters. What's the use of "scrapping?" Let us organize to fight the common enemy. Sincerely yours, Sam Bullock, 4801 Denison Avenue, Cleveland.

GAUGING PUBLIC'S TASTE

Dramas More Popular than Comedies Is Opinion of Paramount Pictures Corporation After Mature Consideration of Public Demands

That photo dramas are more popular throughout the country than comedies is evidently shown in the announcement of releases of the Paramount Pictures Corporation. Through the unique system which it originated of issuing criticism blanks on each of its productions, Paramount is able to gauge the public taste, and in the twelve months of the year seven dramas and two comedies will be presented at Paramount theaters.

The first of Mark Twain's stories to be filmed is "The Prince and the Pauper," in which Marguerite Clark will be presented by the Famous Players Film Company. The Lasky Feature Play Company has obtained the rights of all Mark Twain's other works, and will soon begin producing them for the Paramount program.

The first release for December will be the Lasky production, "Mr. Grex of Monte Carlo," made from the novel by E. Phillips Openheim, which ran as a serial in the *Saturday Evening Post* and which has since been published in book form. It will be followed by "Jane," the Morosco comedy with Charlotte Greenwood and Sydney Grant, the story of which deals with the desperate attempts of a young gentleman to increase his parental benevolence. In the end he not only gets the money but a wife to boot. Lou-Telegen, the young romantic actor, who became famous as Sarah Bernhardt's leading man and was seen at Paramount theaters in "The Explorer," will appear again in "The Unknown." It furnishes him with a part which is ideally suited to his talents.

Fanny Ward, who is enthusiastically acclaimed on her appearance in "The Marriage of Kitty," will be seen in the Lasky production "The Cheat." The second release of Pallas Pictures will be "The Reform Candidate," with Maclyn Arbuckle. The film is made from the successful vaudeville sketch which Mr. Arbuckle presented to enthusiastic audiences throughout the country for several years. "The Foundling," in which Mary Pickford will appear, is an original story, in which Mary again returns to the "Tess of the Storm Country" type of role, in which she is so delightful. John Barrymore, famous son of a famous family, will make his sixth appearance at Paramount theaters in Channing Pollack and Rennold Wolfe's amusing comedy, "The Red Widow."

A big surprise is in store for those who see Valeska Suratt in "The Immigrant," an original play by Marion Fairfax, in which Miss Suratt is cast in the title role. The Famous Players Film Company will contribute Denman Thompson's "The Old Homestead," one of the most famous of old time plays which, according to Frank Thompson, son of the author, has played on the legitimate stage every night for thirty years.

Equitable Makes Changes

Several changes have been made in the Equitable program of forthcoming releases.

"A Daughter of the Sea," in which Muriel Ostriche is making her Equitable debut, was originally named "The Fisher Girl," but upon completion the former title was found to be too mild for the strength of the tale, and the change was adopted.

"The Silence of Dean Maitland," in which William Courtenay is appearing, is to be screened under the name of "Sealed Lips," which is entirely appropriate and better fits the subject than the title of the original work. "Justice," with Cyril Scott in the principal role, will be known as "Not Guilty."

"Creeping Tides," now being completed by Director Marshall Farnum, with Alexander Carlisle in the leading part, will not be released December 6, as originally outlined. The fact that many scenes had to be made in Cuba and that a number of the sets were rather difficult to make, delayed the picture ten days, and the Triumph Film Corporation's production of Julius Steger's great morality drama, "The Warning," with Henry Kolker, will be released on that date, with "Creeping Tides" coming as the regular unit on the Equitable program, December 20.

Margarita Fischer will be seen in "The Dragon" on January 5, while Gail Kane, in "The Labyrinth," comes on the program February 1.

World Film, on December 6, will release "Camille" with Clara Kimball Young in the title role. This picture is expected to exceed in beauty and dramatic interest "Trilby" in which Miss Young is registering such a great success all over the country.

Comedy Aplenty on Mutual Program

NINE RELEASES WEEKLY

WITH the introduction of "Vogue" Films to the Mutual's $8,000,000 program in December, there will be six distinct brands of straight comedy and nine comedy releases weekly which will go to the public through the Mutual Film Corporation.

"Vogue" Films are being produced by the newly organized Vogue Films, Inc., in Los Angeles, under the direction of Charles H. France. In the cast will be charming Priscilla Dean, Russ Powell and Lillian Brown Leighton. They will be supported by William Scott, Wilton Welch, Arthur B. Lamb and M. Morante, all comedians of exceptional experience. Their introduction will mean the appearance of a new type of comedies in the already varied comedy schedule of the Mutual.

"Vogue" comedies are to be "slap stick with a reason," and will be handled in the masterly way which has characterized all the work of Charles France.

There are four directors of comedies busily at work in the Thanhouser studios at New Rochelle, since two funny pictures are released by that company under the brand name of "Falstaff" every week in the Mutual's program, Monday and Thursday are the days on which they appear.

William A. Howells, who is an actor as well as a director, and appeared in the Falstaff release of November 11, "Hannah's Henpecked Husbands," is already engaged in producing a comedy every two weeks. Arthur Ellery, William Parke and Howard Mitchell are the other directors among the Thanhouser forces, who turn out at least one funny picture every two weeks. In the company of actors are some of the best known comedians of the motion picture and comedy stage. Louis, Emerald Bates, the beautiful star of many Winter Garden shows and of other Broadway productions, is the newest acquisition to the fold. Among the best of the comedies in which she has appeared is "The Film Favorite's Finish," released on November 11.

Frances Keyes, Carey L. Hastings, Barbara Gilroy, Janet Henry, Winifred Lane, Riley Chamberlain, Frank McNish, Colin Campbell, John Lehnberg, Lindsay Morrison, Burnett Barker, Charlie Emerson, Boyd Marshall, Claude Cooper and Arthur Cunningham are other members of the Falstaff companies whose names are familiar to the followers of the Mutual program.

Among the best Falstaff comedies soon to appear are "A Cunning Canal Boat Cupid," in which Winifred Lane and Claude Cooper are featured; "Lulu's Lost Lotharios," featuring Barbara Gilroy and Claude Cooper; "The Postmaster of Pineapple Plains," starring Janet Henry and Charlie Emerson; and "Hannah's Henpecked Husbands," in which Carey L. Hastings and Boyd Marshall plays the leads. These will all appear during November.

Then, there are the famous "Cub" comedies, in which George Ovey is the head liner, and which are a regular part of the Friday's output in the Mutual Program. The "Cub" pictures are directed by Milton Fahrney, who was one of the first of Mr. Horsley's staff when he first commenced to produce pictures several years ago. George Ovey is supported by George George, the popular comedian who joined the Horsley contingent about six weeks ago, after motion picture experience with Pathe and Biograph, and a stage experience which includes numerous seasons in some of the most successful comedies which have ever appeared on the stage. Also in the company are Louis Fitz Roy, Gordon MacGregor, and Janet Sully. Goldie Colwell, who has played comedy leads with Mr. Ovey for some time, has been transferred, and at present a permanent successor to her place has not been appointed. Mary St. Aubour has appeared in several "Cub" releases since Miss Colwell's departure from the comedy ranks.

Cissy Fitzgerald, the English comedienne, who appeared recently in two Casino Star comedies in the Mutual Program, "A Corner in Cats," and "Zablitsky's Waterloo," has been re-engaged for four additional comedies with the Gaumont Company, which are being especially written for her. Miss Fitzgerald will commence work next week. Casino Star comedies are produced at the Gaumont studios at Flushing under the direction of Edwin Middleton, an old comedian and comedy director of years' standing. Budd Ross is the only regularly engaged actor who appears in all the pictures. The star is chosen from among Broadway players, and supporting casts are picked anew for each production. "Beauty in Distress" and "The House Party" in which Harry Vokes is supported by Dorothy Rogers, and then by Eleanor Fairbanks, will be released November 14 and 21. Cissy Fitzgerald, in "Nearly Famous" will appear November 28.

The "Novelty" comedies, which are released regularly Mondays and Wednesdays, are produced by different companies. Some of them including the three burlesques, "Rip Van Winkle Badly Ripped," "Miss Trilly's Big Feet" and "The Corsican Brothers Up-to-Date," are the output of the Crystal Film Corporation, directed by W. A. Hutchinson. Edith Thornton plays the leads in these, usually supported by W. E. Browning. The "Novelty" release of November 24 is entitled "Taming a Grouch," and was written and produced by Edward McWade, the well known writer and actor. In the leading role is William Sloan, whose appearance in such productions as "The Governor's Son," "1492," "Little Christopher," "The Girl from Paris," and the "French Maid," has established him as an actor of more than usual ability. He is supported by Margaret McWade, who is also well known on the legitimate stage.

In addition to these, there are the American "Beauty" releases on Tuesdays and Saturdays. In the American companies are many names which are closely connected with the traditions of motion pictures. Neva Gerber, Carol Holloway, Beatrice Van, Frank Borzage, John Sheehan, Estelle Allen, and Jack Dillon are among the most popular whose faces are seen regularly in the funny picture releases of the American Film Corporation. "Her Adopted Father," "The Drummer's Trunk," and "Cupid Beats Father" are soon to be shown on the Mutual Program.

Of a different type of comedy is the "Buck Parvin in the Movies" series, produced from the stories by

Charles E. Van Loan which were published in the *Saturday Evening Post*. Under the title of "Mustang" brand, these pictures appear every fourth week. In them, Arthur Acord, the famous cowboy actor, plays the lead.

Another comedy, of still a different character, is the weekly Gaumont animated cartoon, "Keeping Up With the Joneses," drawn by Harry Palmer, which occupies one-half of the Gaumont scenic, "See America First."

CASTLE PROVES HE CAN ACT

Celebrated Dancer Clearly Establishes Himself as a Comedian as Well as a Dancer in "The Whirl of Life"

A critical study of the new feature offered by the Cort Film Company starring the Castles brought forth several surprises.

Because of their supremacy in the field of the modern dance, Mr. and Mrs. Castle have been known for that alone. Their reputation has become practically a household legend. The stories of their fabulous salaries as dance instructors has never been denied. That a dollar a minute was actually paid by the society leaders for instructions by these dance masters has been proven in many instances.

But that Vernon Castle could act—that has never been suspected. His talents are in his feet—he could dance, he could gracefully fill the stage or a ballroom. But "The Whirl of Life" demonstrates that he can act, and that he can act mighty well and that his equals for versatility are few and far between on the screen. All of which recalls that long before Vernon Castle ever imagined he could dance, he was a comedian and one of the funniest, most rollicking types on the musical comedy stage.

At the time he met the now Mrs. Castle and then the wealthy young Miss Foote, he was a member of Lew Field's company. An examination back into the old files of the newspapers and magazines of the day brings forth the amazing fact that Vernon Castle received many gratifying criticisms for his artistic handling of difficult characterizations. In "The Whirl of Life" the comedy is exquisite. The tragic moments are tense. The excitement is handled with fine control. Mrs. Castle, herself, has demonstrated a remarkable talent in addition to her terpsichorean art.

"The Whirl of Life" all through its six vital reels carries the audience through the dramatic and dancing career of these two world figures. It brings them in close intimacy with the society life that has surrounded the dancers ever since their reputation was made.

Thrills in Centaur Features

An instance of the thrills provided in the Centaur Features, which are animal subjects in an advanced form, is shown by the accompanying reproduction of a scene from "Stanley Among the Voodoo Worshippers," the sixth episode of the "Stanley in Africa" series, which is founded on the Stanley expedition sent into Africa by the New York *Herald* to recover Livingston, the lost missionary, and which is to be released December 2 on the Mutual program.

The story, in brief, concerns the efforts of the Stanley party to rescue Ada, the sweetheart of Wilson, the reporter, who is a member of the expedition, from the slave traders into whose hands she has fallen. A guide attempts to effect Ada's escape but is caught by the king of the traders who condemns him to die. A particularly savage elephant is brought forward and,



Scene from Centaur's "Stanley Among the Voodoo Worshippers."

encircling the man's body with his trunk, throws him into a tree. Stunned and weakened the man falls to the ground and as he lies prostrate the elephant walks over his form as if to crush him.

Later in the story Jack causes Ada's release. With Ada and her companions he makes into the jungle, which offers a degree of safety against discovery. Jack goes in search of food and during his absence a lion appears over a rocky ledge immediately back of Ada. Before she has a chance to heed the warning cry of her companions the lion springs upon her, bearing her heavily to the ground.

While the scenes are staged, the effect is made realistic through the excellent training of the Bostock animals, which assist in playing these scenes under the direction of Captain Jack Bonavita.

Metro Signs Mabel Taliaferro

Mabel Taliaferro, the beautiful and talented star of the speaking drama, who played the stellar role in "Rebecca of Sunnybrook Farm," "Polly of the Circus," and other notable productions of the legitimate stage, has been signed by the Metro Pictures Corporation to appear in a series of big Metro feature pictures produced by Rolfe Photoplays, Inc. She will be surrounded by an exceptionally strong supporting cast, including many gifted artists of both the stage and screen.

Miss Taliaferro is counted one of the most fascinating and charming actresses of the stage, and has delighted thousands of theater goers in her marvelous delineation of entrancing roles. Although comparatively a young woman she has had a long and successful career on the stage, where she made her debut as a child. The arrangement with Miss Taliaferro was made by Max Karger, general manager of the Rolfe Photo Plays, Inc., for her appearance in productions of that company, which will be released exclusively under the Metro banner. Especial care has been exercised in the selection of suitable vehicles for Miss Taliaferro, and the roles she will essay on the screen will be the same as those that won her the enviable position she occupies among stage celebrities.

CHICAGO STUDIO IS CLOSED

Selig Polyscope Company Sends Its Chicago Producing Force to the Los Angeles Studios Where Work Will Continue

Miss Grace Darmond, T. N. Heffron and family, and James Bradbury left Chicago recently for the Pacific Coast where they will join the Selig stock companies at the Selig Zoo, Los Angeles.

Miss Darmond, a Chicago girl, not yet 18 years of age, has achieved an enviable record as an actress, having supported as leading lady such stars as Tyrone Power, Harry Mestayer, and Otis Harlan. She has never worked elsewhere but in the Selig Chicago studios.

James Bradbury, the veteran comedian, who scored such a hit as the manager of the burlesque troupe in the Selig Red Seal Play, "A Black Sheep," has become a regular Selig player. He is among the well known comedians of the American stage and in the past has supported such stars as Booth, Barret, Lester Wallock and others.

T. N. Heffron has been directing productions at the Selig Chicago studios. He has been responsible for the filming of the meritorious Red Seal Plays, "The House of a Thousand Candles," "A Black Sheep," etc. He will continue to direct Selig productions at Los Angeles.

It has been decided by the Selig Polyscope Company to make Los Angeles the center for the production of Selig picture plays, and consequently the Selig studio at Chicago has been closed. Several offers have already been made the Selig Company by concerns wishing to lease the Chicago studio but the Selig Company has as yet taken no action along these lines. The Selig laboratories, among the most complete in this country, will continue to be operated in Chicago.

Los Angeles Censorship Scandal

J. A. Quinn, owner of the Superba theater of Los Angeles, is in the midst of a great fight for fair and honest censorship or the abolishment of the local censor board altogether. He has strong support from certain members of the Los Angeles City Council. The fight became a public affair of notable interest this week when, after a session of public indignation meetings, charges were hurled at Judge A. P. Tugwell, president of the local board, and E. T. Jorgensen, secretary, by Mr. Quinn and other exhibitors.

As a result Jorgensen resigned under fire and acting Mayor Betkouski asked for the resignation of President Tugwell. He refused to resign and was dismissed. Mayor Sebastian, on his return to the city, backed up his acting head and the council has approved the entire proceedings. The censorship board is in a state of disquietude and much bitter feeling has been the result, all of which, however, will prove important for exhibitors and perhaps straighten out the tangle that now confronts exhibitors and manufacturers of motion pictures.

Regarding the incidents which have occurred, J. A. Quinn makes the following statement:

In view of the widespread publicity which has been given the remarks of A. P. Tugwell and others regarding my having "sworn to false statements" and my actions in conducting the campaign against local censorship of moving pictures, I believe it incumbent upon me to make a public statement, and feel sure that you will give it prominence in your valuable columns.

The controversy which has recently arisen over the Los Angeles Board of Moving Picture Censors is not the result of their action regarding the film play "Damaged Goods," although it was precipitated by that action. It is the result of more than a year's thought and investigation by myself and my associates.

I have always been of the opinion that local censorship of moving pictures was unnecessary. My experience during the several years in which I have been an exhibitor in Los Angeles has not only confirmed that opinion, but has forced upon me the conclusion that local censorship is a detriment and a menace to one of the greatest assets of Los Angeles and the Southwest—the moving picture industry.

There is a National Board of Censors which has been found wholly adequate. They give both time and thought to their decisions and they are aided by an advisory board consisting of some of the foremost minds in the nation. The suggestions of this board are invariably followed by film producers and eliminations recommended by them are made.

I believe that the people in themselves supply the strongest board of censorship available—the court of last resort. No exhibitor can succeed by showing pictures which the people do not wish to see. Any citizen has the right to apply for police interference with any picture which is deemed unfit for public exhibition.

There is ample evidence that local boards of censorship have allowed, and do allow, personalities and questions of personal profit to enter into their deliberations.

In entering into this fight against local censorship, I have done so without the thought of dealing in personalities. I believe that it is not only to my interest, but to the interest of every legitimate exhibitor, film producer and the public at large, that this city, which proudly boasts leadership in the great West, and which is acknowledged to be the foremost city in the world in moving picture industry, should be free from the blight of petty and thoughtless interference with the right of its citizens to see the great works of masters.

If, in the course of this movement to eliminate local censorship, it has transpired that conditions have existed which prove certain members of the local board to have been unfit to hold office, it is, of course, unfortunate; but I have made no statements which I cannot both verify and justify.

The affidavits involving Judge Tugwell are to the effect that he received special rates and special favors from the film distributing exchanges; that he received these special favors from film exchanges in the way of special rates for films exhibited at his moving picture house on Central avenue; and that he collected about $2 per week from each of the film exchanges for the delivery of the films to be viewed by the Board of Censors.

An ordinance prohibiting any person from serving on the Moving Picture Censor Board who is directly or indirectly interested in the moving picture business in Los Angeles was recommended by the public welfare committee of the city council.

It is proposed that the ordinance shall become effective January 1. It is understood the law will affect not only Judge Tugwell, but also Commissioner J. W. Brooks, who is said to have but recently acquired an interest in a moving picture theater in Los Angeles.

The investigation which came to a crux last week has been in progress for some time, and Mayor Sebastian has been fully conversant with its progress. It is said that the reorganization of the censor board will be undertaken.

Secretary Jorgensen was charged with accepting money from exhibitors for handling publicity campaigns for special pictures.

Judge Tugwell denies all charges and is vigorously fighting the case.

The outcome will be, perhaps, a sane and sensible board of local censors who will have no interest whatsoever in the motion picture industry. Any change will be welcomed by local exhibitors.

Burton George, Edison Director

Edison has added a new director to its forces in the person of Burton George, a man well grounded in theatrical experience and long in the motion picture business in varied activities—actor, scenario writer and director. For his first Edison film he is working on a 3-reel feature in which Pat O'Malley and Leonie Flugrath, the little girl star of the stage, will be featured.



Burton George.

Mr. George was born in Lake Charles, La., and spent fourteen active years in that field which has proved so fruitful for successful screen actors because of its wide character changes—theatrical stock companies in New Orleans and, later, five years in stock in San Antonio and Denver, usually doing heavies. Then he went to New York City where, after playing in a well-known stock company, he experienced motion pictures for the first time in the old Owl Picture Company.

His first directing opportunity came when he joined the Universal where, after a brief time as an actor, he became a director, writing and putting on an unusually large number of his own scenarios. The next three years were spent with Lubin, first as an actor and later as director. His appointment to the Edison directorship followed this.

Teddy Sampson Joins Equitable

Teddy Sampson, in real life Mrs. Ford Sterling, and for the past two years associated with D. W. Griffith at his Hollywood studio, became a member of the Equitable Motion Picture Corporation's roster of stellarites, this week, when she entered into a long term contract to appear exclusively for that company. Miss Sampson arrived in New York last Sunday after a trip across the continent, during which trip she stopped at seventeen cities and appeared personally in theaters at which films, in which she was featured, were playing.

In securing Miss Sampson Equitable is following out the policy of blending its productions by using a portion of the cast selected from well known legitimate players, with the balance of the important roles entrusted to screen players of proven merit and attractiveness. Miss Sampson will, in all likelihood, be seen in the production of "A Man and the Desert," in which it is now the intention of the Equitable to offer the virile actor, Emmett Corrigan, or the noted dramatic player, Frank Sheridan.

Miss Sampson will begin work at the Equitable studio within the week, and will probably appear in one of the S. E. V. Taylor productions before beginning her feature under Frank Powell or John Ince. Ford Sterling, who is the other half of Miss Sampson's immediate family, has written a sterling five reel story, which he is forwarding on to Russell Edgar Smith, of the Equitable scenario department, and he has expressed a wish that it be used as Miss Sampson's first vehicle with her new company.

Hudson Assisant to W. W. Hodkinson

Alfred J. Hudson, for the last two years president's secretary of the Thompson-Starrett Company, No. 51 Wall street, New York, has joined the Paramount Pictures Corporation in the capacity of assistant to W. W. Hodkinson.

Mr. Hudson was born in New York City, studied law at the New York Law School and practised for seven years. At one time he was with De Lancey Nicoll. Mr. Hudson brings to his new position a great deal of business experience. While he knows nothing of motion pictures, except that he likes to see them, it is expected that his advice in the many problems which confront the heads of such an organization as the Paramount will be valuable.

"The Thompson-Starrett Company," said Mr. Hudson, "is one of the biggest factors in building construction in this country. I thought that the field was becoming overcrowded, and when the chance offered to join the Paramount Pictures Corporation I decided to do so. My chief would only let me go when he had convinced himself of the responsibility of the Paramount organization and even then he said, 'If ever you want to come back, remember the job is here waiting for you.' It was very kind of him, and I appreciate it, but I feel fairly confident that I won't have to take advantage of his offer."

Ethel Clayton Remains with Lubin

Some over zealous press agent or lax editor has permitted it to be printed that Ethel Clayton has severed her connection with the Lubin Company and was to begin work immediately with a western production company. The Lubin Company hasten to deny such unfounded rumors and to assure exhibitors and the many friends of Miss Clayton that not only will she remain with the Lubin Company but that she has begun work on a new five reel feature V. L. S. E. Lubin release "Dollars and Cents" from the story by Albert Payson Terhune, in which she will be starred. The play will be produced under the direction of Joseph Kaufman.

Triangle's Still Studio

A complete and fully equipped portrait studio is being installed in one of the new Keystone buildings for the purpose of photographing art poses and action photographs of scenes in Triangle-Keystone comedies. This is another link in the chain which the Publicity Department of the Triangle Film Corporation in New York is forging to give its exhibitors and the public unexcelled service in the furnishing of artistic posters and "stills" for lobby display and interesting cuts for newspapers and magazines.

The exhibitors of Philadelphia will hold their fourth annual ball on Wednesday, December 8. They are anticipating a large attendance of stars, and hope they may get a Chicago delegation.

Detective Series for Centaur Features

CRANE WILBUR FEATURED

DAVID HORSLEY has had prepared and has just begun the production of a detective series to be known under the general heading of "The Adventures of Allan Dare," which he will release as Centaur Star features on the Mutual program. The first picture is sub-titled "The Phantom of the Road" and will be released December 22.

The fact that "The Adventures of Allan Dare" is a series does not mean that it will be a succession of disjointed episodes. In this case each release will be in itself a complete story, built upon a new adventure of Dare, and carried through to its final solution. One adventure will have no bearing upon the preceding subsequent one in the matter of the story, the only connection of one release with the other being in the use of the same characters throughout.

In this manner the trouble usually coming from a serial and series—that of theater patrons missing an episode and then losing interest because the thread of the story is broken—will be entirely obviated. Rather interest will be increased, a point which has been proved by the biggest magazines of the country applying the same principles of production. A few cases in point are the Reeve "Craig Kennedy" stories, the Booth Tarkington "Penrod" adventures and others of a like nature. These stories have built up a big cumulative following for the magazines that could not have been obtained had they been published serially. Mr. Horsley in following this idea feels sure that the series will be a big success, aside from the fact that he has selected stories of a type that are always popular in motion pictures.

The series is written by Crane Wilbur, who has shown exceptional ability as a photoplaywright by his stories "The Blood of Our Brothers" and "Could a Man Do More?" which were recently picturized by Mr. Horsley and released as Centaur features.

In the first picture, "The Phantom of the Road," Mr. Wilbur portrays a mysterious gentleman of leisure who appears on the road in a big black motor car and wearing black cloak, cap and mask. A murder mystery occurs and the guilt is fastened upon an innocent girl. The mysterious gentleman solves the problem and places the responsibility upon the proper party. Hardly has the girl time to thank him before he enters his car and is off in the night.

Besides the suspense coming from the element of mystery attached to the principal character, the picture has some remarkably thrilling scenes, one of them showing an auto carrying a group of people rushing over a high cliff and into the lake below.

Being set in modern times the scenario offers many chances for scenic beauty in the picture, of which full advantage has been taken. In the cast are Crane Wilbur, who plays Allan Dare; Carl Von Schiller, Edward Collins, Gordon Mullen, Celia Santon, Mrs. Williams and a host of others. The length of time the series will run has not been decided.

THE SELIG-TRIBUNE COMING

Hearst-Selig News Pictorial Supplanted by Topical Film to Be Made in Conjunction with "Chicago Tribune"

The Selig-Tribune, to be known as "the world's greatest news film," will soon makes it appearance in motion pictureland. The Selig Polyscope Company and the Chicago *Tribune*, known as "The World's Greatest Newspaper," have joined forces and are prepared to release an animated newspaper which for originality and enterprise will have few rivals.

The Selig-Tribune will supplant the Hearst-Selig News Pictorial and will be released twice weekly, every Monday and Thursday. The active co-operation of one of the greatest of film producing concerns and one of the greatest of American newspapers is certain to result in the filming of a most interesting and timely news pictorial.

The Chicago *Tribune* possesses one of the greatest news and pictorial staffs in the world. Correspondents and camera men represent the *Tribune* in all parts of the world. The *Tribune* has exclusive correspondents with all the European armies, in Mexico, in every capital in the world, and these wide-awake men and women will be working continually for the advancement of the Selig-Tribune.

A versatile staff of film editors has been organized and the Selig-Tribune will be released under their supervision. Many innovations are being planned, outside the beaten paths, and these new ideas are certain to be greatly appreciated by the pictureplay public.

It is being freely predicted that the Selig-Tribune will supply a long-felt want, and the first releases of this new film are being anticipated with great interest by exhibitors and the public.

Film Successes Depends on Action

Helen Holmes, the star of the new screen novel, "The Girl and the Game," sincerely believes that action is the life of pictures, and in an interview recently granted elaborates upon her belief as follows:

"The motto of today is action. To one in the vortex of a thrill-filled motion picture career this fact comes with compelling force. Mediocre plots and aimless stories have given way to virile stories carrying heart-stirring 'punches.' These latter require great skill on the part of the producer, somewhat of mental mechanics on the part of the author and limitless energy and daring on the part of the actor.

"There is a certain witchery about doing daring things that becomes part of one's being and urges one onward to new endeavors, new stunts and new risks in the exciting race for thrills. However, thrills must not be put into pictures merely because they are thrills. Rather there should be a definite and logical reason, the actual dare-devil stunts being woven together with a tense dramatic story.

"In 'The Girl and the Game' there is the most gripping succession of thrills I have ever seen in motion pictures and that is saying much, for many daring things have been accomplished.

"This new picturized novel—a real screen novel

in chapters—is to my mind 'the thrill continuous.' And, too, the dramatic situations are threaded with an unusual tenseness, revealed in the story's unfolding in a manner both orderly and logical, and it is because there is a reason for them that they mean so much and stir one's heart to the full.

"For instance, in the first chapter of 'The Girl and the Game,' I am compelled to jump my horse 'Rocket' into a river from a bridge that has just been opened. I do not know that any other leading woman has ever attempted such a feat.

"It is something in which the element of personal risk is very great, but this is one of the demands upon a leading woman in pictures that must be met and met without her losing sympathy or that air of femininity of which we are all so proud.

"But by that I do not mean the frail side of woman. I mean the heroic side, deeds of valor based upon the highest ideals. Frank Hamilton Spearman, author of 'The Girl and the Game' certainly is the possessor of a wondrously inventive imagination, proved not only by the present story, but by his previous writings.

"In the past I have found it inconvenient to have an author's imagination tempered by the fear of possible personal injury to me. And in making this statement I do not believe I am any braver than some other women on the screen, only I realize keenly how insistent the public is for thrills and especially thrills in which a woman is the pivotal figure.

"It is because of this realization that in framing the scenario from Mr. Spearman's story I have made the thrills cascade throughout the chapters with a disregard to personal risk that is predicated neither on bravado nor a great courage, but to meet the public demand that the heroine 'live' the part and be all that the scenario makes her."

Cameraman's Unique Record

Taking over 50,000 feet of film in his last five productions for Pallas Pictures and not a single retake is the latest record hung up by Cameraman Fred Dobson. Not that such work is unusual among the clever operators in the profession but it calls attention anew to the veteran record Fred Dobson has made for himself.

Starting eighteen years ago with Lumiere's Pictures in Canada, Fred Dobson joined the Biograph in 1898 and in the ensuing nine years was electrician and operator, carpenter, scenic artist and photographer. It was the period when Biograph productions were dominant, and through his association with Griffith and the other graduates of this remarkable training school which has contributed so much to the present development of the business, Dobson now enjoys a unique prestige.

Dobson is a man of many attainments. One half of him is electrician and practical machinist, and what must be another half of him is banjoist, saxophonist, trombonist and executant on what makes a total of over fifteen musical instruments. For years he was a saxophone soloist with military bands, and later was a headline attraction in vaudeville. He inherits his musical skill from The Dobsons, an act comprised of members of his own family who were the first professional performers upon the banjo in the history of the stage. It is accordingly this rather startling admixture of the practical mechanical genius and the artist of advanced taste which gives Fred Dobson's camera work the reinforced excellence of being not only flawless but fine. Pallas Pictures apparently have a treasure in this cameraman.

Virginia Pearson Appears in Person

Virginia Pearson, the beautiful Vitagraph star who makes her initial appearance under this banner in "The Turn of the Road," received the hearty congratulations of her friends who came to the New York theater on Wednesday evening to witness the metropolitan debut of this production. On conclusion of the final scene of "The Turn of the Road," the New York theater audience, which packed the house to the doors, enthusiastically applauded the film. On presenting Miss Pearson to the audience, the popularity of this charming lady was effectively demonstrated by the prolonged reception accorded her. Miss Pearson, who had just arrived at the theater in time to hear the applause which the film had received, thanked the patrons of the New York for their kind appreciation of her efforts and related several interesting incidents in connection with the production of her first performance for the Vitagraph Company.



Virginia Pearson

Miss Pearson has had remarkable success on the speaking stage, one of her most noted characterizations being the Vampire Woman in Robert Hilliard's production of "A Fool There Was," in which play she appeared for two years. Despite the fact that the pretty stage star is but a recent acquisition to the film field, she is rapidly becoming a favorite with patrons of the motion picture theaters throughout the country.

Film Shown in Church

For the first time, as far as known, a motion picture feature was shown in a church in New York City in place of the regular service. This picture was "Destiny, or The Soul of a Woman," the sensational five-part Metro feature, which was exhibited Sunday, November 7, in the Roman Catholic Church of the Most Holy Redeemer, at 224 East Fourth street. Rev. Father Henry Sippel, the pastor, preached a sermon on the story of the feature picture the following Sunday at the last mass. The production, which was made by the Rolfe Photo Plays, Inc., was shown under the personal direction of the pastor and under the auspices of the St. Vincent De Paul Society.

Although "Destiny, or The Soul of a Woman" is essentially worldly in theme, Father Sippel deemed it so powerful and impressive in sending home a strong moral that he arranged to have his flock see it.

UNIT SYSTEM FOR PAPER

Vitagraph to Begin Innovation That Will Permit Exhibitors to Use Any Unit of Twenty-Four Sheets They Desire

The latest innovation in the general movement for better posters is the division of twenty-four sheets into units, so that any part or the whole of the sheet may be used by the exhibitor as he chooses.

This new idea was conceived by Albert E. Smith, treasurer and general manager of the Vitagraph Company, for the Blue Ribbon Features released through the V. L. S. E., Inc., and was executed by John W. Grey, assistant to Mr. Smith.

Commencing with "The Cave Man," which is scheduled for release on November 29, this company will put out a twenty-four sheet, made up of three separate eight-sheets, and lithographed in such a way that the exhibitor can utilize any one of the three by simply pasting a strip across the top or the bottom. The number of units of the twenty-four sheets may vary, but they will all be devised in a form permitting different sizes of the paper to be used at the discretion of the exhibitor.

For instance, on "A Price for Folly," which will be released December 13, the twenty-four sheet is arranged in such a way that there are two three's and a six-sheet available for separate use. This gives the exhibitor three threes, two sixs, a one, half and twenty-four sheet on the same release.

The scheme permits a variety in paper which cannot be secured by any other means, as the expense of getting three or four different subjects on the different sizes of paper would be too great. Furthermore, the exhibitor can use these units on separate eight sheet borders—or any other size he may desire—instead of twenty-four sheet stands, and thereby reduce the cost of his billboard charges. In other words, he gets three posters for the price of one.

Two More Experts for Horsley

In line with his policy to continually strive for the betterment of his productions David Horsley had added to his staff at the studio in Los Angeles two experts whose services are sure to be favorably reflected in future Horsley releases. The two additions are in the persons of Ulysses Davis, director, and Frank Crompton, technical director, both prominent in their respective vocations.

Mr. Davis was with Mr. Horsley before. Six years ago, in the early days of the Centaur Film Company, of which Mr. Horsley is the head, Davis was a member of the staff, first as a player and later as a director. He remained with Mr. Horsley for twelve months and then became associated with another organization.

Mr. Davis is now at work on his first picture. It is to be a two-reel Centaur feature entitled "The Hindoo's Way," and was written by Miss Theodosia Harris, co-author of "The Martyrs of the Alamo" and other successes, who is now a member of Mr. Horsley's scenario staff. The picture, which will be played by a large cast of principals and the Bostock animals, will be released in December.

Frank Crompton, Mr. Horsley's other acquisition, has for the past eight years been accepted as one of the best authorities on technical construction in the motion picture business. He will supervise the technical direction of all the Horsley productions made in Los Angeles.

Mr. Crompton's first effort with Mr. Horsley is in the construction of sets used in "Could a Man Do More?" a three-reel Centaur feature with Crane Wilbur, which is to be released November 24 on the Mutual program.



The factory fire scene in "Children of Eve," the Edison photodrama released through Kleine-Edison feature service. In the photoplay the flames completely level this building in a most spectacular fire scene.

Syndicating Mary's Life Story

So much has been said of late in reference to the popularity of Mary Pickford, the Famous Players-Paramount star, that the opinion of Clinton T. Brainard, who is the president of the McClure Newspaper Syndicate, expressed at a recent dinner in Washington, is of particular interest at this time.

After telling the guests that he had just completed arrangements with Miss Pickford whereby he would syndicate a story of her life, Mr. Brainard said: "The terms of the contract provide that we pay Miss Pickford $15,000 for this story. I know of no other artist in the world whom I would be willing to pay for an article of this kind. In most cases, actresses, musicians, etc., pay handsomely for such publicity, but in the case of Mary Pickford it is different.

"The Pickford story at the present time promises to be a far better seller for the syndicate that those of Roosevelt, Taft, Bryan or President Wilson.

"That these articles will stimulate a still greater demand for Miss Pickford's photoplays is certain, as they will be read by millions of persons all over the world."

When asked by a friend at the dinner if the newspapers would be willing to pay for an article of this kind Mr. Brainard replied that the day that he first announced the story he received sixty-one telegrams asking for an option on it.

Marguerite Snow Again in East

Marguerite Snow, the Metro star, has arrived in New York from Hollywood, Cal., accompanied by the Quality Pictures Corporation company of players, which she will head in future Metro features. Hereafter, Miss Snow will work in the east. "Rosemary," a five-part picturization of the play of the same name, has just been finished at the Quality-Metro studio in Hollywood, and Miss Snow appears in the stellar role.

Peter Lang of Lubin

Pete Lang of the Lubin Company lays claim justly to coming pretty close to being the Grandpop of Lubinville. As Pete explains it, "I just seem to have stuck along, growing to love and become one of the landmarks of the place, never creating a furore of excitement over my work and yet being more or less in demand every minute of the day—one minute hearing a call that I can cast as the boss of the opposition political party, then a candidate of another party, first a comedian then a tear provoker—sometimes a star and other times just a filler—one day a kid, the next a grandpop—in fact anything and everything except that as yet I have done no female impersonating, chiefly because my chest has slipped down to where my waist line once was." "Modest and Versatile Pete," as his colleagues of the Lubin studio call him, is loved by all of Lubinville and is praised by every man jack of the directors and he has grown as an essential about "the yard"—the most used man of the staff. From 7:30 in the morning until the last man had crawled away in his flivver, you'll find Pete on the job, on the bench by the gate, keeping 'em in convulsions with a "parlor story" or two and then probably the next minute trotting in to play the part which it is sure fire betting the critics are going to say "was played by Pete Lang as it should be played and as only Pete Lang can play it."



Peter Lang

Film May Show Advance Fashions

Exquisite gowns worn by Mary Boland are no small part of the attraction of "The Edge of the Abyss," the Ince-Triangle feature, in which she is starred with Frank Mills and Willard Mack. As the wife of a wealthy lawyer, she is discovered in a part that offers a wide field of opportunity for a display of her wardrobe. And her gowns are of the latest mode. In fact it is said they are just a whisper ahead of the present style showings.

Miss Boland makes her debut on the screen in the Thomas H. Ince production. For this reason her work undoubtedly will be watched with great interest by admirers, who for years have followed her career on the speaking stage. That she loses nothing of her personal charm and still further demonstrates her ability as an actress of merit is the declaration of those who have witnessed early showings of the play.

Although Miss Boland has been on the stage since she was 16 years of age, she has never played a season without appearing in New York City, and for several seasons the Metropolis claimed all of her time. Because of her charming personality and a certain poise, she has been the favorite of the "smart set." Her ability to catch fashion's trend and set the pace for the best dressed women of New York is claimed to be partly responsible for her success.

Triangle Houses Prospering

Enormous business and unanimously favorable comments from the country-wide press have characterized the entry of the Triangle Film Corporation into the service field, beginning the week of November 7. The list of theaters using the service now reaches 300 and it is growing every week. The Eighty-first Street in Manhattan, the Spooner in the Bronx and the Triangle in Brooklyn are all playing to gratifying receipts, in fact capacity is the rule most matinees and nights. The B. S. Moss chain of theaters in New York took up the service beginning November 15. Particular interest attaches to the experiment at the Regent, Harlem's leading theater, at One Hundred and Sixteenth street and Seventh avenue, which is one of New York's principal uptown playhouses. Other Moss houses where the service will be shown include the Jefferson theater, Fourteenth street and Third avenue; Eighty-sixth Street theater, Eighty-sixth street and Third avenue, and the Hamilton theater, One Hundred and Forty-sixth street and Broadway. Most of these houses will split the bill, offering "The Lamb" and "A Game Old Knight" the first half week and "My Valet" and "The Iron Strain" the second half week. Clippings from newspapers in Cleveland, Chicago, Baltimore, Nashville, Houston, Denver, Minneapolis and other cities show that enthusiastic crowds and big applause for the plays and stars have marked the general inauguration of the exhibitor's releases.

Rosenthal with All Feature

After seven years of activity in the motion picture affairs of Chicago, Al Rosenthal has yielded to the call of Broadway and joined the forces of the All Feature Booking Agency at 71 West Twenty-third street, New York. Starting with the Virginia Amusement Company of Chicago in 1908, Mr. Rosenthal was connected with the successful establishment of the Jefferson, Arch and Virginia theaters, later managing the Apollo theater for the Louise Amusement Company. When Warner's Features came into being, he joined forces with the Chicago branch of that organization, being one of the first feature road men to cover the territory of the middle west. From the Warner exchange he moved to the World Film, later becoming identified with Metro. He is now receiving a royal welcome from his many friends in New York and meeting for the first time scores of business associates with whom he has had a phone, wire or mail acquaintance for many years.

Robert Warwick in Demand

It is said that the famous theatrical manager, Wm. A. Brady, wants Robert Warwick to appear in a new play, as well as to continue his daily work in World Film features. Last spring, Mr. Warwick did double duty in this respect, appearing by night and at matinees in "A Celebrated Case," and acquitting himself as both silent and speaking actor with the greatest credit.

Equitable Completes Equipment of Studio

MANY DIRECTORS BUSY

GENERAL MANAGER FELIX F. FEIST, of the Equitable Motion Pictures Corporation, this week announced the completion of all equipment at the Equitable's Fifty-second street studio, New York City, and the commencement of work there by three Equitable directors.

When Frank Powell, Charles Seay and John Ince begin on their productions, Equitable hopes and anticipates optimistically that by February 1 it will have, at least, fifteen finished productions on the shelf, and thereby be enabled to diversify its releases as it has planned to do.

In addition to Powell, Ince, S. E. V. Taylor, Seay and E. Mason Hopper, Webster Cullison, Edmund Lawrence, Joseph Golden and Harry Pollard are busily engaged on productions at Flushing, Long Island, Fifty-second street, or at the Triumph studio in the Bronx.

Three permanent stars, Muriel Ostriche, Gail Kane and Margarita Fischer, are either at work or awaiting their next vehicle. Miss Kane has finished "The Labyrinth," Margarita Fischer is on the final scenes of "The Dragon," and Muriel Ostriche has just completed her first Equitable release, "A Daughter of the Sea." Now Brandon Tynan, Frank Sheridan, Molly McIntyre, Emmett Corrigan, Henry Kolker and Gail Kane are to begin work at once at one of the three Equitable producing headquarters.

Another tremendous leap to the front is promised by Equitable, through an arrangement now being made whereby twelve of the most noted writers of the day are to devote their time to producing material for the Equitable screen.

Eugene Walters, author of "Paid in Full," "The Wolf," "The Easiest Way," "The Wife," and "Homeward Bound," is about to conclude arrangements with the Equitable to furnish six original and virile stories a year; Rachel Crothers, whose numerous plays and novels have established her as a factor in fictiondom; Harriet Ford, author of "The Argyle Case," "The Dummy," and other plays; Edwin Milton Royle, author of a large number of big stories and plays, including "The Squaw Man," and eight other noted writers, are under arrangement with Equitable to produce a certain number of stories and plots, and it is thought that work will begin on this material within a few weeks.

William Stoermer, until recently studio manager for Thomas Ince with Triangle, has assumed a similar position at Equitable's Fifty-second street studio and, under the general direction of Isidore Bernstein, will handle the material side of all productions at that place.

The fact that William Courtenay's picture, "Sealed Lips," based on "The Silence of Dean Maitland," in which Mr. Courtenay was supported by Mary Charleson, formerly of Lubin, and Arthur Ashley, formerly of Metro and Thanhouser, two purely screen actors, turned out so generally excellent, leads Equitable to adhere to the policy of blending stage and screen stars in each of the forthcoming plays.

For Frank Sheridan's production of "The Man Higher Up," a mixed cast of players has been assembled. The cast is the result of Equitable's new policy of endowing each of its productions with the very best talent obtainable, without consideration of primary cost.

In addition to Mr. Sheridan, the cast of "The Man Higher Up" will include Clara Whipple and Mary Charleson, two regular screen players who are members of the Equitable's regular stock cast. Charles Gleason, Frank Beamish, Harry Spingler, George Arbine, and William H. Tooker, all of whom have appeared in principal parts in feature productions, and have proven their worth, will have important roles in Sheridan's picture. Marie Booth, Myrtis Coney and Mary Weston will handle the lesser feminine parts.



Teddy Sampson.



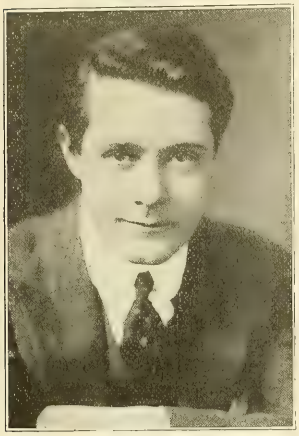
Marguerita Fischer.



Muriel Ostriche.

George Le Guere of Metro

George Le Guere, the popular juvenile actor, who is featured in "The Turmoil," a five-part picturization of Booth Tarkington's novel, and produced for the Metro program by the Columbia Pictures Corporation, has been signed by Oliver Morosco for the leading male role in the play, "The Songbird." However, this will not interfere with Mr. Le Guere's arrangement to appear in at least six big Metro features a year, as his stage contract only calls for a New York engagement. Mr. Le Guere had the same role in "The Songbird" in a brief engagement last season in Chicago and Los Angeles. Jane Cowl was starred in the production.



George Le Guere.

"Destiny, or The Soul of a Woman," in which Mr. Le Guere is featured and Emily Stevens is starred, has proved to be a sensation on the Metro program. Everywhere it is shown there are demands for a return engagement. In this production Mr. Le Guere has the role of a young man reared in a monastery, where he had been left as a child. Mr. Le Guere proved invaluable to Director Edwin Carewe when the picture was made.

Thin Folks Attention!

Russ Powell, the 300 pound infant of Vogue Films, Inc., has what he calls a "taxicab shape." Russ, like all fat men, is of a happy disposition and loves to see others enjoy themselves, even if it is at his own expense. Recently Russ was invited to discourse for a certain publication on the art of being "fit and fat." He did, laying down certain rules to keep one's weight up to the point where it is best described in tonnage figures.

"To remain as fat as an elephant and of about the same general and graceful outlines," said Russ, "always get up from the table hungry, abstain from all starchy foods, take long walks after each meal, and accept the advice of all your friends on how to be lithe and sylphlike.

"I am not naturally fat. My parents were medium sized people and had I not begun to try all sorts of reducing methods, gone off on a rampage of diets and tackled the intracies of standing on my neck to reduce my girth, and on my girth to reduce my neck, I would probably now be a mere walking skeleton. As it happened, all the 'sure thinning' schemes added to my avoirdupois, until my friends were very much alarmed when I recently fell off to a mere 289 pounds. All of which goes to show that the way to be fat is to try and get thin, for every little diet has a meaning all its own—with the accent on the 'mean.'"

In Vogue comedies Powell surprises by his wonderful agility in spite of his great bulk.



This happy aggregation are the funmakers of the Vim Company upon their arrival at Jacksonville, Florida, where they will appear in Vim comedies in the Lubin Studio. From left to right the crowd consists of: Bottom row—"Bobbie" Burns, Louis Burstein and "Walt" Stull. Second row—"Babe" Hardy, Ione Lyle, Helen Gilmore, Ethel Burton, Edna Reynolds, Mildred Burstein, Anna Mingus and Harry Naughton. Top row—Fred T. O'Neil, Frank Hanson and Robin Williams.

William Courtenay Praises Mary Charleson

William Courtenay, now playing in his first screen production, "Greater Love," for the Equitable Motion Pictures Corporation, and having his first experience as (to quote him) "an outside actor," pays a warm tribute to women of the screen. Mr. Courtenay is being supported by Mary Charleson, who is now permanently with Equitable and who boasts seven years as a camera actress.

"I found this little woman ready at all times to jump right into action. Never have I seen so many and so varied accomplishments in one woman. Swimming, riding, tennis, golf, motor-cycling, auto-driving, diving, athletic stunts and acting. How actresses of the screen, called upon to play a different role each day, must study to accomplish so much and to learn to do the things she does well.

"Miss Charleson in 'Greater Love' enacts an emotional role as well as the average talented stage actress. She turns from a highly emotional part to some strenuous effort called for by the scenario and then, with equal vim and surprising talent turns back to another emotional scene. The power of the motion picture actress to keep up the enthusiasm and temperament when they play disjointed stories, stamps her as a real actress. It is far harder to act with any real merit when the story you are acting is so broken that rarely, if ever, do two scenes come in consecution."

The latest captures of the Feature Film Corporation from the ranks of the stage stars who are being wooed into the film world are Robert Edeson and Jose Collins, who will appear under the direction of Director-in-Chief Edouard José, as co-stars in a picturization of Kipling's world famous story "The Light That Failed."

Mr. José has, in supervising the scenario, had in mind not only the personalities of these two well known players, but has elaborated the original story in such a way that each artist will have far greater scope for a proven talent than they have ever had heretofore.

Director Cox Stages Unique Film

MILLIONAIRES AS PLAYERS

A GOOD illustration of just what can be done by a man who is earnest, who makes his environment and does not allow his environment to make him, appears to be fittingly true regarding George L. Cox, the well known producer, according to complimentary reviews by every prominent newspaper in the city of St. Louis, Mo., whither Mr. Cox recently journeyed with a numerous company to film certain important scenes which his scenario demanded should be taken in a regular banking institution instead of the usual prop studio stuff.

Through the courtesy of Breckenridge Jones, president of the Mississippi Valley Trust Company, Mr. Cox was enabled to install his lighting equipment, rehearse his people and, for good measure, work in nearly eight hundred depositors for atmospheric purposes. Not content with this arrangement the wily director suavely and diplomatically managed to borrow a set of perfectly good bank directors who unwittingly walked into the cleverly baited trap by being assured that if the scenes in which they figured did not meet with their unqualified approval, they would be deleted by the censor.



Reading from left to right—George Cox, producing director; Ernest Ingalls, leading man; G. Prather Knapp of the Mississippi Valley Trust Company, and Adrienne Kroell, playing female lead.

The Sunday magazine section of the *Post-Dispatch* recalls the novel situation in this manner: "There they sat in a golden setting worthy the honor thus bestowed by the film czar. In the aggregate the officials owned in their own persons many millions of dollars. In the vaults of bank beneath them reposed nearly $5,000,000 in hard cash, and securities of nearly $25,000,000; as directors of the institution they had absolute executive control of its assets of more than $29,000,000. Probably the camera had never before uttered is unabashed clicks in more sumptuous surroundings. Then the directors each permitted a bank clerk to place in their hands bits of paper stamped with the United States government's guarantee that it was worth $5, this being the regular fee of a director for attending a meeting of the board, but as the event was too exciting to permit of much bank business being done, it really represented their pay as film actors. It was probably the largest fee for the time spent before the camera ever paid to cinema thespians. It is true that each of the capitalists collected only $5 for gracing the film with their physiognomies, but they posed for only two minutes, so this was at the rate of $2.50 a minute, $150 an hour, $1,200 a day for a day of eight hours, and $7,200 for a week of six days.

"It must be admitted that these magnates had celebrity as film characters thrust upon them, but it must also be confessed that they made no violent exertions to dodge the mantle of fame. There was not only no objection, there was positive delight at the prospect of preserving their features in the films for the edification of posterity as well as of the contemporaneous world."

At the conclusion of the novel picture stunt Mr. Cox and his associates were tendered a banquet at the Hotel Planters, only to be followed by another affair at the City Club, one of the oldest and most exclusive social and business organizations in town. During a few brief remarks uttered on this occasion Mr. Cox is quoted in part as follows: "Primarily I am distinctly opposed to public speaking, unless one has something to say, and as a matter of fact we rarely ever have. The things you are most naturally interested in at the moment concern pictures and their production, manufacture, etc., but experience has taught me that such subjects are best tabooed in social or semi-social gatherings of this nature, because it is quite impossible to render a full and intelligent account of the industry, which at best I should not care to venture into even though it were possible in the limited time at my disposal.

"We are constantly reminded of the undisputed fact that no man is a law entirely sufficient unto himself, and nowhere this side of the great divide is this truer than in picture production and distribution. The wise ones appreciate that at best they are only tiny spokes subservient to the giant wheel which is made possible through public co-operation and support. That our efforts merit your patronage is best attested by the proof of our being able to compete with every known condition, which under ordinary circumstances would destroy a less powerful and determined institution.

"Our slogan is, 'Love Your Work or Quit;' we have little patience with the idler, though on the other hand the dreamer has created noteworthy masterpieces which would have been hopelessly impossible without the delicacy, poetic sense of feeling and keen insight so necessary to the true artist. It is not always the big blustering fellow with sleeves rolled up, shirt bared at the throat and swashbuckler gait, working at white heat, who gets the best results out of a threadbare plot. More often than not he overestimates his own importance and is snowed under by the quiet little fellow who finds time for birds and flowers and books, calm and manly under criticism or praise, chuckling now and then because the other fellow, who does not and cannot understand, dubs him a 'nut.'

"I am often asked by picture aspirants the swiftest goal to success. Frankly, there is none. Work

alone counts, in this game as in any other. Eminence attained without it is rarely ever permanent, because sinecures have a fatal way of deserting one at the crucial moment.



Directors of the Mississippi Valley Trust Company. From left to right—John I. Beggs, R. H. Stockton, H. W. Peters, James E. Brock, H. S. Ames, R. J. O'Reilley and S. E. Hoffman. Standing is Mr. McIntyre, manager of real estate department, not a director of the bank.

"Personally speaking, I believe the field of motion pictures to be one of the most attractive, lucrative and far reaching sciences ever offered to those with energy, brains, perseverance, stick-to-it-iveness, and ability.

"While all pictures are not by any means perfect, they are as nearly perfect as care, intelligence and money can command at the present time. The future will be marked with epoch making achievements, eclipsing even those of the past, because we are in the very van of progress, always on the lookout for the new and progressive, otherwise we would quickly become back numbers. The new and the up to date everywhere is crowding out the old, and this is the prime moving spirit, the backbone, blood, heart and sinew of picturedom in general. Never idle, never content to rest on their laurels, ever keen and alert to harness new tricks of the trade and above all things at all times, to please the vast multitudes to whom we cater."

Percentage Bookings Work Well

Mike Donlin in "Right Off the Bat," which is now being sold to the state rights' buyers by the All Feature Booking Agency, was launched in New York and New England by only booking certain theaters and playing them on a percentage basis. An advance man was sent out with the picture, and the advertising carefully planned. The advantage of this method was two-fold. Every section of the country was covered and the amount of money earned by the feature greatly exceeded first run rentals. Many requests for straight bookings were received, but were refused until the three prints available for the territory had played their circuits. These prints are now ready for regular rental and are booking with a rapidity that speaks well for the manner in which they were introduced.

The All Feature Booking Agency is prepared to launch five new features in the same way. Pawnee Bill in "The White Chief," Pawnee Bill in "The Frontier Detective," Pawnee Bill in "The Buffalo Hunters," May Lillie in "Queen of the Buffalo Ranch," and "The Fire King." Each of these productions is in five reels and will eventually be sold to state rights' buyers and booked to theaters on a straight rental basis. But first they will be sent upon the road in the eastern territory, which the All Feature company books direct, and after they have proven their box office value and been advertised to the best advantage, they will be open for regular bookings.

Edna Mayo's Dog "Frisky"

The only actor known to have successfully run the blockade of submarines in European waters is "Frisky," Essanay's latest acquisition to its force of players. Frisky boasts of the bluest kind of blue blood in his veins and hails from Pomerania on the Baltic sea. He has a pedigree nearly as long as that of the Hohenzollerns, and clearly shows his pride in it in his superior air and intelligent face. The dog was sent to Miss Edna Mayo, leading woman with Essanay, by a friend in London. He was smuggled over from Prussia, first going to Denmark however, on a neutral ship.



Edna Mayo.

From New York "Frisky" came to Chicago in a drawing room, which it occupied all by itself, with the exception of an attendant who was hired in Gotham to wait on its needs until it was placed in the hands of its mistress. Frisky was quite glad to cuddle up in Miss Mayo's arms after its long journey. It now has quite recovered from travel weariness and is quite at home in Miss Mayo's dressing room or on the studio floor where it waits while Miss Mayo goes through her parts.

The dog has already been introduced to the art of acting and has appeared in several scenes with Miss Mayo. Frisky is intelligent from his sharp little nose to the end of his silky tail. It is one of the smallest Pomeranians, weighing but little more than four pounds. It promises, with Miss Mayo's training, to become as clever an actor as its mistress.

Thanksgiving Slides

Theater managers all over the country are accustomed at Thanksgiving time to throw slides on their screens conveying to the patrons the season's greetings. With this thought in mind the Novelty Slide Company, 67 West Twenty-third street, New York City, has prepared a number of tasty slides that would be appropriate and a pamphlet descriptive of the line will be mailed for the asking. An excellent line of Thanksgiving advertising slides for merchants is also available.

Pathe Gets All of A. H. Wood's Plays

FILM ADAPTATIONS START IMMEDIATELY

AN ANNOUNCEMENT of extraordinary interest in both theatrical and motion picture circles is made by Pathe and A. H. Woods. Arrangements have just been perfected whereby Pathe receives the motion picture rights to all the plays that have been and will be produced by Mr. Woods. Thus the largest theatrical producer of the day becomes allied with the oldest of the motion picture concerns, and one of the largest of the independent manufacturers. The list of plays which thus becomes available for motion picture purposes is a most remarkable one, embracing as it does many of the greatest theatrical successes of recent years.



A. H. Woods.

These plays have been the prize for which many motion picture concerns have been angling for many a day. At the time the papers were signed there were three large immediate cash offers lying upon Mr. Woods' desk. With the acquistion of the plays, Pathe becomes the possessor of one of the best stocks of picture material held by any company. That they will add prestige to the Gold Rooster program, on which they will be placed, goes without question.

George Fitzmaurice, who, because of his great ability, has been entrusted by Pathe with the production of adaptations from famous dramatic successes, will produce many of these A. H. Woods plays. In his casts will be used so far as possible the actors who appeared in the original productions, among whom are many of the leading players of the day, such as Florence Reed and Robert Edeson. The pictures will be made in the very best manner, regardless of expense. George Brackett Seitz, the Pathe scenario editor, and Ouida Bergere, both well known playwrights, will make the adaptations. The first play to be filmed will be "New York," with Miss Florence Reed. Work on this picture will be started at once by Mr. Fitzmaurice.

General Manager Louis J. Gasnier of Pathe put through the deal with Mr. Woods, assisted by George F. Miller and G. Van Werveke, of the Pathe forces. Mr. Woods was represented by Martin Herman, his general manager, and Ralph I. Kohn, his private secretary.

The rise of A. H. Woods from the domain of ten-cent melodrama to a position in the front rank of theatrical producers is one of the most spectacular in the history of the American theater. In a comparatively few years he established himself as the most successful, the most original and the most daring of managers. Looking over the list of "hits" in the past five years, we find the name of A. H. Woods associated with the majority of the most emphatic ones. For instance, it was Mr. Woods who gave us that international musical success, "Madame Sherry," to be followed later in the operatic field by the melodious "Gypsy Love," which enchanted two continents. It was A. H. Woods who staged the well remembered laughable farce, "The Girl in the Taxi," which was also subsequently played abroad. It remained for the same manager to make a star of Julian Eltinge, the famous impersonator, whose popularity is ever on the increase. When it came time to dedicate the new Eltinge theater in New York it was A. H. Woods who picked "Within the Law" for the initial attraction. The phenomenal success of this drama of the shop girl is too widely known to need added comment. And who has not heard of or laughed at the greatest tribute to Woods' ability to give the public what it wants, namely, the famous "Potash & Perlmutter"?



L. J. Gasnier.

Even more recently Mr. Woods has given the public such pronounced successes as "The Song of Songs," "Kick In," "Innocent," "The High Cost of Loving," "The Yellow Ticket," "Common Clay," and "Abe and Mawruss," the last two the most notable successes of the current season.

A Woods' cast has come to have a special significance to American playgoers. Mr. Woods has assembled under his banner such prominent players as John Mason, Jane Cowl, Dorothy Donnelly, Florence Reed, Richard Bennett, Julian Eltinge, Barney Bernard, Madame Cottrelly, Irene Fenwick, Cyril Keightley, Thomas A. Wise, Forrest Winant, Pauline Frederick, Lew Fields, Douglas Fairbanks, John Barrymore, Josephine Victor, Jane Grey, Emmett Corrigan, Macy Harlan, Marguerite Sylva, Dustin Farnum, William Farnum, Bernard Granville, Adele Ritchie, Sam Bernard, Louise Dresser, and a host of other celebrated ones.

Mr. Woods is owner of the Eltinge theater, and lessee and manager of the Republic theater in New York. He personally selected Pathe to be the medium by which his plays are to be presented to the public in picture form, because he felt that the prestige and excellent organization of that house would insure the widest possible distribution.

Frances Thompson of Raver

Frances Thompson, the comely brunette who appears in the first Raver Film Corporation production, "The Other Girl," as Myrtle Morrison, the "Dancing Venus," had a very significant compliment paid to her uncommon beauty last week. The noted artist, Carl Van Buskirk, has selected her as model for some front cover girl faces that he is at the present time specializing in.



Frances Thompson.

The story of the affair is this: Mr. Van Buskirk and Percy Winter have known each other for the last ten years. One evening last week, the artist paid the director a visit at the latter's hotel and was extended an invitation to witness the filming of some scenes of the production at the Staten Island studio. On Friday last, the noted portrait painter availed himself of Mr. Winter's offer and while observing the action discovered the wealth of beauty in face and form possessed by Miss Thompson. The pulchritudinous brunette recognized her opportunity and consented to pose for him in his Manhattan studio after the completion of her part of the Raver production.

The little Raver star's experience is unique in the respect that it is the contrary mode of procedure for most pretty models who usually pose for the artist first and then break into pictures. Mr. Van Buskirk is to be complimented for his selection of Frances Thompson as a type for his talented brush.

Press Sees "Who's Guilty?"

Accompanied by officials of the Arrow Film Company and the Pathe Exchange, Inc., a party of trade press representatives visited the Yonkers studio of Arrow, where the Pathe "Who's Guilty?" series is in course of production, and witnessed the filming of a cabaret scene. Emmy Wehlen and Howard Estabrook, co-stars in the series, were in the scene, in which Director Howell Hansel used fifty-six "extras."

Bernice Sibeck, a well known cabaret danseuse, played the part of the dancing girl in this scene, which occurs in the second episode, entitled "Grist of the Mill." The beautiful set, with its excellent table service, which was furnished by a fashionable New York caterer, and Mr. Hansel's style of direction and strict attention to the most minute details, made interesting watching.

The party paid a personal visit to Miss Wehlen, who received the newspaper men in her dressing room and proved even a prettier girl and more interesting conversationalist in reality than on the screen. In speaking of the scarcity of good photoplay stories, Miss Wehlen expressed the belief that the "Who's Guilty?" series would meet with the public's approval, as the stories have dramatic value and consistency, in addition to furnishing herself and Mr. Estabrook with opportunities for the little bits of work which excite human interest and bring the plays closer to the people.

New Prints of "Heart of Maryland"

New prints and a new campaign are ready for the new season of Mrs. Leslie Carter in "The Heart of Maryland," the big six-reel Belasco play produced by Herbert Brennon for the Tiffany Films Corporation. The new bookings are now being taken and it is pointed out that while these bookings can be arranged at the Metro exchanges, the picture is not and never has been on the regular Metro program.

"The Heart of Maryland," played to 139,000 persons in nine days at the New York Hippodrome, and it has been booked continuously ever since. It was because of the drawing power of the feature that new prints were ordered and the new advertising campaign entered into.

Joseph W. Engel, of the Tiffany Company, said this week in speaking of this feature: "We aim to show 'The Heart of Maryland' to 50,000 persons before our goal is reached and although this figure may seem sizable I believe confidently that we will reach it."

The new bookings are being arranged now for time that extends beyond the holidays, and it is believed that "The Heart of Maryland" will record itself as a screen classic before another six months.

World Film in Canada

The Canadian rights of all the World Film, Equitable and Paragon features will in the future be handled by the World Features, Ltd., capitalized at $5,000,000, with chief offices at Toronto. Of World Features, Ltd., H. B. Wright is secretary and treasurer as well as general manager of the corporation. Mr. Wright is an experienced exhibitor with a thorough knowledge of the exhibitors' requirements. He successfully conducted a chain of Canadian motion picture houses called Regent Theaters, Ltd.

He intends instituting a dominion wide advertising campaign on behalf of motion picture exhibitors using World Film features in Canada.

His first release under the new management will be "A Butterfly on the Wheel," with Holbrook Blinn in the lead. Mr. Wright considers this one of the finest motion pictures ever made, and predicts that it will be enormously popular in Canada.

A Newsy House Organ

The Olympic-Majestic Amusement Company of Bellaire, Ohio, on November 8 began the publishing of a little four page newspaper, *The Motion Picture News*, which will appear on Monday, Wednesday and Friday of each week, and will be distributed, it is claimed, in every home in the city of Bellaire.

The Motion Picture News is a splendidly printed, well edited little sheet and extremely newsy, giving the theater patrons an excellent idea of the coming attractions at the Olympic and Majestic theaters, which are operated by the Olympic-Majestic Amusement Company and carrying, as well, the advertisements of a great many local concerns.

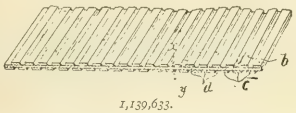
Recent Patents in Motography

REVIEWED BY DAVID S. HULISFH

1,139,633. Film for Color Photography and Method of Making the Same. Issued to R. G. Bradshaw and J. C. Lyell, London, England.

A paragraph from the patent claims will explain the method clearly:

The method of manufacturing films for color photography and cinematography, which consists in applying color to one side of a colored film and a different color to the



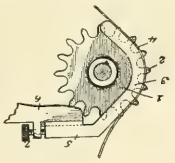
1,139,633.

other side, and then scraping away portions of the said color in such manner that the parts from which the color has been removed on each side expose the color on the other side.

A necessary precaution for film for motion pictures would be that the films for the same colors would have different locations for successive pictures, or that succeeding patches be full picture image size.

1,139,731. Film Feeding Mechanism. Issued to Andrew Schustek, Chicago, Ill.

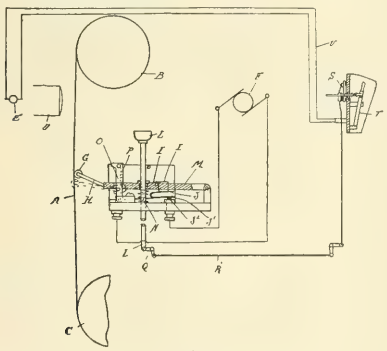
In a film feeding mechanism, a sprocket, a film support or film guide, the surface of which is adjacent



1,139,731.

to the teeth of the sprocket, and means for adjusting the film support to and from the axis of the sprocket to increase or decrease the radial distances at which the teeth of the sprocket will engage the sprocket holes of the film to make the distance between sprocket teeth properly match the film holes.

1,138,744. Safety Device for Projectors. Issued to Benjamin Garros, Detroit, Mich., assignor to C. E.



1,138,744.

Allinger, C. A. Strelinger, C. T. Bush, and M. E. Jones, Detroit, Mich.

The film is driven by an electric motor, an idler pulley is mounted upon a rocking arm and presses against the tight film, and an electric contact which may be closed by the rocking arm is arranged to stop the motor in case the film should break and permit the roller to move to such a position that the arm can close the contact.

BUSINESS GOOD IN ENGLAND

English Buyer Here to Secure New Films Declares Theaters Are Doing Big Business Despite the War

The war in England, instead of affecting the American photoplay market adversely, as was originally feared, has really aided greatly to increase its popularity according to the statement of a representative of the English house of C. H. Hauff, Ltd., of 62 Great Russell street, London, England, who is here to complete arrangements for the marketing of a large number of prints of the new Kriterion production.

In discussing the matter he said: "Business is better than ever in spite of the war. This is due to the fact that there is more than enough work for everybody at salaries greater than ordinary, and as a result more work people frequent the motion picture theaters. It is also due to the fact that many women are receiving the pay of their soldier husbands and have more money to spend and more freedom to spend it.

"The arrangement of the renters and importers has also helped to make the situation better all around. The announcement of the new tariff that went into effect on September 29 of one pence (two cents) a foot on positives and half pence (one cent) per foot on raw stock, caused considerable disturbance in selling conditions which was finally settled by the agreement of the various film interests to charge five pence instead of four pence as formerly.

"Both features and small stuff sell well, although two reelers are hard to sell. Educational and comics in one reel are the best sellers. It is very difficult to sell films over 4,000 feet. The five and six reeler are not popular unless they are very exceptional.

"American pictures go very well at present. We like the clear photography and clever direction. Of course the situation is aided too by the fact that we are not getting Continental pictures. Italian pictures are not liked so well because of their different school of acting and their over-emotionalism. The theater owners are doing exceptionally well. One large firm that control a big chain of theaters that have not paid dividends for a period of years is now paying dividends."

Cincinnati Sees Triangle Films

That Cincinnatians like high class attractions in the way of photoplays was demonstrated Thursday afternoon at the Orpheum theater on Walnut Hills, when the first showing, a premier exhibition of the Griffith-Ince-Sennett Triangle program was given. C. C. Hite,

manager of the Triangle Film Corporation's Cincinnati office, arranged a program consisting of "The Coward" —in six acts, produced by Thomas H. Ince and starring frank Keenan and Charles Ray; "My Valet"—in three acts, featuring Raymond Hitchcock, Mabel Normand and Mack Sennett, and "A Favorite Fool," with Eddie Foy and the seven little Foys.

An orchestra of eighteen symphony musicians, under the leadership of Theodore Hahn and Charles Esberger, furnished the musical part of the program and demonstrated the attractiveness of good music, played from a score especially prepared for these features.

The premier exhibition last Thursday afternoon at the Orpheum theater was certainly a treat for Cincinnatians and the great audience showed its appreciation by rounds of applause at intervals during the showing of the pictures.

Sadie Lindblom of Liberty

Sadie Lindblom is somewhat unique. Here is an actress with a purpose in view. She was always very ambitious and is now in a fair way to realize her ambitions and to see her dreams materialize. Born in Sweden, she aspired to stage honors as a child and before she left that country she made her mark on the stage and appeared before the king—the culmination of the desires of a European artist. Miss Lindblom has a fortune in her own right and before embarking on the motion picture sea she watched the development of the photodrama and decided to cast her lot with the pictures.



Sadie Lindblom.

She now owns her own company, "The Liberty Feature Film Manufacturing Company," with splendidly equipped studios at San Mateo, California, and a release on the Associated programme. She not only owns the concern, but keeps a close watch on its management, engages her own support and plays her own leads.

School Has No Connection with Producer

The officers of the Famous Players Film Company desire it known by the trade and public that the Famous Film Players Studio, an organization recently formed in Detroit for the purpose of maintaining a training school for amateur actors, has no connection whatsoever with the Famous Players Film Company or with any of its officers, stars, directors, or employees. The similarity in the name of this new training school to that of the feature producing concern has confused a great many amateur actors who are familiar with the product of the Famous Players Film Company, and who, as a result, believe that the Famous Players Film Company engages the graduates of the school.

Not only is there no connection between the school and the film company, but the two organizations have never transacted any business, nor is it probable that they ever will.

New York to See Ocean's First

On Sunday next at the Candler theater in New York City, a private invitation showing of Ocean Film Corporation's first release, "Life Without Soul" will be given for state rights buyers, exchange men, the reviewers of the motion picture journals and the trade in general.

Much interest attaches to the showing of this first Ocean production, for the production is said to be most unique, the story dealing as it does with the experiment which leads to the birth of a monster called the Creation, which grows so huge and terrible as to awe and terrify its makers. Percy Standing has the principal role in the offering and is said to have some unusual opportunities for a display of his emotional talents. The story was adapted for the screen by Jesse J. Goldberg, the vice-president and general manager of the company, and besides Mr. Standing, will include in its portrayel such well known stars as William A. Cohill, Jack Hopkins, Lucy Cotton, Josephine Marshall and Sue Balfore.

D. B. Lederman of Universal

D. B. Lederman entered the moving picture business fourteen years ago at Topeka, Kan., opening the first house west of the Missouri River. After managing a big string of houses he entered into the film business with the General Film Company just as it was organizing. He remained in its service in the Omaha territory until he accepted a position with the Mutual of Omaha, which company he was with until he entered the service as manager of the Laemmle Service of Des Moines. He was recently transferred to the Laemmle Film Service of Minneapolis on account of the territory being larger.



D. B. Lederman.

The Des Moines branch of the Laemmle Film Service has been enlarged from one room located at 421 Walnut street to the present location, one-half floor in the Hubbel building. This exchange will move into its own quarters in two weeks, which consists of a whole quarter of a block.

In mentioning in a recent issue the renewal by Pearl White of her contract with Pathe Exchange, Inc., it was stated that Miss White would be under the personal management of M. Ramirez-Torres, whereas the statement should have been that the serial in which Miss White appears will be under the management of Ramirez-Torres, who is assistant managing director of Pathe.

Two Reel Features for Metro Program

SERIES OF BUSHMAN SUBJECTS

THE Metro Pictures Corporation announces a startling departure and an enlargement of its program by the addition of two-reel subjects and one-reel comedy subjects for early release, together with a continued and connected series of two-reel pictures in which Francis X. Bushman and Beverly Bayne will be starred. The latter series will be made by the Quality Pictures Corporation and released through the Metro exchanges throughout the United States, Eastern and Western Canada and Europe. There will be a run of ten consecutive weeks for this Bushman and Bayne series, and it will be concluded with a five-reel feature in which will be solved the mystery which predominates in the series of two-reelers. These stories will be distinct and complete in themselves so that the patron of a theater can see the tenth story, understand and enjoy it without having seen any other story of the series. At the same time there is a master mystery which runs through them all and which is not disclosed until the five-reel finish.

The name of the series has been chosen but this will not be made public until shortly before the date of the first release. A special and widespread advertising campaign will be inaugurated and the plans for this have been completed within the last ten days. It is pointed out that these pictures will constitute a series as against a serial, and that it will be different in handling and treatment from all pictures of the same general character that have gone before. Mr. Bushman will appear in a role new to him, but admirably suited to his talents, and his great popularity coupled with the tense character of the stories that constitute the series are expected to give the new offering a widespread and immediate popularity. Miss Bayne will be a central figure in a distinguished cast and her role is only less important than Mr. Bushman's.

The new two-reel Metro pictures will be a departure from precedent also, in that they will be star features. These will be released one each week in addition to the present larger Metro features and will have in leading roles other stars following the Bushman two-reelers. Work has been going forward on these two-reel star features and more than forty subjects have been chosen for production. Those already completed with Mr. Bushman and Miss Bayne are of exceptional merit and they will be released at an early date.

The importance of this new departure to Metro exhibitors lies in their being able to present a double bill of star attractions and greatly increase the drawing power of an already strong program.

The one-reel comedies have been given especial attention, and no subject will be released, it is claimed, that is not of extraordinary merit. More than eighty subjects have been selected out of more than two thousand that have been examined, and a later and more detailed announcement is promised.

President Rowland, when seen at the Metro's executive offices in the Heidelberg building, said: "The two-reel star features were arranged for early in August, but we preferred to complete our plans fully before announcing this new departure. Personally I believe they will be received with enthusiasm by the exhibitors and the public. The Bushman series is the strongest and the most appealing that I have ever encountered in all my experience in motion pictures, and we all believe that it will set a new high mark for Metro quality. The comedies have been a definite need, but until recently we had not been able to secure material that fully satisfied us. I shall have more to say about our new plans at a later date."

HORSLEY TO BUILD ADDITION

Plans Prepared for Erection of Big Indoor Studio and Construction Department—Experts Engaged to Build Furniture

Plans have been filed with the building department of the city of Los Angeles for the construction of a new indoor studio furniture and property room building, in connection with David Horsley's studio. This new structure will give the plant 20,000 feet of floor space.

In addition, the present outdoor stage is being prepared for the coming rainy season, which will soon be on, by the equipment of a canvas roof over the steel structure so that work can be carried on every day regardless of weather conditions.

The planing mill and carpenter shops are being enlarged to three times their present size in order to take care of the requirements of the organization, and new equipment is being added.

Fred Stammer, an experienced furniture designer and builder, has been placed in charge of the furniture construction department and has begun the building of "period" furniture for use in the pictures. For this work a great quantity of mahogany has been ordered and in a short time the plant will be manufacturing its own furniture of every description.

Metro Secures Wilcox Works

Metro has added another big achievement to its already long list in the contract just completed with Ella Wheeler Wilcox for her entire works of both poems and prose, which will be utilized in the picturization of Metro feature productions. The feature pictures will be made at the rate of six a year, and Miss Wilcox is so enthusiastic over the arrangement made with Metro that she has agreed to supervise personally and assist in the direction and the making of each picture.

The Ella Wheeler Wilcox series of pictures will be produced by the Rolfe Photo Plays, Inc., for release on the regular Metro program. Max Karger, general manager of the Rolfe forces, arranged the contract with Miss Wilcox, and it was considered of such moment that a moving picture was made in the Rolfe studio of Miss Wilcox signing the contract. Afterward, when the film was shown in the projecting room at the studio, Miss Wilcox manifested the keenest sort of delight.

In the Wilcox collection there are more than five

hundred poems and several books of prose. Most of them are familiar throughout the civilized world, and not a few grace the walls in many homes.

The most powerful and suitable poems will be



Ella Wheeler Wilcox, whose poems will be picturized by Metro.

chosen for picturization, as Metro has so ably accomplished in adapting poems by Robert W. Serviss, the "Kipling of the North." The first Wilcox picture will be put in production immediately and Mr. Karger has announced that no money or effort will be spared to obtain the foremost stars and artists of the stage and screen for these features.

PREMIER PROGRAM IN NEW HOME

Entire Second Floor of the Leavitt Building Leased by Premier Program Corporation as Its New York Office

The Premier Program Corporation, announcement of which was made last week, has moved into its permanent quarters and now occupies the entire second floor of the Leavitt building, 126 to 134 West Forty-sixth street, New York City.

This location is in the heart of the uptown film district, being centrally located near the railroad terminals, subways, elevated and surface systems of transportation. This location was selected after careful consideration of all available buildings. The large amount of floor space necessary making the choice rather restricted in any desirable location.



A scene from Metro's "The Woman Pays."

Before moving in, the Premier program entirely renovated and re-equipped these offices. Some alterations were also necessary but these are now completed and the locations of the various departments are convenient and accessible. Expert services were called into play in preparing the floor plan and general layout so that modern business ideas and true efficiency might be served to the utmost.

The equipment throughout is mahogany and although simple and dignified is rich and serviceable. The main entrance is through an outer office, space in which is reserved for the use of stenographers and clerks. Opening directly from this room are the offices of the sales department, advertising and publicity, and such other departments as come into direct contact with the largest number of daily visitors. Also opening into this office is an enclosed reception-room for the use of visitors not actually engaged in one of the other offices.

A corridor leading from the main entrance room communicates with the offices of the corporation. These offices occupy the front of the building, having, therefore, ample light and air. Along this same corridor, also, separate offices are provided for each of the five producing companies, whose features will be releases on the Premier program. Beyond the offices of the producing companies, far removed from the noise and bustle inseparable from a busy reception room, are the offices of the accounting department and beyond these in turn are the rooms occupied by the scenario department.

The projection room has every modern convenience, being furnished with comfortable wicker chairs in which you may loll at ease while viewing the pictures being screened. A small writing table, equipped with desk-light, enables the viewer of a picture to make such notes or memoranda as he may desire.

The equipment in the booth includes two projection machines and all other appurtenances requisite for high grade projection. Immediately adjoining the operator's booth is a fire-proof vault of ample capacity.

"We are pleased with our equipment," said Mr. G. Blake Garrison, secretary of the Premier Program Corporation, "and feel that no one in the city has better facilities for the transaction of a large volume of business than we have right here. This is only the start, however, and while it is good, the essential object of the Premier program is the making of pictures."

Reynolds to Direct Myrtle Gonzales

Lynn Reynolds, who for the past three months has been directing the Sydney Ayres Company at Universal City in the production of one and two reel subjects, was this week given a new company to be worked in one, two and three reel releases.

Arthur Shirley, former juvenile lead with the Joseph DeGrasse company; Myrtle Gonzales, who has been playing leads in Richard Stanton's recent productions, since her departure from the Vitagraph for Universal City, and Val Paul, who has been playing heavy characters with Sydney Ayres ever since the latter joined the Universal company, are to play the leading roles in Reynolds' new company.

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Possible Effects of a Percentage System

IMAGINE a certain group of film exchanges having contractual arrangements with a certain circle of manufacturers, whereby the exchanges agree to buy a certain number of prints of each release of each manufacturer. That is not much of a strain on the imagination, because it is virtually present practice. But for purposes of comparison, imagine next a new arrangement whereby the same releases, instead of being bought by the exchanges, were placed in their hands on a percentage basis; seventy-five per cent, let us say, of the gross rentals to go to the manufacturers and twenty-five per cent to the exchanges. What effect would such an arrangement have on the trade?

Plainly, the first effect would be to tie up a good deal more of the manufacturers' money, and less of the exchanges' money, than does the present arrangement. The manufacturers' income, starting with seventy-five per cent of a single week's rentals as a minimum, would not reach its normal maximum until the end of the term of life of those first releases. However, we can assume that this capital obligation is not an obstacle.

The present arrangement is not very flexible, and its weak spots are supported by the stiffness of the whole fabric. In plainer words, the weaker manufacturers (and in any group some must be stronger and some weaker) still find the arrangement profitable because they sell their films at the same price that the stronger manufacturers get for theirs. The exchanges feel that they must have all the releases to make up diversified programs and satisfy all their exhibiting customers. They can get them only by buying them. Keeping costs on the stock would show that some of these purchases lost them money. But the exchanges cannot figure business that way; they are forced to carry a large stock and figure their profits in the gross. So the comparatively poor film gets by, and its maker gets his price for it.

On a percentage basis the exchanges would naturally continue to take prints of all releases —the more so since no investment on their part was involved. It is also reasonable to suppose they would make less effort to rent the poorer subjects, not being spurred on by the consciousness of a dead, or at least slow, investment. It is quite possible, therefore, that the exhibitor would benefit by a greater freedom of choice and less attempt on the part of the exchange to dictate his program.

So the percentage system would put it up to the exhibitor to make or break the manufacturer; establish real manufacturing competition; and award its prizes on a basis of pure merit. That would seem to be the ideal condition, but it would work something of a revolution before it settled down.

It costs money to make films. The amount, plus a profit, must come back to the manufacturer from the exhibitors, via the exchanges. Some of the manufacturers simply would not get it back. Most of them would, no doubt; some of them in greater proportion than at present. But out of, say, eight or ten manufacturers all supplying the same exchanges on a percentage scheme, one or two would lose money, while possibly a third would be hanging on by a very narrow margin. It might not, of course, be the same two or three all the time who suf-

fered (the nice thing about open competition is that the loser today may win tomorrow if he mends his weaknesses) but it probably would be just the same. They would find the handicap of the stronger producers hard to overcome; and in time—long or short as the money held out—a manufacturer or two would have to quit. Maybe there would be a few consolidations, the stronger absorbing the weaker. That is what happens in other lines of business under similar circumstances.

We think the exhibitor would gain by a percentage arrangement between the manufacturer and the exchange. Undoubtedly the exchange would gain, because of the decrease of investment in unprofitable films. Obviously the manufacturer of good films would gain also. And the burden of all this gain would be borne by the manufacturer of inferior films. We believe that is where the load belongs. The sentiment may seem heartless, but it is good business—and good natural law, if the survival of the fittest means anything. Eliminating the weaker members, pruning the trade tree of its dead wood, makes for a better and cleaner growth and higher efficiency all around.

The Sane Spot in England

THE sane spot in England is the picture show. Cecil Hepworth, the British film producer, bought sixteen pages of advertising in the London *Bioscope* to prove it. And he gets away with the argument in as pretty a series of pages as you often see in a trade paper.

No doubt England needs a sane spot just now—as do all the nations embroiled in this world war. Even in Servia, facing annihilation, spirit-starved by four years of war's devastation, an American has said: "If some philanthropist would send a moving picture outfit over here with a lot of good, sensible, plain, sanitary stuff mixed up with some foolishness and fun, he could do more good in one month than a corps of physicians could do in a year."

And Mr. Hepworth says:

Here in Great Britain the sane spot, since war began, has held steadily to its task, keeping up the all-important common spirit. Each day, with its hard work, brings strain and worry. Night comes. Then, when tired minds might fall easy victims to epidemic doubt and nervousness, comes the cheerfully worded promise of the picture show. Once inside the cinema the nation is again in the big bright world of strong men and beautiful women, where the right always wins, and the suppressed standards of before-the-war still holds sway. The weight of the day is hurled aside and brought to naught by the picture play.

That is the spirit of the motion picture—the influence of human temper that has built it to a world power greater than the press. "It is in the vividness of its method that the picture play overshadows the press and the pulpit; for they must use awkward words instead of living reality."

Our own country, God willing, will hold to its sanity and its competent control of peace and security. But while war is the great common trouble of a people, peace has its own individual woes. There are business troubles and disappointed ambitions and broken romances and the faithlessness of friends—these things are always with us. So we, too, need the great sane spot in our lives; and the need is what has brought the picture play within the zone of life of every individual. It has come to be the stimulant of the weary, the companion of the lonely, the drowner of sorrows and the soother of the agitated.

Just a Moment Please

We hasten to acknowledge from Ed Kaufman a full explanation of that "Jeffe Politico" thing that had us bothered a week or two ago.

—

Thanks, Ed, it saved a lot of work in our Mex. dictionary and we solemnly assure you that your epistle will never reach the eyes of our steno, so, for the present at least, you're safe. But don't tell that story to Mabel.

—

MARY, PLEASE WRITE

From N. R. Gholstin, of New York City, we receive the following postal:

As a reader of your publication would you kindly oblige me by informing as to what salary Mary Pickford receives for her services? Thanking you in advance for same.

—

Gosh, we're sure we couldn't interview Mary for more'n a minute if we had to pay for her time at the usual rates.

—

Smiling Ralph Kettering, looking plumper than ever b'jing, just back from Detroit, Mich., says "Damaged Goods" in the city over the lake is playing to capacity business and damaging the bank rolls of the natives to a startling degree. Inasmuch as Ralph's esteemed boss, with the same picture, is extracting the sheckles of the enraptured Chicagoans on Madison St., Ralph probably has cause to smile.

—

EVEN BEN BEADELL LAUGHED AT THIS ONE

Dignified and blasé Ben Beadell, president of the Nat'l Waterproof Film Co., was slightly staggered one morning this week upon glancing over his mail to find a postcard all the way from C. Williams in Sydney, Australia, reading as follows:

Kindly let us know if you make the material for photos that causes the face to change to a laugh or a wink. I have seen several photos on State street, Chicago, and will you send us your usual catalogue and greatly oblige?

Ben says his chief inventor is now at work on the problem.

—

If you get stuck, Ben, perhaps Charley Chaplin or Mack Sennett could do something to help out.

—

Another rumor is to the effect that Ben is going to dramatize the request and with the assistance of Adolph Eisner play it as a vaudeville act over the Big Time.

—

SHALL WE EXPEL HIM?

Ben Schulberg, one of the oldest graduates of the Caward Art Scollege, incurred the wrath of the faculty the past week by responding to a perfectly legitimate request for some "dope" on the color of the hair and eyes of John Barrymore, whose photo he had submitted for a cover subject, as follows:

We are pleased to impart the information that John Barrymore's eyes are a pale red heliotrope and that his hair is dark green.

It would serve you right, Ben, if we took you at your word.

—

OUR BURG.

Harry Aitken of Noo Yawk and points East was to Our Village this wk. on biz. He departed for the coast after a brief visit.

J. A. Berst one of Our Burg's w. k. and pop. cits. has packed his trunks and moved to Noo Yawk where he is going to ascend the Gen'l Film Co's throne. Good luck J. A. Drop back occasionally.

Geo. Spoor is to Calif. for a outing.

J. E. Willis, formerly Dist. Mgr. of the Gen'l Fillim Co. will celebrate his 25th wedding anniversary on Nov. 19. Best wishes for another 25 Jack.

Us and the Missus will celebrate a similar anniversary on the 20th, though it comes a long way from being our 25th.

Frank Powell is staying to the Sherman House and cluttering up the place with a lot of motshun pitchure junk. Glad to have you with us though Frank.

Don Meaney flitted through Our Burg this wk. bound for Los A.

Chas. Ver Halen invaded Ye Ed's sanctum one day this wk. Come again Chas.

—

The opening of the well known opera season in these parts had nothing on the opening of the Reel Fellows Club's new quarters, which occurred on Wednesday evening of this week.

—

The occupants of the opera's "diamond horseshoe" could get many a pointer from the Beau Brummels of the Reel Fellows.

N. G. C.

Some Current Releases Reviewed

"Heights of Hazard"

A Vitagraph V. L. S. E. Drama Released November 15 Reviewed by George W. Graves

CYRUS TOWNSEND BRADY is the author of this unusual and absorbing bit of romance, wherein the girl, wishing to be wooed and won after the compulsive style of the fifteenth century, has her romantic longings fulfilled in the most unexpected manner. Charles Richman, of "Battle Cry of Peace" fame, portrays the unknown gentleman who abducts the girl by force and compels her admiration and love by his very daring. His forcible and finished acting is predominant throughout the picture. Eleanor Woodruff makes a telling role of Olivia, whose parents arbitrarily determined upon her marriage with the Duke of Tottenham.

The first part of the picture is very unique in the introducing of a number of thrilling rescues—the visualization of the stories of the male guests at a brilliant dinner party, depicting the romantic and dramatic experiences by which they won their several wives. These little detached episodes furnish a keener appreciation for what follows.

The story begins with the actions of the present, induces plenty of mystery and suspense in regard to them, and then turns back to the past to logically and attractively explain matters. Under the direction of Harry Lambert, the right part of the story has been narrated at the right time for the



Olive's father and the duke receive a shock.

securing of interest and dramatic effect. The entertaining qualities of the whole production are of the highest order.

Betrothed to the Duke of Tottenham against her will, Olivia Martindale is miserable in the extreme. At a dinner party she paints a vivid picture of how the knights of old won their ladies by scaling the "heights of hazard" and fighting to their utmost strength, concluding by deploring the insipidity of present custom and lack of chivalry. While wandering around the grounds later, she is forcibly abducted by a masked gentleman and taken to his richly appointed apartments. The removal of the auto duster and mask reveals a handsome man in evening clothes. The man then hands Olivia a revolver and police whistle, telling her to use them if she thinks best, but begging her to wait until he has explained himself. After she decides to hear his tale, he phones her father and gives her the receiver with the following admonition: "Tell him he can come to the Bermuda apartments, room No. 67, for you in forty-five minutes, without the police. I depend upon your honor to say nothing more." His masterly but kindly ways thoroughly captivate the girl, although she takes good care not to reveal the fact.

The stranger now launches forth into his narrative of the past, telling how he met her in Colorado and resolved to follow her party at all costs. He lost all track of the party at Denver, but later, falling heir to a rich mine, used the proceeds to come east and continue his search. He had tried to meet her at the opera and every other conceivable place, but Fate seemed ever in his path. At last, learning of her engagement to the duke, he resorted to the extreme measures that resulted in the present situation.

When Olivia's father arrives the two are in each other's arms, for the girl has been wooed after the manner of her dreams. To check the storm of protest that is about to be precipitated by her father and his friends, Olivia says, "It is the first time in my life that I have come in touch with a real man and a real romance, and I cannot let either of them go."

"One Million Dollars"

A Metro Drama Released November 22, Reviewed by Thomas C. Kennedy

THE entire five reels of "One Million Dollars" are unusually interesting, and the acting of William Faversham and a capable supporting cast is excellent. "One Million Dollars," a Rolfe production released November 22 by Metro, is a sumptuously staged adaptation of the novel of mystery, mysticism and romance, "One Million Francs," by Arnold Fredericks. It stands out for its smooth moving story, rarely artistic production and fine enactment. The direction is by John W. Noble.

But while the picture is brimful of interesting action and has a delightful atmosphere, "One Million Dollars" is not impressively dramatic. The strongest situation is that in which Duvall so arranges matters as to make it possible to obtain the one million dollars wrongfully claimed by the count. The acting here is splendid and every move is eagerly watched, but at the end of the situation the greatest surprise is that there has been no surprise. The mystery element has been disregarded as the author has taken the spectators into full confidence. If the intention was to avoid the sensational the person responsible has succeeded.

Mr. Faversham's acting throughout is in his most finished style, and he who under all conditions has remained a true artist can be appreciated in "One Million Dollars." Besides being featured he is in fact a feature of the picture, and the scores who will be attracted to "One Million Dollars" by the presence of William Faversham will not be disappointed in him. He plays Richard Duvall, a criminologist, who, while visiting in India, wins the friendship of a Buddhist priest and is rewarded with a magic crystal globe.

Upon returning to New York he is urged by a friend to investigate the affairs of Count D'Este, whose American wife died suddenly and the conditions of her will add suspicion to the incident. He is aided by the power of the crystal globe which enables him while in a cataleptic state to unravel the mystery, as his astral body is released and free to visit those places his will commands. The entire mystery is not solved in this way as the Duvall of the flesh is an able criminologist. Interwoven with this is the romance of Duvall and the murdered woman's niece.

To say that the settings and locations are beautiful,



The Buddhist priest shows Duvaull the wonders of the Crystal Ball.

somehow, seems conventional, and the settings and locations of "One Million Dollars" rise above that which is conventional. It were better to say that the details of production have never been artistically outdone, and the photography,

which is by Herbert O. Carlton, does them full justice. Henry Bergman, Carlotta De Felice and George Le Guere are effective in important parts. The supporting cast is completed by Arthur Morrison, Mayme Kelso, Charles Graham and Camilla Dalberg.

"The Woman Pays"

Metro Five-Reel Drama Released November 15 Reviewed by Thomas C. Kennedy

VALLI VALLI'S characterization of the frequently characterized extravagant wife who drives her husband to the edge of ruination, which, in turn, results in marital felicity, is an outstanding feature of Metro's "The Woman Pays." This five-part modern society drama was produced by the Columbia Pictures Corporation under the direction of



After the nuptial ceremony.

Edgar Jones. Valli Valli makes effective use of her dramatic opportunities and she is presented with several. She makes important but light moments in the play strong where they might easily be weak. A notable instance is in her scene with the woman who desires to part Beth and John by creating within her a desire for society and wealth.

The story, by Florence Gerald, suffers because in general it has been done so often in pictures and on the stage, and many times it has been poorly done, which is not the case with "The Woman Pays." In this play the wife is not a butterfly and until the seed of discontent with only the comforts of life has been sown by Connie, she is happy with the man whose love for her is deep. It is a difficult matter to handle a subject like this so as to raise it above what is ordinary.

Valli Valli plays the part of Beth Coventry, a young woman reared in luxury by a wealthy aunt. Of her three suitors, Marquis De Tourville; Phillip Murdock, a wealthy broker, and John Langton, she accepts the latter. Murdock and Connie Beverly, who is in love with John, join forces to separate John and Beth. Connie succeeds in making Beth discontented with her modest home. John notices the difference in her, and in the hope of increasing his income enters a business deal with Murdock.

Murdock makes it a point to keep John continually busy. Feeling that he is neglecting her, Beth attends all the affairs to which she is invited, and soon, though living in the same house, Beth and her husband seldom see each other. Murdock decides that it is time to act and diplomatically demands that John invest more money in the venture. In order to do this he appropriates some bonds entrusted to him by Beth's aunt. After the aunt's death Beth learns that her husband even stole that she might have more. Seeking John to beg his forgiveness, she finds him in time to prevent him from committing suicide.

In the supporting cast are some efficient players. John E. Bowers does good work as the husband, and Edward Brennan succeeds in making real a not too real character. Mr. Brennan is not, by any means, the conventional heavy man as Murdock. Marie Empress has a thankless part which she plays artificially, and Paul Lawrence is a good-looking Marquis De Tourville. The settings are pleasing and the photography good.

"Backed by the U. S. A."

Twelfth Episode of Pathe's "Neal of the Navy" Reviewed by Thomas C. Kennedy

IN chapter eleven of "Neal of the Navy" Ponto met a horrible death, and now in the twelfth another assistant of the venomous Hernandes meets his death. Joe Welcher, Mrs. Hardin's adopted son, who rather unwillingly, but too weak to refuse, has been of much aid to the smuggler, is killed. Joe, however, reformed before he died. In fact, his desire to put aside his weak ways and become the man nature intended him to be brought about the circumstances which caused his death.

At first one might be tempted to remark "thus is virtue rewarded," but the event really has a moral. The title of the twelfth episode is "Backed by the U. S. A.," which refers to Annette's voyage to Lost Island. The United States government, as a reward for her gracious consent to permit the government to build a coaling station on the island, sends her and her party on a transport under Neal's command to the island she inherits from her father.

The climactic scene in this episode is reached when the ship, drawn out of its course by a "fixed" compass, is wrecked near a rocky shore. Hernandez, still intent upon gaining possession of the rich island, is responsible for this. He places a piece of steel under the ship's compass, and as a result the course of the ship is unconsciously altered. The end shows Hernandez and the Brute-Man on an island inhabited by savages. The fate of the others is not disclosed.

The fight between Hernandez and Joe is realistically done, and the demolition of the room, caused by an explosion, is an effective bit of scenic effect. Lillian Lorraine's acting before the camera bears the marks of the experience gained in the former episodes and she does better than well in her scenes in "Backed by the U. S. A."

"The Valley Feud"

Two Reel Mustang Drama to Be Released November 26, Reviewed by John C. Garrett

FRANK COOLEY, director of the Mustang company, who is responsible for "The Valley Feud," the two-reel Mustang production to be released November 26, has secured most satisfactory results and beautiful photography, realistic western scenes and good acting by the stars chosen to portray the leading roles. Especially noteworthy in this production, showing the results of the deadly feud which exists between the Rogers, who are sheep herders, and their neighbors, the Bolings, who raise cattle, is the vast number of sheep and cattle used. They add much to the beauty and realism of the production.

There is lots of action in this picture and a strong cast has



Glory and Joe Boling.

been selected to portray the leading roles. Anna Little, the popular actress who does exceedingly good work in western dramas, is cast as Glory Rogers; E. Forrest Taylor is a convincing Joe Boling, and Jack Richardson is cast as the foreman of the

Rogers' sheep ranch. These stars are supported by a capable cast.

Rogers' sheep encroach on the range where Boling's cattle are feeding, and Boling orders them off and as a last resort fences the range. The sheepmen cut the fence and they are discovered by the cattlemen and ordered off, and in the skirmish which follows Cal Rogers, Glory's father, is seriously injured. During all this feud Joe Boling has fallen in love with Glory Rogers, but because of the bad feelings between the families she is restrained from responding.

Later Rogers' men find the Boling crowd at the Cactus Bar and Joe proposes that Bill, Rogers' foreman, settle the feud with him man to man. Joe wins, but Bill attempts to shoot him and this starts a fight which Joe stops by shooting out the lights. Later the Rogers dam the creek, which cuts off Boling's water supply, and they fortify the dam and prepare to defend their position. In the fight which follows Joe's father is fatally injured and, fearing the growing intimacy between Glory Rogers and his son, makes Joe promise not to marry old Rogers' daughter.

In order to save his cattle from dying of thirst, Joe rides alone to the dam and dynamites it, and just after the explosion Rogers' men ride after him and he takes refuge in the Rogers' cabin, where he holds off the attacking party until Glory brings help. Joe is wounded and Glory cannot hide her love, and then comes the revelation that she is "Old Man" Rogers' niece and not his daughter. As the picture closes it is plainly seen that no feud exists between the representatives of the Rogers and Boling families, for the cattle and sheep interests are soon to be united by marriage.

"The Ring of the Borgias"

A Four Reel Edison Drama Released November 26, Reviewed by Thomas C. Kennedy

WILLIAM ADDISON LATHROP'S "The Ring of the Borgias," a four-part Edison drama, is materially aided by the acting of a strong Edison cast and the colorful production given it by Director Langdon West. The story concerns an adventuress who murders her lover's wife by injecting into her hand a poison with an ingenious ring such as was made famous by Lucrezia Borgia; a husband neglected by his card-loving wife, and an heiress.

In "The Ring of the Borgias" the author has written a story containing dramatic qualities and one which, once the story itself is reached, sustains well the interest. But the play deals with so many characters of importance to its movement that considerable time is spent in giving them their proper place, and the interest is divided among many. The story is not confusing, the action being clear enough, but one finds the change of scene from one group to another burdensome at times. It is well that the characters are so well drawn and the material of such good quality.

Lola and the adventurer with whom she consorts find themselves in financial straits. They visit a cafe, neither knowing how their check is to be paid. They meet there John Rivers, a man whose elderly wife is seldom home and



A scene from "The Ring of Borgias."

who seeks diversion. He pays the check. Lola and Martinez, upon returning home, make inquiries about Rivers and find that he is rated a wealthy man. She then determines to cultivate him. Rivers is a willing victim, but in a short time Lola realizes that she really loves him and is jealous of his wife.

She secures a ring with a tiny needle in it, and at a masquerade causes Mrs. Rivers' death by injecting a poison with the ring. Rivers, when he learns this, scorns her and turns his attention to Mary Harrison, who has inherited a fortune from her father. Mary is engaged to Donald Richards, Mrs. Rivers' son by a former husband. Donald succeeds in his determination to trace the murderer of his mother. The play ends with the death of Lola at the hands of her former lover. Donald and Mary are then happily united.

Cora Linton is pretty and graceful, but does not act the part of Lola impressively. Augustus Phillips has opportunities as John Rivers, and Carlton King, in a small but important part, does a fine bit of character acting. Margaret Prussing is a pleasing Mary Harrison. Richard Tucker gives a convincing performance as Donald, and the same may be said of Helen Strickland, who is cast as Mrs. Rivers. The settings in this picture rank with the best which have come from the Edison studio and the photography is better than usual.

"Mary's Lamb"

Five Reel Pathe Gold Rooster Play, Reviewed by Thomas C. Kennedy

DONALD MACKENZIE'S second production for the Pathe Gold Rooster program is a five-part picturization of Richard Carle's well-known success, "Mary's Lamb," with Carle making his film debut as Leander Lamb, whose love for the ladies keeps him in hot water all the time, for his wife, Mary, is jealous of her Lamb, and orders him hither and thither with unmistakable precision. "Mary's Lamb" was written by Richard Carle, and whoever is responsible for the screen adaptation has shown good judgment.

The comedian does not make the common mistake with musical comedy stars in their first appearance before the camera, of being too quick in their actions. Carle's antics and ludicrous facial expressions gain enough in their comic effect to make up to a certain extent for the absence of funny lines. At no time does he seem to be at a disadvantage in this respect.

But Richard Carle has not been left entirely alone in this offering. There are several excellent comedy situations. Leander walked in his sleep once and Mary took advantage of the fact that he walked into her boudoir and "roped" him into marrying her. Toward the end of the picture he feigns sleep-walking to get himself out of a complication. This situation should bring many laughs. Another aid to Carle is Jessie Rolph, who loses no opportunities and in fact invents a number of her own.

Miss Rolph is Mary, who is of a most romantic nature. Mary becomes attracted to Professor Leander Lamb, and Mary is persistent, so she wins him in one of the many ways peculiar to unmarried women who are bent upon so doing. As with the "courtship," Mary dominates the home, and her Lamb woefully obeys her. After tasting the bitterness of the henpecked's cup for many moons, Leander summons up courage, however, and assumes the reins of government in the Lamb home.

"Mary's Lamb" contains a quantity of laugh-provoking situations which are finely presented. The story has been adequately treated by Director Mackenzie. Deep, beautiful sets and well-chosen locations are of no little importance to its success. Marie Wayne is the charming niece of Lamb's Mary, and Lillian Thatcher is cast as the widow next door, who is the one consolation in Leander's life. The photography and lighting effects deserve mention.

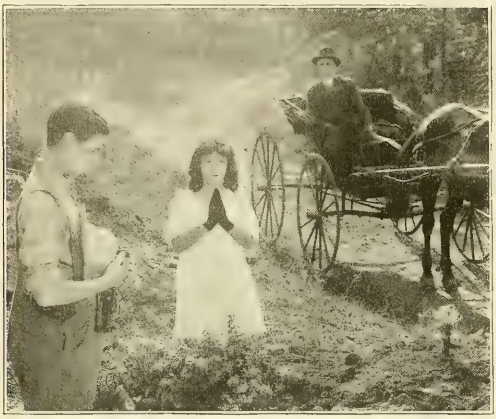
"Still Waters"

A Famous Players Comedy Released November 8, Reviewed by Thomas C. Kennedy

PICTURESQUE and delightfully free from pretense, "Still Waters" is well supplied with quaint humor and moments which appeal to the heart. To Marguerite Clark belongs the greater credit, for without her we fear "Still Waters" would become stagnant. With her it is far, very far from that. There is no need to comment upon her beauty or her charm in depicting the simpler emotions, nor is it necessary to say that her interests are the spectator's interests.

There is a story, there are some nicely portrayed char-

acters and the play has a setting that in its fine artistry is typical of the Famous Players Company, but all these are accessories to the work of Miss Clark, who carries the interest through five reels of incidents mostly. "Still Waters,"



Dr. Ramsey oversees a strange funeral rite.

by the way, is an excellent title. The picture in its every phase is mild and beautiful, and appealing only to the most noble instincts. The impression left by it is not any one thing in particular, but a certain awakened sense to the "worth while" things which life has to offer.

Edith Bernard Delano is the author who has surrounded Marguerite Clark with people and things which she can use to stimulate humor or pathos. The author has also given "Still Waters" some likable characters. The rough but considerate and loving grandfather of Nesta, Dr. Ramsay and Jed Perkins are real people. As Nesta loves her, so, too, does the spectator love Sally Ann, worn out and stupid-looking mule that she is.

Robert Broderick has in the past been given parts affording him more opportunities than that of Joe Martin, Nesta's grand-dad, but he has never done more artistic work. Phillip Tonge as Jed and Robert Vaughan as the doctor, who finally wins Martin's consent to marry Nesta, render good performances. Arthur Evers, Ottola Nesmith, Robert Conville and Harry La Pearl are also in the cast.

The story is of a young girl who lives with her grandfather on a canal boat. Her mother had made a marriage which displeased Martin, and though he knows that Drasa believes Nesta dead, he never notified her that the child is in his charge. Nesta and Dr. Ramsay form an attachment. Martin, however, separates them when he learns this. A member of a traveling circus, Drasa comes to a town where the "Mary Jane" is lying. An injury to Nesta brings Martin to promise Nesta as a reward to the doctor if he cures her and paves the way for a reconciliation between Martin and Drasa.

"The Mummy and the Humming-Bird"

Famous Players Society Drama Released November 14 Reviewed by Thomas C. Kennedy

THE absorbed Lord Lumley, the Mummy of "The Mummy and the Humming-Bird," who unconsciously neglects his wife for scientific work, is an unusually interesting and finely drawn character. Charles Cherry, who has been identified with numerous legitimate stage successes, realizes its full possibilities in this five-reel adaptation of Isaac Henderson's story, produced by the Famous Players under James Durkin's direction.

Mr. Cherry is ever the calm Englishman. He plays the part with natural abandon and never for a moment suggests anything but the quick-witted Lord Lumley, who retains his dignity and poise under the most trying circumstances. It is as easy a matter to overact a character of this type as any other, but it is a fault that cannot be found with his performance. Mr. Cherry, who appears for the first time in pictures in this production, was engaged by the Famous Players Company through the Charles Frohman Company.

"The Mummy and the Humming-Bird" is a modern society drama laid in England, and its situations are connected by a continuous thread of interest. It is a finely constructed story. Lord Lumley is an aristocrat in fact as well as in name, and the nobility of his character is more impressive by contrast with his direct opposite, Signor D'Orelli. D'Orelli is a villain in every sense, but he is not one of those impossible dramatic conveniences who do everything, even down to grinning a brow-knitted satanic grin, but what a real person would do.

Lord Lumley, a famous expert on explosives and known to his friends as the Mummy, meets a young Italian traveling alone in England and befriends him. Giuseppe explains that the reason for his presence in England is to revenge himself upon the man who dishonored his home. When Lumley learns that this man is the well-known writer, Signor D'Orelli, he makes it a point to detain Giuseppe by employing him as a valet. In this way he saves both the offender and the offended from themselves.

D'Orelli is a frequent visitor at the Lumley home and he plays upon Lady Lumley's offended feelings at her husband's neglect. Lord Lumley is guilty of nothing more than thoughtlessness, but D'Orelli is guilty of malice, and they become more intimate. How Lumley brings the affair to a close without the slightest bit of notoriety or unpleasantness makes up most interesting portion of the play. Giuseppe finally enjoys his longed-for revenge, for he stabs and kills D'Orelli with the knife on which he swore vengeance.

Supporting Charles Cherry are Lillian Tucker as Lady Lumley, Arthur Hoops as D'Orelli and William Sorelle as Guiseppe in the prominent parts. These three parts are capably played. Claire Zobelle, who is an unreal Emma, Charles Coleman and Nina Lindsey complete the cast. The settings are remarkably appropriate and lend atmosphere to the play, and the photography is effective.

"A Thing or Two in Movies"

Another of Selig's Bloom Center Chronicles, Reviewed by Neil G. Caward

AS the Selig offering of Monday, November 22, another of the now popular "Chronicles of Bloom Center," will be released to exhibitors of the country under the title "A Thing or Two in Movies," and a most interesting and laughable chronicle it will prove.

The interest in this partciular number of the series should be doubled for motion picture patrons through the fact that films themselves are the theme of the story, though it is to be hoped that the impression will not spread that all film men and film companies are like the one managed by Bill Hardup in this tale.

Bloom Center is much excited, as the story begins, over the advertisement of a school of motion picture acting which offers to teach all those who reply to the advertisement how to become second Mary Pickfords or Henry Walthalls. Selina Tubbs and Chubby Green are the first to succumb to



By filming a scene at the bar free drinks are secured for the entire crowd.

the allurement of the ad, and soon are in receipt of a book of instructions on the art of acting for the pictures.

Selina and Chubby rehearse diligently and so are confi-

dent of themselves when an opportunity to act for a real motion picture company suddenly develops, following the arrival in Bloom Center of Bill Hardup and his company of thespians. Bill is down to his last cent and his company are little better off, when they conceive the idea of taking advantage of Bloom Center's interest in the silent drama by staging a photoplay in that very town and charging the townsfolk for the opportunity to act in it.

As the photoplay progresses Hardup takes advantage of the opportunilty to secure some free drinks at the local bar, by staging an important scene in that liquor emporium. Much gratified by his success in thus securing something for nothing, Hardup invades the sacred precincts of the Bloom Center bank and explains that his scenario calls for the cashing of a large check in the institution. The willing banker offers to play the role assigned him and passes Hardup a huge roll of bills while the camera is busily clicking away. Stating that a "still picture" will next be taken, Hardup sets up a fake camera in the bank, asks the banker to look at the ceiling "until the flashlight goes off," and then hastily decamps with his cameraman, assistants and the roll of money that had just been passed him.

The last scene of the thrilling photoplay is staged at the depot, and while all the natives stare in open mouthed wonder at the "acting," Hardup and his associates climb aboard the train and are wafted away to parts unknown. A note is left behind, however, which informs the inhabitants of Bloom Center that their kindness and co-operation has been deeply appreciated and that a print of the finished film will be shipped to Bloom Center as soon as it has been passed by the board of censorship.

Weeks later the promised can of film arrives and Melodian Hall is crowded to its rearmost seat as the villagers gather to see themselves on the screen. That "show" is weird and wonderful, for the film has been carelessly spliced and some of the scenes are upside down while others are in still other positions. The climax comes when Mrs. Constable Plum discovers by the screen that her husband had enjoyed a most intense love scene with the leading woman of the picture troupe. The discomfited constable flees in terror from the hall, pursued by the villagers, thereby breaking up the evening's entertainment.

"The Key to the Past"

Two Reel American Production Released November 22 Reviewed by John C. Garrett

RESPLENDENT with unusual scenic effects, excellent photography and especially good work by a strong cast is "The Key to the Past," the two-reel American production to be released on November 22. The theme dealt with in this production is one of rather a delicate nature and must be handled carefully. Charles Bartlett, the man responsible for



Bess tells her story.

the production of the picture, handled it in a most satisfactory manner. There is but one point in the production which is not exactly satisfying, and that it that although the story reverts back to sixteen years ago, the clothing worn is that which is fashionable nowadays; but this slight mistake, which occurs in many productions, is easily overlooked.

Winnifred Greenwood as Bess Stockton appears in a new role—that of an old woman whose mind has been impaired in a shipwreck. Ed Coxen plays opposite Miss Greenwood as Norman Stockton, her husband, and Nan Christy as Laurine, Bess' daughter; Walter Spencer as Harvey Wakefield, in love with Laurine, and George Field as George Belden, one of Stockton's fellow-employes, who commits a crime and lays the blame at Stockton's door, complete the cast.

As the picture opens, we see the home of Norman Stockton, a prospector in the far north. Bess, his wife, whose memory is a blank, and Laurine, her daughter, with Harvey Wakefield, are sitting before the fire. A wild storm has blown in from the ocean and the rain is beating upon the window-pane and flashes of lightning are seen through the window. Wakefield is in love with Laurine, but decides he will not marry her until he has found out who her father is, and this night he asks Stockton to tell him the story of how Bess and Laurine had come to the cabin years before, and as Norman begins the following story unfolds itself on the screen:

Years before Stockton was a young bank cashier who had been falsely accused of misapplication of funds, and to avoid disgrace he had gone into the far north and written his wife a note telling her that he would return to her as soon as his name had been cleared. Meanwhile, George Belden, one of his fellow-employes who had designs upon Stockton's wife, makes his attentions to her obnoxious and at length the young wife decides to follow her husband and goes north in search of him. Her ship is struck by lightning and just before it goes down she writes a note which is not finished and pins it to the dress of her baby. The next morning Stockton discovers the bodies of his wife and baby on the beach and takes them home. The note pinned to the child seems to implicate Belden as the father of the child and because Bess' mind is now a blank her story has never been told.

His story finished, Stockton glances to the window and sees Bess standing before it. Just then a terrific flash of lightning strikes the home and Bess falls unconscious to the floor. After regaining consciousness her mind is cleared and she tells her story and assures their future happiness by saying that she had not finished the note she had pinned to the baby's dress and that Norman Stockton is Laurine's father.

"The Band Sun Engine"

Seventh Chapter Pathe "Wallingford," November 15, Reviewed by Thomas C. Kennedy

CURIOSITY is looked upon generally as a strictly feminine attribute, but the keen observer will note that honors in this direction are about evenly distributed between male and female. Quite like everything else which forces its victim to moderation, curiosity exacts a reckoning. If Dana T. Morley had not allowed curiosity to get the better of his money grubbing-mind J. Rufus Wallingford and Blackie Daw would not have had such an easy task in "separating" him from a goodly share of his beloved bank account.

Dana T. Morley, being the seventh on the "black list" of Violet Warden, he is the "mark" in the seventh episode of the Pathe "New Adventures of Wallingford" series. The biggest scene in "The Band Sun Engine" is between Blackie and Morley, when the latter attempts to make Blackie "talk" about the mysterious operations of Wallingford by supplying him with enough liquor for two men. Intoxication scenes are delicate subjects, as that which is done to produce laughs often causes disgust. But in this scene laughs prevail, for the spectator is in full knowledge that both the characters are merely pretending, neither having taken a full sized drink, and their antics, such as playing leap frog about the room, are genuinely funny.

Morley was one of the clique which brought about the ruination of Violet Warden's father, so, true to their promise to Violet, Wallingford and Daw set out to make him pay for his mean deed. Morley for the life of him cannot understand why Wallingford has offered him double value for some of his property. Accepting the information he receives from the "jingled" Blackie, he buys the options which Violet has purchased from land holders about the town, believing that J. Rufus will pay and pay handsomely for them. Morley

pays $70,000 for the options and when he offers them to Wallingford that gentleman says he will pay just five cents for them.

The popular George Randolph Chester characters, Wallingford and Daw, continue to receive excellent interpretations by Burr McIntosh and Max Figman respectively. Readers of these stories picture Violet as an exceedingly pretty young woman, and in the Violet of Lolita Robertson they may see Violet Warden, whose beauty and charm come up to their expectations.

Florence Turner in Impersonations

A MinA Comedy Released November 25, Reviewed by Thomas C. Kennedy

THE title of the single reel Mina comedy, released November 25, "Florence Turner Impersonates Film Favorites" is an adequate description of the offering. Patrons of the screen are familiar with Miss Turner. They have seen her in all sorts of roles, but even so, many will be surprised when they see her in this picture. It may be truthfully said that she really impersonates the film celebrities she has selected. But while her likeness in appearance and actions to the people she impersonates is little short of wonderful, the most enjoyable part of her performance is when she accentuates their characteristics. Her burlesque is quite the cleverest burlesque which has found its way to the screen.

A picture which carries an especial attraction to those who have been and are the most ardent patrons of photoplays is indeed a novelty. Such is this Mina comedy. In the beginning Miss Turner is seen as a kitchen slavey who longs for the day when she will be the great film actress she believes she is capable of being. In the first place she looks and acts like the "slaviest" kitchen slavey ever. In a dream she introduces herself at a studio and is given a chance to show her ability.

Then she impersonates a Pathe heroine, and acts with true Latin fervor. Broncho Billy with a typical Broncho Billy ending is funny and her imitation of Ford Sterling is excellent. Mabel Normand she does and even attempts the Divine Sarah in the closing scene of "Queen Elizabeth." Then there is a "get off" on the old Biograph style. Every member of the so-called "old" Biograph company should see this for they are sure to enjoy it as much as will the fans.

"My Old Dutch"

Universal Five Reel Broadway Feature, Reviewed by Neil G. Caward

THIS reviewer is frank to confess that he wiped away a tear or two while Universal's latest Broadway Star Feature, "My Old Dutch," was on the screen, and he's proud of it, for there must be something seriously the matter of the man or woman who cannot be moved by the wonderful acting of Florence Turner and Albert Chevalier in this production.

The story is nothing to brag about. It's just a homely, simple little tale of a typical happy-go-lucky pair of youngsters in Old England who meet, find they love one another, marry, give birth to a son, and then sit back to watch this son grow into a position in the world which they know they themselves will never be able to attain. The young man for a time is anything but what they had hoped he might be, but eventually he proves his mettle and rescues his unhappy old dad and devoted mother from the workhouse whither they had been forced to seek lodging when they were too poor and too old to support themselves.

That's all there is to the story, but whole volumes could be written on the skill with which it is portrayed. Take Florence Turner and Albert Chevalier out of the cast and it wouldn't make even a decent split reel; but with these two artistes portraying the roles they do it's a $2 show if there ever was one, even though Universal isn't going to ask such prices for it.

The whole picture was photographed in England under the direction of Larry Trimble, and the backgrounds, stage settings, props and costuming are perfect. The thread of a story was adapted from Chevalier's famous song of the same title, "My Old Dutch" being his pet name for his faithful old wife, who clings to him through sunshine and shadow, through good times and bad, and who unites with him in sacrificing everything for the sake of their son.

The little tale begins with a holiday scene at what in the United States would correspond to a summer amusement park. Joe Spudd, a Coster, played by Chevalier, meets and wins the admiration of Sal, the role interpreted by Miss Turner. After their marriage they celebrate by going to the theater and from far up in the gallery they view the performance. Not once is one given a view of the stage, but so clever is the work of the two stars that you instantly know the plot of the play and see it through their eyes, as it were.

Time passes and the little son who comes to gladden their home and of whom they are inestimably proud, dies. Though the loss proves a great shock to Joe and Sal, they take up the daily routine of their lives and in due time another baby arrives. The proud parents resolve to make the second youngster "a gentleman," and when Sal inherits a small fortune every cent of it is spent in giving the boy an education and starting him on a career.

Unfortunately the lad, after his graduation, mingles with a fast set and soon runs through his fortune. Joe tells the boy frankly what he thinks of him, and the lad proves his mettle by turning over a new leaf, cutting out his fast companions and going away to seek his fortune. Fate proves unkind to Joe and Sal, however, for one misfortune follows another until they find themselves in the workhouse. And then, just when things seem the darkest, their boy comes back, rich, and installs them in a beautiful little cottage of their own, where they find a fitting reward for the hardships they have endured. And Joe, in his declining years, still is certain that there never was a faithful, loyal, loving wife in all the world to compare with his "Old Dutch."

"As the Twig is Bent"

Lubin Three-Reel Drama to Be Released November 25 Reviewed by John C. Garrett

THAT surroundings and companions are great factors in the shaping of the destinies and characteristics of a man is clearly shown in the three reel Lubin production "As the Twig Is Bent," to be released on November 25. In this photodrama twin brothers are separated when but little lads, one being given into the custody of his father and the other his mother. The one whose parent abuses him, gives him liquor and is under the influence of drink, grows up a like image of his father, while the boy who grows up under the sweet and tender influence of his mother turns out to be a man respected and loved by everyone.

L. C. Shumway does exceedingly good work in the dual role given to him, portraying splendidly the dissolute Herbert Booth and his twin brother, who is like him only in looks, George. He is supported by an able cast including Jack Holt as Colonel Francis Vail, Helen Eddy as Grace Thomas and Velma Whitman as Tatuka.

After being separated for a number of years the twin brothers of Mr. and Mrs. Booth grow up to be men alike only in appearance, George who had lived with his mother returns from West Point a full fledged officer, while Herbert enlists in the army for duty in the Philippines. George



A scene from "As the Twig is Bent."

loves Grace Thomas, a wealthy girl and his commanding officer, Colonel Vail, also loves the girl and when George and Vail are ordered to the Philippines, the former gives Grace a locket which he asks her to wear in remembrance

of him. Vail manages to intercept the mail between George and Grace and later receives a letter from Grace saying she is coming to the Philippines with her father as she fears something is wrong.

Herbert, the living image of George, has taken up with a pretty Filippino girl, Tatuka, and she keeps him constantly under the influence of liquor as this is the only way he will remain with her. Vail seeing Herbert thinks of a plan. He gives the Filippino girl money to keep Herbert under the influence of liquor for a long time and dispatches George on a secret mission to keep him away from the camp.

When Grace arrives in the Philippines Vail leads her to Tatuka's hut where she sees Herbert who she thinks is George, intoxicated. She casts the locket at the drunken man's feet and is led away and later Vail secures her promise of marriage and they leave for America.

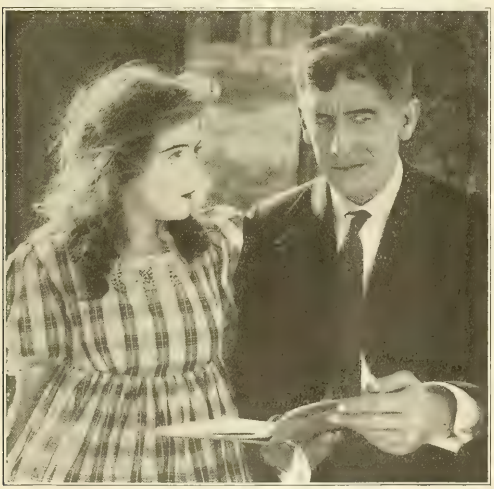
Herbert manages to secure money and also returns to America and when George returns to camp he happens to see the Filippino girl wearing the locket he had given to Grace and she tells him the story how it had been cast at her feet. He loses no time in getting a leave of absence and takes the next boat bound for the States. He arrives there on the wedding night of Grace and Vail and he is instrumental in overpowering a burglar who is in Grace's home, and the burglar is discovered to be his brother, Herbert. In this manner the happenings of the past are cleared up and Grace and George are reconciled to the life of happiness forever.

The Current Triangle Bill

This Week's Offerings from Ince and Griffith Studios Reviewed by Neil G. Caward.

BEYOND all question first honors belong this week to the Griffith studios, whose offering in the current Triangle bill is "Jordan Is a Hard Road," produced in five reels from Sir Gilbert Parker's novel of the same title by Allen Dwan. The Ince studios offer "The Winged Idol" in five reels, from the pen of C. Gardner Sullivan, with Katherine Kaelred and House Peters featured, and the Keystone-Triangle picture is a four-reeler called "A Submarine Pirate," which serves to introduce Syd Chaplin to Triangle patrons.

The opening number is the Ince offering, which, from the standpoint of photography and stage settings, is elaborate in the extreme, but somehow the story hasn't the appeal that some of the former Ince productions have had. Katherine Kaelred as Countess Iva Ivanoff, a Russian crystal gazer, much patronized by society folk, has a lavish array of



Frank Campeau and Dorothy Gish in "Jordan is a Hard Road."

gowns, and plays her role most convincingly, while she is splendidly supported by House Peters as Jack Leonard, a millionaire derelict. Clara Williams as Mildred Leonard, Jack's wife, and Harry Keenan has a few moments as Mr. Stone, a banker who is devoted to the countess, and both are well cast. Jacob Silbert also must be given credit for an excellent "bit" as the servant and personal bodyguard of the countess, for he makes the part stand out distinctly.

The story concerns the neglect of Mrs. Leonard by her



Katherine Kaelred and House Peters in "The Winged Idol."

husband, who is a spendthrift and rounder. Leonard, after a night's debauch, calls on Countess Ivanoff and later falls under her spell. She frankly tells him that to become her mate he will have to love her better than life itself, better than God, man or devil, and that if he ever fails her he need expect scant sympathy at her hands. Leonard, some days later, comes to the apartments of the countess in a drunken condition and after being tied to a bedpost and lashed with a knout is left half senseless to recover from his ordeal. He awakes a better man, and resolves to turn over a new leaf. With a clear head and thoroughly repentent for his past neglect, he visits his wife and begs to be shown the baby. Visiting the seeress, the wife is told she can win back her husband's love, but, later, when the countess learns the identity of her visitor she seeks to change her advice. When Leonard once more calls upon the countess he is told that he has failed to live up to the ideals prescribed for her mate and returns once more to his wife and child, as the picture fades out.

The Triangle-Keystone offering presents a wonderful lot of antics with the aid of a submarine and gives Syd Chaplin unlimited opportunities for his peculiar style of comedy. A funnier scene than the one in which Syd goes beneath the waves, clinging to the periscope of a real submarine would be hard to find, though it is followed with even funnier ones in the same picture. Glen Cavander, Wesley Ruggles and Phyllis Allen are seen in the support of Mr. Chaplin in this story of "dirty work" aboard a pirate submarine craft.

After the intermission, Frank Campeau and Dorothy Gish make their Triangle debut in the production staged under the direction of Allen Dwan and a most successful one it proves, for many were overheard declaring as they left the theater that it was the best single offering yet seen on the Triangle program. The director has chosen some truly wonderful locations for his picture and these, combined with the unique and excellent allegories used in the telling of the story, make "Jordon Is a Hard Road" a picture decidedly out of the ordinary.

Frank Campeau really lives the part of Bill Minden on the screen and a more powerful character portrayal is seldom offered by a player. Ere the picture ends everyone feels an affection for the ex-outlaw, and views his death with regret. Miss Gish is just Dorothy Gish in the role of Cora Findley, but that is what the part requires and accordingly no possible improvement could be suggested.

Sarah Truax is splendid as Mrs. Findley and Owen Moore quickly wins the sympathies of his audience as Mark Sheldon. Others in the cast are Ralph Lewis, Mabel Wiles, Fred Burns, Lester Perry, Jim Kid, Walter Long and Joseph Singleton.

Bill Minden, an outlaw and stage robber, upon being captured by the Canadian Northwest Royal Mounted Police, turns Cora, his baby daughter, over to Mrs. Findley, a neighbor, with instructions to raise the child without ever letting her learn the name of her father. Eighteen years later Minden returns, and after being reformed at an evangelical meeting, provides a home for Mrs. Findley and Cora. Bill is

sorely tempted to reveal himself to his daughter, but manages to win her love and respect as "a friend of her father's." Later he sees an opportunity of winning a fortune for Mark



Syd Chaplin as the admiral in Triangle-Keystone's "A Submarine Pirate."

Sheldon, a young Englishman with whom Cora falls in love, and goes to the bank to draw the money needed to buy Sheldon's mining claim. He arrives just in time to discover that the bank has been robbed by the McMahon gang, and goes forth to recover the loot.

In a battle with the sheriff's posse Minden is mortally wounded but manages to reach his home with the money, stow it in the safe, and then pretends to have wounded himself while cleaning his rifle. Dying, he asks Cora to kiss him and as she does so, he crosses over to Jordan, having at length reached the end of his "hard road."

"Madame Butterfly"

A Famous Players Five-Reel Drama, Reviewed by Thomas C. Kennedy

THE throngs that witnessed the performances of the Famous Players picturization of John Luther Long's "Mme. Butterfly" at the Strand Theater, New York, last



Mary Pickford in a scene from "Madame Butterfly."

week, should serve as ample proof that "Mme. Butterfly" with Mary Pickford will be a wonderful "drawing card" wherever exhibited. Quite as significant as this, is the fact that the offering is equally successful from a standpoint of motion picture art; a combination worthy of note since it is of rather uncommon occurrence.

The production is supremely colorful. If a director can produce a picture in the west and so vividly suggest the atmosphere of the east as Sidney Olcott has done with this, then why send a company to the east? There are tiny lakes and street scenes which, basing one's idea on knowledge gleaned from travel or scenic pictures, are distinctly Japanese, but while the production contains much reproduction of scenery the Oriental atmosphere is also suggested to a large extent, and as true art suggests rather than reproduces nature the filming of "Mme. Butterfly" in America has probably turned out to the advantage of both Mr. Olcott and the picture. A wealth of appropriate scenery sometimes spells disaster to the play. There are several examples of this.

It goes without saying that the role of Cho Cho San differs greatly from any which have ever been entrusted to Mary Pickford. With the alluring personality which has endeared her to countless people hidden under a kimono, Mary Pickford is thrown upon her histrionic resources, and for this very reason the praise she will receive for her characterization will be a higher tribute to her histrionic ability than anything she has previously done. Favorable comment upon her performance as Cho Cho San is recognition of Mary Pickford's art and not remarks whose adjectives are inspired by her personality. The difference between genius and personal magnetism is notable. Of course the possession of both works out to the advantage of all. Supporting Miss Pickford, who brings out the pathos of the part, and with equal skill its light moments, are Marshall Neilan as Lieutenant Pinkerton; Olive West as Suzuki; N. T. Carleton as the American Consul, and Caesere Gravin as the Soothsayer. Jane Hall; David Burton; Lawrence Wood and Frank Bekum are also in the cast. But the cast is not complete without the Japanese baby, who knowing no restraint and deference for the leading characters, appropriates one scene and shares largely in another. Mr. Neilan's is a highly satisfactory performance and Olive West is good as San's maid.

"Mme. Butterfly" will not thrill people, the story is simple and its appeal is not through tense dramatic action, but it is more rich in pathos than any story which has been given to the screen.

"The Edge of Things"

Essanay Three-Reel Feature Released November 27, Reviewed by Neil G. Caward.

AS it's feature offering for Saturday, November 27, the Essanay Film Manufacturing Company will release on that day a three-reel photodrama entitled "The Edge of Things," which features Bryant Washburn, Edna Mayo and Edward Arnold.

Mr. Washburn does some splendid character work in the role of Malcolm Jarvis, a wealthy clubman, and really the success of the picture depends largely upon the skill with which Mr. Washburn interprets this rather difficult role, for Jarvis is not all hero, and comes dangerously near to losing the sympathy of his audience when he attempts to kiss the heroine one night, while he is intoxicated. That he proves himself man enough, later on, to admit that he got only what was coming to him when the girl knocked him senseless, helps to restore him to his rightful place as the hero of the story.

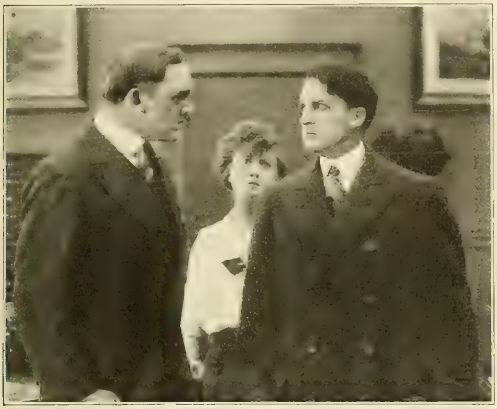
Miss Mayo as Betty Marsh, the friendless girl whom Jarvis finds at the door of his apartment, is both winsome and convincing. She rises to dramatic heights in the more powerful scenes of the drama and proves that she is fully entitled to the strong place she holds in the cast. Edward Arnold, the third of the featured players, appears as Richard Marsh, a brother of Betty, and the detective, who, on being put onto the Jarvis case, finds his sister.

Photographically the production is up to the Essanay standard and will prove a most welcome offering on the bill of any house.

The story, in brief, tells how Malcolm Jarvis, a wealthy clubman, befriends Betty Marsh, a girl whom he finds lying exhausted at the door of his apartment one night. She tells him the story of her life and how her brother Dick had disappeared after the death of their parents. Jarvis and Betty become fast friends, until one night, while intoxicated, the young millionaire attempts to embrace and kiss her.

Thoroughly terrified, the girl grabs a poker, strikes down Jarvis and flees, believing that she has killed him. Half an

hour later the unconscious form of the millionaire is found by his butler and the police notified. A young detective who is put on the case proves later to be Betty's missing brother, Dick, and after Jarvis recovers, realizes that he only got



Bryant Washburn, Edna Mayo and Edward Arnold in scene from Essanay's "The Edge of Things."

what was coming to him and asks Betty's forgiveness for his insult to her. A joyful reunion occurs between brother and sister.

"A Daughter of the Sea"

A Five-Part World-Equitable Drama Released November 22, Reviewed by George W. Graves

IN "A Daughter of the Sea," the fascinating romance of a young fisher girl, Muriel Ostriche makes her Equitable debut. The story is treated with wonderful effect by Charles Seay through all the technicalities that comprise good directing, including excellent choice of locations. For this purpose the director had at his disposal the whole of Block Island, R. I. To anyone who loves the ocean beach some of these sets will fairly convey the salt air itself.

Muriel Ostriche is all that can be wished for as a bewitching "Daughter of the Sea," which, by the way, is an unusually appropriate title. The part calls for a portrayal of the extremely girlish Margot, tattered and dishevelled, but happy, notwithstanding. Into the part Miss Ostriche instils many subtle mannerisms and sincere acting. Mr. W. H. Tooker makes a typical characterization of the fisherman, Margot's father, while Clifford Gray is a very satisfactory juvenile lead. There is an indefinable charm and finish to the whole production which makes for thorough enjoyment.



Scene from "A Daughter of the Sea" featuring Muriel Ostriche.

Margot, the care-free and rollicking daughter of an old fisherman, has grown up without a mother's care. During the long hours of the day she loves to read about and imitate the doings of the society folk. One day she gets hold of a magazine, reads about Mrs. Rutland's family, living across the cove, and falls in love with the picture of Jack Rutland. Some time after, Mrs. Rutland, subsequent to the burning of her launch, is rescued by Margot and her father. During the convalescence of the wealthy lady at the fisherman's home, Margot meets and falls in love with Jack. The latter is also captivated by the charms of the unsophisticated fisher girl.

The grateful mother takes Margot to her home to educate her. Margot proves such an apt pupil in the ways of society that she arouses the jealousy of Adele, Jack's sister. The sister is in love with a married man, but Margot's efforts to warn her only result in further inflaming Adele's jealousy. When Mrs. Rutland tells Margot that her son cannot marry below his social standing, the girl, downcast, decides to return to her father. But Mrs. Rutland retracts somewhat when she is told by the fisherman that Margot's mother was one of her old school friends, and has blood every bit as good as the Rutland family.

Adele learns of her lover's deceit and their quarrel leads to an accidental shooting. Margot shoulders the blame in order to shield Jack's sister, but at last, in the courtroom, Adele confesses. The court's decision is that the man was killed by accident. Margot is about to return with her father when the son appears, declares his love, and the two fall into each other's arms.

WAR FILM PROVES AWESOME

"The Battles of a Nation," Which Faithfully Reproduces the Horrors of the Present European War, Will Be Shown This Week

To attempt to fittingly describe the American Correspondent Film Company's "The Battles of a Nation" is an arduous task, worthy of the mightiest minds and subtlest pens. This picture is to open in the Park theater, Columbus Circle, New York, Monday next.

Homeric in its width, and vividly but too truly portraying the ravages of the grimmest and most terrific catastrophe that has shaken this planet of ours since the days of the flood, there are nevertheless in it scenes in which, to give just a few instances, the sweet pathos of the children's war offerings makes us forget for some brief moments their bloody destination, in which the capers and antics of the merry soldiers' pastimes remind us that those heroes are but youths after all.

The scenario is by Tom Bret. That just means without another word being added that the most exquisite taste has presided over the selection of scenes, that some of the landscapes are worthy of Corot's brush and that the impressions hurriedly collected by the camera men sometimes at the risk of considerable danger, have been assembled in the most artistic manner and made to convey a valuable and unforgetable historical lesson.

The film begins by giving us an exquisite visualization of the war-ridden fields of stricken Poland, alive again under the redeeming plough and thus providing the subsistence of the destitute inhabitants. Then a powerful contrast, wealthy Hamburg appears full to the brim not only of the necessaries of life but even of what could well, in more stirring times, be considered luxuries. Lubeck with its monster slaughterhouses and butcher shops and its immense iron works;

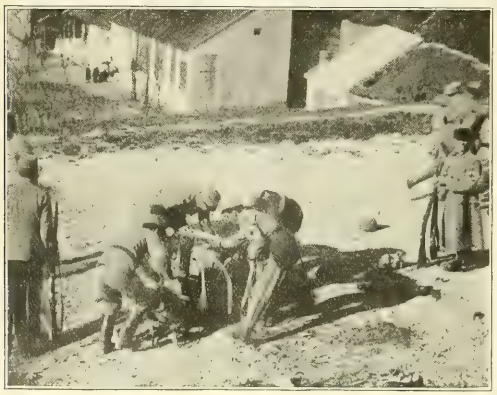
Dusseldorf and Bremen teeming with vigorous and intelligent endeavor must surely instil in the impartial mind full realization of what the Allies are contending against. The young folks' task of collecting copper from every household was caught by the A. C. F. man's camera and we see crowds of little ones gladly depositing their precious burdens for the Fatherland's sake.

The Krupp works at Essen, the flowing metal from which will in time form part of the devastating 42 cc., shines in molten streams before our dazzled eyes and immediately after, in one of those well planned contrasts for which Tom Bret is noted, we behold Zabora castle, the eagle's nest, and Krazocyn the Galician gem, on one of the loveliest spots of the entire earth.

The pomp and circumstances of the review held at re-conquered Przemysl by the Archduke Frederick, commander in chief of the Austro-Hungarian hosts, is seen on the screen as it is seldom given to the average man to watch such military functions. The camera is situated only a few yards from the veteran leader, in front of whom the splendid German infantry swings past in magnificent fashion. Lancers and artillery follow; the horses of the latter in splendid condition. The reception of the nobles and dignitaries takes place. The old archduke listens benevolently to the tale of woe of the two sieges narrated by the venerable archbishop and receives the homage of flowers from two sweet children who are a little awed even by his affectionate caresses. We see spruce Franz-Joseph, the Austrian crown prince, talking to the officers of the German staff, and so near was the camera that his mannerisms, his pronounced swagger, his pose, become as familiar to us as if we knew the man.

Suddenly the scene shifts and stern faced war appears. The movements of troops, bridges destroyed by the retreating Russians, aviators risking their lives to track the fleeing foe, camp scenes in which fun and frolic on the eve of the battle alternate with the duties of the soldier, form the transition which carries us with irreproachable veracity to the line of fire, where swift bullets whizz and often land with a dull sickening thud.

One of the production's most distinctive and conclusive features is the detailed inspection which it affords of one of the monster Skeda mortars, the pride of the Austro-Hungarian army. We also see one of the caterpillar tractors at work, and the actual mounting of the huge gun on its concrete foundation is of absorbing interest and furnishes an incontestable proof as to the reality and authenticity of the film. Immediately afterwards the bombardment of Warsaw begins. It is a sight for the Gods or rather for the avenging Angel! Blocks of stone of immense size are displaced, shattered and hurled through the air as if they were so many pebbles.



A scene from Lubin's "The Nation's Peril."

Miriam Nesbitt of Edison

Miriam Nesbitt, Edison leading woman, has returned to the studio after about a two months' trip and rest during which she took a cross-country tour, leisurely, to the Pacific coast and the San Francisco fair. In a number of cities in which she appeared she received unplanned-upon but enthusiastic receptions. Her first re-appearance will be in a three-reel feature, "Life's Pitfalls," directed by a new Edison director, George Ridgwell.



Miriam Nesbitt.

After that Miss Nesbitt will be assigned a special director and will again appear with Marc MacDermott. These two favorite and accomplished stars are linked together in the public's affections and memory probably more than any other screen pair. This return to the older order is in response to a pronounced demand upon the part of exhibitors and patrons that these two appear together again.

The director in charge will be George Wright, newly appointed from the acting ranks of the Edison company. Mr. Wright first came to the Edison company with the intention of becoming a director, he having been a widely experienced stage director. While standing about getting onto the difference in motion picture direction, he was asked to play a part. The splendid way he did it marked him, unanimously, as too good an actor to lose from the screen.

Mr. Wright has appeared in such notable and successful stage productions as "My Friend from India," with Walter E. Perkins; the title role in "Chimmie Fadden;" in the all-star cast of "Shenandoah" with Otis Skinner; as player and director with the Charles Klein productions, in "Bobby Burnit," "The Country Boy;" the London presentation of "The Third Degree;" "Bought and Paid For;" and "Within the Law."

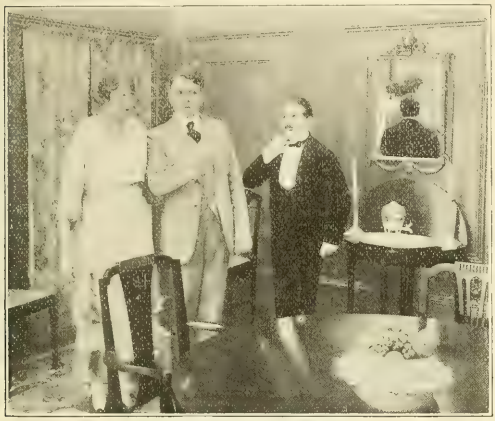
One of the most important engagements as yet in filmdom is the Fine Arts-Triangle studio announcement of securing the services of Sir Herbert Beerbohm Tree.

"JANE" NEXT MOROSCO RELEASE

Charles Frohman Comedy Starring Charlotte Greenwood and Sydney Grant for Paramount Program Early in December

As its next release on the Paramount program, the Oliver Morosco Photoplay Company announces a screen adaptation of Charles Frohman's greatest comedy success, "Jane," in which Charlotte Greenwood and Sydney Grant share the stellar honors.

The original play by W. H. Lestocque was produced in the early nineties at the Tremont theater, Boston, and was then taken to New York where it had a record breaking run at the Madison Square. Charlotte Greenwood portrays in the film the ludicrous character of "Jane," originally created by Miss Johnstone Bennett, the first of the hundreds of "Janes"



Scene from Morosco's "Jane."

that played the country for five seasons. The play was first produced in London at the Comedy theater, December 18, 1890, with Charles Hawtrey as the original "Shackelton," Lottie Venne as "Jane" and Charles Brookfield as "William."

Replete with comical situations and a mass of laughable complications, "Jane" is most effectively turned into a model film comedy at which advocates of the non-slapstick photoplay may point with pride. In the title part of the maid, Miss Greenwood displays her side-splitting antics with remarkable result and is ably supported by her partner, who presents an excellent foil for her comedy. A splendid supporting cast includes Forrest Stanley, Myrtle Stedman, Howard Davies, Herbert Standing, Syd de Grey and Lydia Yeamans Titus. The play has been staged under the direction of Frank Lloyd, who has gone to particular pains and expense to give this subject the desired atmosphere.

Another Nifty House Organ

In *Movieland,* issued by the Movieland Publishing Company of Dallas, Texas, on behalf of the Hulsey theaters, which include the Old Mill and the Queen theaters in Dallas, the Queen theater in Houston, the Queen theater in Galveston, and the Hippodrome theater in Waco, one of the brightest, breeziest little house organs it has ever been our pleasure to see, is found.

Movieland is a thirty-two page booklet, published fortnightly, and explains that its mission is to furnish patrons of the Hulsey theaters with the kind of information that will make the photoplays they later see of more interest to them. It contains excellently illustrated, well written synopses of coming attractions, biographies of popular players, and a question and answer department for the convenience and information of patrons. Unquestionably it will be appreciated by all to whom it is handed. It is presented without cost to regular patrons of the Husley houses and sold on the newstands of the cities in which there are Hulsey theaters at 5 cents per copy.

Watch for this Fight Scene

If the fight between the secret service agent and the moonshiner which takes place in the forthcoming Thanhouser three-reel production, "In the Name of the Law," by Clinton H. Stagg, is not the best of its kind that has ever reached the screen, a number of witnesses to its filming, among them trade press representatives, will be greatly surprised, and Director Eugene Nowland, and the players who worked so enthusiastically will have just cause for keen disappointment.

Those who saw the scene being taken can testify that it was a real fight, but there is further proof. When Nowland decided to "cut" it was learned that Gladys Hulette, who in the picture attempts to separate the men, had been struck by a stray fist; that Morris Foster had a deep gash in his knee; and that Jack Lehnberg, casually mentioned something about a sprained wrist. Upon returning to his home that night Lehnberg fainted. A physician found that two of his ribs were broken.

Mr. Nowland felt certain that his cast was determined to give the best that was in them, that the public might have realism, but he did not stop there. Inspiration and excitement were furnished by a continual gun-fire from several rifles and revolvers. One had only to be present to appreciate the remarkable emotional effect of Nowland's novel plan. The scene was taken on the outdoor stage of the Thanhouser New Rochelle studio on Saturday, November 13. L. J. Rubenstein, Thanhouser publicity manager, is an exceptional host. The invited trade press representatives will testify to this.

Film Will Introduce New Star

"The Unwritten Law," now being produced by the California Motion Picture Corporation as an adaptation from Edwin Milton Royle's celebrated play, is to introduce a brand new star to the motion picture world. Her name is Miss Felice Rix, her eyes are large and brown and she has two deep seated dimples that are always at play. Her age is four and a half years with a possible allowance of a few days either way.

Although she has had no previous experience, either on the screen or in the "legit," she is an actress of real versatility and temperament. Her part of Sue, daughter of Kate Wilson (Miss Michelena) and John Wilson (William Pike), is a very considerable one in

the present picture. She quite frankly admits that she is the star of the cast.

Outside of her acting, her chief pride is in her "picture mama," as she calls Miss Michelena, and one



Sue (Baby Rix) and her mother Kate Wilson (Beatriz Michilena) in California's "The Unwritten Law."

noting the affection between the two might believe their relationship real, instead of make believe just for the pictures.

Miss Rix has mastered the rudiments of motion picture acting with a ready grasp. Her chief source of worry now lies in the doll which supports her throughout the major part of her role. Recently she slid excitedly from her couch and stopped the cameraman in the middle of an important scene because she discovered "dollie" quite contrary to motion picture ethics, looking straight into the camera.

"The Swanson Circuit News"

William H. Swanson, president of the Swanson Theater Circuit of Salt Lake City, Utah, and accredited with being one of the most progressive motion picture men in the country, has added a new wrinkle to his numerous activities. He now breaks into the white light of publicity as a publisher, and in *The Swanson Circuit News*, a four page weekly newspaper, provides patrons of the Swanson theaters with news of the film world while it is still news. The first issue contains a leading article explaining the reason for a raise in prices in such of the Swanson theaters as are going to exhibit Triangle films, and a half dozen brief stories of coming film attractions, together with illustrations of their stars, and publicity matter of general interest to motion picture patrons. Mr. Swanson is to be congratulated upon the splendid little house organ he is issuing, and Motography has no doubt it will result in increased patronage for his houses.



Howell Hansell directing a scene in Pathe's "Who is Guilty?" series.

Keystone Stars to Tour

Miss Mabel Normand, featured Keystone star who recently recovered from the effects of an almost fatal accident and who has been enjoying a vacation at the San Francisco Exposition during her convalescence, will leave for New York shortly, accompanied by Roscoe Arbuckle, who will direct a series of pictures that will be taken at points of interest along the route. Salt Lake, Denver, Colorado Springs, The Garden of the Gods, Niagara Falls, Chicago—in fact all locations that may be made use of will be visited. In the party will be Ferris Hartman, Al. St. John and others, together with a cameraman, assistant director and a full corps of assistants. The return trip will be made by way of the Panama Canal where many interesting scenes will be made. No definite time duration has been set but it is certain that several months will be occupied —and it is still more certain that the results will help make bright spots in the Keystone portion of the Triangle program.

Eastern Star Invades Studedaker

On Monday last, through the courtesy of S. G. Hamblen, attorney for C. N. Hately, the Triangle representative in Chicago, the Studebaker Theater was turned over to the order of the Eastern Star of Austin, which was honoring its worthy matron, Mrs. Lucile Hetzel, who has recently been appointed a delegate or representative of the order for the state of Alabama.

Over 600 ladies were present on Monday night and in fact for the entire week the Studebaker has been taking care of those who were unable to attend the first evening.

Mrs. Hetzel, who has just been appointed to the position of chief officer of the White Shrine, is to be the host of the officers of all of the Eastern Star chapters in Cook County on Friday afternoon at the Studebaker theater.

Raver Engages Ottala Nesmith

Harry R. Raver, president of the Raver Film Corporation, announces the engagement of Ottala Nesmith to supplement the cast of "The Other Girl." This talented celebrity will interpret an important role of the story. She comes from the Famous Players Film Company. Last season she was leading woman for David Belasco in his production of "The Vanishing Bride" and starred in "Just Outside the Door." In the Raver-Thomas production she will support James J. Corbett and Paul Gilmore.

TWAIN ADAPTED TO SCREEN

Marguerite Clark Starred by Famous Players in Humorist's Beloved "Prince and Pauper," Which Should Prove Wonderful Picture

For the first time in its history the motion picture screen is to reflect the humor and pathos of the incomparable Mark Twain, when the Famous Players Film Company stars Marguerite Clark in an adaptation of "The Prince and the Pauper," through the Paramount Pictures Corporation, on November 29.

Ever since the feature branch of the industry was inaugurated, various producers have sought to obtain the rights of this master-work of America's foremost humorist, but these efforts proved futile, as it was feared by those who controlled the author's copyrights that the humor and spontaneous charm of the story would be lost on the screen. It was only through the unquestioned reputation of the Famous Players Film Company for unsurpassed artistic merit that these objections were finally removed and the



Marguerite Clark in scene from Famous Players "The Prince and the Pauper."

rights to this exquisite story relinquished to the producers, in the assurance that the distinguished name of the author would suffer no disparagement.

Though "The Prince and the Pauper" has frequently been seen on the stage and in this form of public presentation has been extremely successful, the limitations of the theater made it always necessary to so construct the story that only each of the characters—either the prince or the pauper—should appear on the scene at one time, as both roles were invariably played by the same person, due to the necessity for the resemblance between the two characters, so vital to the story.

In the film version this difficulty is entirely obviated by the use of the double exposure, Miss Clark appearing on the screen in both characters simultaneously. Realizing that the double exposure, merely for its own sake, has long since ceased to interest the public, Edwin S. Porter and Hugh Ford, who collaborated in the screen production, have introduced the trick camera work only where Mark Twain's story makes it absolutely essential. In these instances, however, it has been used with rare effect and has given Miss Clark one of the best opportunities she has ever had of displaying her remarkable versatility under the most exacting conditions.

In support of Miss Clark there appear Robert Broderick, William Sorelle, William Barrows, William Frederick, and other well known players.

Betty Gray of Universal

Miss Beata Gray, popularly and Universally known in the motion picture profession as Betty Gray, was born on February 27, 1896. A natural phenomenal beauty cannot hide her light behind the shade, so Miss Gray was sought after when very young by the well-known Harrison Fisher, who was so pleased at the very image of youth, health, life and vigor which was so evident in Miss Gray's countenance that he created from her posing his famous series of "Western Girl" pictures, which were done in oil and attained such a tremendous popularity.



Betty Gray.

After this pronounced introduction to the public, Miss Gray was sought by Charles Dana Gibson, for whom she became a special model and posed for what was to become one of Mr. Gibson's most gifted creations, the "debutante" series. After a few years of special posing Miss Gray went on an extensive vaudeville tour at a time when there were more performers than today and when managers were more particular about the ability of the performers. From vaudeville she went to her first appearance before the camera, being engaged by Pathe Freres, for whom she shortly became leading lady. She later went to the Vitagraph and Biograph companies and has recently joined the Universal Film Manufacturing Company, being cast as leading lady in Brinsley Shaw's company, co-incidentally playing with Paul Panzer as she did in her first photoplay engagement with the Pathe Freres.

Uuiversal Lands Romaine Fielding

The Universal Film Manufacturing Company announces that beginning in the near future the Universal program will present western dramas in which Romaine Fielding, the famous Lubin actor-director will appear. It is understood Mr. Fielding's decision to release his productions through the Universal Company, rather than as usual under the Lubin trade mark, was caused by his desire to remain in the west. The Lubin Company, it is rumored, suggested that Mr. Fielding return to the eastern studios and continue his work there, but he was so in love with the west that he preferred to remain in his present location at Phoenix, Arizona, even though, in order to do so, he had to make other arrangements for the release of his future productions.

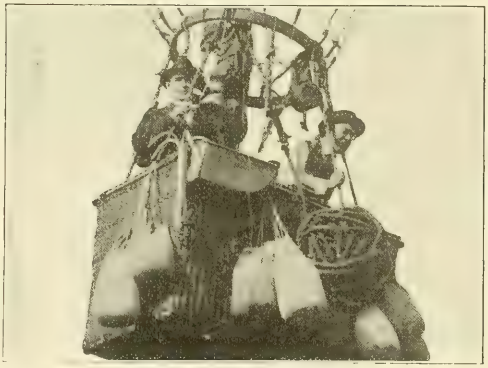
News of the Week as Shown in Films



Testing guns at a famous American munition plant. Copyright, 1915, Mutual Weekly.



Great Crowds gather in Chicago to Witness "wet" parade. Copyright, 1915, Hearst-Selig News Pictorial.



Governor Elliott N. Major of Missouri takes flight in balloon. Copyright, 1915, Universal Animated Weekly.



Dario Resta and his mechanician win Harkness Trophy. Copyright, 1915, Mutual Weekly.



Governor Whitman of New York attends christening of the Naval U. S. flying boat. Copyright, 1915, Mutual Weekly.



Mrs. Tom Thumb celebrates her 74th birthday. Copyright, 1915, Pathe News.

Brevities of the Business

PACIFIC COAST NEWS

By "Capt. Jack" Poland.

A notable event in film life was the welcome greeting accorded **Billie Burke,** the former Inceville star of pictures, on her arrival in Los Angeles Friday, November 12, enroute from San Francisco to New York, where she is to return to the legitimate stage. Miss Burke recently starred in a famous Ince-Triangle program, for which she was paid $40,000 and all expenses. After the picture she visited the Panama-Pacific International Exposition in San Francisco as a vacation after strenuous work in Ince features. The return visit to Los Angeles was brief, but very westernesque, exciting and interesting to the motion picture star. Colonel **Thos. H. Ince,** master of Inceville, accompanied by about 700 of his favorite stars, players, heads of departments, Indians, cowboys, cowgirls and employes in costume to suit the occasion, met the California Limited of the Santa Fe on the depot at its arrival. Miss Burke's car was surrounded by cowboys and Indians who with a fusilade of pistol shots welcomed the famous star again on Los Angeles soil. Colonel Ince in person headed his delegation of thoroughbreds and paid his respects to Billie Burke, who greeted the director general and players spontaneously, cameras clicked and flower girls threw garlands of flowers and choice buds in the path of the newly made motion picture maid. A brass band played sweet music and for the time being the railroad depot presented a huge spectacle of motion picture life, all in honor of Billie Burke, who it is said, has an open offer from Colonel Ince to appear in a specially written feature picture at her pleasure. The contract only awaits the Burke signature and the price is high.

J. H. Buffum, a well known cameraman of Los Angeles, braved the bullets of fighting factions at Agua Prieta, Mexico, just across the border, during the recent battle between Villaists and Carranza forces, and secured some excellent pictures of actual fighting, which were shown at the Orpheum theater in Los Angeles two days later. Some speed for this energetic cameraman, and this feat simply demonstrates that the real sporting man with the camera is ever ready to do his duty.

A band of sixty-five Cheyenne Indians arrived at Inceville studios Wednesday of this week to appear in Triangle features. They were under the personal escort of **William A. Brooks,** formerly of Bliss, Okla. Thirty-five more will arrive after the close of the Panama exposition in San Francisco, and this will give the New York Motion Picture studios the largest and most representative band of Indians of any picture organization.

A big party of Biograph players numbering more than 100 people arrived in Los Angeles this week some two months ahead of their usual time of western pilgrimage. They are already established in the Biograph studios and making ready to produce winter pictures before the rainy seasons set in.

Miller's theater owners have again branched out by taking over the beautiful Alhambra theater on Hill street, where they will feature Fox pictures after their first runs at the original Miller theater. **Herman H. Bosley,** formerly of Clune's theaters, will manage the new Miller house.

The Motion Picture Directors' Association of Los Angeles are planning a grand ball and Thanksgiving bouffe at Hotel Alexandria as a holiday advent for the organization, November 25. **Al Christie,** secretary of the association, heads the arrangement committee, with **Joseph DeGrasse, William Robert Daly, Frank Beal** and **M. J. McQuarrie** as his aides de camp. A great time is anticipated.

The first trade paper to reach the coast every week continues to be MOTOGRAPHY, in spite of the changed date of issue of the other two papers. In fact, MOTOGRAPHY is to be seen everywhere around here a full day before its next competitor shows up.

S. S. Norton, treasurer of the Static Club of America, the well known organization of cameramen, and an honored member of the Universal photographic staff whose specialty is making features, returned to the Pacific Coast studios this week after an extended tour of the East and is now with **Jay Hunt,** director of **Carter DeHaven** and wife, on a big feature picture for the Universal program.

The most notable event of the motion picture season in Los Angeles was the opening at Clune's famed Auditorium theater of the new Triangle program, which began last Monday night before a crowded house. And as this theater has the largest seating capacity, some 3,500, of any house in the west it was a signal victory for the new organization. **D. W. Griffith, Thomas H. Ince** and **Mack Sennett,** with special parties, occupied the boxes and the opening was turned into a semi-motion picture society event, many of the leading players on the screen occupying boxes and seats of prominence. **W. H. Clune,** owner of the house, and **Lloyd Brown,** the manager, were entertaining hosts, introducing stars, celebrities, directors, players and patrons of the house in the lobby, and making everyone feel at home.

The bill was a big three-feature program, introducing "My Valet," a Mack Sennett comedy, with **Raymond Hitchcock** as the star, supported by **Mabel Normand,** Mack Sennett, **Fred Mace** and other members of the Keystone cast. The second picture was the big **Douglas Fairbanks** feature presented by D. W. Griffith, "The Lamb," showing this notable star with an able support. The third picture was a Thomas H. Ince specialty introducing **Dustin Farnum** in "The Iron Strain," one of the big pictures of the season. A strong supporting cast played with each star and the pictures have been drawing crowded houses all this week.

MID-WEST NEWS

Illinois

Safe blowers at 3:30 o'clock a. m. November 8 cracked the safe of the Majestic theater at Springfield, Ill., and made a haul of $940, the receipts from one of the best days that the Majestic theater has had this season. Two men are under arrest at Springfield pending an investigation.

Arkansas

The Pulaski chancery court was held in a moving picture theater in Little Rock, Ark., November 6, when the injunction proceedings directed against a civil war film was called for hearing. **R. F. Herbert,** one of a volunteer cast of actors in the play who, while supposed to be dead, ran at the explosion of a paper bomb near him, sought to enjoin the producers on the ground that it would humiliate him. The court sustained a demurrer alleging there was not sufficient ground for action.

Oklahoma

A. Bert Estes succeeds **F. G. Doggett** as manager of the Busby theater at McAlester, Okla. The Busby will exhibit

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	90	97
Biograph Co.	42	55
Colonial M. P. Corp.....	1	4 *
General Film Corp., pref...	40	47
Mutual Film Corp., pref...	49	51½
Mutual Film Corp., com...	47	50
No. Am. Film Corp., pref..	73	..
No. Am. Film Corp., com..	67	73
New York M. P. Corp.....	59	66
Thanhouser Film Corp....	1⅞	3½*
Triangle Film Corp.....	6	6⅛*
Universal Film Mfg. Co....190		..
Vogue Films, Inc.....120		..
World Film Corp.....	4¼	4½*

*Par $5.00

World Film Corporation.—A circular issued by bankers identified with the World Film Corporation states that $500,000 of stock remaining in the treasury has been underwritten, thus furnishing money for further expansion of the business. This brings the total outstanding capital to $3,000,000, consisting of 600,000 shares of a par value of $5 each.

New York Motion Picture Corporation.—Declined sharply; sales were made as low as 59 and 60. The decline in this stock is probably due to a report current in New York that the next dividend will be passed.

Vogue Films, Inc.—Continues to be in demand, with no stock available.

Triangle Film Corporation.—It is announced that the Triangle Film Corporation will discontinue a number of its larger theaters, such as the Chestnut Street in Philadelphia and Studebaker in Chicago, during the present month. Jones, Linick & Schaefer, it is stated, will resume the management of the Studebaker on November 29. This, however, will probably have little effect on the company, as the exhibitors' contracts which it expected to secure are now practically all in hand. The company has established sixteen distributing agencies to date and others will follow as needed. Stock, however, was weaker during the last several days and sold as low as 5⅞.

moving pictures (Mutual films) and vaudeville on dates not filled by theatrical companies.

The Star (**Veno Pistocco,** manager) was reopened November 1 and will exhibit Pathe film pictures daily except Sunday.

Texas

Miss **Margaret McLean** took the oath of office before Mayor **Tyra** at Fort Worth, Tex., November 6, as a member of the motion picture censor board of that city. She was appointed to the board several months ago, but only recently returned to Fort Worth after an extended visit to other cities.

A second attack has been made on Houston, Texas, board of censors and the ordinance which created and empowered the board. The attack was made by **Anthony Xydian,** proprietor of a local motion picture theater. The first attack on the effort to censor films resulted in a mixed victory for each side. The court held the city was vested with authority to censor theaters and films, but that the secretary of the board did not have authority to refuse to issue permits.

Friction has developed between some of the motion picture houses and the board of theatrical censors of Houston, as evidenced when District Judge **Dannebaum** declined to grant a permanent injunction against the censors in favor of a theater which for three days has been trying to exhibit a film in which a noted actress played the stellar role.

Negotiations looking to the erection of a large factory in Dallas, Texas, for the production of motion pictures, thoroughly equipped with the latest and most modern facilities, costing approximately $3,000,000, are being negotiated with the chamber of commerce and the manufacturers' association of that city. In addition to the factory, it is purposed to establish a college of instruction for motion picture operators, actors and scenario writers.

PHILADELPHIA NOTES

By P. J. Cropper, Secretary Exhibitors' League of Philadelphia.

Charles Segall, president of the local exhibitors' league, has leased the Apollo theater, Fifty-second and Thompson streets. The house, which has 1,400 seats, has been redecorated and will be devoted to showing the highest class of photoplays. An organ is to be installed. Mr. Segall also operates the Hippodrome and Hamilton theaters.

The newly erected Orient, on Sixty-first and Woodland, is making a keen fight for patronage in a district already well supplied. **J. W. Camac,** the owner-manager, however, is hopeful of success.

The Exhibitors' League is holding its fourth annual ball on Wednesday, December 8. A large delegation of stars is expected to take part in the grand march, which will be led by **Francis X. Bushman** and **Beverly Bayne.**

Triangle plays are being shown at the Belmont and Great Northern theaters, with the Somerset (Kensington) to follow. Prices of admission range from 15 cents to 35 cents. The showing down town in the Chestnut Opera House has not been so well patronized as was expected, partly owing to the locality of the house.

Fierce competition marks the bookings of the rival "Carmens." At present the Geraldine Farrar version seems to lead. But the Fox film with Theda Bara has its champions.

Stanley V. Mastbaum, who well deserves his title of Imperator, is dining **Clara Kimball Young** on Monday, November 15, after her visit to the Arcadia, where she is to review "Trilby."

Philadelphia business is not yet up to standard. Doubtless the showing of "Birth of a Nation" has drawn many to the Forrest, but apart from this there seems a general desire on the part of the public to patronize houses with high class music. There have been at least twenty organs installed this year; and where this has not been done orchestras are being used. The Stanley has both. The orchestra is under the direction of **Harry W. Meyer** and is reckoned among the finest in the country.

The leading exchanges are taking a firm stand to raise the prices of admission for their productions. The Famous Players led the way and are being followed by the Fox, Paramount and World's management.

Lewis M. Schwab and **William Sachsenmaier** of the Interstate are making a trip to Hot Springs, Ark.

The reported sale of the Iris theater, Kensington avenue, for $75.000 has not yet been consummated, **M. J. Walsh** being still in possession.

CHICAGO GOSSIP

The November *Collier's,* in an editorial captioned "The New Touchstone," says: "It's come at last. A serious drama advertises, 'In sheer dramatic intensity the third act surpasses any scene in ———.'" And thereupon proceeds to mention a popular moving picture film. The burden of proof has been reversed. The motion picture used to be thought presumptious in its claim to an interest as keen as that of the legitimate; now the spoken play pleads humbly that it is as enthralling as the moving picture.

J. A. Kent of the Great Northern Films Company passed through Chicago last week on his way to Minneapolis, where he closed with the Elliott-Sherman Film Company for his product in their territory.

"Jack" Cunningham of the Mirror Film Company left Chicago for the east November 11.

J. A. Berst left Chicago on Monday, November 15, to again take up his residence in New York, where he will assume the duties attendant to the position of president and general manager of the General Film Company, vice **J. J. Kennedy** and **P. L. Waters,** resigned.

H. E. Aitkin, president of the Triangle Film Company, was a Chicago visitor on Thursday, leaving here at night bound west.

C. W. Hately, personal representative of the executives of the Triangle Film Company in Chicago, was host at the Studebaker theater on Monday night to over 600 representatives of the order of the Eastern Star of Austin.

The American Theatrical Hospital Association will give a grand charity ball Saturday evening, November 20, at the First Regiment Armory, Sixteenth street and Michigan avenue. It is expected that **Beverly Bayne** and **Francis X. Bushman** will come on from New York Saturday to lead the grand march at this ball. Many new and novel cabaret features have been provided. The ball is being given to secure sufficient funds to begin building the new hospital, ground for which has been purchased on Irving Park boulevard near Sheridan road. The organization is a charitable one, incorporated not for profit, its primary object being to give medical and surgical treatment to all those engaged in the amusement profession who are unable to pay for same. It is the first and only theatrical hospital in the world, and MOTOGRAPHY, bespeaks in its interest, your attendance.

J. E. Willis, one of the oldest exchange men in the United States, will celebrate his silver wedding on November 19.

George K. Spoor is looking after his many interests in California, having left for Los Angeles last week.

Frank Powell and a bevy of actors and actresses from the Fox Film Company are sojourning at the Sherman House in Chicago and are using that hotel, as well as the press and editorial rooms of the Chicago *Herald,* in filming the tremendous stage success, "The Fourth Estate," which will be released on the Fox company's program shortly.

Capt. Harry Lambert left Chicago for the east on Tuesday, November 16, where he expects to begin production for the Mirror Film Company at its new studios.

D. W. Horsley, New York bound, was a visitor at the Sherman House November 17.

Fred Aiken, formerly district manager for the General Film Company, with headquarters in Chicago, and later district manager in the Pacific division for the same company, has been reappointed to the position of district manager of the Chicago territory, with headquarters at 17 South Wabash avenue.

H. Tipton Steck, the owner of the Parkway theater, boarded the Century on Wednesday, November 17, bound for Boston, where he expects to see the Harvard warriors battle with Yale on the gridiron. Mr. Steck's house played to over 2,000 people on Sunday, November 14, while he states that he expects to break this record with Charlie Chaplin in "A Night at the Show."

Donald Anthony Meaney was a visitor to MOTOGRAPHY's office on Tuesday, November 16, to renew his subscription. (MacQuade please note.) Mr. Meaney expects to leave very shortly for Los Angeles, where he will take up a position with one of the large producing companies, about which an announcement appears in another part of this magazine.

NOTES FROM ALL OVER

C. M. Payne, the *New York World* cartoonist, whose series of "Smatter Pop" cartoons are appearing in seventy daily papers, paid a visit to the Fine Arts studio in California in search of inspiration for his cartoon series.

Little Mary Miles Minter, the young-

est of stars on either the stage or screen, who is appearing in Metro feature pictures, has begun work on another big production in five parts called "The Rose of the Alley." It is being produced by Rolfe Photoplays, Inc., for release on the Metro program. Charles Horan is directing the new Minter picture.

The Smalleys have not yet returned from San Francisco, where they went early this week to stage a number of scenes in their production of Rufus Steele's five-reel story, "Hop." Phillips Smalley, Lois Weber, Marie Walcamp and Juan de la Cruz appear in the leading roles.

Edwina Robbins, one of the best known character women of the Vitagraph Company and formerly known as "The Auto Girl" in vaudeville, has returned from a delayed vacation.

Alvah W. Layne has joined the Vitagraph aggregation as purchasing agent, and has already installed his careful system that has proven so efficient in the past.

Anna Little, the American leading woman, is looking forward to the co-starring with Tom Chatterton. She is one of the most earnest girls appearing on the screen, and is forever seeking opportunities to do greater work, and she loves her art largely for art's sake.

Lillian Walker and Leah Baird are two of the most popular photoplayers in Great Britain, according to the result of the World's Greatest Film Artists' Contest, which was conducted by the *Pictures and Picturegoer*, London. It would be hard to put popularity to a greater test, for the Americans had to compete with French, Italian and Danish players.

The Associated has signed up Sammy Goldberg, formerly of one of the theatrical weeklies, to play general utility on their office team. Sammy, who is very ambitious to become a journalist, is a cub reporter evenings on *The Globe* and is working under the personal supervision of Irving J. Barsky, the director of publicity for the Associated, who has received his journalistic education in the college of hard knocks.

Just prior to her departure for her home in Milwaukee, Wis., Leonore Ulrich, the charming little star of the stage and screen, confirmed the rumor that she had signed a contract with Oliver Morosco, which calls for her exclusive film services for a period of two years.

"Daphne," the second Lillian Gish-Triangle play to follow "The Lily and the Rose," has been put into active production at the Fine Arts Flm studio. As already announced, Elliott Dexter, the Broadway leading man, will play opposite Miss Gish in her new play.

Henry McRae Webster, who has recently taken over the direction of King Baggot, is busy at the Imp studio on a five-reel drama entitled "The Law of Life," adapted by Margaret B. Havey.

Since her completion of the role of little "Amy Fisher" in World's Charles K. Harris feature, "Hearts of Men" (formerly entitled "School Bells" (Ethelmary Oakland, the seven-year-old child has had several unusual engagements. She played in "Stolen Orders" until it closed, and is at present engaged with the Boston Opera Company in "Madame Butterfly." She plays the role of a Japanese child, supposed to be three years of age, and Miss Tamaki Miura, the only Japanese prima donna, who sings the title role in the opera, is delighted with the child, and says that she is the most adaptable stage child she has ever seen.

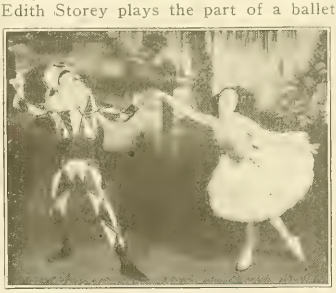
Director Frank Beal and his company, including Harry Mestayer, have been transferred from Edendale to the Seelig Zoo.

No motion picture comedy company seems quite complete without a fat man. In Vim Comedies, "Babe" Hardy, a 350-pound laugh-provoker, fills this role. One of the few fat comedians who is not burdensome to himself, Hardy can turn handsprings, roll-overs and flipflaps with the agility of the most finished acrobat.

King Baggot is off on a week's vacation to his home in St. Louis. King is very much attached to his home city, for there is where he went to school and where he began his career as an actor, playing small extra parts in the old Koerner's Garden Stock Company.

Dorothy Gish will remain at the New York Fine Arts Film studio after completing her present picture, "Betty of Greystone," and may then start rehearsing in an original comedy-drama, "Katy Brauer."

In "A Price for Folly," a powerful five-part dramatic screen story, announced as the first Vitagraph Blue Ribbon Feature release for December, Edith Storey plays the part of a ballet



Edith Storey and Arthur Cozine in a scene from Vitagraph's "A Price for Folly."

dancer. As is usual when this Vitagraph star is to appear in an unusual and novel dress, she designs the costume to be worn, and in this instance exercised more than usual care in drawing designs for the creation of the ballet costume and in selecting material for the making.

Weber and Fields, the famous German comedians, accompanied by Sam Bernard, were recent visitors to the Selig Zoo. All three expressed admiration for the magnificent collection of animals and birds exhibited in this wonder spot.

With the last chapter of "The Broken Coin" serial finished, Francis Ford and Grace Cunard this week left the Universal studios not to return for three weeks. Ford has left for the home of his father in Portland, Me., and Miss Cunard is on her way to the central west, where her people reside. Mr. Ford stopped in New York on the way home to see Mr. Laemmle.

Bessie Barriscale is enjoying a brief rest this week, while William Desmond, her leading man, and the remainder of the company supporting her in the current Ince-Triangle feature in which she will be starred are working, under the direction of Scott Sidney in some thrilling scenes in the mountains.

J. P. McGowan, producer, and Helen Holmes, the star of the New Signal Company with a release on the Mutual program, are hard at work on the big, new serial story. The studio, which backs on the railroad, is one of the busiest places in Los Angeles and the whole place looks like a small railroad community.

To secure the rain-soaked effect of the country road running through the Whitecaps settlement in "The Gentleman From Indiana," the new Pallas picture starring Dustin Farnum, Director Frank Lloyd had to use over 14,000 gallons of water. And every gallon had to be hauled by auto trucks from a well three miles away.

Iva Shepard, who was recently engaged by E. K. Lincoln to play the female lead in one of his forthcoming features, to be produced in the Berkshire Hills, has cancelled in favor of a long-term engagement with a large film manufacturing company which will be announced when papers are signed.

E. H. Calvert, Essanay director, stirred up a neighborhood in the Chicago Ghetto to get some exterior sets for "A Daughter of the City," a five-reel production, and procured the services of most of the neighborhood as actors.

Director Edgar Lewis of the Lubin Company with his camera men, assistants and principal characters of his "The Great Divide" company have left for Georgia, where pictures of a giant landslide will be taken for the completion of his picture.

Louise Glaum has been chosen to play with W. H. Thompson in the forthcoming feature at Inceville. The part will furnish this clever actress with another opportunity to show everyone what a splendid artist she really is. She woke her admirers up in "The Toast of Death," and it is safe to say she will never let them go to sleep again.

World Film's forthcoming drama, "The Sins of Society," shows a ship blown up with hundreds of people consigned to the horrors of the raging main. World Film used a real old-time "queen of the ocean" for the transport. She was called "The Fairy Belle" and was a big and picturesque ship.

Edgar Jones, the Metro director, who is putting on the big feature picture, "The Turmoil," a picturization of Booth Tarkington's famous novel, will take his company of players either to Pittsburg or Steubensville, Ohio, to make the factory scenes.

Lucius Henderson is completing the final scenes in his first Broadway Universal Feature, "The Strength of the Weak," adapted by W. A. Lathrop from the well known play. It will be in six reels, and Mary Fuller will be starred.

Sam de Grasse, who characterized the role of "Silent Smith" in "The Martyrs of the Alamo" and recently completed his part in the Helen Ware-Triangle play "Cross Currents," has been selected to play a responsible part in the support of Orrin Johnson, who is starring in "The Price of Power."

Henry Otto is in his element. He is

producing "Undine" for the Universal, and his artistic tendencies have the fullest sway. This means that the big "U" will have a very beautiful feature to present in the near future. Otto has just returned from the Santa Cruz Islands.

Director George Terwilliger with Octavia Handworth in the leading role is at work on a four-part dramatic subject from the pen of Anthony P. Kelly, "The City of Failing Light." Leslie Austin, a newcomer to the Lubin stock company, makes his first appearance as a Lubin player in support of Miss Handworth.

A mammoth peace meeting, attended by more than 2,000 women of Southern California, and at which resolutions beseeching the European powers to lay down their arms were adopted, was held this week at Inceville, the 18,000 film city of the New York Motion Picture Corporation. Never in the history of the big corporation has such a multitude gathered at one time within the big domain as that which visited the plant for the function. The guests arrived at the Long Wharf in Santa Monica aboard special Pacific Electric cars and were then conveyed to the studios in a hundred sightseeing automobile busses.

Ben Wilson is producing a three-reel drama by W. A. Lathrop entitled "Caught in His On Trap" at the Universal Eastern studios. He is supported by Dorothy Phillips, Joe Girard and a strong cast.

William D. Taylor is producing "He Fell in Love With His Wife," with Florence Rockwell as the star, for the Pallas people, which means the Bosworth, Inc. Taylor is delighted with his surroundings and the facilities at his command, and we may look for some splendid pictures from this fine director.

Tom Chatterton, who has been playing opposite Cleo Madison at the Universal, leaves for Santa Barbara, where he will direct Anna Little and himself in a series of western photoplays. This will not be the first time these two young people have played together, for they did some of their most popular work together with the Kay-Bee-Broncho people at Inceville in days gone by.

Rollin Sturgeon's feature company that is at Bear Valley filming "God's Country and the Woman" has met with splendid weather conditions and work is progressing rapidly. Nell Shipman, creting the part of "The Woman" of the title, is right at home in the northern atmosphere, as a part of her life has been spent in Alaska.

An epidemic of chapped lips which assumed proportions sufficient to halt the operations of an entire moving picture company was the unusual experience which befell the Pallas Pictures company on their recent expedition to the San Bernadino Mountains to do "The Call of the Cumberlands," which stars Dustin Farnum.

Lieutenant-Commander Frank Taylor Evans of the Newport (R. I.) Naval Training Station was the guest of Director George Terwilliger last week at a private showing of Terwilliger's latest feature, "The Nation's Peril."

Hobart Bosworth has a new director. Under Lloyd Carleton, who has just joined the Universal, Hobart Bosworth plays the leading role in "Two Men of Sandy Bar," a film version of Bret Harte's play.

When work on "The Cave Man," the latest Vitagraph Blue Ribbon Feature, in five parts, to be released through the V. L. S. E. was completed Director Theodore Marston found he had taken 328



Robert Edeson in the forthcoming Vitagraph feature "The Cave Man."

scenes that involved situations in everything from a hovel to a Fifth avenue club. Also that Robert Edeson, who appars as Haulick Smagg, had spanned the lapse of time between the cave man period and the twentieth century, successfully portraying the reincarnation of a remarkable character.

W. O. Edmunds, formerly manager of George Kleine's Los Angeles office, has been sent to Kansas City, where he will assume management of the Kleine branch in that city. Mr. Edmunds is one of the oldest and best known film salesmen in the business. He has been associated with Mr. Kleine more or less since 1908, at which time he was manager of the Kleine office at Winnipeg, Canada.

One of the unusual scenes in the Selig Red Seal play, "I'm Glad My Boy Grew Up To Be a Soldier," released through V. L. S. E., Inc., on December 13, is the explosion of shrapnel which causes the death of one of the principal characters in the play. There are also many rapid-fire guns utilized in the battle scenes as well as armored automobiles.

The most recent addition to the Fine Arts Films scenario department is Roy Somerville, well known for his literary ability. Mr. Somerville is the author of the "Kid Ryan" series now being published in the *New Story Magazine* and a series of western stories appearing in the *Blue Book Magazine*.

Herbert Sherman Houston, publisher of *The World's Work, Country Life in America* and vice-president of Doubleday-Page Company of New York, visited Universal City recently with William Woodhead, publisher of the *Sunset Magazine*. With the two publishers were Mrs. Houston and Mrs. Woodhead.

Announcement is made by the Mutual Film Corporation of two important screen productions scheduled for release the first two weks in December. Each of them will be comprised of five reels and will be released as Mutual Masterpictures. First of the two masterpicture releases, "The Forbidden City," will go to the public December 2. Louise Glaum, frequently referred to by critics as the "Bernhardt of the Screen," will be presented in the leading role, supported by a cast of exceptional merit. Second of the Mutual Masterpictures, for release early in December, is "The Buzzard's Shadow," in five parts, featuring Harold Lockwood and May Allison. This masterpicture will go to the public December 9. The piece deals with army life at one of the frontier posts during the early days of the westward march of civilization. Aside from the exceptionally novel theme of the piece, "The Buzzard's Shadow" is important for the reason that it presents Mr. Lockwood in the role of a western character, that of any army scout.

Joseph Carl Breil, the recognized musical composer, now engaged in composing music to accompany Fine Arts plays, has added to his staff J. A. Raynes, who has earned quite a reputation for his work. Mr. Raynes re-wrote the music for "Peggy From Paris," which Henry Savage produced with William Hodge in the star part.

Sydney Ayres will hereafter produce his own pictures at Universal City. He has started production on a three-reel story of the Canadian woods written by F. McGrew Willis under the title "John o' the Mountains." Besides directing the production, Ayres appears in the title role. Doris Pawn plays opposite him.

The Universal Film Manufacturing Company has been asked to do something which it did not seem possible would ever be one of the sidelines of the motion picture business. For the first time in the history of motion pictures a mother asks the Universal Film Manufacturing Company to assist her in the search for her lost boy. She is Mrs. Charles L. Glass of Jersey City, N. J., and she says that her four-year-old son was last seen in Greeley, Pike County, Pa., in May, 1915. The newspapers all over the country have been unable to find trace of his whereabouts and now Mrs. Glass appeals to the Universal Film Manufacturing Company for assistance.

Recently in conjunction with the Chicago *Tribune* the Selig Polyscope Company conducted a prize contest under the title "The Funniest Thing That Ever Happened to Me in My Life." The first prize of $175 was won by Peter Sherlock Gurwit of Chicago, Ill. In a recent letter to the Selig Company Mr. Gurwit writes: "Allow me to express my thanks for your check of $175, the first prize awarded in 'The Funniest Thing That Ever Happened in My Life' contest, and to further express my extreme pleasure at having won the capital prize."

A Los Angeles exhibitor did Thomas H. Ince the honor this week of holding an "Inceville Night" at his theater. This event was induced by the enthusiasm which it is claimed greeted the exhibition of "The Man From Oregon," an Ince-supervised production featuring Clara Williams, Howard Hickman and Herschel Mayall.

That William Desmond will be ac-

claimed among the country's greatest screen actors when he is seen in support of Billie Burke in "Peggy" upon release of that Ince-Triangle feature is the opinion expressed to date by more than a dozen Inceville critics who have witnessed the play in the projecting room.

Two legal luminaries were among the visitors at Universal City recently. They were Professor F. C. Woodward, head of the legal department of the Leland Stanford, Jr., University of California, and Alfred Wright, one of the leading attorneys of Los Angeles.

In a number of new pictures recently filmed, but not yet released, by the Thanhouser Film Corporation, picture followers will make the acquaintance of a unique little figure in the film world. This is little Madeline Levey, who is said to have the distinction of possessing the largest eyes yet shown on the screen. Miss Levey is a little lady of but fifteen years. She is of markedly oriental type, with luxuriant dark hair of unusual length. Being bright, willing and clever, she readily absorbed an extensive knowledge of studio tactics which, combined with her original mannerisms and pleasing personality, earned for her distinctive characterization in Thanhouser productions after a single day's engagement as an extra.



Members of the Sturgeon company at Bear Valley have sent word to their better halves to be ready to make the trip to the mountains at Thanksgiving. Preparations are already on foot among the ladies who are going, to take some surprise baskets to their lords. All are planning a great reunion, and Mr. Sturgeon has it figured that the actual work up there will not take more than three or four days after the holiday, and so most of the families will stay there until the entire troupe returns.

Stella Razeto and her husband, Ed J. Le Saint, the Universal producer, have moved. Not from the Universal, where they both have long contracts, but from their pretty bungalow to a more pretentious and far more beautiful home which they have been building for some time. It is situated close by the home built by Kathlyn Williams, and in one of the most select residential quarters of Los Angeles.

Charles Miller, nephew of the noted actor, Henry Miller, and himself an actor and producer of repute, has been added to the force of directors under the supervision of Thos. H. Ince. He has already begun the direction of a strong drama from the pen of C. Gardner Sullivan, in which Frank Mills will be starred.

Vivian Rich of the American Company has missed a release for the first time in two years. She was attacked by fair fever, and the management gave her a week off and a check to get rid of her. Vivian thereupon hied herself to San Francisco and had a good time, and promises not to be missing from another "Flying A" release for another two years.

The news is out! Carlyle Blackwell is off to New York, and some time in December he will fill a special engagement at a nice fat figure with the World Film Corporation. Mr. Blackwell selected the World Film offer in preference to several others. The vehicle is not yet named.

Charles Ray, who did such notable work in "The Coward" for the big Triangle program, went off quietly for a holiday a few days ago. An automobile, a delightful little lady of the name of Grant and a cute little gold ring were all a part of the holiday idea. It was all very quietly done and the popular Charlie gave his many friends a big surprise. They plan to give *him* one on his return.

J. P. McGowan, who is producing the big railroad serial for the Signal Company, and his wife, Helen Holmes, who is starring in it, have moved to a big bungalow which is a part of the studio. In this way they find they can get in more work with less effort. They are working in some very sensational scenes into this serial, which will be released on the Mutual program.

Robert A. Dillon, admitttedly one of the most ingenious writers of comedy scenarios in the country, has been signed by Producer Charles France of Vogue Films, Inc., the forthcoming comedy releases on Mutual program.

SOME NEW THEATERS

Alabama.

The Savoy theater, operated by Cliff Austin and Harry Bateman in Talladega, was almost totally destroyed by fire November 1.

Delaware.

Culture Film Corporation, New York, $3,500,000; take photographs and scenes and settings for photo films, to conduct a general amusement business, employ actors, etc.; William J. Robinson, Robert C. Mayer, Thomas C. Meadows, all of New York City.

The Graves Film Corporation, New York. Capital, $500,000. To manufacture, sell and deal in and with motion picture films, lantern slides, etc. Incorporators, James T. McLain, W. M. Thatcher, Annie Segal, all of New York.

Authorizations: Mirror Film Company, Wilmington; motion pictures, $2,500,000. Representative, James J. Wilson, 16 East street, Manhattan.

Colorado.

A decisive majority defeated Sunday closing of motion picture theaters in Grand Junction.

Georgia.

Plans for the motion picture building of Peter Mion, which Hugh Richardson will erect on his large lot at Forsyth and Luckie streets, Atlanta, have been filed in the building inspector's office. Application for the permit will be made as soon as Ed R. Hayes, the building inspector, has completed his examination of the plans. The cost was not specified, but it will be somewhere between $30,000 and $50,000.

Illinois.

The lease of the Cort theater in Monmouth has been taken over by Charles Hehr and John Mason, who within the near future will open up a cigar store and billiard parlor. The Cort was operated by Dobbins & Clark formerly.

The Majestic theater in Rock Island, managed by Joe Quinn, has installed a new Seeburger pipe organ-orchestra.

C. L. Bishop of Le Roy will open a picture show in the Rhodes building, Monticello.

Indiana.

The Victoria moving picture theater, at Market and Vincennes streets, New Albany, was damaged by fire resulting from a flash in the machine room. The loss was $1,000. The property is owned by Charles Hampson.

The Kriterion Co-operative Service Company has filed a petition in the Marion circuit court, Indianapolis, asking to change its name to the Great Star Film Company. The petition says it is an independent company, but is confused with the Kriterion Film Corporation of New York, which recently failed.

Mishawaka is to have another picture house, O. J. Lambrotte of Crawfordsville having taken a five years' lease on the old postoffice, corner of Main and Lincoln highway, northeast corner. The old postoffice building will undergo a thorough renovation and made as modern and artistic as money and brains can make it. A new front will be built which will enhance the appearance of the building considerably. The tentative plans call for a seating capacity of 500 or more and it will be modeled after the LaSalle theater of South Bend or the Orpheum of Elkhart. A balcony is included in the plans which will have a seating capacity of 200. The present floor in the building will be lowered so that the balcony will not interfere with the upstairs arrangements. The main entrance will be on Lincoln highway, but there will also be an entrance on Main street. Work on the building will be commenced without delay.

George L. Russell has taken a lease on the picture show house on East Market street, New Albany, formerly occupied by the Royal theater and will open a new picture show. The playhouse has been redecorated and named the New Strand. The new theater was formally opened November 6.

Iowa.

The Rex moving picture theater in East Dubuque has been sold by its owner, Albert Carney, to Jay Long, Jr. and Robert Sutter, who assumed the management November 3.

John Bonannon has purchased the Princess theater in Algona.

Kentucky.

The Walnut theater in Louisville has been closed for some days undergoing improvements. It will be opened November 14.

Fire in the Victoria motion picture theater, near the Daisy depot, New Albany, caused a loss of $1,000. Eight reels of film were destroyed.

Maryland.

Cortes Amusement Company let contract to R. B. Mason, 308 Madison street, Baltimore, to erect motion picture theater at Monument street and Patterson Park avenue; 35x150 feet, slag roof, steam heat; cost $8,500. W. R. Russell, architect.

Jas. W. Bowers let contract to Turner Brothers, 706 Union Trust building, Baltimore, to erect addition and remodel

motion picture theater at 930 West Baltimore street; addition 30x50 feet, ordinary construction, slag roof, cement floor, steam heat, electric light; cost $4,000; Otto G. Simondson, architect, Maryland Casualty Tower building.

Massachusetts.

The Big T Film Company, Boston; John B. Fitzpatrick, Louis Rosenthal, Julius M. Rosenthal, Edward Karp, Adelaide E. Good; $25,000.

The Moving Picture Machine Company, Boston. Capital $25,000.

Michigan.

The Colonial theater in Paw Paw has been sold by Mr. Pierce to Mr. and Mrs. Craig.

The completion of improvements at the People's theater in Calumet will be the occasion of a week of feature offerings, beginning November 22. The addition will provide a seating capacity of 650, and the auditorium will be one of the largest in the peninsula. The addition will be suitably decorated, while a new heating and ventilating system will be installed throughout the house.

A new picture theater two stories high will be erected by Charles Montague on Almer street, Caro. The new auditorium will seat from 700 to 750 persons. The building will be modern in every particular and architects are now engaged working out the details.

The Lyric theater in Mt. Clemens has been purchased by August Kleist of Pontiac. It was formerly owned by Dr. Geo. M. Smith.

Mrs. Mary Robbins has decided to build a moving picture theater on Main and Bank streets, Ishpeming.

The Gem theater in Hillsdale has been sold by E. L. Butterworth to Frank Cotsonis and H. E. Correll. The theater will be renovated and enlarged.

Splendid progress is being made by Contractor James Thielman on the new 40-foot frame addition at the rear of the People's theater, Laurium, and it is announced by Manager Lyman Fisher that the formal opening of the remodeled playhouse will take place Monday evening, November 22. The addition will give the playhouse ground dimensions of 110 feet by 33 feet and will increase the seating capacity from 350 to 550, besides allowing the rearrangement of the seats, which will contribute greatly to the comfort of patrons.

Minnesota.

A new motion picture theater has been opened in Blooming Prairie. It is the Rex.

The Orpheum Strand theater, which opened September 20, will be closed, according to an announcement made by Manager T. J. Robson. The theater will not attempt regular performances this winter, but will be opened only during such weeks as its promoters, the F. & H. Theatrical Company of Chicago, book moving pictures for Duluth. Edward Furni, treasurer of the house, will become its manager, Mr. Robson planning to leave the city for Chicago.

Mississippi.

Sid Berry of Mobile has taken over the Lyric theater in Meridian and will operate it as a motion picture and vaudeville house.

Missouri.

M. G. Thompson, who for two weeks past has leased and managed the New Grand theater on High street, Jefferson City, sold his lease November 1 to P. A. Harbinson and E. H. McReynolds.

The new Electric theater has been opened in Liberty under the management of Mr. Higbee.

Movie Ad Service Company, St. Louis. Stella N. Nichols, 34 shares; Rudy Copeland, 14 shares; H. F. Nelson and C. Clinton Nichols, 1 share each. General advertising business. Capital stock, 50 per cent paid up, $5,000.

J. B. Price has purchased the Majestic theater in Hannibal from F. K. McDonald.

Montana.

Excavating for the new moving picture playhouse of the Harrison Avenue Theater Company will be started immediately. The theater will be built of brick, hollow tile and reinforced concrete. The theater will represent an investment of $40,000. It will seat 449 persons and will be modern in every respect. A large balcony will remain unfinished. If business justifies a larger theater this balcony will be put into use later and thus almost double the capacity of the theater.

Nebraska.

November 1, Hal Kelley assumed the management of the Gilbert theater in Beatrice.

The Crystal theater in Mitchell is being made larger by its manager, Mr. Jones.

In a short time Oshkosh will have a motion picture show operated by Mrs. A. B. Wynes.

The new Denzell theater in Sedan is being erected by Dennis & Hartzell.

New York.

The Nostrand theater in Brooklyn has been completely renovated. The interior of the house has been put in fine condition, artistic decorations and many small improvements giving it a fresh appearance. The management announces its intention to serve the public with the latest productions in the motion picture field.

The Cumberland theater, Green avenue and Cumberland street, Brooklyn, has reopened.

Articles of incorporation have been filed with the secretary of state by the Regorson Corporation of Rochester to do a theatrical and moving picture business. The capital is $5,000 and the incorporators are George A. and George E. Simpson and Jacob Gordon, all of Rochester.

The Star theater, Elmira, has reopened under the management of George H. Van Denmark.

The Harvard Films are soon to have one of the largest motion picture studios in the East at 231-33 Tenth avenue, Brooklyn, where they now have their printing and developing plant.

The affiliation of the Regent and the Gordon theaters, in Rochester, became effective November 1. The incorporators and directors of the new company for the first year are George E. Simpson, George A. Simpson, Joseph Gordon of Rochester, and Nathan Gordon of Boston.

The enlargement of the Midwood theater, on Avenue J at East Thirteenth street, Brooklyn, is almost completed.

Van-Weston Feature Film Company, motion pictures, realty, $30,000; Abraham Blemian, Charles H. Weston, Hyman Vandrink, 1362 Broadway.

The Tip Top Film Company is the lessee of the old Golden Horn Casino at Ninety-sixth street and Third avenue, Brooklyn, which has been converted into a motion picture studio.

Theodore L. Moncsko, in the moving picture business at Schenectady, owes $1,349, and has assets of $618, according to a petition in bankruptcy filed November 3 by him in the Federal Court at Utica. Among the twenty-five creditors are: The General Film Company, $81; Mutual Film Company, $36; Serial Film Corporation, $31, and Comedy Film Company, $3, all of Albany.

North Dakota.

The new Grand theater which C. V. Donelson is erecting at Wilton is being rushed.

Ohio.

Carl Schultz opened a motion picture theater on Park avenue, Lorain, November 1.

The Morgan Grand Amusement Company, Youngstown, $10,000 capital, has been incorporated by H. F. Shaughnessy, David Robins, Harry Robbins, B. O. Shulman and S. J. Yarmy. The Morgan Grand is a theater in Sharon, Pa., which the local men and their associates plan to operate in the future.

Harry Glick has sold the Wonderland moving picture theater in Springfield to James I. Funderburg of Tippecanoe City and Piqua. The new owner is now in charge.

Ownership of the Lyric theater has passed from the Lima Amusement Company, of which W. G. Georgiou was manager and part proprietor, to C. E. Blood, Detroit. The new proprietor announced that the theater would continue as a motion picture house.

The remodeling and redecorating of the Columbia theater in Marion is nearing completion. Manager W. D. Clark has seen to it that the theater will be attractive and cozy in every detail.

The work of making improvements to the Theatorium picture show, on Jefferson avenue, Moundsville, which was recently purchased by Mr. Francis, is progressing.

Pennsylvania.

The Pensylvania Theaters Company, a million-dollar corporation recently chartered under the laws of Delaware, soon will enter the motion picture field in Philadelphia. Present plans of the company contemplate the operation of a circuit of motion picture theaters, first in Philadelphia, and later the company's activities will be extended throughout the state. J. E. McCanna, general manager of the company, has opened an office in the Bellevue Court building. It will be the aim of the new concern to raise the standards of the motion picture business. Only theaters that are on a paying basis will be purchased.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	11-15	The Undertow	Essanay 3,000
D	11-15	The Pitfall	Kalem 4,000
D	11-15	The Wall Between	Lubin 1,000
D	11-15	The Vengeance of Rannah	Selig 2,000
T	11-15	Hearst-Selig News Pictorial No. 91, 1915	Selig 1,000
C	11-15	Sunny Jim and the Great American Game	Vitagraph 1,000

Tuesday.

D	11-16	The Chief Inspector	Biograph 2,000
D	11-16	A Bit of Lace	Essanay 3,000
C	11-16	A Bargain in Brides	Kalem 1,000
C	11-16	An Accident Policy	Lubin 1,000
D	11-16	The Tendertoot's Triumph	Selig 1,000
D	11-16	Gypsy Trail	Vitagraph 2,000

Wednesday.

D	11-17	The Gambler of the West	Biograph 4,000
C	11-17	His Wife's Sweetheart	Edison 1,000
C	11-17	Canimated Nooz Pictorial No. 2	Essanay 1,000
D	11-17	The Night of the Embassy Ball	Kalem 2,000
D	11-17	In Love's Own Way	Lubin 3,000
C	11-17	Count 'Em	Vitagraph 1,000

Thursday.

D	11-18	The Eyes of the Soul	Biograph 1,000
C	11-18	Snakeville's Eugenic Marriage	Essanay 1,000
D	11-18	Margie of the Underworld	Lubin 2,000
D	11-18	The Print of the Nails	Selig 3,000
T	11-18	Hearst-Selig News Pictorial No. 92, 1915	Selig 1,000
C	11-18	A Motorcycle Elopement	Vitagraph 1,000

Friday.

D	11-19	The Lonedale Operator	Biograph 1,000
D	11-19	A Child in Judgment	Edison 3,000
D	11-19	Too Much Turkey	Essanay 1,000
D	11-19	The Veiled Priestess (No. 4 of the Ventures of Marguerite)	Kalem 1,000
D	11-19	The Death Web	Lubin 1,000
C	11-19	A Pair of Birds	Vim 1,000
C	11-19	Diplomatic Henry	Vitagraph 1,000

Saturday.

D	11-20	Black Eagle	Edison 1,000
D	11-20	The River of Romance	Essanay 2,000
D	11-20	The Girl on the Bridge	Kalem 1,000
C	11-20	His Wife's New Lid	Lubin 1,000
D	11-20	Locked In	Selig 1,000
D	11-20	Heredity	Vitagraph 3,000

Monday.

D	11-22	The Law's Decree	Essanay 3,000
D	11-22	A Woman's Wiles	Kalem 3,000
D	11-22	An Ambassador From the Dead	Lubin 1,000
C	11-22	A Thing Or Two In Movies (No. 4 of the Chronicles of Bloom Center)	Selig 2,000
T	11-22	Hearst-Selig News Pictorial No. 93, 1915	Selig 1,000
C	11-22	Love and Law	Vitagraph 1,000

Tuesday.

D	11-23	Love's Enduring Flame	Biograph 2,000
D	11-23	The Papered Door	Essanay 3,000
C	11-23	Limberger's Victory	Lubin 1,000
D	11-23	The Impersonation of Tom	Selig 1,000
D	11-23	Saints and Sinners	Vitagraph 3,000

Wednesday.

D	11-24	The Reproach of Annesley	Biograph 3,000
C	11-24	Cartoons In a Sanitarium	Edison 1,000
C	11-24	Vernon How Bailey's Sketch Book	Essanay 1,000
D	11-24	An Enemy of Mankind (No. 1 of the Stingaree Series)	Kalem 3,000
D	11-24	The Meddlesome Darling	Lubin 2,000
C	11-24	Sunny Jim and the Family Story	Vitagraph 1,000

Thursday.

D	11-25	The Man From Town	Biograph 1,000
C	11-25	It Happened in Snakeville	Essanay 1,000
D	11-25	As the Twig Is Bent	Lubin 3,000
T	11-25	Hearst-Selig News Pictorial No. 94, 1915	Selig 1,000
C	11-25	Ghosts and Flypaper	Vitagraph 1,000

Friday.

D	11-26	Two Daughters of Eve	Biograph 1,000
D	11-26	The Ring of the Borgias	Edison 4,000
D	11-26	Broncho Billy's Love Affair	Essanay 1,000
D	11-26	A Society Schemer (No. 5 of the Ventures of Marguerite)	Kalem 1,000
D	11-26	Meg o' the Cliffs	Lubin 1,000
C	11-26	Pressing Business	Vim 1,000
C	11-26	All for the Love of a Girl	Vitagraph 1,000

Saturday.

D	11-27	Roses of Memory	Edison 1,000
D	11-27	The Edge of Things	Essanay 3,000
D	11-27	The Dynamite Train	Kalem 1,000
C	11-27	Blaming the Duck or Ducking the Blame	Lubin 1,000
D	11-27	Young Love	Selig 1,000
C	11-27	A "Model" Wife	Vitagraph 2,000

V. L. S. E. Program

Sept.	20	The Circular Staircase	Selig 5,000
Sept.	27	Tillie's Tomato Surprise	Lubin 6,000
Sept.	27	The Great Ruby	Lubin 5,000
Oct.	4	Dust of Egypt	Vitagraph 5,000
Oct.	11	In the Palace of the King	Essanay 6,000
Oct.	11	The Valley of Lost Hope	Lubin 5,000
Oct.	18	A Black Sheep	Selig 5,000
Oct.	18	The Man Who Couldn't Beat God	Vitagraph 5,000
Oct.	25	The Rights of Man	Lubin 5,000
Nov.	1	The Turn of the Road	Vitagraph 5,000
Nov.	1	The Crimson Wing	Essanay 6,000
Nov.	8	The Raven	Essanay 5,000
Nov.	15	Sweet Alyssum	Selig 5,000
Nov.	15	Heights of Hazard	Vitagraph 5,000
Nov.	22	The Nation's Peril	Lubin 5,000
Nov.	29	The Caveman	Vitagraph 5,000

Mutual Program

Monday.

D	11-15	The Substituted Minister	American 2,000
C	11-15	Hannah's Henpecked Husband	Falstaff 1,000
T	11-15	The World's Championship Baseball Series, 1915	Novelty 2,000

Tuesday.

D	11-16	In the Hands of the Enemy	Thanhouser 2,000
S	11-16	See America First, No. 10	Gaumont 500
C	11-16	Keeping Up With the Joneses	Gaumont 500
C	11-16	Johnny the Barber	Beauty 1,000

Wednesday.

D	11-17	The New Adam and Eve	Rialto 3,000

Thursday.

D	11-18	A Polar Romance	Centaur 2,000
C	11-18	A Cunning Canal-Boat Cupid	Falstaff 1,000
T	11-18	Mutual Weekly No. 46	Mutual 1,000

Friday.

D	11-19	The Warning	Mustang 2,000
D	11-19	Drifting	American 1,000
C	11-19	The Fighting Four	Cub 1,000

Saturday.

D	11-20	The Winning Hand	Clipper 3,000
C	11-20	Anita's Butterfly	Beauty 1,000

Sunday.

D	11-21	A Romance of the Alps	Reliance 2,000
C	11-21	Beauty in Distress	Casino 1,000
D	11-21	Beneath the Coat of a Butler	Thanhouser 1,000
C	11-21	The House Party	Casino 1,000

Monday.

D	11-22	The Key to the Past	American 2,000
C	11-22	The Postmaster of Pineapple Plains	Falstaff 1,000
C	11-22	Spring Onions	Novelty 1,000

Tuesday.

C	11-23	The Baby and the Boss	Thanhouser 2,000
S	11-23	See America First, No. 11	Gaumont 500
C	11-23	Keeping Up With the Joneses	Gaumont 500
C	11-23	The Drummer's Trunk	Beauty 1,000

Wednesday.

D	11-24	Could a Man Do More?	Centaur 3,000
C	11-24	Tamin a Grouch	Novelty 1,000

Thursday.

D	11-25	Stanley and the Slave Traders	Centaur 2,000
C	11-25	Clarence Cheats at Croquet	Falstaff 1,000
T	11-25	Mutual Weekly No. 47	Mutual 1,000

Friday.

D	11-26	The Valley Feud	Mustang 2,000
D	11-26	The Bluffers	American 1,000
C	11-26	A Deal in Indians	Cub 1,000

Saturday.

D	11-27	The Valkyrie	Than-o-Play	3,000
C	11-27	Cupid Beats Father	Beauty	1,000

Sunday.

D	11-28	The Friends of the Sea	Reliance	2,000
C	11-28	Nearly Famous	Casino	1,000
C	11-28	All Aboard	Thanhouser	1,000

Universal Program

Monday.

D	11-15	Colorado	Broadway	5,000
C	11-15	A Looney Love Affair	Nestor	1,000

Tuesday.

D	11-16	Manna	Gold Seal	2,000
	11-16	No Release This Week	Rex	
C	11-16	Bill's Plumber and Plumber's Bill	Imp	1,000

Wednesday.

D	11-17	"Lil Nor' Wester"	Victor	3,000
C	11-17	Disguised, But Discovered	L-Ko	1,000
T	11-17	Animated Weekly No. 193	Universal	1,000

Thursday.

D	11-18	The Ring of Destiny	Rex	2,000
	11-18	No Release This Week	Big U	
C	11-18	Muscles and Merriment	Powers	500
E	11-18	The Home Life of the Spider	Powers	500

Friday.

D	11-19	Blood Heritage	Imp	3,000
	11-19	No Release This Week	Victor	
C	11-19	Wanted, A Leading Lady	Nestor	1,000

Saturday.

D	11-20	The Heart of a Tigress	Bison	3,000
	11-20	No Release This Week	Powers	
C	11-20	Chills and Chicken	Joker	1,000

Sunday.

D	11-21	The Mystery of the Locked Room	Rex	3,000
	11-21	No Release This Week	Laemmle	
C	11-21	Ready for Reno	L-Ko	1,000
D	11-21	The Broken Coin No. 22	Universal	2,000

Monday.

D	11-22	My Old Dutch	Broadway	5,000
C	11-22	When Father Was the Goat	Nestor	1,000

Tuesday.

D	11-23	In Search of a Wife	Gold Seal	2,000
	11-23	No Release This Week	Rex	
C	11-23	When Willie Went Wild	Imp	1,000

Wednesday.

D	11-24	The Trap That Failed	Big U	1,000
C	11-24	Stolen Hearts and Nickels	L-Ko	2,000
T	11-24	Animated Weekly No. 194	Universal	1,000

Thursday.

D	11-25	The Mayor's Decision	Laemmle	3,000
	11-25	No Release This Week	Big U	
C	11-25	Lady Baffles and Detective Duck in "Kidnaping the King's Kids"	Powers	1,000

Friday.

D	11-26	Man or Money	Imp	3,000
	11-26	No Release This Week	Victor	
C	11-26	Saved by a Skirt	Nestor	1,000

Saturday.

D	11-27	A Desperate Leap	Bison	2,000
D	11-27	The Mirror of Justice	Powers	1,000
C	11-27	Dad's Awful Deed	Joker	1,000

Sunday.

D	11-27	The Kingdom of Nosey Land	Rex	3,000
D	11-27	Inside Facts	Laemmle	1,000
	11-27	No Release This Week	L-Ko	
D	11-27	The Palace of Dust (No. 1 of the New Adventures of Terrence O'Rourke)	Universal	2,000

Miscellaneous Features

The Pearl of the Antilles	Picture Playhouse Film Co.	5,000
The Flame of Passion	Picture Playhouse Film Co.	5,000
The Corsican	Sun Photoplay Co., Inc.	5,000
The Whirl of Life	Cort Film Corp.	6,000
A Woman's Honor	Great Northern	4,000
Russian Battlefields	Indian Film Co.	4,000
Concealed Truth	Ivan Film Productions	5,000
Life Without Soul	Ocean Film Corporation	5,000

Associated Service.

Released week of

Nov.	15	The Bond Between	Santa Barbara	3,000
Nov.	15	The Sacrifice	Ramona	2,000
Nov.	15	Drifting	Alhambra	2,000
Nov.	15	Where the Roads Meet	Empire	2,000
Nov.	15	The Jitney Submarine	Atlas	1,000
Nov.	15	Ike, the War Correspondent	Federal	1,000
Nov.	15	Won by a Nose	Banner	1,000

Fox Film Corporation

Releastd Week of

Sept.	6	The Two Orphans		5,000
Sept.	13	The Song of Hate		5,000
Sept.	20	Regeneration		5,000
Sept.	27	The Wonderful Adventure		5,000
Oct.	4	Sin		5,000
Oct.	11	The Little Gypsy		5,000
Oct.	18	The Soul of Broadway		5,000
Oct.	25	The Family Stain		5,000
Nov.	1	Carmen		6,000
Nov.	8	The Blindness of Devotion		5,000
Nov.	11	A Woman's Past		5,000

Kleine-Edison

Released week of

Oct.	6	Vanity Fair	Edison	7,000
Oct.	13	The Magic Skin	Edison	5,000
Oct.	20	The Green Cloak	Kleine	5,000
Nov.	3	The Sentimental Lady	Kleine	5,000
Nov.	10	Children of Eve	Edison	5,000
Nov.	17	The Politicians	Kleine	5,000
Dec.	1	Canavan	Kleine	5,000

Kriterion

Releastd Week of

Nov.	15	$500 Reward	Paragon	2,000
Nov.	15	And Percy Made Good	Santa Barbara	1,000
Nov.	15	An Intercepted Gift	Alhambra	2,000
Nov.	15	The Boob's Elopement	Thistle	1,000
Nov.	15	Tainted	Santa Barbara	2,000
Nov.	15	Capturing Stella	C. K.	1,000
Nov.	15	The Adopted Baby	Monty	2,000
Nov.	15	Frank's Nightmare	Alhambra	1,000
Nov.	15	The Foster Brother	Trump	2,000
Nov.	15	A Wonderful Lamp	Pyramid	500
Nov.	15	Cotton Industry	Pyramid	500
Nov.	15	Thoughts of a Night	Navajo	2,000
Nov.	15	A Man for A' That	Punch	1,000

Metro Features.

Released week of

Oct.	4	Song of the Wage Slave	Metro	5,000
Oct.	11	The Stork's Nest	Metro	5,000
Oct.	18	The Final Judgment	Metro	5,000
Oct.	25	My Madonna	Metro	5,000
Nov.	1	Tables Turned	Metro	5,000
Nov.	8	Pennington's Choice	Metro	5,000
Nov.	15	The Woman Pays	Metro	5,000
Nov.	22	One Million Dollars	Metro	5,000

Mutual Master-Pictures.

Released week of

Sept.	30	The Price of Her Silence	Thanhouser	4,000
Oct.	7	Bred in the Bone	Reliance	4,000
Oct.	14	The Brink	N. Y. M. P.	4,000
Oct.	21	The Miracle of Life	American	5,000
Oct.	28	His Wife	Thanhouser	5,000
Nov.	4	The Seventh Noon	Mutual	7,000
Nov.	11	The End of the Road	American	5,000
Nov.	18	Inspiration	Thanhouser	5,000
Nov.	25	The Strife Eternal	Mutual	5,000

Paramount Features.

Released week of

Nov.	11	The Mumy and the Humming Bird	Famous Players	5,000
Nov.	15	Paramount News Pictures	Paramount	1,000
Nov.	15	Bella Donna	Famous Players	5,000
Nov.	18	Armstrong's Wife	Jesse L. Lasky	5,000
Nov.	25	The Gentleman From Indiana	Pallas	5,000

Pathe.

Released Week of

Nov.	22	New Adventures of Wallingford No. 8	Pathe	2,000
Nov.	22	The Sultan's Paradise	Pathe	500
Nov.	22	An Intimate Study of Birds, No. 11	Pathe	500
Nov.	22	Pathe News No. 94	Pathe	1,000
Nov.	22	Pathe News No. 95	Pathe	1,000
Nov.	22	A Gentleman's Agreement	Balboa	3,000
Nov.	22	Great While It Lasted	Phunphilms	1,000
Nov.	22	Neal of the Navy No. 13	Panama	2,000
Nov.	22	At Bay	Gold Rooster	5,000
Nov.	22	A Squabble for a Squash	Starlight	1,000

Triangle Film Corporation.

Released week of

Dec.	5	The Golden Claw; Bessie Barriscale	Triangle-Kay-Bee	5,000
Dec.	5	Double Trouble; Douglas Fairbanks	Fine Arts	5,000
Dec.	5	The Best of Enemies; Weber and Fields	Triangle-Keystone	2,000
Dec.	5	A Janitor's Wife's Temptation; Fred Mace	Triangle-Keystone	2,000
Dec.	12	The Lily and the Rose; Lillian Gish, Rozsika Dolly	Fine Arts	5,000
Dec.	12	Aloha Oe; Willard Mack	Triangle-Kay-Bee	5,000
Dec.	12	The Village Scandal; Raymond Hitchcock, Roscoe Arbuckle	Triangle-Keystone	2,000
Dec.	12	The Great Vacuum Robbery; Charles H. Murray	Triangle-Keystone	2,000

World Features.

Released week of

Nov.	8	Should a Wife Forgive	Equitable	5,000
Nov.	8	Hearts of Men	Harris	5,000
Nov.	15	A Butterfly on the Wheel	Shubert	5,000
Nov.	15	The Cowardly Way	Equitable	5,000
Nov.	22	The Little Church Around the Corner	Blaney	5,000
Nov.	22	A Daughter of the Sea	Equitable	5,000

Brief Stories of the Week's Film Releases

Mutual Program

Clarissa's Charming Calf—FALSTAFF—NOVEMBER 4.—Most of the local swains love Clarissa, who excels in all branches of farming and cookery. Clarissa is possessed of a charming calf, a prize won through the political influence of Josh Jiggers, the popular fire chief, at the annual fireman's ball. How this intelligent animal saves Clarissa from being abducted by a New York variety manager and carried off to the stage, how Josh helps in the rescue, and how Clarissa's own brilliancy aids in the baffling of the manager, is fully explained in the ensuing scenes.

The Crest of Von Endheim—(TWO REELS)—RELIANCE—NOVEMBER 14.—Count Von Endheim, a general under the defeated Mexican emperor, Maximilian, escapes from his hacienda, taking his child, Carlos, a boy of five. His estate is left in charge of Blowitz, an old servitor. Carlos is forced to leave his child with an Indian woman, giving her a metal crest as a means of identification. Von Endheim is killed by Captain Morales, who takes possession of the dead man's estate. The imposter adopts the general's title and uniform, and Carlos grows up, an ignorant shepherd. The supposed son of the Indian woman falls in love with Glorianna, daughter of Senor Gonzales. The latter, opposed to this attachment, arranges a marriage between their daughter and the impostor, General Von Endheim. The general is at last exposed, however, by the crest and identification of Carlos by Blowitz, the servitor. Glorianna's family is reconciled to her lover and she and Carlos are married.

Hannah's Henpecked Husband—FALSTAFF—NOVEMBER 15.—Hannah, when not on dress parade, is a domestic tyrant. A musical genius falls in love with her, getting a wrong impression of both her and her husband. Being refused by his love, the musician decides it will be romantic to hang himself with her clothesline. Entering a vacant house he throws the line over a rafter. He then perceives the husband, who is also arranging a rope. The musician's excuse is, "I want to die because I cannot marry your wife." And this from the henpecked husband, "I want to die because I did marry my wife." Then the husband relates his sad story and the other man soon realizes that it will not be necessary to die. He then pleads with the husband to continue his blighted existence. The disappearance of the stranger soon afterwards, wounds the vanity of the wife, and she proceeds to be more gentle with her husband.

In the Hands of the Enemy—(TWO REELS)—THANHOUSER—NOVEMBER 16.—A drama of war and patriotism playing in an imaginary country. The cast includes Morris Foster and Linda Palmer. The little country had fought for years to preserve its independence and now it is threatened with defeat by a powerful neighbor. The former ally of the gallant little country refuses to come to its aid because its principles are being misrepresented by the treacherous ambassador. A young officer and his mother agree to cross the enemy's lines and reach the former ally to appeal for help. Returning with a code message assuring their government the aid of the ally, they are captured by the enemy. The message is discovered and promising to give the key of the cypher. According to the code given by the mother, the message states that the ally refuses to give aid. The enemy feeling secure are unprepared and completely crushed by the ally.

A Cunning Canalboat Cupid—FALSTAFF—NOVEMBER 18.—Old Arthur, a cook on a canalboat, likes his job, his employer and the employer's daughter. One day the girl and her suitor are very much upset. Arthur learns that a distant relation has died, leaving a curious will; everything goes to the girl and a second cousin providing they marry, but if one of them fails to carry out the contract the entire estate will go to the other. When the miserly old cousin calls at the canalboat to see his fiancee, the cook impersonates the girl, and shows the second cousin such a terrible time that the miser, when consulted by the executor of the estate, refuses to marry his cousin, despite his love of money. So, as the girl has not declined, she receives the money, and marries her lover. Arthur retires from the canalboat, richly repaid for his activities.

Beneath the Coat of a Butler—THANHOUSER—NOVEMBER 21.—A young college student has been brought up under the guardianship of an old lawyer, with just enough money for his education, and in complete ignorance as to his parentage. A letter from his guardian finally discloses the secret of his family—his father is employed as a butler in a nearby town. The young man is crushed, for he will be ostracised from the set in which he has been moving. But his sweetheart proves true, and the boy stands by his father, promising to care for him in old age. To the great surprise of all, the father drops the cloak of butler and reveals himself as a millionaire lumber owner. This was his plan to save his son from the perils that befall many rich men's sons. Thoroughly proud of his son, and also of his future daughter-in-law, the picture ends happily.

The Key to the Past—(TWO REELS)—AMERICAN—NOVEMBER 22.—Featuring Winnifred Greenwood and Ed. Coxen in a story of a woman whose mind has been dimmed in a shipwreck. She is coming to her husband in Alaska and a letter which she has written points that the father of the child is the man who has caused the husband to leave for Alaska. Later the woman's memory is restored and she tells her story. For a longer review see another page of this issue. J. C. G.

The Drummer's Trunk—BEAUTY—NOVEMBER 23. Featuring John Steppling and Carol Halloway. A drummer makes love to Sadie, the girl of all work about the hotel. Johnnie, the hotel clerk, is also in love with the girl. When the drummer is leaving the girl secrets herself in his trunk and



is delivered to his home in the city. Johnnie follows in her footsteps and arrives just as the drummer's wife discovers that the girl is in the trunk. Johnnie takes Sadie back home with him, but before she goes she tells that she had hidden in the trunk unknown to the drummer. The drummer has a difficult task making amends with his spouse, but after hours of expostulation he "puts it over."

Could a Man Do More—(THREE REELS)—CENTAUR—NOV. 24. —Featuring Crane Wilbur and Celia Santon. Upon her death Mrs. Sherwood entrusts her son Richard to the care of the boy's elder boy's elder brother, Darrell, who promises to shield him against all harm. Later Darrell becomes a village preacher and Richard a lawyer. Richard has been meeting pretty Molly Foster and one night she whispers her dread secret to him. The



following Sunday Richard greets Faith Richardson the belle of the town, who shows an interest in Darrell. At the Foster home a little stranger has arrived and Molly's father demands to know the name of the father of the child, but the girl refuses to answer and at last goes to live in a cottage on the edge of the town provided by Darrell through Faith. Molly is taken ill and realizing her end is near goes to the home of Darrell and Richard and begs Richard to give her child a name, but he throws her off as Darrell enters and she tells him her secret. Darrell insists that Richad marry Molly at once and the ceremony is begun, but it is too late as Molly has passed away. Darrell kneels at her side and Richard goes to the Richardson home and leads Faith back to the window where she sees Darrell carrying Molly in his arms to the sofa. Darrell adopts the baby and several days later Richard presses his suit and is accepted by Faith and later they are married. Time passes and Richard, who has held up his father-in-law, comes to Darrell and asks him to save him. Remembering his oath to his mother Darrell takes the mask and pistol from his brother and stands ready to meet the vigilants. In time, however, Richard clears his brother's name and then commits suicide and in silent sympathy the Colonel grasps Darrell's hand and starts to lead him home.

Stanley and the Slave Traders—(TWO REELS)—CENTAUR—NOVEMBER 25.—Featuring the Bostock Animals. The developments in the sixth episode of the Stanley series show the conquest of the White King by the Slave Traders and their king; the treachery served Ada by both kings; Ada's rescue by Jack, her lover, taking the entire party and the White King with him; and the capturing of the king of the Slave Traders and his followers by Stanley's party. Ada is miraculously rescued from a lion's attack by Jack. Stanley's party, not having found Jack, continues its search in the jungles.

The Bluffers—AMERICAN—NOVEMBER 26.—Featuring Vivian Rich and Alfred Vosburg. Tom Murdock and Patty are in love, but her father will not let them get married so they elope and start housekeeping in an expensive flat. Their neighbors leave town and leave the key to their apartment with Patty, who receives word that her father is coming to see them. Immediately the newlyweds furnish their apartment with their neighbors' furniture. Father arrives and is greatly pleased with their flat. Later he starts for home and Tom and Patty immediately start



to take back the furniture belonging to their neighbor. Father's machine breaks down and he decides to return and as he approaches the house he sees the bluffers scurrying to return the furniture. Later they receive a letter from father in which a check for $10,000 is enclosed and an invitation for them to come and live with him.

The Valley Feud—(TWO REELS)—MUSTANG—NOVEMBER 26.—Featuring Anna Little and E. Forrest Taylor. Because of the fact that Rogers' sheep encroach on the range where Boling's cattle are feeding a feud results. In the midst of this interchange of hostilities Joe Boling falls in love with Glory Rogers. Many fights occur and the elder Boling just before dying makes Joe promise not to marry old Rogers' daughter. Later it is discovered that Gloria is not the old man's daughter, but his niece. For a longer review see another page of this issue. J. C. G.

The Valkyrie—(THREE REELS)—THAN-O-PLAY—NOVEMBER 27.—Featuring Baroness Von Dewitz. Danish legend has it that Valkyries are earth-banished goddesses of war who have excited the anger of Thor, so that he has shot them down to earth on bolts of lightning, thereafter to cast evil spells over all with whom they come in contact, in spite of the fact that they are beautiful to look upon. A little Danish girl living in the woods next to nature with her aunt, comes under

this superstition. The reports spread that she is a Valkyrie, and her life is thenceforth made miserable. An old nobleman covets the girl, and a young American also loves her. In a fight with the nobleman, the American, thinking that he has killed the man, is persuaded by his friends to return home for his family's sake. The girl does not understand his departure. Later, a famous dancer, she comes to America and meets her former lover, although he does not recognize her. The girl defeats the nobleman, who has dogged her; saves the fortunes of her lover, and fate brings the two together again.

Cupid Beats Father—BEAUTY NOVEMBER 27.—Featuring Neva Gerber and Frank Borzage. Frank and Neva are in love with each other, but Neva's parents tell Frank they are too young and they plan to elope. Their plans are overheard by two children who promptly imitate



Frank and Neva, and they in turn are overheard by Neva's mother and father. That night when Neva and Frank start away father holds them up with a gun. He marches them into the house and gives them a lecture. He then pulls aside the curtains and they are surprised to see a minister and a hundred guests waiting for them.

All Aboard — THANHOUSER — NOVEMBER 28.— With Florence LaBadie. The girl has plenty of money and her avaricious guardian decides it shall be kept in the family. He therefore encourages his son to woo the ward. The guardian remembers that when a young woman and young man are passengers on the same vessel they always fall in love. On her way to college in the north the girl is sent by boat in care of her maid. Unknown to her the unwelcome suitor is a passenger on the same boat, the guardian's own sea story idea. But there happens to be other young men on the boat, with one of which the girl does fall in love. While the son is spending his time in a stateroom sick unto death, the love affair progresses. The son, after the voyage, returns to his angry father thoroughly convinced that he does not want to have a wife who stays well while he is seasick.

General Program

Hearst-Selig News Pictorial, No. 91—HEARST-SELIG—NOVEMBER 15. Society men's new military organization holds uniform drill on Sandy Hills, San Francisco; five-story building, candy factory, is death trap to many workers in New York; police officials with the officers in demonstration of rescue work, Washington; Chicago Equestrian Association members mount for annual ride into the country; freight cars loaded with cement break away and crash into another freight at Los Angeles, Calif.; General Carranza recognized by U. S. Government, greets U. S. representatives at Piedras, Negras, Mexico; 2,000 Mexicans driven from Agua Prieta; Harvard eleven defeats New Jersey athletes 10 to 6; Italian soldiers halt in captured town of Cormons, Austria.

Hearst-Selig News Pictorial No. 92—HEARST-SELIG—NOVEMBER 18—Hunting season opens in Newark, N. J.; inter-scholastic race for Kirby trophy held in New York; firemen lose lives in battling with fire that wrecks Auditorium, San Francisco; famous ball players take part in contest at Gun Club, Richmond, Va.; bureau of identification at Chicago detective headquarters install motion picture apparatus and demonstrate way in which new "rogues gallery" will be photographed; Roebling Mills, where barbed wire was manufactured for Allies, is damaged by mysterious fire, Trenton, N. J.; German soldiers mounted on bicycles are sent over the dunes to meet an attack along the coast; scene near Cormons, Austria.

Too Much Turkey ESSANAY—NOVEMBER 19.—Featuring G. M. Anderson as Frank Potter, who conceives the idea of pawning his dress suit to buy a turkey for Thanksgiving and his wife pawns her ring and each returns home with a turkey. Then the husband feeling selfish with two turkeys secretly gives one to charity, while his wife gives the one she has gotten to a poverty-stricken family. Upon discovering they have given both of the turkeys away they start to quarrel. Just then the express man arrives with a turkey from Frank's mother-in-law.

The Law's Decree (THREE REELS)—ESSANAY—NOVEMBER 22.—Featuring Nell Craig and a strong cast. Castaigne, the accomplice of Count De Varney, induces Lucile Morel's father to invest his fortune in a false mining scheme. Morel is left penniless and the count, whose name has not been implicated in the deal, agrees to clear him of financial trouble if Lucile will marry him. This the girl does and three years later she and her baby are deserted by the husband, who is showering attentions on Castaigne's sweetheart, Irene. The former returns and when he discovers the relations between his sweetheart and the count he kills De Varney.

An Ambassador From the Dead—LUBIN—NOVEMBER 23.—Featuring L. C. Shumway. Amos Carter, while sitting in his home, recalls his own boyhood love affair of fifty years ago, when he fought a duel for his sweetheart and caused her



a degree of mental agony which resulted in her death. A day or two later he takes the wage question, which he has been thinking of, into his hands and orders posted a notice of general reduction. The general manager, his grandnephew and only living relative, Amos Carter Rand, resigns and the old man decides to disinherit the boy. Just then a stranger in funereal garb comes to the front door, rings the doorbell and after being shown into the library presents to Carter the identical locket the old man had given to his sweetheart fifty years before. He then goes for a walk with his sweetheart and promises the stranger to return in an hour. Young Rand decides that his resignation was hasty and upon reaching the house finds his grand-uncle seated at his library desk, dead.

A Woman's Wiles—(THREE REELS)—KALEM—NOVEMBER 22.—Featuring Paul Gilmore and an all star cast. Jack Addison, an American sculptor, is in love with Lucile Bergere, a model. Jack and his room mate, Arthur, attend a masque ball, both dressing as Dromios. Arthur is given a message which causes the latter to return home, and later mistaking Jack for his client the attorney informs a friend that the latter has inherited an immense fortune. This is overheard by Lucile, who at once sets her cap for Jack. Jack turns his attentions to a bust which he intends to place on exhibition. His model is Yvonne, a girl who secretly loves him. The bust is hailed as a masterpiece by the critics, and Lucile, discovering that it is Arthur and not Jack who has inherited the fortune, steals into Jack's studio one night and destroys the bust. Later half-crazed Jack endeavors to kill the siren, who confesses her guilt, while faithful Yvonne finally finds happiness in the arms of the man she loves.

Love and Law—VITAGRAPH—NOVEMBER 22.—Featuring William Duncan and Ann Drew. Jimmy and the deacon are rivals for the rich widow's hand. Jimmy buys a little racing car and the deacon to get even passes an ordinance making it unlawful for anyone to go over ten miles an hour. Jimmy is one of the first victims and is set to work on the country road a la chain gang. Later a boy tells the deacon his house is on fire and in his flivver he breaks all records getting home and draws down ninety days in jail. Jimmy and the widow on their honeymoon leave the deacon massaging the road with his shovel.

Love's Enduring Flame—(TWO REELS)—BIOGRAPH—NOVEMBER 23.—Featuring Charles Perley and Claire McDowell with an all star cast. Harvey Beck woos Elice Carter, wife of Philip Carter. Mortified, she decides to throw her lot with Beck and takes her child with her, but Beck wants her unencumbered and while they are discussing the matter Carter comes upon the scene, takes the child from Elice and bids her to. At the station while waiting for the train Elice gives her coat to an outcast, who is shivering in the cold. The train is wrecked and Beck is killed and the outcast wearing the coat is identified as Mrs. Carter. Philip moves to New York and establishes quarters there and Elice also secures employment in a fashionable modiste's shop. Her son Robert is engaged to Edith Hollis and together they visit the modiste where Elice beholds her son. Later Elice prevents her husband from committing suicide, and when the boy learns that Elice is his mother happiness is seen ahead for them.

The Papered Door (TWO REELS)—ESSANAY—NOVEMBER 23.—Featuring Ruth Stonehouse and Edmund Cobb. Molly Carter is neglected by her husband for another woman. He kills a man and



then sneaks back to his wife for protection and she conceals him in a closet and papers over the door to ward off suspicion. The sheriff who is stationed to watch the house comes in one night and falls asleep and Molly lets her husband out and he spends the remainder of the night in the barn. Early the next morning in trying to board a freight train he is killed.

Oh, Doctor!—KALEM—NOVEMBER 23.—Bud and Spike are summoned to stop a leak in a water pipe. Dr. Brown leaves the house and during his absence Pansy and her mother call. The girl, deceived by Spike's professional air, allows herself to be conducted into the consultation room, and Bud seeing her decides he too has always shown a bent for doctoring. He runs up to the bath room, which is just above the consultation room, and armed with a six-foot bit and brace bores a hole in the floor and the water floods the room below. Later the poor plumbers are hauled away to justice.

Limberger's Victory—LUBIN—NOVEMBER 23.—Featuring D. L. Don as General Limberger, an enemy of General Bonehead. Limberger's daughter loves Bonehead's lieutenant and so Bonehead, seeing them together, captures the daughter and sends a note to Limberger saying that she will die at sunset. She is rescued, however, by a young lieutenant and Bonehead becomes enraged and sends a mssage to Limberger tied to a cannon ball. Later General Limberger's daughter and the lieutenant are married and returning see the Limbergers and Boneheads clash. Mrs. Lieutenant tears a white petticoat off and waves it on high. Limberger sees the flag and immediately accepts the truce.

The Impersonation of Tom—SELIG—NOVEMBER 23.—Featuring Tom Mix. Martin, a ranch owner, wants his daughter to marry the son of Graves, a stock broker. Tom is already in love with Hazel, while Daisy is in love with Ned. Tom visits Martin and meets Ned and they become friends and at last agree to a plan. Ned agrees to impersonate Tom and marry Daisy, while Tom is to send for Hazel. Tom and Hazel beat Tom's father to the ranch, where they arrive just after Ned and Daisy are married, and when Graves arrives he finds the boys have put one over on him.

Saints and Sinners—(THREE REELS)—VITAGRAPH—NOVEMBER 23.—Featuring Maurice Costello and Leah Baird. Ashley, who grows away

from his wife Margaret, and his daughter Eileen, is brought to realize this by their friendship for Jack Arden, a widower with one child. Margaret's sister Dora and her husband comes to visit them and Dora starts a flirtation with Jack Arden. Margaret tries to help her sister, and her husband misunderstands the situation and when he sees Arden embrace Margaret by mistake he shoots and kills him. He then denounces his wife



and turns her out of the house without waiting for an explanation. Fifteen years later Ashley is still unrelenting and his wife is in a convent. Eileen, now a young lady, falls in love with young Robert Arden and Ashley separates the young couple without a word of explanation. He later dies and Robert finds letters which give him some light on the subject. Later Dora Ross, who had gone to India, returns and tells the whole story. Eileen's mother is found and complete explanations follow.

The Reproach of Annesley—(THREE REELS)—BIOGRAPH NOVEMBER 24.—Featuring Franklin Ritchie and Louise Vale. Edward Annesley while visiting his cousin, Paul Annesley, falls in love with Alice Lingard, a wealthy orphan. Paul asks Edward to go away and let him win Alice, so Annesley agrees to do so for three months. Miss Rickman's health fails and she is taken to France, where Paul follows her, and Annesley is also touring in the mountains. Paul finds that Alice loves his cousin, and later coming upon Annesley a quarrel ensues during which Paul staggers over a cliff and into the lake below. Rickman, who witnessed the accident, tells Alice that her lover has murdered Paul, and poisons her mind against Annesley. Edward drawn by morbid thoughts to the scene of the quarrel meets a monk in whom he recognizes Paul, who has been rescued by the monks, and thinking himself guilty of Edward's death had sought expiation in good works. Alice is later furnished with proof of Rickman's baseness and she marries Annesley.

Animated Cartoons of Greater New York—ESSANAY—NOVEMBER 24.—Cartoons by Vernon Howe Bailey. Five hundred feet showing points of interest and marvelous growth of New York City. The sites on which some of the largest buildings now stand are shown as they appeared sixty years ago and then are transformed into modern structures, which now stand on the ground. This reel also contains five hundred feet of scenes taken in the Canadian Rockies.

An Enemy to Mankind—(TWO REELS)—KALEM—NOVEMBER 24.—The first episode of the "Stingaree" series featuring True Boardman and Marin Sais. Irving Randolph appears in a restaurant just in time to prevent Richard his brother from the angry Kelton, whose wife is dining with Richard, but he diverts the husband's anger to himself and soon finds himself ostracised and even his sweetheart, Ethel Porter, turns from him. His only friend is Kent, and together with the latter and Richard the young man tries his skill at rifle shooting. Fate directs Kelton's footsteps to the park and the man is slain by Irving, and Richard denounces his brother as a deliberate murderer. Despite the promptings of his own conscience Irving heeds Kent's advice and flees.

The Meddlesome Darling—(TWO REELS)—LUBIN—NOVEMBER 24.—Featuring a strong cast. Amelia Lowell, an old lady who conducts a newspaper stand, is imprisoned for a robbery which her son committed. Her daughter, Helen, marries Henry Corliss, a young author, and keeps her mother's imprisonment a secret from him. Later Henry, now a successful novelist, develops a fondness for his secretary, Rose, who encourages his affection, and his wife accepts favors from Kane, a detective whom she has met on her trips to aid the poor, not knowing that he was responsible for landing her mother in jail. Amelia's term is up and believes that it will interfere in the happiness of Helen and the future of the little girl, Doris to reveal her identity. She continues to conduct her newsstand and even Helen does not hear from her. One day she saves little Doris from death and Henry, happening by in an auto, has the girl and the old lady taken to his home. She is urged to stay there as nurse to the little girl, but doesn't reveal her identity to Henry. Later Helen tells her husband of her mother's past and they are brought together and "The Meddlesome Darling" urges Henry to employ a male secretary instead of Rose.

Sonny Jim and His Family Party—VITAGRAPH—NOVEMBER 24.—Featuring Bobby Connelly. Daddy Jim and his family arrive at Aunt Susan's to find a Ford waiting for them. At last they arrive and are welcomed warmly by Aunty, but Sonny is the object of teasing by his five cousins, "The Imps." Sonny unfortunately knocks over a cherished plant of Aunty's and is sent to his room dinnerless. He climbs out of the window and goes to a roadhouse where he makes friends with Tubby, the owner's son. The family go to the roadhouse where they find the young rascal enjoying a royal dinner and a happy reunion follows.

The Man from Town—BIOGRAPH—NOVEMBER 25.—Featuring Alan Hale and Isabel Rea. When real estate sharks offer to buy the girl's farm she signs the deed but before the bargain is concluded the city boarder intervenes. The girl goes to the city carrying what she thinks is the deed to the property, but the boarder has substituted blank paper for it. Arrived there the girl is drugged by the real estate sharks and placed in a taxi. The boarder, who has learned the railroad will pay any price for the farm, goes to the office where he is met by officers who have been summoned after hearing a cry over the telephone from the swooning girl. Later he proves to the girl that he was looking after her interests and vows he will always watch over her in the future.

As It Happened in Snakeville—ESSANAY—NOVEMBER 25.—Featuring Margaret Joslin, Harry Todd and Ben Turpin. Mustang Pete and Bloggie are rivals for the hand of Sophie Clutts. One day after she has witnessed a fight between the two, Sophie sits down to read the newspaper. She sees an ad for a movie actress, and decides to go to the big city to apply for the position. Several months later finds her a stunning leading lady and living in great luxury. She is longing for the company of Mustang and Bloggy when they both appear. She has an arm around each of them when she awakes to find herself caressing her two dogs.

As the Twig Is Bent—(THREE REELS)—LUBIN—NOVEMBER 25.—Featuring L. C. Shumway in the story of the twin sons of Mrs. Booth, one who joins the army and then deserts it to take up with a pretty Filipino girl, and the other, who falls in love with a wealthy society girl. For a longer review see another page of this issue. J. C. G.

Florence Turner Impersonates Film Favorites—MINA—NOVEMBER 25.—A highly amusing comedy in which Miss Turner impersonates Broncho Billy, Ford Sterling, a Pathe heroine and others. For a longer review see another page of this issue.

Ghosts and Flypaper—VITAGRAPH—NOVEMBER 25.—Anne Schaefer and Alfred Vosburgh featured. The Widow Brown does not approve of her daughter Grace's love affair with Billy Hill. Bill's father and his cousin, Jasper Green, are rivals for the widow's hand and property. The widow owns a house which is haunted and suggests that Silas and Jasper secure a permanent tenant for the haunted house, promising to marry the one who succeeds. Billy tells Silas and Jasper he has a tenant for the house and with the help of flypaper, rope and some rough and tumble mixing in the dead of the night Billy captures the ghosts and brings them before the widow. When Billy and Grace say they are permanent tenants the widow gives her consent to their marriage.

Two Daughters of Eve—BIOGRAPH RELEASE—NOVEMBER 26.—Featuring Claire McDowell, Henry Walthall and Lillian Gish. The husband becomes infatuated with an actress whom his wife had looked down upon, and when the wife learns of this she leaves her husband, taking her child with her. Her search for work is unsuccessful and later she is driven to seek a position in the chorus, where she meets the actress whom formerly she disdained, and the siren has her hour for revenge, but her better nature triumphs and she seeks the wife and begs her forgiveness. Later the wife and her husband are reconciled through the actress.

The Ring of the Borgias—(FOUR REELS)—EDISON—NOVEMBER 26. The story tells of an adventuress who uses an ingenious ring to poison the wife of a man she has come to love. Rivers, upon learning this, spurns her. The cast includes Margaret Prussing, Cora Linton, Augustus Phillips and Richard Tucker. For a longer review see another page of this issue.

Broncho Billy's Love Affair—ESSANAY—NOVEMBER 26.—Featuring G. M. Anderson. The girl Broncho Billy is engaged to moves to the city, where she is surrounded in luxury, but she longs to be back in her western home. Her mother wishes her to marry an English nobleman, but finally the girl and her father, who also loves the rough western life, returns to the West, where she and Broncho are united.

The Society Schemer—KALEM—NOVEMBER 26. An episode of the "Ventures of Marguerite," featuring Marguerite Courtot. Carlow, a fortune hunter, enlists the aid of Morton, a pickpocket. While walking with Carlow, Marguerite admires a necklace on display which her suitor orders sent to the hotel, and he intimates that he intends to present the jewel to Marguerite that evening when he will ask her to be his wife. Morton steals the necklace from the messenger who is carrying it to the hotel and then turns it over to Carlow. Hal Worth, who loves Marguerite, is seated in a cafe and swaps the two with a pocket watch camera just as the package is passed. That night Carlow presents the necklace to Marguerite, asking her not to wear it, and she slips it on. At the ball Carlow signals Morton to steal the necklace again, and this done Marguerite gives the alarm and her escort accuses Hal of the crime. However, he turns the table upon the crooks by displaying the snapshot and the men are brought to justice.

Meg of the Cliffs—LUBIN NOVEMBER 26. Featuring L. C. Shumway and Violet MacMillan. Meg, a girl of the coast, is loved by Jacques, a fisherman. Hugh Gaynor, of the U. S. Secret Service, receives word that smugglers are working along the coast. His sister, Adelaide, falls in love with Vinton Randolph, who is really directing the smuggling, his library being connected by a secret passage with one of the smugglers' home. Tony and his confederates are



caught in the act of smuggling and he hides the goods in Jacques' boat and as a result Jacques is arrested. Randolph, who is preparing to elope with Adelaide, goes to the secret hiding room of the smugglers for some valuables and there is locked in by Meg, who has taken refuge from a sand storm in Tony's home. Tony is struck by a limb of a tree, which is blown down by the storm, and dying he confesses that he was guilty of Jacques' crime and implicates Randolph. Meg reveals Randolph's prison and Adelaide scorns him while Meg finds happiness in the arms of Jacques.

Pressing Business—VIM—NOVEMBER 26.—Jabbs upon arriving at the hotel in Punkinville, finds an invitation awaiting him, asking him to attend an afternoon tea. He sends his only suit to the tailors to get pressed and the tailor shop burns down while the suit is there. When Loos Pokes enters the rear window of the hotel into Jabbs' room he relieves him of his dress suit and dashes off for the afternoon tea, leaving Pokes in his room rather negligee. Pokes manages to get out of the hotel with a crowd at his heels and the police also join in the chase. He arrives at the tea and gets back his suit while Jabbs is compelled to take refuge in a water trough.

All for the Love of a Girl—VITAGRAPH—NOVEMBER 26.—Featuring Mr. and Mrs. Sidney Drew. Mayor Hawkins falls in love with Elizabeth Ann, the chairman of the Publicity Committee of Woman Suffrage and is even coerced into promising to speak on woman's suffrage. He collapses during his speech and is carried to a hospital where he dreams he is attired in the feminine fashion of the year 1950 and being walloped around by a man like woman. He is then turned out into the world with three children and in his delirium he yells so hard for

children the hospital doctors and Elizabeth Ann borrow three children from the orphanage near by to soothe and humor the patient. The crisis soon



passes and under Elizabeth Ann's tender nursing is soon well once more, and we last see Hawkins welcoming three new babies to his home.

Roses of Memory—EDISON—NOVEMBER 27.—Edward Earle is featured as Robert Townsend, who loses the use of his lower limbs as a result of an automobile accident. Jack Carlton, posing as his friend, tells him that in fairness to his wife, Townsend should release her. Over-sensitive concerning his condition, Townsend orders his lawyer to arrange matters so his wife can divorce him. Carlton then calls on Mrs. Townsend and hints at many things. She repulses him and returns to her husband, who, in the meantime, has gained control of his limbs.

The Dynamite Train—KALEM—NOVEMBER 27.—An episode of the "Hazards of Helen" series. A gang of crooks make their getaway by climbing to the top of a dynamite car and loosening the brakes. The crooks discover the contents of the car and they leap to the ground, while Helen, who has seen the theft, takes up the pursuit in an electric speeder. As the speeder approaches the girl leaps from it to the runaway, while half a mile ahead the freight train is coming to a halt. One of the trainmen sees Helen atop the dynamite and gets her signal to sidetrack the runaway. She leaps from the train just in time to escape death when it is derailed and blown up. Later she climbs down the river bed from the top of the bridge and goes to the assistance of the detectives who have come across the yeggmen, who are subdued and placed under arrest.

Blaming the Duck or Ducking the Blame—LUBIN—NOVEMBER 27.—Featuring Billie Reeves. Jack goes hunting with Barton, a friend, and leaves his wife, Lucile, behind. Her father calls on her and she goes riding with him and they have a breakdown which causes delay. Jack returns with a good bag of birds and discovering the table cloth which he has them in stained with blood conceals it. Later he gives an old woman a lot of clothes and tells her he has no use for the articles as his wife is dead to him. Milly, their cook, meets the old lady with the clothes and recognizing them, and fearing murder has been committed, demands the clothes of the old woman. Just then, however, Lucile and her father return to find Jack arrested for murder. All is explained and happiness results.

Young Love—SELIG—NOVEMBER 27.—Featuring a strong cast. Professor Hunt tells Jasper that he is too young to marry his daughter Mary, and also that Mary believes her mother dead, but that she had eloped with another man. Three years later, however, Hunt consents to Mary's marriage to Leigh and on the day of the ceremony the girl's dress is delivered by a seamstress, who is really her mother. Her heart is breaking because she cannot fill her true place as a mother beside her daughter, and as she starts to leave she sees the professor, her husband, whose love overcomes all and he gathers her in his arms.

The Edge of Things—(THREE REELS)—ESSANAY NOVEMBER 27.—Bryant Washburn, Edna Mayo and Edward Arnold are featured in this story that concerns the lives of a millionaire clubman, Betty Marsh, a friendless girl who is seeking her missing brother, and the brother himself who proves to be a city detective. A full review appears on another page of this issue.

A "Model" Wife—(TWO REELS)—VITAGRAPH—NOVEMBER 27.—Featuring Lillian Walker and Antonio Moreno. Robert Blake is in love with Kitty, who works in her aunt's millinery shop. His father wants him to marry Violet Kennedy, daughter of one of his biggest customers. Violet's mother invites him to accompany them to the Vitagraph theater, but he tells them he has a previous engagement, and they discover that it is to take Kitty to the same theater. They tell John Blake of his son's infatuation and he goes to the shop where Kitty poses on a pedestal without



winking an eyelash and he thinks she is nothing but a wonderful model. Robert persuades his father to buy it. During her enforced imprisonment in the show room Kitty catches a burglar. Robert learning this, explains all to his astonished father, who consents to their marriage.

Universal Program

Actors From the Jungle—POWERS—NOVEMBER 11.—An animal picture comprising a visit to the Universal City zoo and a personal introduction to all of the animals, wild and tame. Among these are Chimpanzee Charlie, the most accomplished Simian actor in the world; Princess, the tigress; Ethel, the trained lioness and her new litter of cubs; the dog kennels, the hyenas, snakes, bears, trained pigs and giraffes. The alleviation of the appetites of these beasts is one of the most interesting scenes.

The Circus—REX—NOVEMBER 13.—Featuring Baby Early, who, being refused the pleasure of attending the circus, forms one of her own, with the help of the neighbors' kids and all the material they can lay hands on for circus purposes. No pains are spared by the little tots to make their exhibition rival the real one. But Willie becomes peeved at Ted's attentions to Baby Early and brings calamity on the whole outfit. He tells Mr. Murphy that his goat is being used as a circus prop. Highly indignant, that gentleman brings the cop and furnishes a grand finale to the proceedings.

Universal Animated Weekly No. 193—UNIVERSAL—NOVEMBER 17. Glider with "air propeller" built for U. S. of Colombia makes trial trip at Nyack, N. Y.; Thomas A. Edison lays corner stone at Universal City, Calif.; *Philadelphia*, noted ship, undergoes repairs at Brooklyn, N. Y.; mammoth "Wet" parade held in Chicago, Ill.; French liner *Lafayette* docks after maiden trip; England honors navy dead at Nelson Monument on Trafalgar Day, London, England; honors firemen killed fighting blaze set by airship's bomb, London, England; aero races hydroplane at San Francisco; Yale is beaten by Columbia in water race for first time in forty years; Yale defeats Princeton 13 to 7 in gridiron battle; cartoons by Hy Mayer.

When Father Was the Goat—NESTOR—NOVEMBER 22.—Ray and the girl have been engaged for some time, but it seems that Ray cannot get enough money to finance the honeymoon trip. Father is a gambler, and Ray proves to be a "speed maniac." The same detective gets on the trail of both and a happy thought enters the boy's mind to trick his father out of $500, which money father has doggedly refused to lend Ray for honeymoon purposes. He tells father that the detective wishes to see him, and father, seeing the dreaded Detective Snitch, almost has a fit. When Ray asks for $500 to straighten out, the old man nearly falls over himself to get the money. Ray is fined $25 for speeding and leaves court with the rest of the money. Ray and the girl are in the exuberance of joy, while father congratulates himself on his ability to "fix" the cops.

In Search of a Wife—(TWO REELS)—GOLD SEAL—NOVEMBER 23.—John Randall lives with his parents and has not yet engaged in any business for himself. Mary Trevor, Randall's ward, is secretly in love with John, but he longs for girls with more class and style. Before leaving for the city, John's father gives him a list of the kinds of girls to avoid. In the city John meets a flirt and pays attentions to her, but his little romance finally falls flat. Then John returns home for the Thanksgiving dinner. While sitting before the fire he remembers the note his father had given him, concerning the various kinds of girls. As he holds the slip in his hand, he falls asleep and dreams of meeting each one of them.



He is awakened by Mary. After a merry meal, a love scene occurs. Later the son goes to his father and tells him that he has after all decided to accept a position in his office, for Mary has promised to marry him.

When Willie Went Wild—IMP—NOVEMBER 23.—The Hon. Willie Pepper, son of the Duke of Worcestershire, is sent west by his titled father for the purpose of curing him of snobbishness. Arriving at Coyote Center, he is given the "tenderfoot treatment" by the town denizens. But he finds temporary joy in the smiles of Senorita Maria Enchilada. The arrival of Don Ferocia, Maria's luny lover, who attempts to puncture the Hon. Willie with a stiletto, brings to a near tragic end the transient romance. In escaping from the Don, Willie falls over the balcony and alights on the Don's horse. The horse, failing to understand Willie's intentions, throws him through the saloon window. Coming to the conclusion that a six-shooter commands more respect in Coyote Center than a title, the Hon. Willie cleans out the saloon and wins the respect of the town people.

The Trap That Failed—BIG U—NOVEMBER 24.—John Osborne, a student of human nature, in a discussion with a newly-made friend at the club, holds that environment is the power that guides the destinies of men and women. To prove his theory he tells Dupree that he will pick up the first down-and-outer they encounter, install him as secretary in his home, and watch results.



This done, they brew a scheme to test whether "once a thief, always a thief," holds true in this case. Mr. and Mrs. Osborne leave for the theater. Dupree and the secretary are left alone in the house. As the safe has been intentionally left open, Dupree steals from it a valuable necklace, and is caught by the secretary. The plan is to offer the secretary half the swag to keep silent, thus testing his honesty. The secretary will not allow Dupree to escape, however, and summons Osborne home by telephone. The secretary turns out to be a secret service operator, and Dupree an international crook. After the jewels have been safely restored and Dupree taken to jail, the officer warns Osborne to be more careful thereafter in his acquaintances and theories.

Stolen Hearts and Nickels—(TWO REELS)—L-KO—NOVEMBER 24.—Bill is a street car conductor. After the day's work he strolls off to look over the ladies in the park, but, meeting Sarah Green and her escort, Reggie, he experiences some unpleasant adventures. Sarah also has a sister and Reggie, Bill and the two sisters get into some very unpleasant situations. Both girls want the

same bracelet, and Bill and Reg try to get it. How this turns out is left unexplained for good reasons. Also a robbery perpetrated on a jeweler redounds to Bill's credit and almost puts him in disgrace with the girls. The whole trouble ends at night and with a balloon in which Bill tries to get away. It is understood that Bill is fired from his paying run, and someone else is now knocking down jitneys there.

The Mayor's Decision—(THREE REELS)—LAEMMLE—NOVEMBER 25.—John Stanhope, a young mayor, receives a letter from Bishop Melford, begging him to destroy Dragon Alley. The Bishop writes: "In the name of our little ones, I call upon you to save our people from a living hell." John finds that these houses are owned by Wallace Elton, one of his own and his wife's best friends. As he has ordered the houses of Dragon Alley to be raided and torn down that evening, and learns that an attack is to be made on the police, the matter demands instant attention. He therefore has to leave his wife alone for another evening. Lucette Revere and Jim Ogden, years ago, had been caught stealing in Wallace's house. The latter had Jim sent to prison, while he saved Lucette from a like fate and established her as his mistress. Wallace goes to the Stanhope home, finds Ruth in a receptive mood for his advances, and prevails upon her to elope with him. Jim follows Wallace to the Stanhopes', intent on revenge. Lucette hears of his whereabouts and also leaves for the same destination. In the fight between Jim and Wallace, the latter is killed, while the former is seriously wounded. It turns out that both Ruth and her husband believe each other guilty of the murder and mutually try to shoulder the blame when Lucette and the political boss enter. But the police pick up the wounded Jim, who confesses his guilt. Thus the ends of the boss are defeated, and he departs, leaving Ruth and John together.

Kidnaping the King's Kids—POWERS—NOVEMBER 25—(LADY BAFFLES AND DETECTIVE DUCK SERIES).—The King of Wineberg is very much wrapped up in his two royal kids. Black Rudolph, a crook and pretender to the throne, realizes that the greatest obstacle in his way is the presence of the two youngsters. The king employs Detective Duck, and Rudolph enlists the services of Lady Baffles, who disguises and poses as the governess to the children. The governess proposes a game of blind man's buff, and Duck is "it." While he stumbles around the room, the kids are dropped into a closet and Lady Baffles and Rudolph start home through an underground passageway. Duck seats himself upon the King's throne and draws the imperial robe about his shoulders. The King is about to have him shot, but when the robe falls apart, it discloses the King's kids, safe and sound. All unite in heaping honors upon the famous Detective Duck.

Man or Money?—(THREE REELS)—IMP—NOVEMBER 26.—King Baggott as Donald Britt. Donald Britt and Paul Ferris are college classmates. Donald and Aime, Paul's sister, fall in love with each other. Donald leaves for the west as a civil engineer to take care of construction work, and the girl promises to wait for him to establish himself. Russell Hopkins, a man of some wealth and social position, but a notorious schemer, ingratiates himself so heavily to the Ferris family that Aime, like a dutiful daughter, marries him to please her father. Directly after the ceremony Hopkins is compelled to leave the



country to escape the victims of his last scheme. The man and wife then take up life in the far northwest and finally settle in the location where Donald is prospecting for virgin pine. Donald forgives Hopkins for winning the girl he loved. The two men form a partnership, but Hopkins is still the crook, and Donald is tempted to kill him for his treachery. Aime is devoted to her husband, but Donald still attracts her. Deciding the only honorable thing to do is to get out, Donald turns over the entire business to Hopkins and leaves. The husband, now sure that Aime really loves Donald, sacrifices himself and tries by force to bring him back. Failing, Hopkins plunges off a high cliff into the river below. Donald saves him, and the husband and wife are reunited through his self-effacement.

Saved by a Skirt—NESTOR—NOVEMBER 26.—The girl to whom Ray is engaged leaves for school. Ray receives a letter telling him that unless he marries the next day, his father's fortune will revert to another heir. As something must be done at once, Ray persuades Billie's brother, Neal, to disguise as a girl and act as his bride. The justice being near-sighted, performs the ceremony and the reporters make Ray give them an interview regarding the wedding. At school, the principal sends the mystified Billie home. Arrived in town, she is told of the wedding and that she must come at once and sign the lawyer's papers. She arrives just as the lawyer's patience is about exhausted. Meanwhile Neal tries to get to Ray's apartments and once more pose as his wife, but he is taken in as a suspicious character. His release is secured and all three leave for home to prepare for the real wedding.

A Desperate Leap—(TWO REELS)—BISON—NOVEMBER 27. -Featuring Helen Holmes. Helen Holmes, day operator at Hynes, is engaged to the agent, Tom Walker. Two knights of the road, Mike and Leary, see a mail sack hanging to a mail crane and conceive the idea of stealing it. As the freight on which they are riding passes the crane, they sweep the sack from its hook and seize the first opportunity to rifle the bag. Tom is placed under arrest because he has in his possession a torn twenty-dollar bill which the postmaster recognizes as being in the bag. He had changed the bill for Mike, but this story is treated with much amusement by the sheriff. Helen is warned to look out for the bag the next day. The two crooks, knowing that they will make a valuable find in the sack, tie Helen up securely. Then they rifle the sack and jump the next freight. Helen breaks her bonds and daringly jumps from the roof of the station onto the moving train. Through her strategy and daring the thieves are caught and Tom, her lover, is exonerated.

Dad's Awful Crime—JOKER—NOVEMBER 27.—Tom and Flo are very much in love with each other, but, before accepting the engagement ring from her lover, Flo tells him he must obtain father's consent. Dad is in no favorable mood for agreeing to any proposition of this sort, however, as he has just promised a certain Binks his daughter's hand to cancel a long standing debt. Flo will not submit to anything like this and makes good her escape from the house, followed by father, Binks and the minister. She dashes up the fire escape of an apartment house and happens to take refuge in a room where Tom is pouring out his misery on his friend the doctor. When father's contingent arrives, the lovers take refuge in the next room. Flo then shoots through the door. Tom smears red ink all over his breast and through threats to haunt the old gentleman for the rest of his life, secures the latter's permission for immediate marriage. After the ceremony all are surprised by the activity of the "dying man" and father realizes how he has been outwitted. He decides, however, that Tom will make a very bright son-in-law.

The Mirror of Justice—POWERS—NOVEMBER 27.—Bob Clark is a salesman of mining stock, in the office of James Matthews. Bob is not aware of the fact that the stock is bogus and sells five hundred dollars' worth to Mother Allen, his landlady. Lang, the star boarder, advises her against the purchase, but without avail. Officers raid the office but Matthews escapes. Bob rushes west and secures work in the oil fields. He falls in love with Irma Grant. When he at last saves $500 he sacrifices his love to convince Mother Allen of his honesty. Bob returns east and just after he has returned the money to Mother Allen, Lang and a policeman enter to cause his arrest. Instead of this, however, Lang offers him a position in his office. When vacation time comes, Bob returns to the oil fields and is engaged to Irma.

Inside Facts—LAEMMLE—NOVEMBER 28.—Madge Van Zant is a wealthy girl and her father is the owner of a large factory which employs a number of women and girls. The owner, ignorant of true conditions, allows his superintendent to make a cut in wages. Tom Jordan, a factory employee, with ideas for the betterment of his fellow workers, intercedes with him to restore the wages, and enlists the sympathy of Madge. The girl, desirous of learning conditions first hand, enters the factory as a poor working girl. Here she learns the real truth. She is rescued from insult at the hands of the superintendent by Jordan, who, of course, does not recognize her. The next day both are dismissed from the factory by the superintendent. A little surprise party awaits the



superintendent at Mr. Van Zant's home. His dismissal follows shortly and the management of the factory is entrusted to Tom Jordan.

Feature Programs

Fox

The Blindness of Devotion (FIVE REELS)—Fox.—Featuring Robert B. Mantell and Genevieve Hamper. In the prologue we are introduced to Count Cornay and Pierre. Years later the Count meets Renee Delavoix and falls in love with her and they are married. Pierre, his adopted son, returns and Renee falls madly in love with him, and although engaged to the Count's niece he becomes infatuated with her. Later the count finding his wife pleading with Pierre not to return to the army, tells Pierre that he must marry his niece the next morning, and although Bella realizes the truth of the situation, she consents to the ceremony rather than disclose the true state of affairs to her uncle. Renee puts poison in a cup of coffee that her husband is about to drink, but he has been watching her in a mirror and changes the cups and she is killed by her own poison and Pierre overcome with remorse shoots himself.

Metro

One Million Dollars—(FIVE REELS)—METRO.—William Faversham featured as Duvall, the criminologist, in this Rolfe production, directed by John W. Noble. Aided by the crystal globe given him by a Buddist priest, Duvall proves that the Count has murdered his rich American wife, and brings him to justice. For a longer review see another page of this issue.

The Woman Pays—(FIVE REELS)—METRO—NOVEMBER 15.—Valli Valli is featured as the pleasure-loving wife who realizes her mistakes in time to save her husband from ruin. The picture was produced by the Columbia Pictures Corporation under the direction of Edgar Jones. For a longer review see another page of this issue.

Paramount

Mme. Butterfly—FAMOUS PLAYERS.—A picturization of John Luther Long's celebrated novel with Mary Pickford as Cho Cho San. Marshal Neilan plays Lieutenant Pinkerton, the American who considers his marriage to Cho Cho San a matter of convenience and who, upon returning to America, marries Adelaide. For a longer review see another page of this issue.

Still Waters—FAMOUS PLAYERS.—Marguerite Clark is cast in a well suited role, and the story by Edith Bernard Delano gives her opportunities for the display of her particular talents. The photography and settings are excellent. For a longer review see another page of this issue.

The Mummy and the Humming-Bird—(FIVE REELS)—FAMOUS PLAYERS.—Charles Cherry featured as Lord Lumley in this picturization of Isaac Henderson's story of the same name. It is a well constructed and interesting modern society drama laid in England. James Durkin directed the production. Longer review on another page.

Pathe

The Band Sun Engine—(TWO REELS)—PATHE.—Seventh in the "New Adventures of Wallingford" series. Violet and Fanny Warden locate Dana T. Morley, next on the list of men whom Wallingford and Daw have promised to make pay for the injustice they have done Violet's father. Morley owns a great deal of property in the country town. Violet learns that he intends dispossessing Edward Band for non-payment of rent. Band is a would-be inventor and is working on a sun engine. Wallingford and Daw enter upon the scene and a plan immediately suggests itself. They instruct Violet to buy up all the options on property about the town. Wallingford offers to buy some of Morley's property at double its value. This makes him suspicious, and, anxious to learn the reason for Wallingford's operations, seeks information from Blackie. He receives the information and what is more believes it. The result is that he purchases Violet's options for $70,000 and offers to sell them to Wallingford, but it seems that J. Rufus does not care for them. For a longer review see another page of this issue.

Pathe News No. 90—PATHE—NOVEMBER 10.—Trials of the National Capital Club, Washington, D. C.; factory fire in Brooklyn, N. Y., in which 2,000 employees were trapped; "Wet" demonstration, Chicago, Ill.; women are employed as window cleaners in Nottingham, England; refugees from Agua Prieta, fearing outcome of Villa's attack, pour across the border line into Douglas, Ariz.; 7,000 bales of cotton burn at the Riverside Compress at Augusta, Ga.; sixteen-inch gun destined for Panama defenses leaves for the Sandy Hook testing grounds; the first corn palace built in Illinois brings crowds to Bloomington; thousands of young folks entertained under the auspices of the Brooklyn Eagle in Brooklyn, N. Y.

Pathe News No. 91—PATHE—NOVEMBER 13.—The Roebling Cable Works destroyed by fire, Trenton, N. J.; how fashions are designed; big guns in the making at an American armament plant; General Villa with 13,000 troops closes in for final assault on the Carranza garrison, Agua Prieta, Mexico; stock yards of Kansas City, Mo., are congested with stock of all kinds to feed the fighting armies of Europe; Italian liner Ancona, which was sunk by an Austrian submarine, photographed when leaving New York on her last voyage; new $12,000,000 Lackawanna viaduct ready for traffic; a new sea-sled built for Colombian Government makes trial trip at Nyack, N. Y.; Land Products Show held in Portland, Ore.; seven thousand bales of cotton burn furiously at Augusta, Ga.; E. J. Smith and C. A. Miller arrive at Kansas City on their walk from New York to San Francisco; Missouri Normal and Kansas Normal play tie game, 16 to 16, in struggle for state football supremacy.

A Bolt From the Sky—(THREE REELS)—PATHE—PRODUCED BY BALBOA.—Jackie Saunders is featured as Fay Blake, the daughter of a wealthy broker. A band of crooks plot to gain some of her father's wealth. Their tool, Anthony Craig, succeeds in being introduced and he continues to call on her. She accepts his proposal of marriage. Just at this time Blake makes great financial losses. When Craig learns this he determines to secure a divorce from Fay. Events lead up to an accident in which he is killed. In the end Fay marries her former lover, Alfred Dale.

A Gentleman's Agreement (THREE REELS)—PATHE—PRODUCED BY BALBOA.—Edith Reeves plays Ruth Nolan, the support of her aged mother, who loses her position as stenographer because she repulses her employer. Her search for work is vain until she meets the director of a motion picture company. He offers her a position. Ruth soon becomes a star and though she does not love Fulsome agrees to become his wife out of gratitude to him. The jealous leading lady places her in a compromising position with an actor whom Ruth really loves. At first Fulsome is in a rage, but the actor calls to his attention an agreement to grant any wish in return for a great favor done him. Fulsome keeps his agreement and leaves Ruth to marry the man she loves.

T. C. K.

Backed by the U. S. A.—(TWO REELS) PATHE-BALBOA.—Twelfth episode of "Neal of the Navy." Joe Welcher resents the smuggler's ill treatment of Annette, whom he has captured. Joe and Hernandez fight and the gas escaping from a broken fixture causes an explosion. Welcher is killed. Annette's party is escorted to the Lost Island by a government transport under Neal's command, in recognition of her favor in allowing the government to establish a coaling station there. Hernandez, who secrets himself on the ship, "fixes" the compass. The ship is drawn out of its course and wrecked. Hernandez and the Brute are washed ashore on an island peopled by savages. The fate of the rest of the party is not disclosed in this chapter. For a longer review see another page of this issue.

Mary's Lamb—(FIVE REELS)—PATHE.—A Gold Rooster play featuring Richard Carle in his Broadway success. Donald Mackenzie produced the picture. Included in the cast are Jessie Rolph, Marie Wayne and Lillian Thatcher. For a longer review see another page of this issue.

Giving Them Fits—PATHE—A "Luke" comedy which is slap-stick from beginning to end. Luke is the head salesman in a shoe store and uses his right to select his customers, to the dismay of the under salesmen. Luke likes to wait on the pretty girl buyers and leaves the hard jobs for the others. This leads to many kicks, falls and much throwing of shoe boxes or any other article within reach. In the last scene the store is a wreck.

Human Movements Analyzed—(SPLIT REEL)—PATHE.—These singularly interesting and instructive photographs were taken with an ultra-rapid camera and when the film is run at regular speed in the projector the movements are perfectly timed and slow. In this way the every movement of a runner, for instance, can be observed. The pictures are of athletes who run, walk, jump and put the shot. On the same reel with:

Children of the Netherlands—PATHE.—A study in natural colors of the children of Zeeland wearing their native Dutch costumes.

World

A Daughter of the Sea—(FIVE REELS)—EQUITABLE.—Featuring Muriel Ostriche. Margot, a fisherman's daughter, loves Jack Rutland. Mrs. Rutland, a wealthy woman, takes Margot to her home for the purpose of educating her, but objects to the affair between the girl and her son and sends for Margot's father to take the girl away. Adele, Jack's sister, becomes involved in an affair with a lover who is already married and he accidentally shoots himself while struggling with Adele, who escapes, and Margot coming upon the scene picks up the revolver and is held under suspicion for having committed a murder. At the coroner's inquest Adele appears and tells the true story of the accident and the old fisherman when he calls to take his daughter home informs Mrs. Rutland that Margot is the daughter of an old school chum of hers, and in this way the lovers are united.

The Little Church Around the Corner—(FIVE REELS)—WORLD.—Featuring Emelie Polini as a girl who marries a man who is a morphiomaniac. Her rejected lover ruins her husband and endeavors to obtain possession of the child, who is heiress to a large sum of money. The husband and wife are shut up in an asylum, but escape. The husband is cured of the morphine habit and the husband and wife are reunited and they render their thanks at the "Little Church Around the Corner," where they were married. The villain is defeated and the child and her money are saved.

Associated Service

The Parson Slips a Cog—ASSOCIATED.—The Rev. I. O. You and two female pillars of his church are returning home on a boat from a convention. On the same boat is a female vaudeville company who are accompanied by a few college chaps, and the parson becomes interested in the youngsters and sneaks away to the upper deck and there gets up in the festivities. Later the boat stops at Ocean Grove and everybody goes ashore for recreation. The parson again gets into the merry company. When the boat reaches its destination the parson goes home and there tries to recuperate with liniment and bandages and swearing "Never Again."

Triangle Program

Released the Week of November 21.

The Disciple—(FIVE REELS)—TRIANGLE-KAY-BEE.—Featuring William S. Hart in a story of Jim Houston, who comes to Barren Gulch to reform the morals of the frontier community. His wife falls a prey to the seduction of "Doc" Hardy and she elopes with him. Later, his child being sick, "Doc" Hardy is sent for as the only physician in the district. He ministers to the child and confronts Houston, who intends to kill him. Mary is asked to make her choice between Houston and Hardy and she points towards the child and goes to its bedside. For a longer review see page 914 of the issue of October 30th.

Her Painted Hero—(TWO REELS)—TRIANGLE-KEYSTONE.—Featuring Hale Hamilton and Polly Moran. A story of a property man and billposter who love a stage-struck maiden, who in turn adores a matinee idol. She finally suggests to Hale that she will back him in a new production if he will assign her to the leading woman's part, which he does. Later Polly and her property man are reunited for the usual happy ending. For a longer review see page 914 of the issue of October 30th.

Saved by Wireless—(TWO REELS)—TRIANGLE-KEYSTONE.—Mack Swain, Chester Conklin and Andrew Anderson are the featured players in this story of diplomatic intrigue which concerns the stealing of an important code book by a villain and the throwing of suspicion upon the innocent hero, who is eloping with the beautiful heroine. A bomb placed aboard the hero's motor boat all but causes the death of the eloping couple, until the cruel villain, stricken with remorse, rushes to the wireless station and sends out a warning which results in the hero being saved by wireless. A full review appears on page 1030 of the issue of November 13.

The Martyrs of the Alamo—(FIVE REELS)—TRIANGLE-FINE ARTS.—W. C. Cabanne directed this production, which deals with the stirring events of the history of Texas, and introduces such characters as Santa Anna, Sam Houston, David Crockett and James Bowie. The story deals with the defeat of the Americans in the Alamo under the leadership of Colonel Travis, and the final defeat and capture of Santa Anna after a pitched battle with the forces of Sam Houston. No particular star is featured, but prominent in the production are Sam De Grasse, Walter Long, Tom Wilson, A. D. Sears, Alfred Paget, Augusta Carney, John Dillon, Fred Burns, Ora Carew and Juanita Hanson. A full review appears on page 914 of the issue of October 30.

Miscellaneous

A Continental Girl—(FIVE PARTS)—CONTINENTAL.—Featuring May Ward as the daughter of the Revolution who is loved by an American and an Englishman. The Englishman uses his authority to settle private grudges, and Granger, the American, is arrested twice as a rebel, but escapes both times. The girl with Granger away at the war and her father under arrest decides to take active part in the fighting and organizes a company of four girls. They are captured by the British but General Burgoyne sets them free and places the Englishman under arrest for abuse of his power. The Englishman tears down the British flag and attacks Flossie, but Deerfoot comes to her rescue and in order to escape from the Indian the Englishman dives off a high cliff into the lake below. Granger makes his way to the heights and plans to give courage to the American soldiers by raising the flag in place of the English emblem. He is shot while climbing the pole, but the girl takes his place and raises the colors and the battle is won by the Colonial forces. Several years later Allen and Flossie are reunited.

SOME NEW THEATERS

South Dakota.

Toohey Brothers have been given permit to build a brick addition to their picture show theater in Sioux Falls, costing $1,200.

Howell's moving picture show in Montrose will be shown in the opera house, as the weather will not permit its showing in the tent.

Tennessee.

South Chattanooga is to have a motion picture theater, the Strand. A. J. Alper and A. Solomon are interested in the new project.

November 5 the Strand theater opened in Chattanooga on Main street. The new theater has a large seating capacity and is handsomely decorated.

West Virginia.

The Wheeling branch, Mutual Film Corporation, will move its present office, in the Masonic building, to the third floor at Fourteenth and Market streets, over the Bijou theater.

Wisconsin.

Beloit is now the owner of one of the finest picture theaters in the state. It is the new Majestic, costing $40,000. It is very beautifully decorated and provided with many exits. It is owned by Patrick McGavock and J. V. Hogan.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



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BILLIE BURKE
WITH
KAY-BEE-TRIANGLE

Vol. XIV CHICAGO, DECEMBER 4, 1915 No. 23

LUBIN

Monday Dec. 6th

THE OTHER SISTER

One Act Drama

Tuesday Dec. 7th

D. L. Don Comedy

PLAYING THE SAME GAME

One Act

Wednesday Dec. 8th

Two Act Drama

THE WEB OF HATE



THE OGRE AND THE GIRL

Three Act Drama

RELEASED *Thursday Dec. 9th*

Friday Dec. 10th

THE STOOL PIGEON

One Act Drama

Saturday Dec. 11th

Billie Reeves Comedy

BASHFUL BILLIE

One Act

GENERAL FILM

LUBIN

RELEASES



STRAND AMUSEMENT CO.
918-922 STATE STREET
ERIE, PENN'A

Erie
This from
More later

Erie, Pa.
November Seventeenth
1 9 1 5

Triangle Film Corporation,
71 West 23" Street,
New York City, New York.

Gentlemen:

We wonder now the other fellow found time to telegraph on the opening night assuring you of their success. This is our first breathing spell.

"The Strand" opened to the public Friday evening at 6:30, the performance beginning promptly at 7:00 P. M. opening overture by the Strand Symphony Orchestra--11 pieces, leader, Prof. Franz Koehler who, incidentally, has a Symphony Orchestra in the city, of 57 pieces.

We opened with "The Lamb" and "My Valet." The house was crowded both performances and it is estimated that we turned away over 2,000 people (seating capacity of the house 1500). The Triangle Photoplays, the Orchestra, and the Theatre itself was a revelation to the people of Erie.

We are proud of the Triangle service we are giving which is so far ahead of anything here-to-fore shown that it is a revelation to the people, and we believe if we are given an opportunity to entertain any of the representatives of the Triangle people, even of the good city of New York, they will be equally proud of the Theatre in which their Photoplays are being presented.

Yours very truly,

STRAND AMUSEMENT COMPANY,

MANAGER.

WJH/ANB

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK



Rothapfel-Mutual banquet held at the Hotel Sherman in Chicago on Thursday evening, November 18.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, DECEMBER 4, 1915 No. 23

Samuel L. Rothapfel, Exhibitor

BY ED MOCK

> **If I wanted to render the motion picture business the one biggest, most magnanimous tribute possible, I would hire this man and travel him, so that he might show others how the thing is done.—*Motography*, March, 1912, page 112.**

At the Rothapfel-Mutual Tour Banquet given at Hotel Sherman the evening of November 18, Mr. Rothapfel of New York, "America's most famous motion picture exhibitor," declared that I had been his inspiration in the earlier days of his struggle to elevate the pictures. It was one of those little tributes that come to us now and then and which make for better understanding of life's lessons. Mr. Rothapfel's compliment found a hearty and gracious welcome.

It was during the winter of four years ago when I heard there was an exhibitor at Minneapolis who was doing some extraordinary things with motion pictures, and while it was somewhat unusual to go so far to a picture show, I concluded that it would be worth while to travel from Chicago to Minneapolis and see what might be seen.

I told the story in these pages at that time. I declared then that I had visited the best motion picture theater in the world; that I had met the wizard who presided over it; that his work was wrought with the ordinary devices available to every other exhibitor. The man was Sam Rothapfel.

When John R. Freuler, president of the Mutual Film Corporation, engaged Mr. Rothapfel to make a tour of this country to preach the doctrine of picture efficiency and success, he might have been guided by the text of the first paragraph on this page. I have no way of knowing. At any rate, he made no mistake in his selection, which has been proven by the record of the past few weeks and reaffirmed by the Chicago meeting, Thursday, November 18. A truly representative body of film men listened with great attention and interest for nearly two hours to the magnetic, fascinating life-story Mr. Rothapfel had to offer. He has a wonderfully fetching power as a speaker—one of his more recent attainments. For it must be remembered that the tremendous development of Sam Rothapfel has been during the past seven years; easily within the memory of the present average exhibitor.

The motive that prompts my present effort to write more about "Roxy" is to attempt a correction of an erroneous impression that he is over-rated. He isn't. Sam Rothapfel is a regular fellow. That he stands in the spotlight is because of achievement. He does things—big things in a big way. It wasn't so very long ago that he did little things in a little way, but always the Rothapfel way. No man in the film industry works harder, or longer, or more unselfishly. Few have accomplished so much. The thing I want exhibitors to understand is that Sam Rothapfel is an exhibitor—one of the boys—a friend of every other exhibitor. When he tells you to drop into his house and look it over, he means it. And when he says he is never too busy to give you of his time, he means it. "Roxy" has a special brand of handshake for his exhibitor brother. He has never felt above the most humble. Nor will he ever go so far as to forget his lowly start.



Samuel L. Rothapfel.

Exhibitors who must rely upon the reading of the Rothapfel address, as it is presented on the Mutual tour, are apt to miss its full importance. The earnestness of the speaker; the joy of his eyes;

the pleasing mannerisms and forceful emphasis; the sincerity of expression and gesture lend much that cold type fails to convey. There is a blackboard demonstration of stage settings; a piece of chalk held aloft; a "Roxy" atmosphere that carries his audience along far beyond the text of a printed page. The address is built up of human interest stories of his everyday life. In a business beset by a thousand confusing angles, this straightforward narrative is subject to very little cross-fire. It holds consistently to the one thought—improve your show by every clever trick you can command. "Roxy" doesn't attempt to set himself up as the greatest of the great in his chosen work. He tells the simple tale of how he does it. There is no secret about it. Every card is on the table. What he has done, he makes very clear that you can do. In that wholly beneficent plan he wants you to share. He is brutally frank with his references to his own shortcomings.

The exhibitor who will overlook those numerous, helpful, cost-free suggestions that are offered by Mr. Rothapfel does himself and his business a gross injustice. The exhibitor who cannot thank John R. Freuler for sending such a representative into the principal cities of this country falls short of the kind of material that should constitute the exhibitor body. Mr. Freuler has *"wanted to render the motion picture business the one biggest, most magnanimous tribute possible."* He hired Sam L. Rothapfel and traveled him, *"so that he might show others how the thing is done."*

Among those who attended the Rothapfel banquet in the Italian room of the Hotel Sherman, in Chicago, on Thursday, November 18, were the following:

Newton B. Levi, Mutual Film Corporation, New York City; Joseph H. Finn, Vogue Films, Inc., Chicago, Ill.; R. R. Nehls, American Film Company, Inc., Chicago, Ill.; Mr. and Mrs. B. N. Judell, Mutual Film Corporation, Chicago, Ill.; Louis M. Noto, J. E. O'Toole, A. J. Normal, F. J. Flaherty, Aaron Saperstein, George F. O'Malley, Mutual Film Corporation, Chicago, Ill.; Jay Cairns, North American Film Corporation, Chicago, Ill.; W. E. Gerry, George H. Sheldon, F. J. Woods, R. N. Cushing, Nichols-Finn Advertising Company, Chicago, Ill.; Aaron J. Jones, Peter J. Schaefer, Adolph Linick, Norman E. Field, Samuel I. Levin, Louis J. Jones, Fred W. Schaefer, Frank G. Schaefer, Ralph I. Kettering, Sig. Faller, John G. Burch, Charles J. Schaefer, Harry Earl, George H. Moore, Dorothy Schaefer, Jones, Linick & Schaefer, Chicago, Ill.; Mr. and Mrs. Alfred Hamburger, Samuel Mitchell Frankland, Alfred Hamburger Theatrical Enterprises; Mr. and Mrs. I. Leon Klasky, World Film Corporation, Chicago, Ill.; F. M. Brockell, Paramount Feature Company, Chicago, Ill.; H. W. Willard, Triangle Film Corporation, Chicago, Ill.; George A. Magie, B. W. Fox, Universal Film Company, Chicago, Ill.; Charles L. Filkins, Edward Cohen, I. Van Ronkel, E. Van Ronkel, I. Natkin, V. L. S. E., Inc., Chicago, Ill.; Miss H. Rosenblum, DeLuxe theater, Chicago, Ill.; Fred Loeb, Little theater, Chicago, Ill.; Edward Barrett, Pastime theater, Chicago, Ill.; George Paul, States theater, Chicago, Ill.; H. E. McDorman, Francis theater, Chicago, Ill.; Paul Sittner, Sittner's theater, Chicago, Ill.; L. F. Allardt, Allardt Circuit, Chicago, Ill.; Mrs. Bert S. Feltes, Park theater, Chicago, Ill.; Julius Lamm, Logan Square theater, Chicago, Ill.; M. A. Howell, theater builder, Chicago, Ill.; A. J. Bidstrup, Gaiety theater, Chicago, Ill.; Fred W. Hartmann, Aristo theater, Chicago, Ill.; Robert R. Levy, Revelry theater, Chicago, Ill.; William E. Heaney, Virginia theater, Chicago, Ill.; Thomas R. Porter, Bonita theater, Chicago, Ill.; W. J. Sweeney, 57 East Van Buren street, Chicago, Ill.; H. C. Miller, Alcazar theater, Chicago, Ill.; Jack Bellot, Board theater, Chicago, Ill.; Max Schwartz, Harper theater, Chicago, Ill.; F. W. May, Beach theater, Chicago, Ill.; M. G. Watkins, American Standard Moving Picture Corporation, Chicago, Ill.; Abe J. Balaban, Circle theater, Chicago, Ill.; A. Schoenstadt, Boulevard theater, Chicago, Ill.; A. L. Schiff, Ashland theater, Chicago, Ill.; J. H. Morrison, Grand theater, Chicago, Ill.; Harry W. Rosenblum, Temple theater, Chicago, Ill.; Samuel Spitzer, Paulina theater, Chicago, Ill.; Edward B. Smith, Bell theater, Chicago, Ill.; B. Cohn, Home theater, Chicago, Ill.; Julius A. Alcock, Mutual Film Corporation, Chicago, Ill.; F. W. Wild, Jr., Mrs. F. W. Wild, C. S. Wertsner & Son Co., Chicago, Ill.; Mr. and Mrs. Roderick Ross, Ross & Co., printers, Chicago, Ill.; E. Q. Cordner, Strand theater, Chicago, Ill.; Abe Auerbach, New Strand theater, Chicago, Ill.; R. C. MacMullen, Colonial theater, Joliet, Ill.; H. B. Knapp, Superba theater, Freeport, Ill.; W. D. Burford, Palace theater, Aurora, Ill.; John F. Mackinze, Strand theater, Indianapolis, Ind.; J. J. Rubens, Fox theater, Aurora, Il.; Charles Boomershine, Citizens theater, Millersburg, Ind.; Herman Meyer, Niles Center theater, Niles Center, Ill.; H. L. Gumbiner, De Luxe theater, Hammond, Ind.; J. K. O'Neil, Opera House, Henry, Ill.; Frank E. Lee, Lee's Picture House, Three Oaks, Mich.; M. L. Sparr, Village theater, Wilmette, Ill.; M. S. Ludick, Melrose Park theater, Melrose Park, Ill.; H. T. Benson, Five-Cent theater, Milford, Ill.; Lester L. Deutsch, Soldiers' Home theater, Danville, Ill.; Ed J. Mock, A. L. Haase, Neil G. Caward, Motography, Chicago, Ill.; W. S. Broun, D. G. Heinly, Walt Bloeser, H. B. Sherwood, M. A. Goldberg, *Tribune,* Chicago, Ill.; E. W. McQuigg, J. C. Reynolds, *Evening American,* Chicago, Ill.; E. H. Wood, Mildred Joclyn, Frank A. McInerny, *Evening Post,* Chicago, Ill.; William C. Esty, Jr., *Motion Picture News,* Chicago, Ill.; J. S. McQuade, P. C. Hinz, *Moving Picture World,* Chicago, Ill.; Martin J. Quigley, *Exhibitors' Herald,* Chicago, Ill.

Before reaching Chicago Mr. Rothapfel was banquetted at Denver, Colorado, and Minneapolis, Minnesota. The Denver banquet was held at the Hotel Savoy on the evening of November 12. H. T. Nolan introduced the speaker of the evening to the assemblage and among others who talked were H. A. Ellison, the pioneer of 15-cent admission prices in Denver; H. A. Goodrich, a suburban exhibitor; and Margaret D. Conway, inspector of amusements for the city of Denver.

Among those present at the banquet were:

C. O. Withrow, C. H. Simpson, Muriel Lee Elsasser, E. T. Behn, W. E. Scott, W. R. Sample, W. G. Hilliard, Fred Solomon, E. F. Haslam, H. A. Goodrich, John Thompson, M. M. Kravetz, J. B. Mellon, John S. Broughton, Homer A. Ellison, W. A. Calkins, J. H. Ashby, Jesse E. Jones, O. A. Carlson, M. J. Barton, M. B. Friedman, Ernest B. Fine, Margaret B. Conway, L. D. Purdy, S. E. Fair, Frank W. Frewn, H. B. Gish, C. W. Harris, G. P. Hayward, W. S. Rand, Harry Lustig, Mutual branch manager; M. F. Cohn, H. T. Nolan, H. E. Ellison, R. H. McCluskey, Lewis Erb, E. M. Erwin, D. L. Lehrburger, E. H. Binford, William T. Binford, Mr. and Mrs. H. E. Huffman, A. S. Bailey, Frank Harris, F. P. Hill, Jack Scott, Morris Cohn, and A. Wertheim.

The Minneapolis meeting was held at the Elks Club and James Gilosky of the Alhambra theater, St. Paul, presided as toastmaster.

Among those present from outside the Twin Cities were:

Anton Gilles, Grand theater, Breckenridge; John H. Bunte, the Wurlitzer Company, Chicago; A. C. Thompson, Star theater, Dubuque; F. E. Nemec, Nemec theater, St. Cloud; Mr. and Mrs. Jay E. Gould, Crystal theater, Glencoe; Frank Gardner, Palace theater, Owatonna; Alfred Lantz, Palace theater, Owatonna; M. T. Jones, proprietor of Palace theater, Owatonna; M. Joffe, Kenyon; V. M. Smrcina, Metropolitan theater, Prairie du Chien; John Brummond, Princess theater, Thief River Falls; John R. Lakin, Caille Brothers Company, Detroit, Mich.; G. G. Merrick, Winnipeg, Canada; P. C. Johnson, Star theater, Montevideo; L. G. Roesner, Colonial theater, Winona; J. A. Tyrir, Albert Lea; J. A. Van Wie, Albert Lea.

Those present from St. Paul included:

J. B. Reisman and S. Reisman, Dale theater; George W. Granstrom, Strand theater; Joseph Friedman, Park theater; J. R. Simpson, Ideal theater; M. L. Finkelstein, Princess Majestic, etc.; Mr. and Mrs. James Gilosky, Alhambra theater; Mr. and Mrs. Bert Goldman, Princess and Majestic; Mr. and Mrs. William Sobelman.

Among those present from Minneapolis were:

Theodore L. Hays, H. E. Young, Portola theater; William Koenig, Gayety theater; J. L. Maitland, Jitney theater; Jacob Barnett, Crystal theater; Fred S. Meyer and Ben Friedman, Western Kriterion; E. A. Wescott, Fox Film Corporation; J. A. Salter, World Film Corporation; Grant Pierce, *Tribune;* William C. Preller; I. H. Rubin, Palace, Grand and Garrick theaters; F. H. Harmer, F. E. Williams, Triangle Film Corporation; E. A. Davies and J. C. Stanley, Northwest Weekly; M. L. Cohen, La-

goon theater; J. M. Langley, Alhambra theater; E. H. Weinhold; Charles J. Rostad, *Tribune;* Harry B. Wakefield, *Tribune;* George E. Ackerson, *Tribune;* J. George Feinberg, *Moving Picture World;* W. C. Lestico, Kleine-Edison; L. E. Davis; W. H. Stafford, manager Mutual Film Corporation; Lillian Nelson; J. A. Bachman, Mutual Film Corporation; Mr. and Mrs. William H. Koch, New Grand theater; Mr. and Mrs. Harry E. Billings, New Palace theater; Samuel Salomonsky, Universal-Laemmle; Mr. and Mrs. James V. Bryson, N. W. M. P. Equipment Company; C. E. Van Duzee, Princess theater; G. Mantzke, Mutual Film Corporation; Casper F. Schwie, Calhoun theater; George H. Capper; J. M. Kuhn; George M. Fosdick, Mutual Film Corporation; Henry J. Hoy, New Lyndale theater; Ben E. Drum, V. L. S. E.; C. W. Sawin, V. L. S. E.; William E. Mick, Lyric theater; L. V. Calvert, New Garrick theater; George Carish, Third Ward theater; E. R. Mencel, Regent theater; J. M. Yaeger, Moon theater; A. A. Hixon, Metro Pictures Service; Jack Elliott, "Birth of a Nation"; Smith B. Hall, *Railway and Hotel News;* Carlton W. Miles, *Journal;* John R. Baker, *Journal;* M. J. Weisfeldt, assistant manager Mutual; Newton E. Levi, Mutual Film Corporation; Thomas J. Hamlin, editor of *Amusements.*

REEL FELLOWS HOUSEWARMING

Chicago Club At Last Moves Into Its Clubrooms and Gigantic Turnout Initiates New Quarters—Membership on the Increase

Wednesday, November 17, will long be a red letter day in the motion picture history of Chicago, for at 6:30 on that evening the doors to the new club rooms of the Reel Fellows Club of Chicago, located on the second floor of the Movie Inn, at 17 North Wabash avenue, were thrown open and from then until a wee small hour on Thursday morning good fellowship prevailed.

A more representative attendance has seldom graced a motion picture function of any kind in Chicago, for all factions and branches of the great industry were represented on the floor and took an active part in the housewarming. The new club rooms proved a delightful surprise in the way of furnishings and decorations, and ere the meeting adjourned many members were discussing ways and means of acquiring still larger space and making the clubrooms even more attractive.

The walls of the new clubrooms are hung with artistic portraits of noted stars and on the platform stood a huge photograph of President Nehls, the club's first executive. Comfortable chairs and richly upholstered lounges are scattered about the quarters, and big reading tables and other tasty furnishings make the rooms homelike.

When the time came for the club's regular monthly dinner the seating capacity of the balcony of the Movie Inn was taxed to the utmost, for though a large attendance was expected the crowd which assembled exceeded the guesses of even the most optimistic of the club members, and seats were at a premium. After the late comers had been served, the whole gathering adjourned to the clubrooms, President Nehls ascended the rostrum and the meeting was formally called to order.

Joseph Finn was the first speaker introduced and after getting into a hole by identifying a huge portrait of Henry Walthall as a likeness of Charley Chaplin, he got skilfully out again and went on record as believing that the gathering then present would soon be increased to a membership of nearer a thousand than a hundred.

Frank Powell of the Screen Club told of the organization of that body and predicted a stupendous growth for the Reel Fellows Club. Richard Travers expressed his delight at finding the club at last in a home of its own, and Henry Walthall, after declaring that he was so embarrassed that he found words lacking in which to express himself, proved his worth by reciting a humorous little recitation in a manner that simply brought the house down.

"Cap" Boening, as the club treasurer, proved that money can talk and Rapley Holmes, who had delayed his departure for New York City on purpose to be present, made one of his original little speeches. William J. Sweeney, on being called on, "passed the buck" to "Bob" Levy, and the latter uncorked some of his well known oratory Mr. Brockell of the Famous Players exchange, Benjamin Judell of the Mutual exchange, and Frank Flaherty all briefly occupied the stage, and Director Haydon of the Essanay Film Manufacturing Company, demonstrated that he can talk as well as he can produce. Several professional entertainers were next introduced and with the assistance of Abe Balaban proceeded to enliven the evening with songs and stories.

Among those present from other branches of the industry were Aaron Jones of Jones, Linick & Schaefer, Alfred Hamburger, George Cox, Nate Asher, and C. L. Worthington of the Fox offices. It was long past the midnight hour when the last stragglers departed from the clubrooms and the new quarters are now open daily and being largely used by the enthusiastic members.

Charity Ball a Huge Success

The charity ball given by the American Theatrical Hospital Association in the First Regiment Armory of Chicago on Saturday, November 20, was a huge success from every viewpoint. There was a galaxy of stars from screendom and the legitimate stage present, and every theatrical man in Chicago that could come was there. Beverly Bayne and Francis X. Bushman, the ever-popular Metro stars, led the grand march and this fact in a great measure was one of the greatest assets in making the affair a success. These stars were given a great ovation upon their appearance at the Armory and the box in which they were entertained by Alfred Hamburger was stormed by guests of the evening.

The Equitable and World Film Corporations were especially well represented at the ball. They were, in fact, the only film manufacturing companies that had a box of their own. At 12:30 they issued a very newsy little paper, *The Equitable World,* in which news of the evening was published and also important news concerning the Equitable and World Corporations.

There was a beautiful silver loving cup two feet in height given away by the Equitable company to the best dancers, and the lucky winners of this cup were Barber King and Miss Mildred Brown. At the auction, A. N. Spiegel, one of the directors of the Equitable, bid $130 for a beautifully dressed doll which was donated to the association by Mlle. La Estrellita, the famous Spanish dancer.

Virtus R. Scott, who has been a successful director with the Biograph, Famous Players, New York Motion Picture Company, Equitable, and other companies, has signed a contract to work under the Metro banner as assistant director to Lionel Belmore, who will direct future Quality-Metro features in which Francis X. Bushman and Beverly Bayne are starred.

Making Films Steady

Thomas A. Edison is credited with having said: "Give me a motion picture machine and I'll teach more history in fifteen minutes than instructors and text books can drill into the minds of pupils in a month."



Nicholas Power.

But this was not in the early days of motion pictures—for the machines used fifteen years ago, when moving pictures were being introduced, were inspired with the jumps, flickers and dances to a degree that made it an optical hardship to look at a film. When films were in the experimental stage the picture machine was equally undeveloped. Edison seemed to have other things to think of besides films and picture projection two decades ago. The inventive mind of the "wizard" had not then taken up the subject of motion pictures to any great extent, and it was many years after the picture business grew out of its swaddling clothes before anybody gave much study to the important detail of projection.

Finally one inventive genius—Nicholas Power by name—noted the defects in the early film displays, and traced the troubles to their source—the projection machine. Power was one of the first men to seriously apply himself to the perfection of "throwing pictures" upon the screen. He studied out the mechanical intricacies of the subject, and, having first foreseen the future of the film, devoted long hours and many months to experimenting with cranks, cogs, shutters and wheels.

Mr. Power knew that moving pictures would never succeed as an amusement unless they could be thrown clearly and steadily upon the screen: he sensed troubles with the eyes of millions unless the earlier projecting apparatus could be replaced with steady running, even "throwing," and flickerless machines.

Unlike most inventors, he was wise enough to keep the reward of his genius in his own control, and instead of selling his patents for trivial sums he proceeded slowly and always within his means New models were produced every few months, every machine he turned out was an improvement upon its predecessor, and finally he arrived at a point so closely approaching perfection that the Power's projectors are now established among the standards of all "picture throwing" apparatus.

The millions who find entertainment at the picture shows owe much to Nicholas Power, for it was Mr. Power who devoted years of his life to taking the "flicker" out of the film and conserving the eyesight of his own generation and for generations to come.

Kleine Signs Stars

George Kleine, of film production fame, is certainly drawing heavily these days upon the ranks of speaking drama celebrities. His latest acquisition in this direction is Millicent Evans, remembered as Douglas Fairbanks' leading woman in "Officer 666," and as leading woman in "The Blue Mouse" and many other successes under the Klaw & Erlanger management. Miss Evans is busy at the big Kleine studios in New York, rehearsing her role in a comedy written especially for George Bickel of Bickel & Watson.

Another whom Mr. Kleine has just placed under contract is John Jarrott, who has a long list of successes to his credit, among which are the star parts in "Folies Bergere," and his own production, "Come On," which enjoyed a long and remarkably prosperous run recently at the Empire theater, New York City.

Lasky Film Has Big Sets

Five hundred otherwise perfectly law-abiding citizens are pictured as enthusiastic roulette players in the big Lasky Feature Play Company's production of "Mr. Grex of Monte Carlo," from E. Phillips Oppenheim's novel of the same name, in which Theodore Roberts is the star. The photoplay is a Paramount picture and will be shown publicly for the first time on December 2.

Some of the scenes of "Mr. Grex of Monte Carlo" are laid within the great gaming casinos of the famous resort. Probably the biggest interior setting ever erected in a studio is used in one of these casino scenes. Four great halls are revealed in panorama and nearly 1,000 persons are seen playing at the various roulette and card tables.

It is related that when the call went out for persons to appear in the gambling scenes of "Mr. Grex of Monte Carlo" many local celebrities of Hollywood applied. It is the custom at the Lasky studios to serve luncheon for everyone inside the plant at noon and on the day when the casino scenes were made more than 1,200 persons sat down to lunch. Persons who had won and lost fictitious millions a moment before were of one mind when the dinner bell sounded.

Theodore Roberts, who is the star of this Lasky production, has been prominent before the photoplay going public for many months. Others who appear in leading roles are Carlyle Blackwell and Dorothy Davenport, a niece of the late Fanny Davenport.

Horsley's Axetitler Used

For the first time since his productions have been distributed through the branches of the Mutual Film Corporation, David Horsley has made use of his own invention, the axetitler, a device by which the words of the character, or characters, in the scene being shown are printed directly on the film.

The introduction of this novelty is made in the Centaur Star Feature, "Could a Man Do More?" a three-reel drama featuring Crane Wilbur, and released November 24 on the Mutual program.

The picture opens with Crane Wilbur entering a library and seating himself comfortably in a big arm chair. Assuming a story-telling attitude, he faces the camera, carrying out the business of telling a story when the axetitler records his words: "Let me tell you a story," on the lower left hand portion of the film. Wilbur remains in the scene throughout. The picture then dissolves into the theme of the story and when it is concluded dissolves back to Wilbur, still seated in the big arm chair, but now going through the business of ending the story while the axetitler records: "And thus my story ends."

The Actor-Director's Viewpoint

BY HENRY KING*

WIDEST in the world is the difference between the work of the actor-director in pictures and that of the man who merely directs. I have played under many directors and I have directed pictures in which I did not take part. But of late, all my screen activities have been in productions where I played the lead, as well as exercised the guiding force. As a result of this experience, the opening statement. The responsibilities of the actor-director are numerous, as anyone with studio experience will know. On him rests the principal burden; yet, I do not feel that because of that fact he is entitled to the lion's share of the credit when a good picture is turned out, although his will be largely the blame for any failure that may be recorded.



Henry King.

It has always been my motto to distribute the credit where it belongs. The author, the producer and the actor should be entitled to an equal share, while important contributions are made by the generally unknown departments that enter into the making of a picture play. My point is that no one person can claim to be the "big thing" in screen production, because so many different elements enter into it. Without my cameraman, Joe Rizard, at my elbow to consult, I would not attempt to make a picture.

Notwithstanding, the central or controlling force is that exercised by the director. In putting on a piece before the camera, I always try to bring out the gist of my early training on the legitimate stage. That is to round out a finished product. To be able to do this, I believe actual stage experience to be the invaluable, yes, even essential, equipment. In attempting to do anything, the extreme results that may be obtained are the crude and the finished products. We see very few of either. The most are only half finished.

I believe I am safe in saying that not one in ten directors producing for the screen today gets the maximum results, because they have not the requisite training as a result of which they can differentiate between the good and the bad in mimetics. For instance: any child can take a pencil and make a crude representation of the human figure. But to perfect the art of drawing and coloring requires years of study and practice, even for a genius.

Just so with the stage. And I hold that the studio is but another, a newer form of the stage. In acting before the camera, the technique of the stage must be carried out much more in detail than before the footlights. You wouldn't expect to hear a finished pianist in one who had never studied the technique of that instrument. In the same way, to be able to act one must know the rudiments of acting.

Above all, the one who superintends a production must have a stage education. Some men from the outside who are becoming studio directors may have wonderful ability and do exceptional work; but for the rank and file, I feel that actual stage experience is the safest preparation. I believe I am safe in making the statement that the ten foremost picture directors today were all active in the realm of the theater in former days.

What is most needed in picture production today, I believe to be more time in the rehearsal of scenes. They should be so worked out in detail before being photographed that it is unnecessary for the director to say a word to the players after the "grinding" begins. When intent upon achieving an effect, it is disconcerting to the actor if the director talks or shouts for him to cross. You can't trifle with the feelings. Prompting is rarely necessary on the stage because of careful rehearsing. The same applies to the studio. We, too, are coming to it rapidly; for with the accession of better equipped players and more competent directors, a vast improvement has been noted in the way picture plays move now, as compared with a year ago.

A production must not merely carry the story along. It must do more than that. To achieve the end, it is necessary for the direction to visualize that which a reader reads "between the lines," so to speak. The difference between directors is largely the degree in which they are able to develop the finesse of the tale, to make an audience forget it is merely looking on at a re-presentation. You see a runaway in the crowded downtown streets and thrill, because you know it is not "staged." The director's problem is to duplicate the effect; but in doing so to cover up the pre-arrangement.



Henry King, Balboa director, going over a new script with his new leading woman—Helen Marie Osborn.

In directing a picture I try to get over the effect on me of my own ideas. This may sound trite; but

*Actor-Director of Balboa Company.

from the looks of many screen plays, I cannot help feeling that the director-in-charge has been working like the man digging a trench—without any particular interest in his task. Cinematography should be joy. Expressing ideas is not like felling trees. In all artistic endeavor, it is not so much the thing itself which is done, as the suggestion conveyed by what is done. It is the illusive something which lives that I am trying in my modest way to fasten on the screen. Rarely am I satisfied, however, with my work when I see it "run off." Were it feasible, I'd prefer to make over every picture.

According to my contract with Balboa, I am supposed to star in my own productions. But strange to say, when they are finished, the work of my associates stands out prominently more often than my own. In developing the story and causing the others to appear to the best advantage, I usually forget myself; whereas if I didn't, it would be a simple matter to "fatten" the part I am doing. As a case in point: right now, a three-year-old child is playing the female lead with me. As written, the scenario makes my part the dominating



The actor-director as a gold miner in scene from one of his productions.

one; but the little child is so fascinating that I am letting her "hog" the picture as the stage-slang goes. But I don't mind, for I am convinced that all will work out satisfactorily in the long run.

The standing I have achieved in pictures as an actor and a director I owe almost entirely to the Horkheimer brothers and the opportunities they have given. Before coming to Balboa, I had one other studio engagement. I stuck to my present employers through the dark days, when I had various offers to go elsewhere. At the time H. M. Horkheimer said that I would never be sorry and I am not. He has made good every promise and done even more. Today Balboa is among the largest independent producing concerns in the world and I am proud to be identified with it and to have played a modest part in its growth.

For a man to get results, he must be satisfied, happy in his affiliations. The conditions existing at the Long Beach studio I believe to be unique in the film world. It is more like one big family than anything else. Directors, actors and all other employees work harmoniously to the common end of producing good pictures for their employers. Unprejudiced observers tell us there is a steady improvement in our output. The increasing demand is further evidence.

In conclusion, as an actor-director I might say I am primarily interested in achieving as nearly a perfect picture as possible. Whenever I feel that I can interpret the part best, I play it; otherwise, some one else is cast for it. At times, I write my own stories and do them. I know what I want to get over and I am glad to say that I have the hearty co-operation of my assistants. They help me as much as I help them. The mind in front, so to speak, simply pulls the strings. The others respond according to their individuality and understanding.

HORSLEY'S NEW DIRECTOR

William J. Bowman, Former Bushman Director, Will Stage Centaur Features with the Bostock Animals—Now Working on First One

William J. Bowman has just been added to David Horsley's staff of directors at the Horsley studios in Los Angeles to put on Centaur feature animal pictures with the Bostock animals. He is now at work on his first Centaur picture.

Mr. Bowman is one of the best known and at the same time one of the most capable directors in the business. For a long time he was associated with the New York Motion Picture Company putting on productions at Inceville. His most recent engagement was with the Quality Films, for whom he produced the Francis X. Bushman features. Among these were "The Second in Command," the first Bushman picture for the Metro, and "The Silent Voice," which followed.

The fact that the Bushman releases are to be made in the East was the reason that Mr. Horsley was enabled to secure Mr. Bowman. When it was decided to remove the Quality players to New York Mr. Bowman was invited to accompany them in his old capacity but declined the offer, explaining that he preferred to remain in California. Mr. Horsley then immediately approached him with a proposition which was so tempting that he accepted.

In view of Mr. Bowman's past performances a great deal may be expected of his efforts for Mr. Horsley.

A Five Reel Midget Feature

The Headline Amusement Company, having launched the "Pee-wee Picture Players" in "The Lilliputians' Courtship" with gigantic success, are now anticipating the production of a five reel feature picture written around the famous stories of "Gulliver's Travels." This picture will require the services of nearly one hundred midgets and Little Will Archie is being kept busy signing up the little men and women, who are coming from all parts of the globe.

One day last week the Pittsburgh branch of the World Film Corporation was burned out. Not a shred of the offices and their contents remained, but in almost less time than it takes to write this paragraph, new offices were taken; the forces got to work; films, paper, and the general supplies of the offices were drawn from stock and put to work. World Film treated the incident as such, and allowed no interruption whatever to its business to take place.

"Atmosphere a Vital Element" Says Zukor

APPROVES EASTERN STUDIOS

"THE importance of obtaining the proper atmosphere for every production has never failed to impress me since the days when a sombrero and chaps were considered sufficient to transfer a grocery clerk into a perfect cowboy," declared Adolph Zukor, president of the Famous Players Film Company, apropos of the departure of Marguerite Clark and J. Searle Dawley for Savannah, Georgia, where the film adaptation of the celebrated play, "Mice and Men," will be staged. "At that time the Jersey woods served for every setting in the category, from darkest Africa to 'India's sunny climes'—not to mention the Arctic regions.

"That was in the days when the mere fact that shadowy figures could be made to move across a screen—or a sheet—was all that the public needed to know about moving pictures. 'They moved!' as the barker might say—and that was sufficient. And with a few notable exceptions, the manufacturers of these moving pictures, knowing that the novelty of the idea would assure them a good market, turned out their product as rapidly and as cheaply as possible. That was what might be termed the Stone Age of motion pictures, and I have no doubt that many discriminating persons who had the misfortune to attend those early shows may have never entered a photoplay house again. If they should, however, they would find that vastly different conditions obtain today.

"The development of the longer films, and then the formation of film producing companies for the express purpose of adapting successful plays to the screen, marked the introduction of new methods of production; of a beginning of the minute attention to detail which is absolutely essential to the success of a photoplay today, and which has resulted in its present high status in the amusement world, which finds its ultimate expression in the great photoplays which one now sees in the leading theaters all over the country.

"Firmly convinced that the proper atmosphere was positively essential to the success of the adaptation of well known plays to the screen, I have always insisted that the directors go to any means within their power and ingenuity to obtain the right setting. In the case of 'Mice and Men,' Madeline Lucette Ryley placed the story in the south. It is practically impossible to find really southern atmosphere in the north. One may discover a single house with the familiar Georgian pillars, but the illusion ends right there. That is why Miss Clark and the company have just gone to Savannah. For there one cannot take a picture which is not brim full of the spirit and tradition of the south as we know it of old.

"'Atmosphere' is frequently an expensive luxury, if one reckons first cost, but in the long run it is a most profitable investment. For instance in producing 'The Eternal City,' we sent Pauline Frederick and her company to England and Italy for several weeks. The expense bills might have been considered high—but the realism which resulted from that journey made the picture a masterpiece and added greatly to the popular interest in the production.

"More recently we have faced the problem of obtaining proper settings for widely different pictures, each of which depended to a great extent upon the accuracy of detail in the presentation. When the war prevented the carrying out of our original intention of sending Miss Frederick to Egypt to photograph our adaptation of Ribert Hichens' 'Bella Donna,' we spent many weeks in search of a proper substitute. Finally we decided upon Florida as the only available place. The singularly strong tributes which were paid to the atmosphere of the production by the reviewers show that our efforts and expense were amply repaid.

"Again, in the case of 'Still Waters,' it would have been simple to have gotten an old canal boat in the Hudson river, and by using very restricted space for the scenes, to have given a fair semblance of reality to the canal life portion of the play. But, with the Delaware river flowing through the Pocono hills in the neighborhood of Easton, Pa., and with a real canal paralleling the river through that exquisite valley it seemed almost criminally negligent not to send the players to that point. So the picture was given the setting which called forth so much approbation from those who saw it.

"In 'Madame Butterfly' and 'The White Pearl' we had to obtain Japanese atmosphere, but distinctly different, for the latter was a sea story. Hence Marie Doro and her company went to one of the rockiest portions of the coast of Maine and Miss Pickford was dispatched to 'somewhere in Jersey,' where there are the most beautiful Japanese gardens in this country. I am not at liberty to disclose the name of the place because it is a private residence and the owner does not wish his name to be used.

"At the present time there is one of our companies at the old Thompson home in Swanzey, N. H., where we are producing the rural portions of our adaptation of Denman Thompson's delightful play, 'The Old Homestead.' This is indeed the acme of realism, as the author-actor used his old farm as the setting of his original play, and the characters depicted in it were actually his neighbors. Through the courtesy of Frank Thompson, son and heir of Denman, we are accorded the privilege of presenting to the public the actual scenes which even the great genius of Thompson himself could only represent in painted canvas upon the stage. The same holds true of Grace church, which formed the familiar background of Act III. Thompson was again forced to resort to canvas and paint, while Frank Losee, his successor in the role of Josh Whitcomb, actually plays the scenes before the old church itself.

"These are the touches which differentiate the mediocre feature film from the really worthwhile photoplay—an opinion in which I am glad to say that my associates on the Paramount program heartily concur. It was the conviction that such is the case which determined the Famous Players to make New York its center of production. With all due respect to those whose enterprise led them to boom California as the mecca of motion picture men, we believe that New York is the logical place for the location of the main plant of the photoplay producer.

"In the first place, it has unequalled facilities for

communication with every portion of the globe. It is the center of American commerce and therefore the center of transportation. Form it one can reach any given variety of scenes and locations in the shortest possible time. That is the vital point—the variety of settings. And though nobody appreciates more than I the beauties of California and the wide range of climate and scenery which it enjoys, it does not compare in accessibility and in variety with the opportunities afforded by New York.

"New York is still the theatrical center of America, too, and here one still finds the actors whom one needs for his productions, despite the great colony of motion picture players which has congregated in the west. For Broadway still lures the ambitious actor and it is from the ranks of the successful players that the producer of adaptations of theatrical successes musters his leading characters."

MAY HAVE BIGGEST THEATER

Rochester, N. Y., Capitalists Already Have Approved Plans for Motion Picture Theater With Six and a Half Thousand Seating Capacity.

George E. Simpson, manager of the Regent theater, Rochester, N. Y., is authority for the statement that the recent affiliation of the Regent and Gordon theaters is the basis of a project to erect in Rochester the largest motion picture theater in the entire United States. Preliminary plans have already been drawn for a structure that will have a seating capacity of about 6,500.

According to present plans, the lower floor space will provide seats for some 2,850 people, while the balcony will easily seat 2,250, and a second balcony will accommodate the remainder.

It is anticipated that the proposition will involve the expenditure of about one million dollars, all Rochester capital, though the active co-operation of the Gordon-Olympia Company, a seven-million-dollar corporation of Boston, controlling more than thirty theaters in the east, is expected. The house is to be built with the sole intention of using it as a motion picture theater, and vaudeville, it is definitely asserted, will form no part of its policy.

In discussing the proposed house and its policy, Mr. Simpson spoke in part as follows:

"The enormous seating capacity of the proposed house will enable us to obtain only the choicest releases of practically all of the big feature-film companies. We can buy ten or eleven features and select from them films that will be acceptable to our class of patrons. I venture to predict that, before very many years, this sort of theater will be the rule, rather than the exception. The motion-picture industry is going forward all the time. The public will probably continue to patronize the legitimate stage, but this business will never stop.

"Our main reason for the move, however, is to insure ourselves against the necessity of running motion pictures that hurt business, because we cannot afford to allow them to remain idle."

The Lubin company producing "The Wonderful Water," George V. Hobart's Ford Flivver comedy with Raymond Hitchcock in the leading role and with Marion Sunshine and others supporting him, has returned from Lakewood, N. J., where for the past two weeks it has been working toward the completion of the picture.

Mary Maurice of Vitagraph

With a world-wide reputation as an actress, Mary Birch Maurice, Vitagraph player, and one of the best loved film stars, also enjoys the distinction of being known as "the mother of motion pictures." She was born on November 15, 1844, in Morristown, Ohio, when that little town was celebrated as a stopping place for the stage-coaches that traveled the National Pike, the highway that made Henry Clay famous.



Mary Maurice.

Nearly fifty years ago, Mary Maurice joined the Pittsburgh (Pa.) stock company and made her first professional appearance in the farce, "My Neighbor's Wife." This was followed by engagements with F. S. Champau in "The Arkansaw Traveler"; John T. Raymond in "There's Millions in It"; a repertoire of Shakesperian characters with John McCullough, Edwin Booth and Lawrence Barrett, and with Joseph Jefferson, appearing as Mene in "Rip Van Winkle," and Tillie Slowboy in "The Cricket on the Hearth."

During the latter part of the summer of 1910, the Vitagraph Company especially engaged Mrs. Maurice to appear in an important picture production entitled, "The Legacy," in which Charles Eldridge was to play opposite. Her varied experience as an actress and her strikingly featural characteristics that reproduced effectively on the film, induced the Vitagraph Company to engage her as a regular stock member. Her second picture was entitled, "His Mother," and it was due principally to the lovable character she portrayed and her wonderful interpretation that earned for her the title "the mother of the movies." Since becoming a regular member of the famous Vitagraph stock company, Mrs. Maurice has been identified with mother parts almost exclusively and has appeared in a host of picture dramas.

Serial Cast in "Clipper" Feature

Lottie Pickford, William Russell and others who contributed their talents in making a success of "The Diamond from the Sky," are now appearing in a series of three-reel productions, released by the American Film Company, Inc., under the brand name "Clipper." The first of the "Clipper" features in which the "Diamond" folk appear is "Curly," a thoroughly enjoyable production dealing with the slums and a pair of social pirates. Immediately after the completion of "The Diamond from the Sky," Miss Pickford, Russell, Eugenie Forde, Charlotte Burton, George Periolat and others of the "Diamond" Company, began work on "Curly" under the direction of Donald MacDonald. The picture is to be released on the Mutual program December 11.

PLAY SELECTED FOR ANNA HELD

Famous Star Arrives at Morosco Studio and Her Initial Screen Subject, Adapted from French Farce, Will Be "Madame La Presidente"

Closely following the arrival of Anna Held in Los Angeles to appear before the motion picture camera at the Oliver Morosco studios, the eastern offices of this Paramount organization announced its acquisition of the screen rights on the international stage success, "Madame La Presidente," in which production the famous star will make her film debut.

On arriving in Los Angeles where she was given a royal reception by representatives of the daily papers, trade journals, and the Morosco Company, the French comedienne appeared a bit upset, due to an accident which befell her private car a half-hour's ride out of Los Angeles, when a huge hook of a freight derrick



Anna Held on her arrival in Los Angeles to enter on engagement with the Oliver Morosco Photoplay Company. Anna Held on Bottom step carrying her pet Pekinese, Ting des Tourelles. Back of her, Mme. Liane Carrera. Bottom, at right, Charles Eyton, manager of the Morosco studio; at extreme left, Frank Lloyd, Morosco director under whose supervision Miss Held will do her first picture work. Charles Pike, passenger agent of Salt Lake railroad, assisting Miss Held from the train.

caught the back of Miss Held's car and damaged it slightly.

In securing "Madame La Presidente" for Anna Held, Oliver Morosco has obtained a vehicle in which the noted star should prove a big success, as the title character is particularly adapted to her talents. The play, by Maurico Hennequin and Pierre Veber, has proved itself a big international success, having toured the principal Continental cities of Europe including Paris, Berlin, Vienna, and Milan. In this company it was first produced on Broadway at the Garrick theater, where it played to record business for over a year, with Fannie Ward in the title role.

Triangle's Next Hart Picture

William S. Hart, the notable portrayer of western characters will next be seen on the Triangle program in a virile story of the battle fought by two physical and mental giants for the love of a girl, entitled "Between Men." The production has just been completed under the supervision of Producer Thomas H. Ince and will be offered as a Triangle-Kay Bee feature early in December.

"Between Men" is another of the C. Gardner Sullivan scenarios that have figured so prominently since the inception of the Triangle Film Corporation. It is essentially a drama, with here and there a touch of gentle comedy to relieve the tension. It is the tale of a designing broker's machinations to win the hand of a wealthy girl; of his efforts to ruin her father in furtherance of his ends and of his crushing defeat at the hands of a bigger and better man from the west. Elaborate settings combined with the strength of the story and the excellence of the cast are expected to merit the highest praise for the production.

In the cast with Mr. Hart is Enid Markey, the popular screen star who scored such a distinct success with Dustin Farnum in "The Iron Strain," the first Ince release on the Triangle program. Miss Markey, it is said, has even surpassed her performance in the Farnum story by her ingratiating characterization with Hart. House Peters is another screen favorite who has an important role. He plays the other man and is declared to have rendered an admirable performance. J. Barney Sherry, veteran of the Ince forces, is prominently cast as the girl's father, while Bert Wesner and Robert McKim complete the cast.

Play Selected for Nance O'Neil

The management of the Lubin Company announces that the first of the series of photo-plays in which the eminent American emotional actress Nance O'Neil is to appear under the Lubin banner will be an original five-act photo-play, "Souls in Bondage," which is from the pen of Daniel Carson Goodman, author of "Hagar Revelly" and other literary masterpieces, and who is now writing exclusively for the Lubin Company.



Nance O'Neil.

"Souls in Bondage" has been written especially for Miss O'Neil by Mr. Goodman and has been pronounced by her after her reading of the synopsis and script, as the most tensely dramatic subject she has ever attempted, and one from which she is enthusiastically desirous that there be made a dramatic version that she may use it for a vehicle on the speaking stage.

Director Edgar Lewis, who has completed the taking of "The Great Divide," will immediately begin the production of "Souls in Bondage" at the Lubin Philadelphia studios. The cast of the production will be announced later. "Souls in Bondage" will be released during January or February through the V. L. S. E., Inc. offices.

Daniel Carson Goodman's original five-act play "Fate," a tense and powerful story of railroad life, is the vehicle selected by the Lubin management for the next appearance of their star Richard Buhler.

Edith Luckett Signed With Raver

Harry R. Raver, president of the Raver Film Corporation, announces a most important engagement in the person of Edith Luckett who will portray the character of Estelle, the girl of mystery, in the story of "The Other Girl," by Augustus Thomas. And here is a lass who has achieved a most enviable reputation and what is still more she possesses a face that is singularly adaptable to the motion picture camera. New York and other metropolitan centers throughout the United States applauded the clever work of this star when she played the leading role in support of George M. Cohan in his 1912 vehicle, "Broadway Jones." Again the public knows her for her work in support of Chauncey Olcott when she played as his leading lady two successive seasons, first when he presented "Mother Machree" and second when he toured in "The Heart of Paddy Whack."



Edith Luckett.

Edith Luckett has been theatrically bent from youth. In the Capitol when but five years old she frequented the Columbia Theater near which her family resided until she became personally acquainted with every mmber of the house staff. One week, during the course of a benefit performance, she implored the opportunity of doing one of the simple dances her mother had taught her.

Director of Raver productions, Percy Winter, is most enthusiastic over Miss Luckett's future and joins many critics throughout the country in agreeing that a great reputation is in store for her.



Constructing Essanay's new studio, 350x175 feet, said to be the largest indoor artificially lighted studio in the world.

Billie Burke a Film Fan

Miss Billie Burke is devoting a considerable part of her time to studying the obverse side of the picture game to the one she saw while making "Peggy" at the Triangle-Ince studio. She is often to be seen at the Knickerbocker theater, in New York, looking at the excellent films supervised by Ince, Griffith or Sennett and noting the modes of appreciation and the relative popularity of the respective stars and plays. In fact Miss Burke is rapidly getting the film eye and will soon be an unequalled authority on the public as well as the theatrical side of photographic appreciation.

The extraordinary success of the star in her last two seasons of generic plays, dealing with provincial character types and locales, have lent extraordinary interest to Miss Burke's vehicle in filmland entitled "Peggy." Advance reports from the coast say it is as striking a depiction of Scottish character and temperament as was "Peg O' My Heart" for the Irish and middle class English types; "Hobson's Choice" for Lancashire and "Quinneys" for the Yorkshireman. Miss Burke, as is well known, is part Scottish by ancestry. She said the other day at the Knickerbocker that filming



Billie Burke in scene from her forthcoming Triangle release "Peggy."

"Peggy" was a sheer delight, so beautifully were the scenes adjusted to the Scottish Highlands and so faithfully had the characteristic Highland atmosphere been preserved. Another factor of great importance was the appearance of the sterling character actor William H. Thompson, in one of the important roles in her support. Lastly, Mr. Ince's production of everything, regardless of expense, was extremely pleasing and should result in giving the highest artistic form of entertainment in the way of domestic drama that the motion pictures have thus far been able to offer.

New Kleine Manager at Kansas City

W. O. Edmunds, formerly manager of George Kleine's Los Angeles office, has been sent to Kansas City where he will assume management of the Kleine branch in that city. Mr. Edmunds is one of the oldest known film salesmen in the business. He has been associated with Mr. Kleine more or less since 1908, at which time he was manager of the Kleine office at Winnipeg, Canada.

Freuler's "Service Beyond the Films"

MUTUAL PRESIDENT'S BIG PLAN

THE Mutual Film Corporation, in execution of President Freuler's policy of "service beyond the films," has launched a $300,000 advertising campaign to help the exhibitors.

The media of this campaign are the trade papers of the industry, the newspapers and the billboards.

This step is a part of the new Mutual policy which found its first expression in Mr. Freuler's announcement of the $8,000,000 program. The story of this program, with its big array of Broadway stars and box office features, in the regular program at no extra rental charge to the exhibitor, has been told to the exhibitor. Now an effort is being made to tell it to the whole public.

From rim to rim of the continent the billboards are proclaiming the merits of the Mutual program. Every week's trade papers are filled with the news of the Mutual's announcements and releases. The daily newspapers of the great cities across the country are carrying big quarter-page ads in series, telling about the program and its stars.

From far-away Seattle to the much-touted bright lights of Broadway the faces of Crane Wilbur, Harold Lockwood, Arthur Acord, Gladys Hulette, Florence La-Badie, Mae Allison, Anna Little, Francine Larrimore, Tempest and Sunshine, W. C. Fields, George Sidney, George Ovey, Grace Valentine, Audrey Munsen, Richard Bennett, Adrienne Morrison, Frederick Warde, and all the great army of Mutual stars of screen and stageland, smile down at the passing throngs. You see them on the boards in New Orleans and they face you at every turn in Chicago. They are everywhere. Mutual's message of all-star, all-feature quality is being told to the whole nation.

Back of this program of advertising is President Freuler's basic idea of "service" to the exhibitors, a "service beyond the films," as he has styled it. It means the establishment of a certain merchandising idea in the motion picture business, and it offers a particular opportunity to the exhibitor.

"The product has been made particularly worth advertising, worth telling the people about. The Mutual Film Corporation has set out to tell them. But the people must see the pictures in the exhibitor's theater," said President Freuler.

"It remains for the exhibitor to tie up his house with this great campaign, by his own individual advertising letting the people know that his house has Mutual pictures and that they may be seen there regularly.

"The principle is as simple as the selling of standard brand clothes, or one of the well known 57 varieties of pickles. Probably everybody in the United States has heard of Heinz pickles, and it is not of record that any grocer who advertised them lost money on them.

"It will be recalled that my earliest announcement was the $8,000,000 Mutual program—a vast expenditure represented by the year's contracts for films on the Mutual program.

"Then along came the Mutual's announcement of extensions of its service to exhibitors requiring an increase in the number of branch offices, with a total today of 68 in the United States and Canada. Along with this development of the 'service beyond the films' came effective reorganization of the Mutual's advertising and publicity departments, readjustments calculated to give the public and the exhibitor more direct attention, more of the news of the Mutual's wares and its business. Out of this conception of 'service beyond the films' has grown a system of advertising helps for exhibitors, special press sheets and bulletins carrying suggestions for the exploitation by the exhibitor of every reel on the program and every Master-Picture. Along with this has come the rehabilitation of *Reel Life*, the Mutual's magazine, a service publication to the exhibitors, a publication concerned only with the messages of the Mutual Film Corporation and the welfare of Mutual exhibitors.

"The whole advertising policy has been shaped about the big words 'Mutual Program.' Those words catch the eye across the top of every poster, every announcement, every ad, every scrap or bit of Mutual publicity. The Mutual poster department has had a re-birth, with vast improvements in the quality and power of the paper, from one sheets to twenty-fours—all to hammer in that sense of quality conveyed by the words 'Mutual Program.'

"The development of a new period in exhibitor advertising is at hand, and the Mutual's new advertising campaign is pointing the way. It used to be sufficient for the exhibitor to get his film, a few one sheets and price sign. He put up the posters in his lobby, hung up the price sign and turned on the pictures. Anybody who came by might find out what was going to the screen by looking over the lobby, or more surely by going inside.

"Now the aggressive, successful exhibitors are reaching out to carry their message beyond the confines of the theater and its lobby. If a lobby display is worth while, why not have a whole flock of lobbies, by means of the billboards? If a house program is worth while, why not let everybody read it, just as well as the patrons into whose hands it is casually dropped? The advertising columns of the newspapers circulated in the exhibitor's territory make it easy.

"The Mutual Film Corporation is putting in the exhibitor's hands all that is necessary to do this with, except the initiative, which he must supply for himself. The posters are waiting for him at his exchange, ready to be taken away and put on the boards about his house. The ad and press sheets for the program and Master-Pictures are his for the asking, filled with tips for the preparation of his advertising copy for the papers and with press matter for his publicity purposes. All the exhibitor has to do is to take what is offered to him and to use his own intelligence to gain all the value of this 'service beyond the films.'

"There are heralds, and posters, and lobby photos, and window cards galore. They are going out in million lots, but there ought to be demands for millions more. When the exhibitors really wake up to the big advertising value offered and the aids that are being given for the advertising of his house and his show, he will find it reflected in his receipts.

"When the exhibitor rents Mutual films he is getting something more than films. He is getting a share of the good name, a share of the trade-mark value of the Mutual product. If he is a wise exhibitor he will not be content with knowing this himself. He will tell all

his patrons about it. He will see that it gets into his newspapers, on the billboards about his house, that it in his lobby display. He can have just reason to be proud to connect the name of his house with the words 'Mutual Program.'

"Everybody but the blind are reached by the Mutual's message of good pictures, and we expect that even they will hear about them."

Belle Bennett Signed with Horsley

Miss Belle Bennett, known for her beauty and her accomplishments as an actress, has been engaged by David Horsley to play important roles in the support of George Ovey in the Cub Comedies which he is releasing on the Mutual program. Miss Bennett is the daughter of Billy Bennett, known throughout the country through having traveled at the head of his own theatrical organization for many years. She has been on the stage since childhood, her first public appearance having been made at the age of three in a play put on by her father. Except for school days Miss Bennett has been on the stage ever since.



Belle Bennett.

Her debut in motion pictures was made with the Lubin company in "The Handicap" which, besides being her first appearance, came nearly being her last. In a scene taken at the Juarez, Mexico, race track, Miss Bennett was mounted upon a prancing thoroughbred over which she lost control and was heavily thrown. The following month was spent in a hospital.

In 1912 she went with the Universal, remaining there for a year, after which she joined her father's company before going to the Majestic Film Company, with whom she was engaged until recently.

Increased Capital and Studio

The Barker-Swan Film Service, of Chicago, has increased its capital stock to $250,000. Edwin L. Barker is president; P. W. Swan, treasurer; A. H. Shields, secretary. A new studio is in course of construction at Peoria, Illinois, after plans prepared by Architect W. T. Braun, and after January first the general offices will be located there, although the Chicago office will be continued.

The Barker-Swan Film Service is associated with many of the most influential people and institutions in the country. It is producing a distinct class of pictures —entertaining, inspirational, educational—in many respects different from any pictures yet seen. This company will not begin releasing its pictures until late next spring.

SCREEN INVENTOR HONORED

E. R. Anderson, Manufacturer of Radium Gold Fibre Screen, Banqueted on Ninth Anniversary of His Success

The ninth anniversary of the first Gold Fibre screen was celebrated on the evening of November 11, by a banquet tendered to E. R. Anderson, the inventor, by George B. Logan, president of the Minusa Cine Products Company, at his country home in St. Louis county. The guests at the banquet were the officers, directors, and stockholders of the Minusa Cine Products Company.

It had been just nine years to the day and almost to the hour of sitting down to the table since the first Gold Fibre projection screen was made by Mr. Anderson in San Francisco, Calif. The evening also very happily celebrated the ninth month of the existence of the Minusa Cine Products Company, it having been February 11, 1915, that this company began operations.

W. S. Serven, one of the speakers of the evening, described this nine month period as "A period of gestation of wonderful productiveness," since the company has made unprecedented success in this brief time. The lion's share of the credit for this achievement was easily awarded to Mr. Anderson by all the speakers. Anderson has been exclusively in the screen business since the inventing of the first Gold Fibre, having been in recent years, with the American Theater Curtain & Supply Co., later with Atsco, Inc., and after the failure of that company, organized the Minusa Cine Products Company.

A loving cup, the gift of F. W. Drosten, the famous jeweler of St. Louis and director of the Minusa Cine Products Company, was presented to Mr. Anderson in a clever speech by Nat I. Brown, sales-manager of the company. The only engraving on the cup was the words, "Built by Brains." An interesting feature of the banquet was that instead of using the ordinary white table cloth, the banquet board was covered by an old Gold Fibre screen, such as Anderson originally made in California.

When the first course was removed, this screen was also removed and underneath was disclosed a Gold Fibre such as was made while Anderson was with Atsco, Inc. This was easily seen to be a better screen, but when the final course had been served, this latter screen was taken off and the guests shown one of Anderson's latest improved Minusa Gold Fibre screens, with the words "Built by Brains" emblazoned across the center. This demonstration brought home, even to the officers of the company, more forcibly than they had ever realized before the vast improvement that has been made by Anderson in his Gold Fibre screen. Mr. Anderson responded to his honors of the evening in an interesting talk in which he described to the stockholders the laboratory tests he was conducting for the improvement of the screen and predicted great progress for the company in the next nine months' growing period.

Mae Marsh, who recently returned to the Fine Arts California studio after a brief absence, has resumed rehearsing her part in a Triangle drama. Miss Marsh, while rehearsing this same part about six weeks ago, was taken suddenly ill and she was then compelled to stop work and seek a change of climate.

Ince Already Needs More Room

NEGOTIATING FOR BIG TRACT

THAT he is negotiating for the acquisition of thirty-one additional acres, immediately adjoining the twelve-acre tract at Culver City, on which he is building a new quarter-million dollar studio, was the announcement made this week by Director-General Thomas H. Ince of the New York Motion Picture Corporation. The step has been necessitated, according to Ince, by the fact that the twelve-acre site will be inadequate for the erection of the plant he claims to require for the production of forthcoming Triangle-Kay Bee features. If the deal is consummated, Ince will appropriate the thirty-one acres to the construction of more stages, dressing rooms, property quarters and offices, yet will leave sufficient space unoccupied to permit of the building of any great street settings or exteriors of large structures.

Work on the construction of the buildings at the Culver City plant has progressed so rapidly to date that it was announced this week the new workshop will be in full operation before the middle of December. Not even do the building activities cease with nightfall. A corps of men is constantly at work, during the dark hours, under the glare of several hundred immense arc lights. The heavy iron framework of most of the buildings has virtually been completed, so that now all that remains to be done is the erection of the walls.

An interesting fact in connection with the structural work is that a half-ton of white lead is being used in each of the stages. This is being placed in all apertures between timbers, in order that warping may be made impossible.

Plans for the dedicatory exercises to mark the formal opening of the new plant were discussed for the first time this week by Producer Ince with the members of the Culver City Chamber of Commerce. It is likely, if the tentative plans do not go awry, that the ceremonies will be in the nature of a grand ball, either on one of the outdoor stages or within the proposed glass-inclosed studio. This if held, will take place either on New Year's eve or New Year's night and the entire west colony, together with representative citizens of Los Angeles and outlying towns, will be invited to attend. In the brilliance of a myriad lights, the guests will alternate between dancing and inspecting the brand new buildings of the plant.



Producer Thomas H. Ince staging the big stock exchange scene which was one of the first taken at the new Culver City studios.

WORSE THAN CENSORSHIP

City Council of Georgia Village Arbitrarily Fixes Admission Prices of Local Theaters at Ten Cent Maximum

Perhaps one of the most unique incidents of municipal regulation of moving picture interests, is that which has been brought to light by W. C. Brandon, Atlanta branch manager of V. L. S. E., Inc., at West Point, Ga. The city government of that community has fixed by ordinance the maximum admission which an exhibitor of motion pictures may charge.

This maximum is ten cents, and in the event that the exhibitor insists that he cannot show a picture for that price, and he can prove to the city authorities that it has such exceptional merit as to warrant him charging more, he is required to pay the city a sum of $50 for the privilege.

It is said that this ordinance was introduced because, up until a short time ago, there had never been any competition in the city and the sole exhibitor in the place abused his position by charging the public twenty-five cents for inferior productions.

This caused such a storm of criticism, and so vitally affected the pleasure of the community's inhabitants, that the city council passed an ordinance forbidding such admissions except under the circumstances noted.

Ouida Bergere to Adapt Woods Plays

Closely following the announcement that Pathe had secured the picture rights to the A. H. Woods productions, comes the announcement that Ouida Bergere has been selected from among the scenario writers of the United States for the important work of adapting them for the screen and also to select the casts for them.

There is probably no other author better fitted for this task than Miss Bergere, for she is one of the few scenario writers who has made a study of her craft from every angle. Realizing, a few years ago, the wonderful opportunities in the field, and also realizing the necessity of a thorough training, she left the legitimate stage, where she had made an enviable reputation with some of our greatest stars, and, at a great sacrifice, entered the scenario department of Pathe. In two years she had been in every department, scenario editor, leading woman, film editor and even in the property department.

With this training, she entered the field as a free-lance writer and her success was immediate. Such firms as Famous Players, Vitagraph and Pathe, gave her orders for scenarios. Later the idea occurred to

her that many directors would be glad to have someone who was competent select their casts for them. This idea also was an instantaneous success and up to date Miss Bergere is said to have been responsible for the screen debut of more Broadway stars than any one in the business. Among the more prominent ones for whom it is understood Miss Bergere secured engagements may be mentioned: Edith Wynne Mathison, Robert Edeson, Florence Reed, Clifton Crawford, Rita Jolivet, Emmy Wehlen, Howard Estabrook, Gail Kane, Olive Wyndham, Margaret Greene, Fania Marinoff, Charles Waldron, C. De Witt Jennings, Frank Sheridan, Mrs. Thomas Whiffen, Grace Valentine, Calvin Thomas, George Leguere, Ann Sutherland, Beth Franklyn, Susan Willa, Lillian Tucker, Madeline Waver and Julia Rolf.

STELLA HAMMERSTEIN TO STAR

Talented Actress, Daughter of the Noted Oscar, Goes South to Play Leading Role in "The Ace of Death"

Again the Gaumont policy of having a new star in each of its Rialto star feature releases scores in the booking of Miss Stella Hammerstein by that company to play the leading role in "The Ace of Death." This will be released on the Mutual's new $8,000,000 program. The story is from the pen of O. A. Nelson, and is being produced at the Jacksonville studio by William F. Haddock. Miss Hammerstein comes honestly by her talent, being the daughter of Oscar Hammerstein, the impresario, who has at least seven distinct sides to his versatile nature. He has done everything from inventing cigar-making machinery to building opera houses in New York and London. His daughter confines her versatility to the stage and screen, where her range seems apparently unlimited, since she has appeared with equal success in light opera and such modern classics as Hauptmann's "Lonely Lives." Miss Hammerstein was in London when she began her theatrical career. From America she received a cable message from her father telling her to sail for home. With Hammerstein determination, she cabled, "I won't." Notwithstanding he was a doting parent, Papa Oscar stopped the young lady's allowance to bring her to time. Instead, it brought her to the stage. Having no funds, and not wishing to return to America, she applied to Frank Curzon for a position in the chorus of one of his musical productions. She secured it, and in musical comedy she remained until her father relented.



Stella Hammerstein.

In America Miss Hammerstein has appeared in "Everywoman" as "Vice," in "Lonely Lives" as "Anna Mahr," and in the leading role of the remarkable vaudeville production of "The Tyranny of Fate." In "The Ace of Death" Miss Hammerstein has the role of a mother whose child has been stolen from her by a woman who loves her husband. The husband disappears. In time the bereft wife and mother opens two gambling houses in Central America. The thrilling scenes are those in which the daughter comes to the house to win or lose on the turn of a card.

Clara Kimball Young as "Camille"

"In the motion picture field," said Lewis J. Selznick, vice-president and general manager of the World Film Corporation, "surprises come so thick and fast that after a time they cease to surprise. But I am free to say I have been very much astonished by the responses from all parts of the country to the announcement that we were at work upon a modern version of "Camille," with Clara Kimball Young as the immortal heroine created by Alexandre Dumas.

"Reports from our exchanges all over the country indicate by far the greatest advance demand we have ever encountered, foretelling a genuinely sensational success for this play. This is the more gratifying for the reason that when 'Camille' first began to be talked of for a subject it met with considerable opposition on the ground that it was not a new story.

"We now find that in the screen drama the same as upon the speaking stage acting is a comparative art. Our correspondence shows that a great section of the public is filled with the desire to see Miss Young's impersonation with the idea of observing where and how it differs from those of Bernhardt, Modjeska and the other great stars of the 'regular' theater who have been famous in this role.

"Of course, the eagerness with which 'Camille' is awaited will not have the effect of lessening our efforts to supply a constant succession of new and effective material. This quest goes on with ceaseless activity. It is only once in a great while that we can find a stage classic which provides so interesting a vehicle as this play of the younger Dumas—and by the same token, where should one look for another Clara Kimball Young to act as the heartbroken heroine?"

Maclyn Arbuckle's Next One

Closely following its initial release on the Paramount program, "The Gentleman From Indiana," by Booth Tarkington, starring Dustin Farnum, Pallas Pictures announces as its second release, "The Reform Candidate," written by Maclyn Arbuckle and Edgar A. Guest, and starring the former.

"The Reform Candidate" is a screen version of Mr. Arbuckle's former stage success of the same name and presents a sparkling comedy of human interest such as the popular Maclyn has made famous on both the stage and screen.

Supporting the star in this play are such popular film and stage players as Myrtle Stedman, Forrest Stanley, Charles Ruggles, Howard Davies and others of equal ability. Under the direction of Frank Lloyd, the play has been given effective backgrounds and, judging from this producer's work in "The Gentleman From Indiana," a realistically staged film may be expected. The camera work has been entrusted to the expert care of Fred Dobson.

"The Red Circle" Pathe's Next Serial

WILL FEATURE RUTH ROLAND

ANNOUNCEMENT comes from the Pathe offices to the effect that "Who's Guilty?", the series originally scheduled for release on December 11, has been temporarily withdrawn and "The Red Circle," a strong romantic serial produced by Balboa in fourteen two part episodes, put on the program in its place for release by Pathe some time during January and is now practically completed.



Ruth Roland.

The idea of "The Red Circle" is original with H. M. Horkheimer and Will M. Ritchey, who wrote the scenarios. It represents the cumulative effort of some nine months and is based upon the idea that the instincts of heredity, however strong, can be overcome by environment and proper education. The working out of the theory has been done scientifically with each step authenticated by the best authorities. In the story Ruth Roland, one of the most popular of the photoplay stars, plays the part of a young girl who inherits criminal tendencies, which, however, are modified by the superior character of the environment in which she is brought up. "The Red Circle" is a peculiar birth mark which is a characteristic of her family, and which comes and goes according as her thoughts are normal or abnormal. Frank Mayo plays the part of the lover who is trying to discover the identity of the mysterious criminal. With such a story the opportunities afforded the director are many, and Sherwood McDonald, who is producing the picture, has very evidently recognized them, as his work shows.

Ruth Roland has been on the stage for thirteen years, and yet is only twenty-two. Few of the screen favorites of the day can point to a record like that. She made her debut at the age of four as "Baby Ruth" on the Pacific Coast, and was regarded as a phenomenon. When she was playing "Little Lord Fauntleroy" at the age of six, in San Francisco, she attracted the attention of David Belasco, who did not hesitate to say that she was the best child actress he had ever seen. She continued on the stage until she was eleven, when she was sent to a private school, remaining there until she was sixteen. Her success as an ingenue was even greater than as a child. Her versatility was such that she played comedy or drama with equal ease. Four years ago she was "discovered" by a Kalem director, who engaged her to appear in Western and Indian plays. Later she was put into comedies and was highly successful.

Last December she received the offer of a year's contract with Balboa at a flattering salary, to star in the "Who Pays?" series, about to be made for Pathe, and accepted. In this series she found a fitting vehicle for her art, and her work received universal praise. Gifted with a particularly expressive and mobile face, it is very easy for her to convey her thought by her facial expression.



H. M. Horkheimer.

Frank Mayo, who supports Miss Roland, though not so well known as she, comes of a famous theatrical family, his grandfather being Frank Mayo, the celebrated English actor. His work has been uniformly good in Balboa productions, and is constantly getting better. This serial represents his first big chance and he has made the most of it.

Messrs. Horkheimer and Ritchey, the authors of "The Red Circle," collaborated on the Pathe series, "Who Pays?" which will be remembered as one of the big successes of the current year.

Albert Payson Terhune, who has written the stories for the many newspapers who have arranged for the publication rights, is one of the best known newspaper men in the country, having been connected with the New York *World* for a number of years. He was born in Newark, N. J., December 21, 1872, and is the son of Marion Harland, one of the most celebrated women authors in the country. He graduated from Columbia in 1893, and then spent a number of years in travel in Europe, Asia and Africa. He is author of the novels, "The Fighter," "Caleb Conover," and the book of travel, "Syria From the Saddle." He also collaborated with his mother on "Dr. Dale," the first instance in which a son has collaborated with his mother. He also novelized the play, "The Return of Peter Grim." Mr. Terhune is a giant in stature, and as an amateur boxer has fought with Corbett, Fitzsimmons and Jeffries, and incidentally won their unstinted praise through his prowess. He is a member of the board of the governors of the Adventurers' Club, and is also a member of both the Explorers' and Authors' Clubs.

Will Book Premier Program

Eugene Marcus and Lewis Newman of the Eastern Booking Office, Philadelphia, Pa., while in New York this week were seen at the offices of the Premier Program. The Eastern Booking Offices, Inc., will handle the Premier Program in its territory, and expressed entire satisfaction with the deal just closed.

Eugene Marcus said, "There is an excellent field for the activities of the Premier Program. We ex-

changemen, who come into direct contact with the exhibitor, fully appreciate his crying need for more moderate feature rentals, provided always that the reduction in price does not mean a let down in the merit of the picture.

"Today the motion picture business is sharply competitive, and many towns that even last year had only one theater today have two or more. Allowing for the normal increase in theater attendance, which cannot exceed fifty per cent in the course of one year, the fact still remains that with an even distribution of patronage each theater can only legitimately expect seventy-five per cent of the attendance of the previous year when it had the entire field to itself.

"In making the above assertion, I am only dealing in generalities. Some theaters are more ably conducted than others, and the picture itself is, of course, of prime importance. We believe, of course, in Premier pictures, and are backing this belief with actual cash, and in the business world I have been unable to find anything more convincing.

"Many people make the assertion that motion pictures have reached the climax of their ability to interest the public and, therefore, to produce profits; but I know that such is not the case. The profits may be smaller than heretofore, but a more careful proportioning of income to expense, and a more just expenditure of the actual cash necessary for the conduct of the business can only mean increased prosperity for the exhibitor and through him the entire industry."

WINTER WORK FLOURISHING

General Manager Bradford Returns From Gaumont's Jacksonville, Florida, Studios with Interesting Account of the Rialto Feature Productions

Interesting accounts of the work done by the Rialto star feature companies at Jacksonville, Fla., where the Gaumont winter studios are located, have been brought back to New York by F. G. Bradford, general manager of the Gaumont Company. Mr. Bradford spent ten days at Jacksonville. In addition to watching the work of the companies which are making photodramas for release on the Mutual program, he planned and contracted for a number of improvements which indicate that the Gaumont Company will be located, during the winter, at Jacksonville for at least several years to come.

"Conditions at Jacksonville are ideal for the work we have undertaken to do on the Mutual's new $8,000,000 program," said Mr. Bradford in speaking of his southern trip. "Although I arrived only a few days after our players had started to work, I found that the pictures were well under way. The work of preparation had been so thorough that all the directors had to do when they reached their studios was to start, with no more effort in getting their pictures under way than they experienced at our Flushing studios.

"Particularly interesting were the pictures being filmed under the direction of Richard Garrick and William F. Haddock. They offer such a contrast that together they serve as an excellent example of the variety one finds in Rialto star features. Mr. Garrick was directing 'Lessons in Love,' a multiple-reel light comedy well adapted to display the talent of its star, Hal Forde. Mr. Haddock's company, with Robert T. Haines as star, was busy at the same time with 'The Secret Agent,' a photodrama of stirring continuity by the well known author, Arthur Stringer.

"The policy of the Gaumont company in having a new star in each production of its Rialto star features has met with the most cordial reception on the part of the exhibitors. While at Jacksonville—to show you how we are living up to our policy—I found at our studios, in addition to Mr. Forde and Mr. Haines, Miss Stella Hammerstein, daughter of Oscar Hammerstein, and Malcolm Williams. Here are a quartet of artists of stellar calibre that unmistakably put the Broadway stamp upon the productions in which they are to be featured.



Richard Garrick, director of Rialto Star Features, and his assistant, Allan Robinson.

"Jacksonville has been most hospitable in its reception of the Gaumont players, and you may be sure that our companies are extremely happy to find themselves amid such congenial surroundings. They are planning trips later in the season to Palm Beach, Miami and Fort Myers. Already one company has been to St. Augustine. The social life of this wonderful winter land will be adequately reflected in forthcoming releases."

Davis Stages His First Centaur Picture

Ulysses Davis, the director signed recently by David Horsley, has finished staging his first Centaur feature. It is to be called "The Arab's Vengeance" and is scheduled for release on the Mutual program December 16. The story, written by Miss Theodosia Harris, of Mr. Horsley's scenario staff, is laid in Arabia and has to do with an Arab's thirst for revenge for fancied wrongs inflicted. It is an absorbing drama with the added effect of some vivid scenes of the desert country.

Margaret Gibson heads the cast, assisted by Roy Watson, John Oaker, Thomas Morrissey, David Allan, B. Singh and others. A contingent of the Bostock animals also appear in scenes that are spectacular and novel.

Arthur A. Housman, formerly of the Edison company, has joined the staff of Lubin Players and will make his first appearance under the Lubin banner with Director Jack Pratt in a prominent role in Daniel Carson Goodman's big railroad story "Fate."

Pathe's Scenario Editor

A young-looking man leaned on the counter in a pawnshop while the pawnbroker appraisingly looked over the garments. "I'll give you seventy-five cents on the suit," said the pawnbroker. George Brackett Seitz took it and hurried home to his apartments in romantic and literary Washington Square, where he lived with three or four other artistic gentlemen who ate once in a while. On the seventy-five cents he gave a sumptuous dinner. That was five years ago. Now Seitz is cleaning up between thirty and forty thousand dollars a year as scenario director at the Pathe Exchange. He is twenty-seven years old, has one wife and one child and lives with both of them. The experience which equipped him for this responsible position was varied and sometimes painful. His was the way of all beginners—now you pay the rent and now you don't. He was just as familiar with rejection slips as the various street car conductors, longshoremen and boiler makers, who spend their evenings in writing pictureplays. However, he kept at it. They grew better and better and sold with more frequency—and finally Madame Prosperity took him as her own.



George Brackett Seitz.

He has been with Pathe for four years. His successes are many. "The Exploits of Elaine," which he wrote, netted one million dollars profit to the company. Its predecessor "The Perils of Pauline," was equally remunerative. Some of his original stories are now appearing on the Gold Rooster Five Reel Program. They include "The Spender," "The Last Volunteer," and "The Nihilist." Mr. Seitz also adapted "Nedra," "The Closing Net," "The Beloved Vagabond," "The Galloper," and is now engaged on Kipling's "The Light That Failed." He is also responsible for "The New Adventures of J. Rufus Wallingford," now abroad in the land.

Mr. Seitz has an intimate knowledge of the theater from his experience as an actor—in Boston with the John Craig stock company and as stage manager and actor in "The Awakening of Helena Ritchie," on the road. He has written numerous vaudeville acts and stage plays, among which was "The King's Game," in which James K. Hackett starred for two years. Previous to his stage and literary career, Seitz studied painting for three years and worked for one year as an illustrator.

The Pathe style of scenario is one of the most severe and exacting in the business. It is Pathe principle and custom to write scenarios that give full and technical instructions to directors and camera-man. When a scenario is handed to a director, the understanding is that he is to put it on as per scenario. To do this is his contract. He is not permitted to change it. This necessarily implies that scenarios must be very carefully done. Action, suspense, continuity, logic and heart interest are the big ingredients in Seitz's pot. Out of these, he stews stories that are stories—photoplays that first and last are entertainment.

V. L. S. E. OUTPUT INCREASED

Beginning With the First of the Year Eight Productions Per Month Will Be Offered by "Big Four" Manufacturers

Beginning with the first of the year, the V. L. S. E.'s program will include at least eight strong productions a month. Vitagraph will supply four of these; Essanay two, and Lubin and Selig one more each.

The program of this organization up to the first of the year was anounced a few weeks ago, and showed that the "Big Four" was "hitting its stride" in great shape. Those who have seen some of the releases scheduled for after the first of the year, say that they excel in their drawing qualities, even the high standard set by the V. L. S. E.'s present releases.

They include a production which will equal or surpass the attention that has been given "The Battle Cry of Peace," a picturization of one of Rex Beach's strongest novels; a beautiful story featuring the alluring Fritzi Brunette and dealing with the transformation of a stenographer into a woman of the world, who, lured by the love of gold, ruins two men's lives; a strong drama with Nance O'Neil under the direction of Edgar Lewis, and the film version of what has for years, without question, been the premier international dramatic success, with the original star, whose name is being withheld for the present, by reason of her social prominence.

Each of the individual companies of the V. L. S. E. has adopted a standard which, when it reaches the plane set for it, will undoubtedly give to this organization a high general average of merit.

Gaumont Asks for Feature Scripts

That the field of possible sales of feature motion picture scenarios is widening every day, especially for trained writers, is evidenced by the most recent announcement from the Gaumont Company of Flushing, N. Y., of which George D. Proctor is the scenario editor.

From now on the Gaumont Company will want scenarios for five-reel feature dramas. Scenarios are especially desired from trained writers. The first requisite is that the scenarios constitute a drama with several dramatic situations. Bigness of theme is also an essential. Spectacular elements are not to be avoided, although it is to be remembered that an automobile accident does not constitute a story.

Novelty of theme and treatment will often prove a deciding factor in the acceptance or rejection of a story. For that reason full scenarios are requested from experitnced writers. However, synopses will be considered from those inexpert in motion picture technique. As the Gaumont Company produces only high class features, scenario writers are requested by that concern to submit only scripts of which the writers themselves feel proud.



Scene at the conclusion of the Grand March at the Screen Club Ball held on Saturday night, November 20, at the Hotel Astor, New York City.

Fourth Screen Club Ball Huge Success

HOTEL ASTOR THE SCENE

THE fourth annual ball of the Screen Club proved one of the most brilliant affairs in the history of the Hotel Astor, and by far the most successful and pleasurable event yet given by that aggregation of film folks. It was held on Saturday night, November 20 (and Sunday morning), in the Astor Gold Room. Dancing, of course, was the chief pastime, but many of the people seated around the floor and in the balcony found the occasion more than pleasing, just as a good old "get-together,"

On either side of the curtained entrance to the ballroom proper a girl and boy of the Colonial period handed out programs and rolls of serious-looking parchment; the latter being a dignified admonition to cast by the wayside care and its funereal fellows, and to catch the gay spirit of the evening and make merry with the screeners and their friends.

The signatures of the officers, Billy Quirk, Harry Myers, Adam Kessel, Robert Edeson, John N. Rice, Robert E. Welsh and Harry Ennis, backed up in their command by those of the members of the board of governors, King Baggot, J. H. Gerhardt, Frank Powell, Jule Bernstein, C. A. Willat, George DeCarlton, Hopp Hadley and Arthur Leslie sternly testified to the fact that the aforementioned plan of gaiety was to be the order of the evening and formidably intimated that shoptalk and grouch were abstract qualities which were to become instantly negative. And their wishes were obeyed to the letter. Merriment and more of it encored every dance and was found in the conversations of the groups looking on.

Girls emerged from the elevators triumphantly sporting little glass doo-dads (real mission one of life's mysteries), but guessed by their escorts to be meant for anything from salt shakers to silver-capped torpedoes of unknown origin, and chemists' tubes. Even some of the proud sporters christened them at random, but the majority of the girls said that they were for smelling salts, so that's what they were for. All agreed that they were the cunningest things and that the "S. C." inscription looked so cute—and as a result every man at the ball carried in his pocket a smelling salts vial, of which he was promptly divested later.

Clara Kimball Young and Billy Quirk, president of the Screen Club, led the grand march and a majority of a possible attendance of two thousand followed in their wake until a human and entwined "S. C." were formed, when a flashlight was taken. When daylight threatened to break, those who were left at the ball joined those who had gone before at breakfast at the Screen Club.

Box number one was the stronghold of the club officers. The holder of box number two was the New York Motion Picture Company; three, Thomas Wiley and Ben Goetz; four, Ed Carewe; five, George Terwilliger; six, Frank Powell; seven, Hugh Hoffman and Anthony Kelly; eight, Nicholas Power; nine Harry Myers and Louis Hall; ten, James Kirkwood; eleven, Gaumont and Thanhouser; twelve, William Farnum; fourteen, Tom Terriss; fifteen, Edison; sixteen, Billy Quirk; seventeen, William Fox; eighteen, Pathe; nineteen, J. C. Graham; twenty, Pathe; twenty-one, Marshall Farnum and Edward Roskam; twenty-two, Famous Players; twenty-three, Vitagraph; twenty-four, S. G. Poppa; twenty-five, Peerless; twenty-six, King Baggot and Ben Wilson; twenty-seven, Metro; twenty-eight, Solax; twenty-nine, Metro; thirty, H. A. Raver; thirty-one, Press; thirty-two, Lubin; thirtythree, P. A. Powers; thirty-four, World Film; thirty-five, Equitable; thirty-six, Clara Kimball Young; thirty-seven, Lewis J. Selznick.

Amongst the many present were: King Baggot, J. Frank Glendon, Arthur Donaldson, Iva Shepard, Dan Mason, Jack Ridgway, Devore Parmer, Joe Baker, Bert Angeles, Charles H. Greene, Ferdinand Singhi, Mr. and Mrs. Ferd Singhi, Franklin Hanna, J. H. Gerhardt, Paul McAllister, Mr. and Mrs. McGill, Mr. and Mrs. Roberto Crippa, Miss Rogers, Percey Winter, Paul Panzer, Mr. and Mrs. Cameron Smith, Ralph Kavarro, Mr. and Mrs. John W. Smith, Mr. and Mrs. Paul H. Cromelin, Paul Gilmore, C. J. Giegerich and wife, Royal Byron, Pauline Saxon, Creighton Hale, Roland G. Reed, Marie Conroy, Mr. and Mrs. D. T. Gaeling, Miss Genieva Tracy, Mr. and Mrs. William McKenna, Harris Gordon, Augustus Phillips, H. S. Levine, Harris Gordon Harry Beaumont, E. H. Lauman, Miss Rene Hubert, Miss Pauline Curley, Mr. and Mrs. Peter Lang, Mr. and Mrs. Ashley Miller, Mr. and Mrs. J. A. Mulligan, Oscar Weir, H. Walters, Mr. and Mrs. Tracy, Miss Tracy, Mrs. De Long, Howard Crampton, Hugh Hoffman, Will S. Davis, Arthur Vaughan, Tom Hoier, Helen Vincent, Betty Holton, H. C. Stewart, Miss Adelaide Thurston, Miss Nan Stevens, Mrs. Martin, J. Albert Hall, Mrs. Hurley, Maude Feeley, Mr. and Mrs. Billy Quirk, James Durkin, Howard Crampton, Dallas Fitzgerald, George Blaisdell, William F. Aldrach, Mrs. Shaw, J. A. Tapee, Mr. and Mrs. Joseph Phillips, Martin Keene, Mr. and Mrs. W. E. Hoffman, George DeCarlton, and Marie Pavin, Robert Conness, Dorothy Bernard, Mrs. Lubin, Mr. and Mrs. Alfred Marcus, H. F. Barroto, E. M. Goldie, Mrs. D. Lowry, Edna M. Ellaby, Joshua Lowe, E. J. Rosenthal, Mr. and Mrs. Harry Reichenbach, Mrs. Harry Allen, Mr. and Mrs. H. C. Dunn, Mr. and Mrs. A. S. Aronson, Harry Spingler, Mrs. F. B. Wilson, Miss Vida Johnson, Mr. and Mrs. Jos. Schlosser, Mr. and Mrs. T. L. Wilson, Mr. and Mrs. H. E. Cook, Will H. Tooker, Webster Cullinson, Lucy Villa, John E. Ince, Ethel Browning, Ashley Miller, Mr. and Mrs. Edgar Jones, Mr. and Mrs. Gaston Bell, Mrs. Giula Johnson, Hugh D'Arcy, Mr. and Mrs. J. K. Burger, B. F. Lyon, Mr. and Mrs. Albert Levering, Julian M. Soloman, Jr., "Pop" Rock, Wally Van, "Doc" Willat, Mr. and Mrs. Edwin Carewe, Gaston Bell, W. H. Oviatt and wife, Inex McCauley, E. J. Rosenthal, Edwin Hollywood, Jacob Wilk, Marshall Farnum, Bert Dorris, Joe Daily, Arthur A. Schmidt and wife, Miss Geneva Murphy, J. A. Shuchert, Mr. and Mrs. Jesse J. Goldburg, George DeCarlton, Louis Morrill, Alex Francis, E. W. Kramer, S. J. Berman, S. B. Kramer, A. H. Schitzer, Edith Storey, Dick Storey, Sam F. Kingston, Louis Leon Hall, J. I. Johnson, Jesse Lewis, Hy Mayer, Louis Bates, George Larkin, Lillian Greenburger, Ethel Grandon, Mr. and Mrs. Earl Lindsay, Miss Eva Musell, Mrs. Edna Rielly, Miss Barbara Tennant, Miss Gladies Leslie, Mr. and Mrs. G. F. Clapp, Ralph Graham, Miss Mildred Richardson, Miss Margaret Adair, Frank J. Carroll, Gladys Hullette, Howard Mitchell, Julian Eltinge, Austin Webb, Mr. and Mrs. William F. Rock, J. G. Terwilliger, Miss Lilian Taylor, Charles Harding, Daniel Frohman, Mr. and Mrs. Ed. Roskam, Mr. and Mrs. Arthur Blumenthal, Miss Louis Hoff, Jennette Elmenberg, Alice Lake, Mr. and Mrs. Charles N. Harding, Ledia Mead, Fred Sullivan, G. Moore, Henry F. Jatho, Mabelle Heikes Justice, Miss Josephine Earl, Kate France, Betty Young, Helen Young, Miss Adelaide Lawrence, Mr. and Mrs. Edward Lawrence, Herbert Prior, Frank Joyner, Marie Edith Wells, Anita Stewart, Maud Douglass, Sigmund Lubin, Billy Reeves, Earl Metcalfe, William Potter, Mr. and Mrs. Charles K. Harris, Lottie Briscoe, Daisy Evans, Ormi Hawley, George S. Spencer, Mr. White, Miss Milly Openheimer, Edmund Lawrence, Mrs. Ryan, H. Hogan, Mr. and Mrs. C. O. Bauman, Ada M. Bauman, Florence B. Tucker, Mr. and Mrs. Sydney Bracey, Mr. and Mrs. J. C. Graham, Mr. and Mrs. J. V. Ritchey, Judge Gustave Hartman, Lewis J. Selznick, Mr. and Mrs. William Farnum, Paul Scardon, Mrs.

B. Billings, Mrs. P. Blake, Adrian Gil-Spear, Harry Spingler, Robert Cummings, Walter Hitchcock, Tom Moore, Pearl White, Mary Pickford, Robert Warwick, Carl Laemmle, P. A. Powers, Joseph W. Engel, Harry Myers, Rosemary Theby, Ethel Grandin, Gertrude Robinson, Ben Wilson, William N. Bailey, Ruby Hoffman, Alice Lake, Mildred Holland, Frank Holland, James Kirkwood, Margarita Fischer, Gladden James, Edgar L. Davenport, Mr. and Mrs. Peter Lang, Joseph Smiley, and Mr. and Mrs. Tom Evans, and C. R. Gondon, representing the executive staffs of the various companies and trade publications. Bill Barry, of the Nicholas Power Company, always prominent at Screen Club functions, was absent, due to a slight illness. Joe Brandt was also among the missed.

BALBOA SERIAL FINISHED

Players, Directors and Cameraman Celebrate When Final Scene Is "Shot," and Big Patriotic Film Reaches its End

In a blaze of glory, Balboa finished the filming of "Neal of the Navy," the smashing patriotic serial photoplay in fourteen episodes of two reels each, which has been so successfully released by Pathe, on Saturday, November 13, just five months to the day from the time of beginning.

W. A. S. Douglas, who is Charles Pathe's right hand man, came to Long Beach, Cal., from headquarters to see the finishing touches put on "Neal of the Navy" and everything went off to his entire satisfaction. Half a dozen scenes were filmed during the forenoon of the last day. These were put through the laboratory at once. The concluding episode had its trial run in Balboa's projecting room six hours later.

Then the film was packed and turned over to Mr. Douglas, who immediately started east. All arrangements were made by wire for Louis Gasnier, Pathe's general manager, to meet Mr. Douglas when he alighted from the train in New York the following Thursday, so that there would be no delay in speeding the distribution of the final installment.

When Harry Harvey, director, threw his hat in the air on the completion of scene 1,639, and Cameraman Joe Brotherton folded up his tripod, the "Neal" cast behaved like a bunch of school children dismissed for summer vacation. Assistant Director Macpherson grabbed a drum and the other players fell in behind him for an impromptu procession. Then the sailor "extra" boys shot up the studio and a "good time was had."

The members of the cast presented Director Harvey with a handsome token of appreciation; while Lillian Lorraine, the featured player, was deluged with flowers. She has left for San Francisco for a month's vacation. William Courtleigh, Jr., who was "Neal," took the first train north with his wife (Ethel Fleming, also of the Balboa studio) for a delayed honeymoon at the Frisco exposition. And so was "thirty" written for one of the most successful photoplay serials ever filmed; for Pathe's figures indicate that "Neal of the Navy," has broken all booking records to date.

Two of Big Eastern Triangle Houses

Exhibitors throughout the country who are running the Triangle service will be interested in seeing how the Knickerbocker theater, New York, and the Triangle theater, Brooklyn, look. Here are the pictures of these two notable houses now presenting the Triangle plays. The parent house, the Knickerbocker, is part of a large theatrical office building at Broadway and Thirty-eighth street, so general display on the walls of the building is impracticable, but there are large electric signs at the corner and at the main entrance, giving the names of the attractions and the



The Knickerbocker, which is the Triangle home in New York City.

stars currently playing. These signs are of the type that are visible by day as well as when lighted at night. A color scheme of red, green and white imparts great brilliancy. The names of the directors, Griffith, Ince and Sennett, are permanent parts of the sign, while the advertising below is changed from week to week. Portraits of twenty-four of the leading stars are on fixed frames on either side of the main entrance.

W. H. Kemble, in introducing the service to Brooklyn, had the advantage of extensive side walls of the Crescent, now the Triangle theater. He has converted the exterior of the house into by far the most attractive looking place on the plaza at the junction of Fulton street and Flatbush avenue. It will be noted that Mr. Kemble has put the name of his theater even upon the water tank. The characteristic Triangle



The Triangle Theater in Brooklyn, N. Y.

trade-marks, names of directors, plays and stars are everywhere, and the eye cannot fail to be strongly impressed by the display, nor can curiosity fail to be aroused.

Mme. Petrova in New Metro Picture

Mme. Petrova, the Metro star, who has been on tour in the successful play, "The Revolt," is taking advantage of her New York engagement by beginning work on another big Metro picture, "What Will People Say," at the Popular Plays and Players studio, in Fort Lee, N. J. This production will be mounted on an elaborate scale, and Mme. Petrova will be surrounded by an exceptionally strong cast including Fritz de Lint, Fraunie Fraunholz, Jean Thomas, John Dudley, William Morse, Geraldine Piers, William Enslee, and other stage and screen artists. Miss Thomas is a member of Mme. Petrova's supporting cast in "The Revolt" and Miss Piers has an important role with Ethel Barrymore in the play, "Our Mrs. McChesney," at the Lyceum theater. In order to fill her speaking stage engagement in New York, and answer the call on her services at the Fort Lee studio, Mme. Petrova is having a rather lively time of it. She is obliged to give herself over entirely to her work, and forswear all thoughts of comfort and home life. Life for her, under these circumstinces, is one continued race from the studio to the theater, from the theater home, and from home to the studio. The single task of appearing at the studio, or in the stellar role of a theatrical engagement, is usually considered enough work for one person. But Mme. Petrova delights in being busy, and despite her arduous task of double duty, is usually the last person around the studio to tire. "What Will People Say" is in five parts, and will be produced for the Metro program under the direction of Mme. Blache.



Mme. Petrova.

MOROSCO'S LATEST CAPTURE

Hattie Williams to Make Screen Debut on Paramount Program in "Detective Sparkes," Which Offers Her Big Possibilities

Oliver Morosco has scored again in obtaining the signature of Hattie Williams, the well known star of the stage, to appear in motion pictures under the Morosco-Paramount banner. In securing Miss Williams for the screen, Mr. Morosco adds another star of wide repute to his list of important captures for motion pictures, closely following the announcement of his acquisition of Anna Held and Constance Collier.

Hattie Williams has long been a favorite among theatergoers throughout the country and has worked her way to stardom through sheer merit, from the ranks of the chorus. Her first appearance on the stage took place in Boston when she appeared in the chorus of "1492." She was soon singled out by the manager as a girl of more than ordinary talent and when the production played New York she was given an opportunity by playing the part of "Infanta Catalina." Her success in the part was instantaneous and resulted in a rapid rise to the front, some of her triumphs including the characterization of starring roles in such plays as "The Girl from Maxim's," "The Girl from Kay's," "The Rollicking Girl," "Detective Sparkes," "The Girl from Montmartre," and other metropolitan hits of equal prominence.

As her initial screen subject the producers have secured the rights on Miss Williams' former stage success, "Detective Sparkes," in which she starred at the Garrick theater, New York City a few years ago. This production allows the star particular opportunity to display her talent and on account of its many surprising situations, continuous action and big possibilities in the way of effective backgrounds, should prove of more than usual merit as a photoplay.

"WHO'S GUILTY?" POSTPONED

To Perfect New Film Serial Pathe Announces More Time Is Necessary and Therefore Series Will Be Delayed

After conferences between representatives of the Pathe Exchange, Inc., and the Arrow Film Corporation, it has been decided to postpone the release of "Who's Guilty?" for several weeks, so that the episode already completed may be reconstructed by the Arrow Film Corporation and new scenarios supplied for the balance of the series.

"Who's Guilty?" is a series of fourteen two-reel episodes concerning the great economic, social and domestic problems of the day. Each episode is complete in itself and deals with a particular phase of the complex existence of modern times. The series is to be in the nature of the big problem plays that have caused the birth of what may be termed the "personal drama" of today.

The contract between the Arrow Film Corporation and Pathe called for the motion picture production of certain scenarios to be supplied to the Arrow organization. These episodes were to be delivered in the following order: The first three by December 1 and one every ten days thereafter.

Upon screen examination of the first episode it was decided that the stories which were the basis of these two-reelers and their interpretation were not in accord with the quality desired by Pathe and Arrow. It became evident that different scenarios would have to be provided in order to make this new series the effective drama that is the standard of Pathe and Arrow output.

In accordance with this desire Mrs. Wilson Woodrow, one of the foremost of American writers, has been commissioned to write the "Who's Guilty?" series and their production by Arrow will commence immediately upon receipt of new scenarios.

Both Emmy Wehlen and Howard Estabrook will be seen as co-stars in the rewritten stories as was arranged for in the original program. These popular stage and screen players will be supported by a cast of unusual excellence in every episode. Neither time nor money will be spared by the Arrow Film Corporation to make the new "Who's Guilty?" series the finest motion picture portrayal of big ideas.

STATISTICS TO BE FILMED

Roger Ward Babson Has Affiliated Himself With the Paramount Pictures Corporation, and Will Screen Interesting Figures

Roger W. Babson, the noted statistician, has allied himself with the Paramount Pictures Corporation in the capacity of associate editor of the Paramount Newspictures and his works are now being filmed for presentation at Paramount theaters.

It may seem at first glance that statistics do not provide a very fertile field for the camerman but this, it developed in a talk with Mr. Babson, is not the case. "Probably there is nothing so uninteresting to the average man as dry statistics," Mr. Babson said. "He cannot get very excited when he reads on the printed page that five hundred and sixty-six million cans of beans are sold in the United States and Canada; or that in New Jersey there are 50.4 per cent more mosquitoes to the square mile than in any other state in the Union, but by the free use of illustrations I have been able to circulate my books quite largely, and I am informed by public libraries that they are in considerable demand.

"I first became deeply interested in the motion picture, when, on a visit to South America, I encountered at several points the cameramen of the Paramount expedition and it was then that I conceived the idea of adapting statistics to the screen. Investigation proved to me the advisability of allowing Paramount to handle these pictures and when Paramount Newspictures were issued a place was found in them for me. To my mind W. W. Hodkinson's reasoning is so fundamentally sound along all lines that I can see nothing but the greatest success for those who have profited by his experiences and in many instances allied themselves with him."

Roger Ward Babson was born at Gloucester, Mass., July 6, 1875. His father was Nathaniel Babson and his mother Ellen Sterns. He received his A. B. from the Massachusetts Institute of Technology in 1898, and on March 29, 1900, he was married to Grace Margaret Knight of St. Paul, Minn. He is president of the Babson Statistical Organization with branch offices in New York, Philadelphia, Chicago and London. He is lecturer on statistics at his old college, special writer for the Curtis publication, *Saturday Evening Post,* New York *Times,* and other periodicals, and he is a member of the American Economics Association. Some of his most famous and widely read books are "Business Barometer," "The Future of the Working Classes," "Elements of Successful Investing," "Prosperity, How It Must Come," "The Future of the Railroad" and "The Future of Us Boys."

Beware This Swindler

The Pathe Exchange, Inc., has issued a warning to the trade concerning a certain swindler traveling about the country representing himself as a Pathe district manager or inspector. He has succeeded on several occasions in obtaining money from hotels and managers of theaters by means of worthless checks; and is described as being about forty years of age, slender in build, with fair complexion and sandy hair.

It should be easy to identify him as he is a cripple, his right limb being cut off at the knee; and uses crutches, explaining that his artificial limb is being repaired. During the latter part of October, he was operating in the vicinity of Hamilton and Newark, Ohio; also near Huntingburg, Indiana; and has used the following aliases: "H. E. Glenn," "C. H. Sherman," "H. C. Sherman," "Mr. Shermheimer."

The Pathe Exchange, Inc., requests anyone meeting this man to instantly notify Ralph Navarro, chief inspector, Pathe Exchange, Inc., 25 West Forty-fifth street, New York City; or any local office of the Pinkerton National Detective Agency.

Raver Signs "Charlie" Ver Halen

C. J. Ver Halen has been added to the business staff of the Raver Film Corporation, following negotiations by mail and telegram for some weeks. "Charlie," as Ver Halen is familiarly known among his man friends, has been sojourning in Chicago editing the *Tribune* News-weekly, and when the Raver organization was launched hastened to send congratulations and best wishes to Harry R. Raver. It will be remembered that "Charlie" was in charge of the Chicago office of a national amusement weekly when Mr. Raver was writing "copy" incidental to his management of the American-Eclair studios, and the latter has not forgotten the courtesies shown him by Ver Halen. A man was needed for an important post on the business staff and Mr. Raver made overtures which were accepted. Ver Halen was not engaged as press agent or publicity "expert." He is to be a sort of narrator-extraordinary, or intelligencer. His duties will consist of carrying out Mr. Raver's ideas in reporting facts concerning the progress of his company, and this means both mental and physical effort, for the task of confining one's writings to cold, hard facts is not an easy one from the standpoint of the average press agent.



C. J. Ver Halen.

Mirror Gets Lawrence Marston

One of the best known directors of motion pictures in America, in the person of Lawrence Marston, has been engaged by the Mirror Films, Inc., to direct pictures and will start work for that organization about the first of the New Year.

Lawrence Marston has made some of the most successful features that have been put on the screen and has had under his wing several of the most famous of screen personages. He produced "The Star of Bethlehem," "Robin Hood," "The Road to Yesterday," "The Fatal Wedding," "Dora Thorne," "The Primrose Path," "The Millionaire Baby" and other photoplays which called for more than passing comment.

Before essaying pictures, Mr. Marston had a considerable reputation as a man of big ideas in staging dramatic works. He put "Ben Hur," "The Prince of India," "The Round Up," "Rebecca of Sunnybrook Farm" and "Baby Mine" on the stage and they were all successes.

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Opportunities for Better Exhibiting

"I haven't got the money. I guess I'll have to pass it up." How many exhibitors, recognizing the opportunity for bigger business, have waved it aside with that remark? How many—or how few—have been able to thrust themselves beyond that discouraging barrier?

There are few exhibitors in business today who still refuse to hear the cry of the picture theater for growth and culture. The proprietor of even the smallest and humblest five-cent house begins to feel an uneasy conviction that the pace is getting faster. He hears of the formation of million-dollar corporations whose complex organizations are intended to operate but two or three theaters, or perhaps only one. And he sees that these enormous enterprises are for pictures only, and ignore even future provision for those objects of his old awe and respect, the legitimate and "high-class" vaudeville.

These new ventures, the "average" exhibitor begins to acknowledge, are not mere exotic growths on a delirious industry; contrarily, they represent, in a big way, the coming thing. Already he has cast his eye over the prospects in his home town or his particular territory in the city. Probably he has listened to the practical tale of a master-exhibitor who has been circuit-riding for his inspiration. And he has admitted that the things he is advised to do, and that have been done by another, can be done by him—or could be.

But the banquet ends. The master-exhibitor departs hurriedly to catch a train. The commonplace routine of getting in enough nickels or dimes to cover the rentals displaces the dream of power. The opportunity is still there. It looms bigger than ever now that its outlines have been projected on the "average" exhibitor's mental screen. But the old, apparently insuperable obstacle throws the new light out of focus and kills the picture. "I haven't got the money. I guess I'll have to pass it up."

That master-exhibitor, whose achievements are so commonly known by now that he may remain nameless here, has proved, if logic and example prove anything, that it can be done—that the exhibition of big, splendid, costly subjects, common now, can be done in a big, splendid, costly way at big profits. But he hasn't proved to the "average" exhibitor that he can do it himself. There are a host of objections to the scheme; a multitude of arguments against its practicability. And they all revolve around the single stubborn, high-resistance fact: "We haven't got enough money!"

It takes money. Everything worth doing takes money. But why the exhibitor who has salted down ten or fifteen thousand dollars out of his little house, since he started a few years ago, should let that sum limit his horizon, is beyond the understanding of business practice.

Mighty few men in any line of business have built a really big success on their own money. The business of running picture theaters is not different. Look at the record of any hundred-thousand-dollar picture house. There are not so very many of them—yet. Where is the exhibitor among them who can say he "shoe-stringed" up to that investment from an original nest-egg of a thousand or two?

One exhibitor can't do it. Several exhibitors together can. One exhibitor and a couple

of bankers and a few capitalists can, best of all—or one exhibitor and a hundred stockholders.

Not all good business men are good financiers. Some are bound to fall down when they try to expand beyond the limitations of their own capital. But the principle of success is still there after they fail, waiting for the next one to tackle it.

For the exhibitor who honestly wants to sit in the big game, who honestly feels competent to handle the cards after he is in, lack of money is a poor excuse. Let somebody else in on this good thing that you can see so plainly—and thereby increase your own power, usefulness and wealth.

Literary Progress

THERE are only a few fiction writers at the top of the ladder. These few have no objection to writing motion picture scenarios at a good price. Their literary reputation is already made, and scenario work will not hurt it, if it does not help it any.

The writers on whom the monthly and weekly flood of magazines depend are the fellows half-way up the ladder. They are selling their stuff at fair prices, getting their names before the public and familiar to the editors, making literary progress.

Making literary progress means more to them than the checks they get for their stories. They may need the checks; but they realize that the amounts will not grow until their names are established. Every story that lands with the author's name attached means another step forward.

The fiction magazine has a double appeal to the writer—the check and the step forward. The motion picture scenario has only one appeal—the check. It holds out no promise of literary progress. So the writer would rather sell a story manuscript than a scenario. Inspired with a plot that would do well for either, he favors the magazine editor.

Very few writers copyright their stories. They mail them out to magazine editors in perfect trust and confidence, with absolutely no protection against plagiarism or plot-theft. Their confidence in editorial integrity, be it said, is never misplaced. No fiction writer ever loses anything he can claim as his own in an editor's office.

That the writer can expect the same kind of relations with companies buying motion pictures he has not yet learned. The business has not established itself in his mind as friendly to his efforts. Perhaps he is suspicious of it merely as a game new to him. Perhaps some early unfortunate experience with a greedy and unscrupulous scenario editor, or the alleged experience of some friend, has aroused his doubts. At any rate, the doubt is there. He *knows* he will get honest treatment from the magazines; he is not sure about the pictures.

It is plain to see that as a market for stories, the magazines have a psychological advantage over the pictures. If the producers of pictures would equalize that advantage, and tempt the writers to their market, they must establish a similar standard of editorial ethics.

If this course has profited the magazines, it will profit the buyers of scenarios. They will have to convince the writers that their wares and their rights are as safe in their hands as in a safety deposit box. They will have to develop some path of progress for writers, looking to the establishment of reputation and its advantages.

These conditions may obtain now; but the average writer does not know it. When he does, there will be more original stuff available for pictures.

Just a Moment Please

Membership in the Board of Trade seems to have its disadvantages as well as its fine points. For instance, Julian Solomon, whom we have harpooned on several occasions, now sends us two perfectly scrumptuous pieces of his new stationery (the stuff with the fancy heading), and calls our attention to the emblem of the B. of T. in the lower left hand corner.

—

All right, Jule, we get your high sign and as a loyal member of the B. of T. will lay off you, in the future.

—

WHO SAYS THE ENGLISH HAVE NO SENSE OF HUMOR?

In a recent issue of the *Bioscope* we lamp the following:

AN ATTRACTIVE POSTER



—

And, at that, it ain't much worse than some of our own American poster stuff, though as a rule the trade journals of the U. S. duck referring to it as "attractive."

—

Our thanks go out to our good friend Tom Hamlin of *Amusements*, in Minneapolis, for Tom handed us the best laugh of the week when his last issue reached our desk and we discovered he had referred to the w. k. "Roxie" as "The Napolian (Note to Compositor: Don't spell it right and spoil our fun!) of m. p. exhibitors." You must be writing with the Danish accent now, Tom.

—

SPEAKING OF MOTION PICTURE MAGGOTS

While pondering on the hard times and the lack of nickels in the box office you might improve your mind by reading what the Pawnee City *Chief*, of Pawnee City, Neb., says of its esteemed fellow townsman, Mr. D. B. Turley, the local jitney king:

Mr. E. S. Nesbitt is now owner and manager of the Elite theater in Pawnee City, having traded his forty-acre farm just east of town to D. B. Turley for the show and the building which it occupies, Mr. Turley's fine residence property, the Pawnee Bottling Works and an Overland touring car. The deal was closed the latter part of last week and the gentlemen exchanged properties Tuesday of this week.

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Just as we had begun to think Kitty Kelley had reformed and that marriage was a wonderful thing for jaded nerves and temperamental dispositions, the lady burst into print with another of her w. k. and far from popular tirades.

—

OUR BURG

Ye Ed. has been indulging in one wild round of gaiety the past wk. On Wed. last it was the Reel Fellers that gave the blowout what kept us up long past our usual bedtime. And we can say much for Dick Travers as a host. Then on Thurs. we dined at the Sherman House in honor of this hear Rothapfel man—being incidentily the guest of Jay Cairns, the Beau Brummel of the evening. If we had waited to hear our esteemed boss speak or Walt Bloeser to get the final paragraphs of his carefully prepared oration off his chest, we'd a been there yet. Sat. eve. the Missus and us celebrated as per the adv. of last wk., and on Tues. eve. this wk. we was banquitted by the pop. Clarence Caine and his charming mother. For the rest of the Winter we expect to hibernate.

The w. k. and immensely pop. Vic Hodupp has went away to the brite lights of Noo Yawk, but another nice feller named Howard Hola (sounds like a college yell, don't it?) is already on the job.

It is rumored that a certain w. k. adv. man of our Village is hard hit by a fair scribbler on one of the local dailies. Look out, J.

—

Now for the final assault on Turkey. N. G. C.

Some Current Releases Reviewed

"The Nation's Peril"

A Lubin V. L. S. E. Drama Released November 22 Reviewed by Thomas C. Kennedy

WITH the subject of the day, adequate land and naval military equipment, as its basis, "The Nation's Peril," a Lubin V. L. S. E. five-reel production, presents an intelligent argument, but it holds interest mostly by virtue of the magnitude of its production. "The Nation's Peril" makes a plea for an increase of the army and navy of the United States and the maintenance of military forces great enough to protect the country's citizens and commercial interests.

To those who fear that a larger fighting force would lead the government into war it explains, and convincingly explains, that the desired preparation is not for war, but against it. If peace is worth having, it is worth fighting for, and the United States must be prepared to fight. These are the arguments of "The Nation's Peril," as they are the arguments of all who advocate "peace through preparedness."

If it lies within the power of the motion picture to sway public opinion in a matter of this kind, then "The Nation's Peril" will do so, and in that event it will accomplish immeasurable good. As has been said before, the picture is strongest in its spectacular scenes, which add force to certain statements of fact. Without showing any horrible consequences, the story convincingly depicts the dangers of unpreparedness, and the



Scene from Lubin's "The Nation's Peril."

romance with its elements of intrigue and misguided faith in the "peace at any price" policy, is in this way justified.

The story was written by Harry Chandlee and George Terwilliger. Mr. Terwilliger directed this massive production. It is evident that he was given a free rein and that there was no limit put upon time or money in producing the picture. But what is more important is that the result justifies the expenditure, enormous as it was. A picture which impresses one only because it represents a great outlay in time and money can never be a credit to its producers. The producers of "The Nation's Peril" can point to it with just pride.

The battle scenes are most impressive. The scores of people used in the battles do their work with precision. The attacking forces appear as a well-drilled army and the men who represent the United States do the bidding of their officers in meeting the attack in a business-like manner. The solid rows of houses lining either side of the street in the coast town are utterly destroyed. The battle scenes are all in natural colors, which makes them more effective. The attack lasts for some time and affords many a thrill.

Some of the celebrities who appear in "The Nation's Peril" are: Josephus Daniels; Admiral Winslow of the U. S. Pacific fleet; Admiral Fletcher of the U. S. Atlantic fleet; Capt. W. S. Sims and staff, commandant of the torpedo boat flotilla, and Capt. Willoughby of the naval aerial squadron. The officers of the naval training station at Newport and the captains and staffs of several battleships.

Ormi Hawley is seen as Ruth Lyons, the girl whose inherent dread of war leads her to accept as honest the deceitful plans of a foreign agent to organize a society to protest against the proposed increase in the military forces of the United States. Earl Metcalf is Lieutenant Sawyer, who is in love with Ruth, and Arthur Matthews is Oswald Dudley, the foreign agent who attempts to secure the plans and model of Sawyer's invention, the aerial torpedo. William H. Turner, Herbert Fortior and Eleanor Barry complete the cast.

"A Transaction in Summer Boarders"

The Eighth Episode in Pathe's "Wallingford" Series Reviewed by Thomas C. Kennedy

IN THE eighth episode of the "New Adventure of Wallingford," J. Rufus tells a number of girls that he will some day buy New York for them. That, from anyone else, would give rise to doubts concerning the speaker's proper mental balance, but not so when it is said by J. Rufus. The majority of those who have followed the affairs of Wallingford and Daw in the previous episodes of this Pathe series will take it as a matter of course, for they have seen them accomplish seemingly impossible things with apparent ease.

Everything is summery in "A Transaction in Summer Boarders." Even Wallingford sheds his high hat and frock coat and roams about in a linen crash suit and Panama hat. The Wallingford party journeys to the country in search of one Charles Algernon Swivel. Swivel is unaware of the fact that he is scheduled to pay the expenses of the trip, but he does pay. He is a firm believer in his own ability to attract the ladies, and when he attempts to work his charms on Violet, Blackie is willing to let everything go and satisfy his desire to **"wallop" Swivel just once.**

Wallingford restrains the wrathy Blackie with the words, "Let me hit him in the pocketbook; it will hurt longer," which is a speech remarkable for its truth. All the things peculiar to summer boarding houses are brought into play and their humorous possibilities are effectively used. As with the other stories in the series, "A Transaction in Summer Boarders" is more than a succession of amusing incidents, it is a complete story with its amusing situations well connected.

The Whartons are doing splendid work in producing these stories, for while they have excellent material with which to work, there is no opportunity to add value to the entertaining qualities of the action which is not taken advantage of. "A Transaction in Summer Boarders" has that about it which is real, and as a result the good impersonations of Burr McIntosh as Wallingford and Max Figman as Blackie Daw at no time impress one as being mere acting, but instead they seem characters out of real life.

"Not Guilty"

A Five-Reel Equitable Production, Released Nov. 29 Reviewed by Thomas C. Kennedy

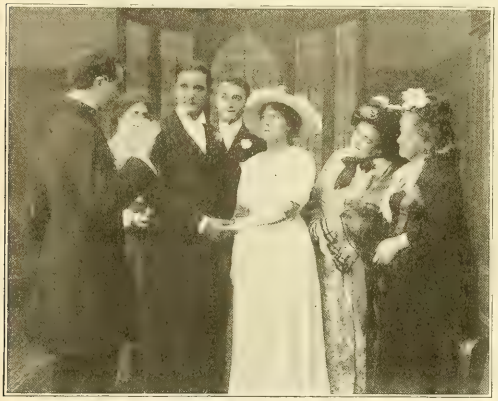
CYRIL SCOTT, the star of many legitimate stage successes, makes his screen debut under the most favorable conditions, for the Equitable Pictures Corporation's five-reel melodramatic offering, "Not Guilty," is indeed a meritorious play. It is a singularly interesting and convincing story. There is no one phase of the story which demands that the spectator concede a point that strikes one as being possible but not probable; in other words, it deals with truth.

"Not Guilty" is the story of a man who is convicted of a murder which he did not commit and who spends the best years of his life behind prison walls. After twenty years in prison, he is pardoned—pardoned to go out into the world, where he is shunned by society and his only happiness in his declining years is in that his daughter, who has also suffered for "certain facts in her father's life," finds happiness with a young man of true worth.

That a man whose only fault was that he "acted queerly" in a moment of stress should suffer as Ed Andrews suffered is little short of tragedy. The characters are human and their actions are those of people in every-day life. The heart-appeal of the story is strong and it also draws a strong moral. It is one of the few pictures to which one can take

their head as well as their heart, feeling sure that both will be appealed to.

The picture is based on "Justice," by Edgar James, which served as a successful stage vehicle for Julius Steger. "Not



Scene from Equitable's "Not Guilty."

Guilty" is stronger than the play from which it was adapted, and the person responsible for the screen version deserves praise. The ending is happy, that is, it ends with Andrews about to build up what happiness he can out of the wreckage, but as far as society knows, he is still a murderer, the guilty party is never heard from, and consequently there is no death-bed confession which clears the wrongly accused. Unless they are exceptionally well done, death-bed confessions are for the most part tiresome affairs.

Cyril Scott gives a remarkably convincing performance. His acting is finished and he holds the sympathy and interest consistently throughout. Ada Boshell, as the loyal, self-sacrificing mother of Andrews; Catherine Proctor, as Dora Birch, the wife who dies as a result of her husband's conviction, and Charles Hutchinson, as the despicable Tom Matthews, do splendidly in the other important parts. Mark Ellison is good as George Gardner, and the actress who is cast as Andrews' daughter does very well.

Joseph A. Golden directed "Not Guilty," which was produced by Triumph Film Corporation. Since he has been directing productions for this company he has never done better work. The prison scenes, laid in Sing Sing, were taken there, and the settings and other details as a whole are tasteful.

"The Love of Loti San"

Selig Three-Reel Drama to Be Released December 2. Reviewed by John C. Garrett

A HEART-STIRRING drama of old Japan is scheduled for release December 2 by the Selig Polyscope Company. This production, "The Love of Loti San," was directed by Lloyd B. Carlton, who obtained splendid results in settings and photography. Although the pictures were taken in America, the production fairly breathes forth Oriental atmosphere.

The story of this photodrama is one of which audiences never tire. A young engineer after a misunderstanding with his sweetheart leaves for Japan, where he meets and marries Loti San, a Japanese girl. Later his sweetheart comes to the Orient and there the man is torn between his love for his wife and that for the American girl. Bessie Eyton is a most charming Loti San; Edward J. Piel is happily cast as Harry Graham, a young engineer; Virginia Kirtley makes a sweet Norine, and A. W. Filson as James Marsden, Richard Morris as Walter Arnold, Cecil Holland as Okito, and an unnamed Japanese baby, whose presence adds much to the success of the picture, complete the cast.

Harry Graham, a young engineer, and Walter Arnold are rival suitors for the hand of Norine. On the day of Norine's debut both men send flowers to Norine, each enclosing a note asking the girl to carry the floral tribute to signify that she loves them. The notes become mixed and the girl by mistake wears Arnold's flowers and Graham, noticing this, is downcast and resolves to go to Japan.

Here he meets Loti San, a beautiful young Japanese girl, who falls desperately in love with him. One day he comes to the realization of her love for him and, believing it his duty to marry her, he does so. After a short, happy married life Graham begins to tire of his Oriental wife, and even the event of a baby at the home fails to dispel thoughts of Norine from his mind.

Norine is advised to travel for her health and finally arrives in Japan, where she meets Graham, and he tells her that he is married. He makes desperate love to Norine, however, and this is discovered by little Loti San, who goes to the home of her father. Later Graham contracts the terrible Oriental plague and Norine and Loti San with her baby both reach Graham's home together. Loti San gives her baby to Norine to take away with her and enters the sick room, there to sacrifice her own life in caring for her beloved husband.

"Film Tempo"

Mustang's Three-Reel Comedy Released December 4. Reviewed by Neil G. Caward.

THE latest of the Buck Parvin Mustang comedies, which is entitled "Film Tempo" and will be released on the Mutual program on Saturday, December 4, is one of the best that has yet been issued, and gives Art Acord, the delineator of Buck Parvin, a chance for several emotional scenes that prove he can act as well as ride and rope.

The story, as usual, concerns the employes of the Titan Moving Picture Company, and in addition to showing a number of scenes that depict pictures in the making, carries a thoroughly interesting story concerning Norman Dean, a new supernumerary who joins the film colony for a brief experience before the camera. Norman takes advantage of his supposed ability as a "lens louse" to seek to win the affection of Charlotte Biggs, a simple and unsophisticated country maiden, who is simply enthralled with Dean's swagger manner and fancy clothes.

As the story opens Dean is discovered as an impersonator for a cheap vaudeville show and upon his failing to make good with the audience is discharged by the manager. He comes back at that important personage with the remark that he can make far more money as a moving picture actor and consequently the stage is bound to lose a star.

Dean secures work with the Titan Company, as an extra, believing that he should earn at least $100 a week as a "type," but quickly discovered that $5 per day is all the remuneration he may expect. His finances are so low, however, that he is eager to accept even that salary in order to secure work. The Titan Company moves out to a western location for the purpose of staging a thrilling melodrama with Buck Parvin in the leading role, and there Dean encounters Charlotte



Dean shows Charlotte how pictures are made.

Biggs, who is much dazzled by his swagger manners and Dean promptly proceeds to win the admiration and later the love of Miss Biggs, who thinks him undoubtedly a leading man with the film concern and the real thing in the actor line.

For a time Dean seems likely to have a rival in Buck Parvin, but the impersonator "queers" Parvin with the girl by telling her he is only a cowboy and not the sort of a man she ought to know, as he is no "Film Tempo."

As the days pass Dean continues his courtship of Charlotte and at frequent intervals "touches" members of the Titan Company for loans ranging all the way from a single dollar to a twenty-dollar bill, though his borrowing habit becomes common knowledge when, during a poker game, practically every player displays a handful of Dean's "I. O. U.'s."

On the day the Titan Company finishes the production and is about to depart from that locality, Dean succeeds in borrowing ten from nearly everyone whom he has previously "touched" and arranges to meet Charlotte at the depot and journey to Los Angeles, where they are to be married.

Buck Parvin, who has discovered the impending elopement, lies in wait at the depot and when Dean and Charlotte appear he boldly faces them and inquires of Dean what his wife will say when he learns of his running away with another woman. Dean, highly indignant, declares to Charlotte that Buck is perpetrating a practical joke, since he is not married, but Buck is so convincing with his bluff that Charlotte decides it best for her to remain at home and asks Mr. Parvin to escort her thither, while Dean, much disgruntled, steps aboard the train.

While escorting Charlotte home Buck learns that Dean has accused him of a lack of "Film Tempo" and the closing scenes show Buck at his hotel, diligently searching a huge dictionary for the meaning of the mystic insult to his talent.

"The Alster Case"

Essanay's Five-Act Mystery Feature Released Dec. 6 Reviewed by Neil G. Caward.

NEARLY everyone has read thrilling detective stories whose ending was so shrouded in mystery that it was utterly impossible to guess the identity of the criminal until the author himself revealed the culprit in the last chapter. Seldom, however, has the screen been able to present a mystery story with the solution so carefully concealed that the audience was unaware of the identity of the criminal up to the very last. Such a picture Essanay has ready for release on December 6, when "The Alster Case" will be available at the exchanges.

Beyond a doubt "The Alster Case" is one of the cleverest tales of crime that has ever been screened. It is rather slow in getting started, but this preliminary work was absolutely needful in order to register clearly in the minds of the spectators the identities of the various characters and their relations to the other principals in the story. And when the mystery finally develops, it proves even more fascinating than the best detective story you ever read, for it is not a creation of the imagination alone, but, being actually enacted before your eyes,



Cornelia Alster and her wards, Beatrice and Linda.

makes you feel that you have almost an equal chance with the detective to solve the riddle.

The press agent of the Essanay Company is authority for the statement that durnig the production of the story the players themselves were left in doubt as to which one of them was the criminal, and, really, one can almost believe that for once a press agent told no more than the truth, for not by the slightest expression do the players betray their knowledge of who killed Cornelia Alster.

The story is from the pen of Rufus Gilmore and was produced under the direction of J. Charles Haydon. Photographically and from the standpoint of stage settings it is all that can be desired. It mustn't be assumed, because it is a detective story, that it's a blood and thunder kind of play, for it isn't. The plot moves logically along in a quiet manner and the detective proves to be just a likable sort of an individual, without any scientific or mechanical apparatus to assist him in the solution of the mystery, but a lot of good common sense and a keen analytical mind, which he uses to advantage.

Bryant Washburn, Ruth Stonehouse and Betty Scott are three of the featured personages, Mr. Washburn as a young lawyer's clerk and later the executor of the Alster estate, and Misses Stonehouse and Scott as wards of the Miss Alster who gives the story its title. All of them are convincing and well cast. John H. Cossar as Trask, the detective, is immense. The writer can think of no actor better fitted to play the part Mr. Cossar interprets, and that is saying a lot. Louise Crolius as Miss Alster does splendid character work in several scenes.

The story, in brief, tells how Miss Cornelia Alster, who has secretly made George Swan, a young lawyer's clerk, executor of her estate, returns from the theater with him one night to find Beatrice and Linda her two wards, entertaining some male friends. She is convinced the two girls are compromised by their actions, and sits down in front of a mirror, prepared to watch until the two men leave the house, when she hopes to see their reflections in the mirror and learn their identity. The following morning she is found murdered, and Trask, a noted detective, sets out to seek the criminal. Suspicion points first to one and then to another member of the Alster household, but the average person will never, never guess the identity of the real murderer, until, in the final fifty feet of film, Trask asks a question which reveals the whole mystery. To name the guilty man in this brief review of the film would spoil a perfectly enjoyable view of the film for others, so it is needless to say more of the production, other than that it is one of the biggest treats which an exhibitor can offer his patrons, and a picture that people will talk about for weeks after its release and urge their friends to see.

"The Supreme Test"

Universal Broadway Feature, Released November 29. Reviewed by John C. Garrett.

HENRIETTA CROSSMAN, the well-known actress of the legitimate stage, lends her dramatic abilities to the screen version of L. V. Jefferson's story, "The Supreme Test." This five-reel Universal production featuring the well-known actress is a fitting vehicle for her, as it gives her a chance to display some splendid acting. The story is rather unstable, but for a' that is interesting, containing both humor and pathos, and photographically is excellent.

Miss Crossman as Violet Logan, a widow, interested in the bettering of conditions of the poor, is very convincing. She is supported by a cast which includes Stella Razeto as Molly Phelan, a girl of the slums; Wyndham Standing as James Semple, a society man; Adele Farrington as Madge Semple, his sister; Jack Wilson as Maurice, in love with Molly, and Sylvia Ashton as Bridget O'Malley.

One scene in this production may be mentioned with special emphasis. It is one of the most grippingly realistic scenes of its nature ever screened. A buggy containing a man, a woman and a child approaches a railroad track just as an express comes at a great speed around the corner. It hurtles the buggy, with its occupants, into the air, leaving but a mass of debris. The audience are assured of a thrill when this scene appears upon the screen.

Mrs. Violet Logan, a wealthy widow, tries to get her friends interested in improving the conditions of the poor, but Madge, the sister of James Semple, a woman hater, is the only one who evidences sympathy for her work. It is while on a visit to the slums that Mrs. Logan meets Molly Phelan and her sweetheart, Maurice, and shortly after this Violet, in her determination to bring the slums to society, gives a reception to which she invites, among others, Bridget and her children and Molly and Maurice.

Holmes, who is Violet's trustee, carries on wild-cat speculations and misappropriates her money, and the woman finds herself penniless, and a short while after this she goes

to live with Molly, who grows very fond of her. She learns that Molly is not Phelan's child, and later, remembering how Semple's sister had told her how years before Semple's wife had eloped, taking their child with her, only to be killed a short time later in a railroad accident, and the child had never been found. She later discovers that James Semple is Molly's father.

She also discovers that Semple was the one who had brought ruin upon her, and Molly and Maurice, learning of this, determine to make Semple give up the money he got from Violet. Maurice goes to the house and, at the point of a revolver, tells him he wants the money he had gotten from Violet, but Semple manages to overpower him and telephones for the police. Violet, who has learned of Maurice's plan, arrives just in time to interrupt the proceedings.

Violet tells Semple that Molly is his daughter and wonders if he will send the future husband of his daughter to prison, and Semple then shows Violet papers showing that he has put money in trust for her. Violet is about to leave, taking Molly with her, when Semple, summoning all his nerve, proposes to the widow and is accepted.

"The Silver Lining"

An American Two-Reel Drama Released November 29. Reviewed by Neil G. Caward.

VIVIAN RICH, Alfred Vosburgh and Roy Stewart are featured in "The Silver Lining," a two-reel Flying "A" drama scheduled for release on November 29.

From a photographic standpoint the picture is fully up to the standard already set by the American, and the story, while rather trite, is so splendidly produced that it gets over in a satisfactory fashion and seems almost new.

Miss Rich as Nell Allen, a stenographer, is both winsome and convincing, while Alfred Vosburgh again demonstrates his talent in the role of Richard Grant, foreman of the Murdock ranch and, later, Nell's husband.

Nell is compelled to seek employment as a stenographer when her aged father, who is dying of tuberculosis, finds himself unable longer to support himself and Nell, but the girl is unfortunate enough to enter the employ of a man who



Nell cares for her father.

suggests that life can be made rather easy for her if she will only be "sensible." Nell resents the insult and is about to resign her position when she recalls the urgent need of money for the support of her father and reluctantly comes to the conclusion that she must make the supreme sacrifice. When in an accidental manner her father discovers the girl's problem, he forges a check with which he secures funds enough to convince Nell that it is unnecessary for her longer to work.

The discovery of the forgery quickly follows and Nell's father is sentenced to prison, while the girl obtains employment as companion to the mother of Richard Grant, foreman of the Murdock ranch.

As the days pass Nell and Richard become close friends and the young foreman is on the point of proposing when he learns that a strange man has been seen about the ranch in conversation with Nell and he reluctantly comes to the conclusion that he has a secret rival for her affections. The man whom rumor had credited with being Grant's rival was in reality her father, who had escaped from the penitentiary and had made straight for his daughter's new home at the Murdock ranch. Nell succeeds with difficulty in concealing the presence of her father on the ranch, for she knows that his escape from the prison must have been discovered and that a search will be instituted for him. A cow-puncher, who had sought in vain to win Nell's affections, notes the figure of a man entering the window of Nell's room at a late hour and it was he who instilled the poison in Grant's ears by relating the incident and proclaiming his belief that Nell was receiving callers unknown to Grant and his mother.

Though Dick thrashes the cowboy, he is really afraid that the story is founded upon a true incident, but is man enough to face Nell and ask her for an explanation. She tells him the sad story of her father's misfortune and wins his cooperation.

The cowboy whom Grant had knocked down accidentally learns who the visitor to Nell's room is, and, out of revenge, summons the sheriff and his deputies to arrest Allen. They arrive at the Murdock ranch and force their way past Grant, who tries to bar them from the house, break into Nell's room and find her kneeling beside her father's bed. There they discover they have arrived too late, since Mr. Allen is dead.

After the sheriff departs Grant, knowing that Nell is now without a protector, offers his heart and hand to the grief-stricken girl and his proposal is accepted.

"The Taint"

The Three-Reel Lubin Drama to Be Released Dec. 1. Reviewed by John C. Garrett

VALENTINE GRANT, the Lubin actress who has won success by her commendable work in former Lubin productions, is cast in the leading role of the Lubin three-reel photodrama "The Taint," to be released December 1. This production was directed by Sidney Olcott and the photography throughout is splendid. Valentine Grant is cast as Mabel Stuart, a girl whose mother has been enveloped in mystery and who has often pleaded with her father to tell her who her mother was, but he refuses. She is loved by Frank Boward, which role is taken by Ray Sheldon, who does good work in the role of a profligate. James Vincent takes the part of Arthur Easton, the man who wins Mabel, and a college chum of her brother Bert, which part is played by P. H. O'Malley.

Frank Boward, a profligate, forces his attentions on Mabel Stuart, who detests him. Bert, Mabel's brother, returns home after a visit to his college chums and brings with him Arthur Easton, and Mabel and Arthur are attracted to one another. Mystery envelops Mabel's mother and she pleads with her father to tell her who her mother was, but he refuses. Frank becomes jealous of Arthur. The Stuarts give a house party at which Frank and Arthur are guests. Frank, having knowledge of Mr. Stuart's secret, plots to secure Mabel for his wife. When everyone has retired, Frank tells her to step to his room and he will tell her who her mother was. She does and Frank discloses the fact that her mother was a negress. Arthur, passing Frank's door, hears him moving about and stops. When the occupants of the room hear the knock Mabel rushes into the next room, but her shawl is caught in the door. Arthur enters and is just about to go when he recognizes Mabel's shawl. She is brought out, but refuses to explain. In the morning Arthur leaves the house, heartbroken.

Frank again forces his attentions on Mabel and tells her if she doesn't marry him he will tell the whole world her secret. Mabel is overcome, but agrees to marry Frank. Bert tries to persuade Mabel to give Frank up, but she refuses, so Bert refuses to attend the wedding.

On the night of the wedding the Stuart mill catches fire.

Bert telephones to his father. The marriage is interrupted. The father tells Bert to secure the package with the photo in his desk at all costs. Bert risks his life and secures the package. The package contains Mabel's birth certificate, and



Frank Boward is made to take back his statement regarding Mabel's Mother.

her mother's photo is disclosed and she learns that her mother was a white woman. They learn of Frank's perfidy and he is driven out of the house. Frank tries to drown his troubles in drink and is shanghaied on board an ocean steamer. Out at sea they run short of water, Frank is sent ashore in a boat to get the fresh water and is attacked and killed by cannibals.

A mysterious lady calls at the Stuart home and Mabel recognizes her as her mother. The family are reunited and Arthur comes back to claim Mabel.

"Bella Donna"

Famous Players Drama, Featuring Pauline Frederick Reviewed by Charles R. Condon

IN A ROLE peculiarly suited to her and in a dramatic vehicle which has won fame both as a novel and a play, Pauline Frederick adds another triumph to an already enviable list of histrionic achievements by her interpretation of the alluring Bella Donna in the photoplay of that name recently released by Famous Players.

Through Miss Frederick's impersonation, this wilful



Bella Donna prepares the poisoned coffee.

beauty becomes a dangerously charming creature; a siren apparently devoid of true love, whose irresistible attractions lead an ardent admirer into her deceptive net, where he is tolerated while his money lasts, then pitilessly discarded or, what is worse, deliberately poisoned by degrees. She finally meets her superior, however; a man whose magnetism and indifferent affection fairly overpower her. For the first time in her life Bella Donna, always a queen and a tyrant, experiences the sensation of being a mere presence. It is in this phase of the siren's career that Pauline Frederick is called upon for deeply emotional work, and she meets the occasion in a wholly satisfying and convincing manner.

Thomas Holding, who will be remembered as the male lead in "The Eternal City" and other Famous Players pictures, gives a splendid performance as Nigel Armine, the young man who is so infatuated with Bella Donna, who later becomes his wife, that he overlooks many things which should have made him suspicious of her fidelity, and is disarmed by her expressions of love when he does question her conduct.

As Baroudi, Julian L'Estrange lives the character of the Egyptian who wins the only real admiration and affection that ever stirred in Bella Donna's heart. She does not realize the depth of her love until, finding Baroudi with another woman, she fears losing him. But her entreaties are of no avail.

An outcast, she returns to her husband's home, but fails to gain entrance. Dr. Isaacson, Nigel's friend, turns her away at the door. The final scene shows Bella Donna, tired of life, wandering in the desert. Only a lean, gloating, carnivorous animal witnesses her end.

Eugene Ormonde is well chosen for the part of Dr. Isaacson, who, previous to Nigel's marriage, warns him against Bella Donna, and later diagnoses his friend's lingering sickness as being due to slow poisoning and informs him that it is his wife who is trying to bring about his death. In the balance of the cast, George Majeroni as Ibraham, Edmund Shalet as Hamza, and Helen Sinnott as the maid figure prominently and render able support.

The play is staged with the keen appreciation of true environment and the comprehensive knowledge of the subject and its situations which is typical of Porter and Ford directed productions. The tropical vegetation of Florida and the sandy wastes of somewheres, which is not self-identifying, provide a picturesque background for the action laid in the Far East.

Whether or not the theme verges too closely upon the risque is a matter for individual tastes to decide. In the screen visualization the play is powerful and gripping without too much emphasis being laid upon the suggestive points. Sensationalism is tempered with refinement in every scene which might be considered broad. At the Strand theater, where the picture was first shown, "Bella Donna" drew capacity crowds, commanded their admiration, and received much enthusiastic comment.

"Life's Pitfalls"

Three-Reel Edison Drama, Released December 3 Reviewed by Thomas C. Kennedy

AFTER a vacation of some two months, Miriam Nesbitt returns to the screen as May Orme in the three-part Edison drama, "Life's Pitfalls." May Orme, the character around whom the story revolves, is a young woman who takes the unusual attitude of suspecting as mercenary the attention she receives from men, as she is very wealthy. Even though there are many cases in life of which this is true, few are the women or men who will admit this brutal truth to themselves. Upon this eccentricity of the young woman the author, Edward E. Kidder, has built an interesting play. There are a number of good dramatic situations which the director, George Ridgwell, has presented effectively.

With Miss Nesbitt in the role it is difficult to understand at first how the young woman ever was given sufficient cause to come to the conclusion that she is sought after merely because of her wealth, for with such beauty and charm of manner, money would become no consideration whatever with hosts of men, but with May the thought is something founded on nothing, and later events prove that, with a certain type at least, her supposition was not far from wrong.

The part calls for some emotional work, and in this Miss Nesbitt is forceful. Furthermore, she gives the character a certain strangeness that belongs to a person who dwells upon a single idea until it becomes an obsession. May so fears that she is made so much of solely because she is wealthy that she refuses to attend her friend's affairs. Her physician advises her to take a rest at a summer resort. In order to avoid the insincere attention which she feels every

rich person receives, May goes to the country as her young friend's companion.

At Oakhurst she meets Doctor Courtney and they form a strong friendship. Later Courtney proposes marriage to May and she accepts him, but she learns from Mr. Penton that the doctor knows who she is because he, while intoxicated, told Courtney. She then marries Hartley Graeme. A few months later she discovers that Graeme, and not Courtney, overheard Penton's drink-inspired confidence. She returns to Oakhurst and is followed by Graeme, who meets his death there. May finally finds happiness with Courtney.

Harold Meltzer is Doctor Courtney and Herbert Prior does commendably as Graeme. Sally Crute's performance as the adventuress who, in seeking to kill May, poisons her lover, Graeme, is splendid. Jean Dumar, Robert Brower and Billy Casey play the other important parts capably.

"A Woman's Past"

A Five-Reel Fox Feature, Released November 11. Reviewed by Thomas C. Kennedy

FOR his effective work as adapter and director of the five-part Fox Film Corporation production, "A Woman's Past," which features Nance O'Neil, Frank Powell is deserving of credit. Mr. Powell uses few close-up views of his players, and with deep sets enhanced by excellent lighting effects he secures dramatic expression that is remarkable in scenes that are pictorial as well.

The story moves steadily but not with especial speed, to a courtroom scene in which the mother, whose misdeed has brought her to the depths, is defended by her son, who is ignorant of this fact. The details of the proceedings in a criminal court receive strict attention and the spectator is duly impressed with the morbidity of it all. However, the effect is not lastingly depressive and the tense climax proves that these details are important in obtaining the full dramatic effect.

Nance O'Neil uses good judgment in all her scenes. She conveys her emotions without over-acting. Miss O'Neil's artistic repression is most noticeable in the courtroom scene and the things she does not do in this portion of the story are the very things which often detract from good performances by many emotional actresses. The support rendered her is commendable.

Alfred Hinckman plays two characters in the play. He is repelling as the degraded, and degrading, newspaper editor, who is the direct cause of the woman's fatal misstep. He also plays the part of the son. Clifford Bruce gives an effective performance. This also applies to the work of Carlton Macy. The settings and photography are good.

The story is of a young woman who pays "the price" for a position on the staff of a city newspaper. Her employer refuses to marry her, but urges her to "catch" his friend, an army officer. The husband is sent to the service in the Philippines. While he is there, his father learns the woman's secret and orders her from the house. Years later the husband returns, and upon learning that the editor is the father of the child and that he alone is responsible for her present unfortunate condition, he kills the wretch. The woman is accused of the murder, but dramatic circumstances bring about her acquittal.

"Life Without Soul"

Ocean Film Corporation's Initial Release Reviewed by Thomas C. Kennedy

UNDER the title of "Life Without Soul" the Ocean Film Corporation offers as its production a five-part screen version of Mrs. Shelley's imaginative romance, "Frankenstein." It is good screen material, this story of a man who comes into the world under unnatural conditions and who proves the undoing of the scientist who created him, and in the Ocean Film Corporation's production its interesting phases are put to good use.

"Life Without Soul" presents many unusual developments and melodramatic situations. The action, which carries the spectator from the dissecting room through mountainous country, desert lands and on the high seas, does so with unflagging interest. The superman, a creature of superb physique who, without conscience, makes no attempt to restrain the cravings of his healthy body, is an exceptionally suspenseful figure for the photoplay. Neither all man nor all beast, his actions can be fashioned to suit the requirements of a dramatic situation and still be in keeping with that which the spectator expects of a creature so strange.

The story tells of a young physician who discovers a life-giving fluid. He is engaged to a cultured southern girl



Scene from "Life Without Soul."

and both she and his father warn him that he will be responsible to all minkind for the actions of his creation, but the temptation is strong. Before retiring that night he commences to read "Frankenstein." The story becomes real to him and he sees himself as Frankenstein and those who are near to him as the other characters. From the moment the body he constructs becomes a living thing he is haunted by it. The creature is shunned by both man and beast, and insists that his maker must give him a mate.

The creature murders the physician's little sister and brings suffering to the family of a man on whom suspicion for the act falls. He then kills Victor's friend. On the night of Victor's marriage to Elizabeth, the superman cruelly kills her. Determined to destroy the monster he is responsible for, Victor follows him until he dies of sheer exhaustion in the attempt. Upon finishing the book, young Frawley destroys the fluid he has invented.

The story has a beautiful and realistic setting. The locations and general details are a credit to the director, Joseph Smiley, and the photography is good. In places the action is confusing, but it is not a fault to the scenario or the director, and the addition of a few properly placed subtitles probably would overcome this. The story is splendidly acted.

Percy Darrell Standing as the superman is excellent. He acts with consistency and his performance is one that is certain to meet with general approval. William W. Cohill as Victor Frawley; George DeCarlton as the father, and Lucy Cotton as Elizabeth render convincing performances.

"At Bay"

Five-Reel Pathe Gold Rooster Play Released Nov. 26 Reviewed by Thomas C. Kennedy

GEORGE SCARBOROUGH'S modern political melodrama, "At Bay," won success as a stage offering when it was produced some time ago, but it is doubtful if the "At Bay" of the stage was as forcible as it is in the five-part adaptation produced by George Fitzmaurice and for release on Pathe's Gold Rooster program. Stories centering about a district attorney and his daughter and the political ring that strives to destroy the former by in some way implicating the latter have held favor with the producers for a long time, but while there have been several of merit, "At Bay" is by long odds the best of its kind.

All playwrights have access to the same material, so it is only a matter or treatment that makes for originality. "At Bay" is original in many respects. The story is, above all, convincing. There is use, but not abuse, of coincidence, and its powerful situations are not forced. The adaptation, by Ouida Bergere, is splendid. The action and the movement of the plot are continuous and sustain the interest from beginning to end. In its interest-compelling story, fine acting and extensive production, "At Bay" is all that a screen melodrama should be.

This picture is another striking example of the superiority

of the screen over the other mediums of dramatic expression in procuring melodramatic effect, and those who compare it with the stage production will realize this fully. It is unusual for a five-reel picture to be free from "padding," for in the best of photoplays of this length there is action, entertaining to be sure, and therefore permissible, which has no distinct bearing upon the story, but in "At Bay" one never feels that the outcome is being halted or delayed by unnecessary action.

The story tells of a district attorney who incurs the enmity of the owner of a gambling resort. Flagg, through his influential "clients," arranges to have his employee, Joe Hunter, meet Graham's daughter. Hunter persuades Aline to marry him, and the politicians see that the service is a sham. Later Hunter has a quarrel with Flagg and he deems it necessary to leave the city. He takes Aline's jewels and before departing tells her that the marriage was a fake.

After his hurried departure she writes a note and addresses it to him in care of Flagg. The latter attempts to use this to force her to make her father withdraw as candidate for governor. In a scene with him, Aline, to protect herself, stabs him with a paper cutter. Her friend, Captain Holbrook, cleverly destroys evidence which would implicate her, and he is arrested. The coroner's jury decides that Flagg's death was not caused by the stab wound and Holbrook is released. Hunter's death then leaves her free to marry Captain Holbrook.

Florence Reed as Aline and Frank Sheridan as Graham deserve high praise for their performances. Charles Waldron's portrayal of Captain Holbrook is most pleasing and will be long remembered. Lyster Chambers and DeWitt C. James are included in the cast. George Fitzmaurice can well be proud of this production, which might also be said in connection with the cast and the Pathe Gold Rooster program.

"The Strife Eternal"

This Week's Five-Reel Mutual Master-Picture Reviewed by Neil G. Caward

SUPERB settings and elaborate costumes abound in all the scenes of "The Strife Eternal," which is this week's five-reel Master-Picture offering of the Mutual program. In fact more actors and supernumeraries appear on the screen in this production than have probably ever before been seen in a Mutual offering, for it is declared that no less than 5,748 players appear in one scene alone, and there are others that to the spectator appear as elaborate.

The picture is said to have been produced on this historic ground in which the scenes are laid, and features Miss Blanche Forsythe as Jane Shore, the unfortunate heroine of the tragic romance between a king and the daughter of an humble artisan. Roy Travers impersonates King Edward IV and most strikingly interprets the role assigned him. Richard, Duke of Gloucester, afterwards Richard III, is convincingly played by Rolfe Leslie, who has succeeded in putting into the part all the ugliness and diabolical cunning of that famous tyrant.

As the story runs Jane Shore was the daughter of Master and Dame Winstead, respectable London citizens of the merchant class. She was endowed by nature with extraordinary beauty and charm of mind and probably received more education than fell to the lot of a girl in her station. At an early age she married Matthew Shore, a young goldsmith of good position.

When King Edward IV first set eyes upon Jane, he fell under the enchantment of her loveliness. Forgetting his duty to his lawful wife, he besought the mercer's daughter to become his mistress. But Jane repelled his advances—not even the dazzling attentions of a king being able to blind her eyes to her love for Matthew, her husband. However, by a skillful ruse, Edward caused Matthew to be imprisoned on conviction of treason, and Jane was offered her choice between condemning Shore to death by her refusal to yield to the king, and purchasing her husband's life at the price of her own honor. She sacrificed herself for the man she loved.

Later, hearing that her husband had been killed in battle, she entered with a better heart into her position at court as the favorite of the king. Sir Thomas More said of her: "She never abused her privilege to any man's hurt, but used it to many a man's comfort and relief." Her life was one of great splendor; but being a woman of gentle disposition and unparalleled generosity, she distinguished herself by acts of charity and mercy, and seems to have been exceedingly popular with all classes at that time.

When the king died, his brutal successor, Richard III, singled out this unhappy woman as a butt for his vengeance and spite. She was stripped of power, position, wealth; sentenced to walk barefoot and thinly clad through the crowded streets of London; and then condemned to beggary, the king making it a criminal offence throughout the realm for any-



One of the elaborate scenes in "The Strife Eternal."

body to offer her food, clothing or shelter. From queen to starveling represents a violent contrast. Not all tragic fiction has to offer us a life-story so remarkable as that of Jane Shore, "in beauty, in generosity, and in misfortune alike unrivalled."

"The Losing Game"

Three-Reel Essanay Drama, Released November 30. Reviewed by John C. Garrett.

THE Essanay Company has secured in Anzonetta Moore a girl of unusual type and one who registers well on the screen. She is cast in the leading role of "The Losing Game," the three-reel Essanay production to be released Thursday, Novemer 30. There is one very commendable bit of directing in this picture which is well worth mentioning. To convey the idea that Colonel Philips is dead, the director has conceived the idea of showing the home the day after the funeral. All the furniture is covered, and the lawyer is seen paying the servants. No subtitles are used, but the fact that Philips is dead is brought out clearly.

Anzonetta Moore is cast as Helen Brighton; Darwin Karr does splendid work as Henry Philips, and Hugh E. Thompson is the villainous Norman Philips, Henry's half-



Norman looks with disfavor on Henry.

brother. Peggy Sweeney, Thomas Cummerford and Frank Weber support these stars.

Henry Philips is the youngest and idolized son of Colonel Philips, while his half-brother Norman, who cares not for

his home ties, is not favored by his father. Both of the boys are in love with Helen Brighton, the daughter of Colonel Philips' best friend. One day when Henry goes to call on the girl he takes with him a new camera for her, which she is delighted to receive, and that afternoon he secures her acceptance to his proposal of marriage.

When Norman finds out that his brother has won the girl, he vows to be revenged on him, and at a suggestion from Annabel, the woman he spends most of his time with, steals a necklace from his father's safe and secretes it in Henry's pocket, and the result of this is that Henry is sent from the house and his father makes a new will in favor of Norman.

Henry gets work on board a sailing vessel and leaves the city, while Norman, with his half-brother out of the way, continues his attentions to Helen and at last she consents to marry him. One day while she is sitting in her room thinking of Henry, her brother, who has borrowed her camera, runs in with a picture which he had finished, and it shows Norman standing in the living room of his home with the stolen necklace in his hand. Fate had caused a book to fall, pressing the bulb of the camera and this took the picture of Norman in the act of stealing the necklace. When Norman's underhanded work is discovered, his father makes a new will making Henry the heir, and shortly after he dies.

The boat on which Henry was working is wrecked and after some days on a desert island he is rescued and returns to the city and arrives home just in time to see Norman in the act of stealing the last will. A fight ensues, in which Norman is overpowered, and Henry's name now cleared, he sees happiness ahead for him and Helen.

"White Gods"

Chapter Thirteen of Pathe's "Neal of the Navy" Reviewed by Thomas C. Kennedy

IN the opening scene of Chapter Thirteen of the Pathe-Balboa serial, "Neal of the Navy," it is found that Annette and her party have arrived safely on the cannibal island. At the end of the twelfth chapter the spectator was not informed of their progress after leaving the wrecked ship in a lifeboat, consequently it comes in the nature of a surprise to find that they are on the same island with Hernandez and the Brute. "White Gods" is the title of this episode which shows the seekers of Lost Island and their enemy on an island where there is much pretty tropical scenery.

The excitement in this release is furnished by a tribe of cannibals who in their efforts to please Hernandez, whom they believe to be a god, capture Annette and fight fiercely to hold her, but the intervention of Neal, and some sailors prevent this. William Courtleigh, Jr., as Neal, gives a good account of himself in the fight as well as in the several other scenes in which he appears in "White Gods." If in the episodes gone before it seemed that fate was with Hernandez, "White Gods" will convince one that besides fate the smuggler has another great asset—the Brute.

The queer creature who was buffeted about by Hernandez and his friends since his first appearance in the story, comes into his own in this episode. He is treated with the deference shown a king by the cannibals, who think him a god risen from the seas. The Brute has been one of the most interesting characters in the story. He has been treated as something mysterious, and in actions and appearance, as well as the fact that he has shown a strange attachment to Annette, he has been a mystery. The end of the second reel finds him seriously injured, and the ship's doctor tells Annette there is a chance of his recovery, but it is only a chance.

The next chapter, which will be the last of "Neal of the Navy," promises to be replete with interesting developments. Annette has been searching for the island of riches, which is her inheritance for some time, and in this episode she learns that Lost Island is but a short distance from her present location on the cannibal island. Lillian Lorraine is not called upon to do much acting in "White Gods," for while she is in most of the scenes her greatest task is that of being roughly handled by the cannibals. Edwin Brady as Hernandez has put to good use the many opportunities his part has given him and William Conklin's work has been entirely satisfactory throughout the story.



The death of Jane Shore in the Mutual Master-Picture "The Strife Eternal."

DANIELS AND STAFF SEE FILM

Selected Audience in Washington Given Advance Showing of Lubin's Big Play of Preparedness, "The Nation's Peril."

Secretary Josephus Daniels, with his chiefs of departments and a selected audience of more than fifty, were interested viewers on Thursday afternoon, November 18, at the Army and Navy Department Building in Washington, of the big Lubin photoplay of preparedness and the hyphenated American, "The Nation's Peril."

The audience was particularly enthusiastic over the marvelous photographic record of the actual firing at night of the big guns of the warships of the Atlantic fleet and the bombardment under the cover of darkness of the "Lubin Villa" and Newport.

There was no scant measure of applause at the conclusion of the projection of the picture and the sentiment voiced by the audience was one of hearty compliment of the Lubin company for the competent way in which the subject has been pictured and presented.

"The Nation's Peril" will be taken to the naval training station at Newport during the coming week, when it will be presented before that body and the men of the training school who acted for Director George Terwilliger during the making of the picture.

Vitagraph's Clip Sheet

One of the latest clip sheets to be issued is that which comes from the office of the Vitagraph Company and which is captioned the *Vitagraph News Service.*

The little sheet is distinctive, carefully gotten up, contains bright and newsy items pertaining to coming Vitagraph productions and is so paragraphed that an editor can easily choose an item of any length or style that he wishes for use in his columns. It will be issued twice a week in the interests of newspapers and magazines, devoting a portion of their space to motion picture news.

Capt. W. J. Hannon, president of the Nola Film Company, New Orleans, La., is in New York, and makes an announcement that he has just closed a contract with the Associated Film Sales Corporation whereby he is to make one five reel feature every month, to be released exclusively on the Associated program in addition to the regular service.

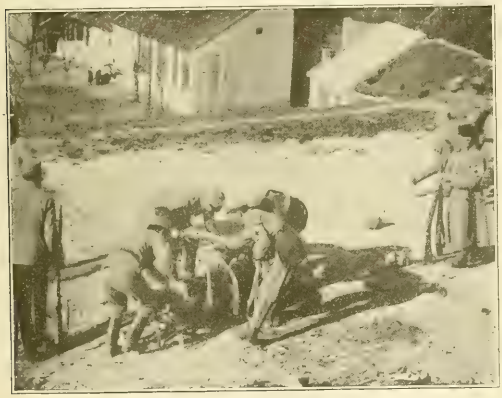
"The Battles of a Nation"

American Correspondent Film Company's War Picture Reviewed by Thomas C. Kennedy

THE American Correspondent Film Company's new war picture, "The Battles of a Nation," was shown to the press on Thursday, November 18, at the Park theater, New York, where the film is now playing. The six reels of "The Battle of a Nation" are made up of views photographed by the A. C. F.'s special correspondent, A. K. Dawson. The various views have been judiciously assembled. The picture tells almost a complete history of the Teutonic activities in the east since the commencement of the war. The film was assembled by Tom Bret and its arrangement is most satisfactory. First there is seen the agricultural work being done in Poland, then the cities where no signs of war can be found; later there are views taken during the march on Warsaw.

The photographer traveled with the forces that captured Warsaw. In addition to the interest which these pictures hold for the general public, they probably contain much that will interest military men, as each war seems to develop a new system of warfare. This is a war of big guns, and the guns used by the Teuton armies in "the eastern theater of war" are seen in action and at close range. It takes two full days to assemble and put in working condition one of the heavy guns. The work of assembling the guns is shown at various stages during the process of mounting them.

The pictures taken during the bombardment of Warsaw required daring on the part of the photographer, who placed



A scene from "Battles of a Nation."

his camera at a vantage point, regardless of the dangers to which he exposed himself. One of the guns which were responsible for the capture of Warsaw is shown while it is performing its destructive work. The huge shell can be seen as it is hurled from the gun, and its explosion in the distance is indicated by a vale of smoke. There are one or two views of shells striking the ground. Earth and rocks are scattered to the four winds.

"The Battles of a Nation" does not put war in the light of that which is glorious. Its grimmest phases are shown in a scene where some victims are carried from the field, some dead, others suffering tortures from their wounds. Then after the battle some of the innocent victims, and perhaps the greatest sufferers of all, women and children, carrying their few worldly possessions, are wandering from the utterly ruined villages to parts they themselves seem to know not. Later still, one sees the Russian prisoners burying their dead comrades. These are sights that show what war really means, and they are sights not soon forgotten.

The views have been reproduced from original negatives received by the American Correspondent Film Company from A. K. Dawson. There is no doubt concerning their authenticity. To see them is all one needs to convince one of this fact, and knowing that they are photographs of things which actually happened, and are even now happening, makes more thrilling the bombardment, more gruesome the prone victims and more pitiable the bewildered women and children.

Those who advocate preparedness for war will find much to interest them in "The Battles of a Nation," for the wonderful organization which Germany has built up and which has been and still is the admiration of nearly all the world, is graphically described. The system or organization amounts to more than well-drilled men whose bodies are in fine con-



Provisions and munitions for first line of defense near Warsaw.

dition and it amounts to more than an adequate supply of arms and ammunition. There is also the organization of the agricultural and industrial resources of the country. The soil is made to produce food, and this food is economically distributed. None of the soil's power to produce is wasted, nor is the produce wasted. Both agriculture and industry are efficiently handled by the government.

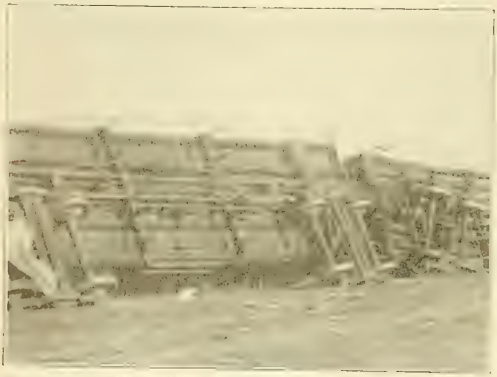
"Duke" Aldis Joins Pallas Pictures

"Duke" Aldis, otherwise known to the Los Angeles smart set as "F. F.," has been engaged as assistant to William D. Taylor, director of Pallas Pictures, the new Paramount organization. Aldis, who is quite a society lion, has been quietly devoted to the motion picture game for the past year or two, starting in pluckily at the bottom with the determination to climb to a director's honors, and this is the first success he has deemed significant enough to justify mentioning to his society coterie. Naturally, of course, there was much astonishment and surprise that the cotillion hero was now a film man.

Aldis was educated at St. Elphin's College in Kent, England, and then was sent to the continent where he studied at Osnabruck College in Germany and at the College du Cateau in La Cateau, France, a town near Lille and at present held by the Germans. Before he was 19 Aldis was on the firing line in the Boer War in South Africa as a member of the South African Constabulary, the crack cavalry regiment of the Cape country. He figured in countless night attacks and battles, but his health broke down toward the end of the campaign and he was invalided home shortly after Diamond Hill, the decisive engagement preceding the fall of Pretoria. He was presented with the war medals and bars awarded by Queen Victoria and King Edward VII.

Regarding the story published in a theatrical magazine stating that Pathe had formed a $50,000,000 combination with several other motion picture concerns, General Manager Louis J. Gasnier at once sent out an emphatic denial that such an alliance had been made or even considered. Advertisements addressed to the public were placed in the New York papers to this effect as soon as the story was brought to Mr. Gasnier's attention. In a statement issued at his office he stamped the story as a senseless fabrication.

News of the Week as Shown in Films



Results of terrible cyclone in the south as seen in Mississippi. Copyright, 1915, Pathe News.



Aerial motion picture camera added to equipment of Chicago Police Bureau. Copyright, 1915, Hearst-Selig News Pictorial.



Pathe news Commissioner from France on board ship. Copyright, 1915, Universal Animated Weekly.



New Lackawanna viaduct at Nicholson, Pa. Copyright, 1915, Mutual Weekly.



Crippled Children of Chicago are guests at the Annual Flower Show Copyright, 1915, Pathe News.



Blowing away the roof of the plant in Trenton, N. J. Copyright, 1915, Hearst-Selig News Pictorial.

Brevities of the Business

PACIFIC COAST NEWS

By "Capt. Jack" Poland.

Exhibitors of Los Angeles report splendid business. Theaters on the principal streets have been enjoying capacity houses during the present month and the outlook for the holiday patronage was never before so good as it is at this time.

"Damaged Goods," the picture shown at **Quinn's** Superba, has been playing to crowded houses all the week. In front of the house people have been lined up for half a block down the thoroughfare waiting their turn to purchase tickets. This is the picture that practically caused the disruption of the Los Angeles Board of Censors, resulted in the retirement under protest of President **A. P. Tugwell,** and the resignation of Secretary **Jorgensen.** This precipitated a panic among the censorship board and **Mayor Charles Sebastian** is selecting an entire new board, which will probably be appointed this week. The city council adopted a resolution Wednesday that no person financially interested directly or indirectly in the moving picture business shall be allowed to serve upon the board of censors. In the meantime, however, exhibitor Quinn is reaping the benefit of the most prolific quality of publicity and filling the coffers of the box office with big money.

Mabel Normand, the Keystone star, while attempting a daring feat in an aeroplane Wednesday afternoon with comedian **Chester Conklin,** had a narrow escape from instant death. The big military monoplane got beyond control of Conklin and before he could stop it Miss Normand was dragged nearly a hundred yards with terrific force, sustaining injuries which will incapacitate her for film work for some time. Conklin was in the driver's seat and before he could be extricated was severely burned on the legs and arms. Mabel Normand has only recently recovered from an almost fatal accident sustained in a comedy scene wherein she was hit on the head and miraculously escaped concussion of the brain, being confined to the hospital at the point of death for several days.

Seth D. Perkins, manager of the Garrick theater, has been appointed director general for a great film and showmen celebration at Shrine Auditorium, December 31. The idea is to raise funds for legislative purposes in the interests of motion picture exhibitors. The following theater owners are on the committee of arrangements: **Judge A. P. Tugwell,** former president of the censor board and now president of the Exhibitors' League; **S. MacIntyre, J. S. Lustig, M. Gore, W. H. Cornfeldt and Jack Root.**

The Motion Picture Directors' Association Grand Ball and Buffet at Hotel Alexandria Thanksgiving night promises to be the society de luxe event of motion-picturedom of Southern California. The directors have made it a semi-charitable event. The funds derived are to be used to endow two beds in prominent local hospitals to be used in emergencies for worthy players who are unable to "make good" in case of sickness or accidents. **Allen Curtis** is chairman of the executive committee of arrangements, and he says "There'll be something doing in the way of terpsichorean productions that will prove the originality of directors who are members of the new association."

Warren Kerrigan is now completing the last five reels of "Terence O'Rourke," under the direction of **Otis Turner** for the Universal program.

Paul Bourgoeis is now a Universal animal educator. This week he is making his first picture with his own supporting company, entitled "The Trail of the Tigress," with Betty Schade playing leads.

Norval MacGregor is now directing Big U comedies. His first presentation will be "Her Wayward Parents," starring "Mother" Benson and "Daddy" Manley, with "Babe" Otto in the cast.

William C. Dowlan is producing a feature picture for the Universal in which **Gloria Fonda,** the elected queen of the Big U beauty contest, appears in the leading role. It is entitled "Troubled Waters" and Mr. Dowling is playing leads with a strong supporting cast of players.

Carter DeHaven is in the midst of his new picture, "The Wrong Door," a five-reel Broadway Universal special. Mr. DeHaven is directing and playing leads with **Flora Parker DeHaven** supporting. **Stephen S. Norton** is photographing the play.

Francis Ford is expected back to the California studios after a vacation with the home folks in New York. It is said that he has been taking advantage of his vacation by writing a special serial that will startle scenario writers.

MID-WEST NEWS

By William Noble

Texas

Hearing of the application for the dissolution of the injunction prohibiting picture shows from operating in Fort Worth, Tex., will take place in the sixty-seventh district court November 16. The case was originally set for last Monday, but was postponed on account of the pressure of other business.

Missouri

At Columbia, Mo., November 6, workmen struck a three-foot vein of coal while digging the foundation for basement for the new $40,000 theater now being constructed at that place.

CHICAGO GOSSIP

There were about 50 exhibitors at the Monday morning showing of the Vitagraph features at the Olympic theater, who roundly applauded the five-reel feature picture entitled "The Cave Man," featuring Robert Edeson. Exhibitors now have an opportunity of seeing all the Vitagraph pictures under the conditions in which they will themselves show these pictures, and we believe that the adoption of this method for showing advance releases is one that will assist the Vitagraph Company greatly.

There was quite a gathering of the clans at the Sherman House Thursday evening, November 18, to listen to **Samuel L. Rothapfel**—an exhibitor. **Joseph A. Finn** was toastmaster. The rank and file of exhibitors heard a great many things during Rothapfel's talk which they can use in their business, if they will. "Roxy" left on the 10:30 train for St. Louis, so the meeting broke up early. After the session MacQuade was treated to a glass of the Standard Oil Company's new paraffin drink, "Sanalax." For reports regarding results ask MacQuade. **J. E. O'Toole** was the man at the door and as is usual in the film business he

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc.	92	98
Biograph Co.	40	54
Colonial Motion Picture Corp.	1	4*
General Film Corp, pref.	40	45½
Mutual Film Corp., pref.	49	52
Mutual Film Corp., com.	48	51
North Amer. Film Corp., pref.	72	..
North Amer. Film Corp., com.	68	72
New York Motion Picture Corp.	..	60
Thanhouser Film Corp.	2	3¾*
Triangle Film Corp.	6	6½*
Universal Film Manfg. Co.	190	..
Vogue Films, Inc.	122	..
World Film Corp.	4	4¼*

*Par $5.00

American Film Co., Inc.—Books close on December 1 and the quarterly dividend of 2½% will be paid on or about December 10. The company is in a very flourishing financial condition with an output showing a fairly constant ratio of increase.

General Film Corporation.—Several vital changes have taken place in this company. J. J. Kennedy has resigned as president and is to be succeeded by J. A. Berst, who was formerly with the Selig Company in Chicago. It has also been announced that the production of the various constituent manufacturing companies will be reduced to 42 releases and they will be selected on merit. In place of paying a regular price per foot, manufacturers are now permitted to share in the receipts of their own productions, which means a "survival of the fittest" with a vengeance; in other words—film productions of no merit will not be supported by the distributing company.

Thanhouser Film Corporation.—Is in demand at $2.00 per share. It is understood this company at the first of the month had a very substantial cash balance in the bank, and that its financial condition is very considerably improved since the first of the year.

New York Motion Picture Corporation.—Is offered at 60 without any buying power.

collected in advance. Mr. O'Toole is now with the Mutual Film Corporation and is making good with a vengeance.

Howard Hola is the new manager of the Pathe Chicago exchange, succeeding **V. H. Hodupp,** who resigned, to manage the New York Twenty-third street branch for the General Film Company.

W. N. Selig took the Century to New York on Sunday to attend a deferred meeting of the General Film Company.

George K. Spoor returned from California on November 20 full of big ideas. Mr. Spoor's idea of a private office is a Pullman compartment where he knows no one will come running in at an inopportune moment.

Lockwood and McGeary have moved to room 410 the Mallers building, occupying quarters with **Linick and Melchoir,** the new feature film concern which has just opened up.

"Walt" Bloeser, the advertising manager of the amusement department of the Chicago *Tribune,* who has just returned from a protracted eastern trip, prepared a lengthy speech which he proposed to deliver at the recent Rothapfel-Mutual banquet at the Sherman House. The early breaking up of the meeting prevented Mr. Bloeser from making the speech, therefore, copies will be delivered to any one desiring same if they address this office.

W. E. Geary says that as a banquet it was a very fine picture. Diagrams of this joke will be furnished at the office of the Nichols-Finn Company by the famous film publicity reformer whose initials are adapted from those of the greatest reformer of all times.

The following letter was received this week. The writer calls attention to some common errors:

Jacksonville, Fla., Nov. 17, 1915.

Motography, Chicago, Ill.

Gentlemen: In your columns will you please inform the directors that even Florida "crackers" know that palmettoes and cabbage palms do not grow in the streets of Paris, also that women of culture do not walk the streets of Paris and sit in the sidewalk cafes with uncovered heads, that the Bell and Automatic telephones of the U. S. type have not been installed in that city. Please tell them that houseboats on the Nile do not draw 12 feet of water; that the tying of a turban requires some skill and the way it is arranged has some significance.

Tell them, also, that the women of India do not wear the garb of ancient Rome. I'll stop here for there is considerable that you might tell them.

Yours sincerely,

(Signed) C. Gardner.



Dorothy Graham, popular young actress, who has been playing ingenue parts with the Palace Players.

Benjamin Judell, manager of the Chicago office of the Mutual Film Corporation, left on Friday last for a visit to the Mutual offices in Minneapolis, Fargo, Sioux Falls, Des Moines and Omaha.

The weather was so raw and chill on Tuesday of this week that **Chris Whelan,** finding the steam pipes were not working as they should, closed his famous office on the curb in front of the Mallers building, on Wabash avenue, and adjourned with his callers to the lobby of the nearby structure. This seems to be the first casualty due to the recent cold snap.

W. R. Rothacker is authority for the statement that the Industrial Moving Picture Company at the termination of its fiscal year just finished, declared a special 40% cash dividend. This in addition to the 1% dividend it has declared regularly every month.

At the American Theatrical Hospital Association Ball, held Saturday evening, November 20, at the First Regiment Armory, **Francis X. Bushman** and **George L. Cox** were the only two gentlemen observed wearing brand new Baby Seal lined overcoats, thereby upholding the social traditions of both New York and Chicago.

NOTES FROM ALL OVER

The first Triangle Robert Harron-Norma Talmadge starring vehicle, "The Missing Links," has been completed at the Fine Arts California studio, and from present signs it will be a very successful comedy-melodrama.

Old Colonel Draper has heard for the last time the studio call of "Lights!" The most famous "Type" actor of the motion pictures, after a brief illness, departed to the great beyond on November 8, and his many friends of the screen were shocked by the sudden news.

Miss Fannie Ward, the famous American comedienne, is completing her second Lasky production, an original photoplay entitled, "The Cheat," by Hector Turnbull. Cecil B. DeMille is directing the picture.

Mary Alden, who was cast to play with Marie Doro in the Triangle play, "The Wood Nymph," was prevented from playing the part by a sudden attack of illness. Miss Alden is under the care of a physician at her home. It seems a slight neglected cold developed into a serious case of the "grippe." However, at this writing, from doctor's reports, she is improving rapidly in health. As a substitute, Cora Drew, a member of the Fine Arts stock forces, was selected to play the part.

In the very near future Balboa will release a new serial photoplay in which Ruth Roland and Frank Mayo will be seen as the featured players. It is the joint work of Will M. Ritchey and H. M. Horkheimer. The former is Balboa's chief scenario editor, while the latter is the company's president and general manager. Director Sherwood Macdonald is in charge of the production and William Beckway is holding the camera on it.

"Black Fear," the sensational five-part Metro feature, now in process of production at the Rolfe Photo Plays Inc. studio, has been delayed for two weeks, because General Manager Max Karger, of the Rolfe forces, and Director John W. Noble could not find a suitable boy to play one of the most important roles in the production. The problem has not only been solved, but they were fortunate enough to obtain the services of John Tansey, the fourteen-year-old prodigy, who has just finished a course in a private school, and who is counted the best boy actor in America.

Ashley Miller took his company for the fourth episode in his Ashton Kirk series for the Pathe Gold Roosters, including Arnold Daly, Sheldon Lewis, Pearl White and George Probert, down to Lakewood, where a number of scenes will be taken inside and outside of the sumptuous home there of Mr. George J. Gould, who will entertain the company on his estate.

Fania Marinoff is to play opposite Holbrook Blinn in "McTeague," now in course of production at the World Film studio at Fort Lee.

William E. Wing, well known for his ability as a scenario writer, has had two of his feature stories accepted for production by the Fine Arts Film studio.

Frank Hitchcock, nationally eminent as the ex-postmaster of the United States, was a visitor at Inceville, this week. He was escorted about the big Santa Monica plant by Producer Thomas H. Ince and appeared to enjoy the experience thoroughly as the various phases of the industry were explained to him. Only twice in his life, Mr. Hitchcock declared, has he ever been inside a motion picture theater, but as he left Inceville vowing that he would return at an early date, he stated the visit had converted him into an enthusiastic "fan."

Virginia Richdale Kerrigan is the name of the first baby girl born at Universal City. The little lady, who is the daughter of Wallace Kerrigan, superintendent of the Universal ranch, made her appearance on this mundane sphere on the morning of November 4. Her uncle is J. Warren Kerrigan, famous star of the Universal Film Manufacturing Company, and "Handsome Jack" is almost as proud of the little one as is his brother Wallace.

"Neal of the Navy," the patriotic photoplay serial which Balboa has been filming for Pathe, was finished this week. Four months were devoted to the making of the fourteen episodes. They might have been crowded through in less time, but the Horkheimer Brothers do not try

for speed records in their productions. Their aim is quality, not quantity.

Bob E. Tris, the traveling special representative of the Lubin Company, has returned to Phialdelphia after a trip extending over the past three months, during which time he has visited every General Film exchange in the country and Canada and has addressed many gatherings of exhibitors.

To insure detail accuracy in its productions, the Fine Arts Film Company has engaged R. Ellis Wales and has inaugurated a library and research department. Mr. Wales has had considerable experience in library work and will surround himself with a competent staff.

Master Frank Longacre, aged nine years, appeared in person at the Loew New York theater Friday evening, November 12, when the picture, "Hearts of Men," in which he appears, was released. The picture was made by the Charles K. Harris Company and is released through the World Film Corporation.

Although visiting stars report that they thoroughly enjoy themselves while being filmed at the Jacksonville, Fla., studio of the Gaumont Company, Malcolm Williams, the popular Broadway star, decided to take no chances. Hence, he slipped away to Philadelphia a day before he was to start south to do a big picture for Gaumont, and was married to Miss Florence Reed. Their romance developed while they were in pictures together, and it is therefore entirely fitting that they should register happiness and honeymoon contentment in a motion picture atmosphere.

Florence La Badie, the Thanhouser (Mutual) star, has been so anxious to appear in a comedy that Mr. Thanhouser recently consented to let her play in one. Consequently the attractive Mutual star is scheduled to appear in "All Aboard," a one-reel comedy in which she is supported by Samuel Niblack, Ethyle Cook, Lawrence Swinbourne, in the Mutual Program November 29.



Eugene Nowland, Thanhouser director working out details of a scene in a future production.

The Smalleys are again on the screen. At Universal City they are producing and appearing in Rufus Steele's five-reel story, "Hop." The company a few days ago returned from San Francisco, where they staged many of the exterior scenes. Supporting the Smalleys are Marie Walcamp, C. Normand Hammond and Juan de la Cruz.

One of the most interesting persons connected with Balboa is May Brotherton. The picture goers do not know her directly, for she is never visible in any of the Balboa feature films; yet her work is always in evidence. Miss Brotherton has charge of the assembly department. That is where the various parts of the film are pasted together after having been properly cut. Miss Brotherton is an expert in this line, having started years ago when picture making was in its infancy.

The five-reel feature "The Danger Signal," taken from Rupert Hughes' story "Canavan" will be released on December 1. Billy Sherwood, who played the heavy juvenile in Kalem's "A Night of Terror" opposite Marguerite Courtot in the "Ventures of Marguerite" series, plays the young lover in this strong political play.

Joseph A. Richmond, director of the Dra-Ko Film Company, had the misfortune to break both the bones in his right forearm. It is an apt commentary on the chances of life that Mr. Richmond, who has never hesitated to take his own share of the risks necessary for the production of Dra-Ko pictures, should have injured himself while cranking his automobile.

Another wonderful ovation and public demonstration honoring Francis X. Bushman and Beverly Bayne, the popular Metro stars, was given for these two artists in Chicago, Saturday, November 20. After making a flying trip from New York on Friday, where they are at work on Quality-Metro features, Mr. Bushman and Miss Bayne were met at the railroad station by a long line of automobiles, and they rode at the head of the procession with one continued ovation until they reached the Blackstone Hotel. On Saturday night they were the guests of honor at the big ball given in the First Regiment Armory under the auspices of the allied theatrical and screen clubs of Chicago, for the Theatrical Hospital benefit. Mr. Bushman and Miss Bayne led the grand march at the ball, which is the biggest annual event of its kind in the country.

C. Gardner Sullivan, the prolific and versatile writer of the forces of Thomas H. Ince, returned from his first vacation in five years. He spent it, he declares, fishing for tuna off the coast of the Santa Catalina Island, but there are those among his fellows at Inceville, who are more inclined to believe that he went scouting for "Ideas" in the neighborhood of the San Francisco exposition. None, however, will doubt that he was entitled to rusticate wherever it pleased him most. He has been turning out most of Ince's big forceful stories for nearly two years.

Tom Terriss has given his London home in Bedford Park to the British Government to use as a hospital for returned wounded British soldiers. This was the home of Terriss' famous father, Will Terriss, than whom no English actor was more popular. As it is filled with mementoes and testimonials from all sorts of people, from royalty down, it should prove an interesting place in which a fighting Briton may recuperate and convalesce.



Billie Reeves of Lubin and his director Earl Metcalfe.

"Camille," the master work of Albert Capellani and the greatest role of Clara Kimball Young, is expected to be released on December 20. Extra care and extra time are being devoted to the finishing of the picture in order that the fullest possible justice can be done to all concerned, and that Miss Young can be presented to her legions of admirers with every completeness and adequateness.

Hamilton Revelle, the Metro star, who is playing a stage engagement with "Fair and Warmer" at the Eltinge Theater, has begun work on another Rolfe-Metro feature production, which is unnamed as yet. He has signed a long contract with the Rolfe Photo Plays Inc., and will appear in at least five big productions.

The Triangle opening in Los Angeles, at the Clune Auditorium Theater on Monday, November 8, was a great success. The program consisted of Douglas Fairbanks in "The Lamb," produced by W. Christy Cabanne; "My Valet," Sennett-Keystone production; and "The Iron Strain," Ince play featuring Dustin Farnum.

Under the direction of Lloyd Carleton, who has just joined the ranks of Universal producers, Hobart Bosworth is this week at work on the production of a five-reel filmization of Bret Harte's play, "Two Men of Sandy Bar."

Charles Richman, who plays the leading role in J. Stuart Blackton's masterpiece, "The Battle Cry of Peace," was called upon for a speech recently at the Vitagraph Theater. He acquitted himself admirably by telling two or three funny stories.

William H. Haddock, director of Multiple Reel Rialto Star Features for the Gaumont Company, is the only man who has been elected president of the Actors' Society for three consecutive terms.

Oscar Eagle, who has just completed

the five-reel feature, "The Sins of Society," in which Robert Warwick has the stellar role, has taken a company south for the purpose of filming his next subject, "The Ambition of Mark Truitt."

The fashion section of the Mutual Weekly is a feature which continues to interest women wherever shown. As an evidence of his interest in this department, Editor Pell Mitchell has secured hand-painted films direct from Paris which show the latest creations of the fashion center of the world. This will be shown in an early edition of the Mutual Weekly.

James Montgomery Flagg visited the Vitagraph studio recently to watch his new comedy, "Is Christmas a Bore?" being produced by Sidney Drew. Mrs. Drew and Mary Maurice are in the cast.

Madeleine Traverse is to play opposite Robert Warwick in World Film's picturization of "The Ambition of Mark Truitt" now being directed by Oscar Eagle.

Miss Stella Hammerstein, daughter of Oscar Hammerstein, the grand opera impresario, has gone to Jacksonville, Fla., to appear in a Gaumont production, "The Ace of Death." This photodrama is a multiple-reel Rialto Star Feature on the Mutual Program, and will be released on Mutual Program late in December.

De Wolf Hopper, a potent figure in the theatrical world, who is now playing in a series of Triangle-Fine Arts plays, entertained at his California bungalow, recently, William S. Hart, the forceful western actor appearing in Ince-Triangle plays, and Digby Bell, famous as a comic opera star and for his recent work in "The Education of Mr. Pipp" and "Shore Acres."

Sydney Ayres, the Universal star who is once more directing himself, is at work on the production of a three-reel story of the Canadian northwest by F. McGrew Willis entitled "John o' the Mountains." A number of the exterior scenes will be taken in the mountain country back of San Bernardino. Doris Pawn plays opposite Ayres in this production.

The publicity department of the Gaumont Company has just issued the first of its series of clip sheets to supplement the work being done on the Mutual Program. This will be sent weekly to newspapers and periodicals and to all exhibitors requesting it. "Gaumont Gossip," as it is called, will deal with customary data about Gaumont photoplays and actors which will appear of interest to the motion picture "fan."

A. K. Greenland, who was assigned to the publicity department of the Raver Film Corporation, while engaged in special work on several other propositions, leaves Mr. Raver's staff to devote his energies to the latter duties exclusively, as soon as his successor has been appointed. Feeling that insufficient time could be given to Mr. Raver's company while doing other work, Mr. Greenland decided to give up his present post. He leaves with the best wishes of the company. Greenland will devote his major attentions to the Expert Service Corporation, a lower Manhattan advertising agency, the growth of which demands most of his time nowadays.

SOME NEW THEATERS

Minnesota.

M. L. Cohen is building a $60,000 motion picture theater at 2900-06 Hennepin avenue, Minneapolis. It will be of brick, steel, terra cotta and reinforced concrete construction, and will be modern and fireproof in every way, and will be ready for occupancy in the spring.

A hearing will take place November 23 on the application of the American Theater company for a license for a moving picture theater at 929-931 West Seventh street, St. Paul. This is a new location.

The addition to the Princess theater in Wabasha is nearly completed.

The foundation for a new moving picture theater to cost approximately $25,000 is about to be laid at 1023 East Franklin, Minneapolis. The theater will be owned and managed by C. E. Marr.

Missouri.

Plans are being made for a new moving picture theater at Tarkio. Messrs. Taylor and Hackett have secured options on the lots on Main street, where the airdome is now located, and have given orders for an architect to draw plans for the new building.

Al and Pegtoa Campbell, of Chicago, have leased the Kinney opera house, Memphis, and took possession November 1.

True Taylor has opened a motion picture theater in the McDowell building, Graham, and will operate same on Tuesdays, Fridays and Saturdays.

Boys and girls of fifteen and under are being denied admission to the motion picture theaters in Belleville on account of an epidemic of typhoid fever at the request of the Board of Health.

Nebraska.

Otto Wolf has purchased the Crystal theater in Madison.

Hugh McCaffrey is building a moving picture theater at 3307 Leavenworth street, Omaha; cost $10,000.

R. D. Shirley will have a splendid picture theater with seating capacity for 700 on the main floor and 200 in the balcony, at Twenty-fourth and Farnam streets, Omaha. Phelan & Shirley are the builders and John McDonald is architest. The theater equipped will cost $30,000, and will be strictly a photoplay theater.

L. D. Smith has sold his motion picture show business in Pierce to John F. Bruhn of Norfolk.

New York.

Announcement is made that Louis Mann and Harry Hellman will build a moving picture theater on the plot at the southeast corner of Western avenue and Quail street, Albany.

Motion picture theater owned by Thomas O'Brien at 1820 Genesee street, Buffalo, damaged $200 by fire. An overheated furnace caused the blaze.

Cosmofotofilm Co., Inc., Manhattan.—General photographic, motion picture and theatrical business; capital, $100,000. Incorporators: L. Cohen, 225 West 105th street; A. A. Deutsch, 108 Broadway, New York city; J. Deutsch, 23 Stuyvesant avenue, Brooklyn.

Ocean Film Corporation, Manhattan.—General motion picture film business; capital, $200,000. Incorporators: J. L. Dudley, 126 West 46th street; W. J. Ennison, E. M. Huth, 35 Wall street, New York city.

Albany is to have another large moving picture theater. This one is to be located at North Swan and Second streets, Arbor Hill. The promoters include James F. Dolan and William F. Reilly.

A petition in bankruptcy has been filed against the Seventy-seventh Street Theater company, Inc., moving picture theater, at the corner of Seventy-seventh street and Broadway, New York. Liabilities are $3,000 and assets $2,000.

The Louis Hanson moving picture theater on lower Main street, Whitesboro, was gutted by fire of unknown origin November 8.

Equa Film company, motion pictures, photoplays, apparatus, $10,000; A. D. Holmes, M. M. Eisenberg, E. M. James, 97 Hamilton.

Al R. Sherry will manage the Colonial theater in Elmira and considerable improvements will be made.

The Ivan Film Productions, New York $1,000 to $60,000.

Columbia Pictures corporation, New York, $50,000 to $100,000.

North Dakota.

The re-opening of the remodeled Arcade theater in Minot will take place shortly.

Ohio.

The Forest theater on Forest avenue near Reading road, Avondale, has been leased for a period of eleven years by T. W. McMahon and Charles Schoengold. In addition to the Forest theater which has a seating capacity of 800, the deal includes an airdome adjoining the theater proper with a seating capacity of 1,000. A number of improvements are planned by the new management and feature pictures exclusively will be shown.

N. E. Cheney has sold the Orpheum picture theater in Hillsboro to S. C. Vale of Dennison.

Several hundred Cincinnati stockholders of the Highland Film corporation will be interested in the announcement that James T. Ford will resign as president and become second vice-president. H. M. Ricketts will leave the treasurership, it is understood. A Cincinnati capitalist will be made president, it is said.

J. W. Criser will shortly open a motion picture theater on High street, Oxford.

Pennsylvania.

The Star theater in Milo has been sold by Starr Brothers to George G. Van Zant of Omaha.

T. C. Mishler has disposed of the Mishler theater in Altoona to the Triangle Theater company who will take charge November 15.

W. J. Haines will manage the new Strand theater on State street, between Ninth and Tenth streets, Erie, which is expected to open shortly.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	11-22	The Law's Decree	Essanay	3,000
D	11-22	A Woman's Wiles	Kalem	3,000
D	11-22	An Ambassador From the Dead	Lubin	1,000
C	11-22	A Thing Or Two In Movies (No. 4 of the Chronicles of Bloom Center)	Selig	2,000
T	11-22	Hearst-Selig News Pictorial No. 93, 1915	Selig	1,000
C	11-22	Love and Law	Vitagraph	1,000

Tuesday.

D	11-23	Love's Enduring Flame	Biograph	2,000
D	11-23	The Papered Door	Essanay	3,000
C	11-23	Limberger's Victory	Lubin	1,000
D	11-23	The Impersonation of Tom	Selig	1,000
D	11-23	Saints and Sinners	Vitagraph	3,000

Wednesday.

D	11-24	The Reproach of Annesley	Biograph	3,000
C	11-24	Cartoons In a Sanitarium	Edison	1,000
C	11-24	Vernon How Bailey's Sketch Book	Essanay	1,000
D	11-24	An Enemy of Mankind (No. 1 of the Stingaree Series)	Kalem	3,000
D	11-24	The Meddlesome Darling	Lubin	2,000
C	11-24	Sunny Jim and the Family Story	Vitagraph	1,000

Thursday.

D	11-25	The Man From Town	Biograph	1,000
C	11-25	It Happened in Snakeville	Essanay	1,000
D	11-25	As the Twig Is Bent	Lubin	3,000
T	11-25	Hearst-Selig News Pictorial No. 94, 1915	Selig	1,000
C	11-25	Ghosts and Flypaper	Vitagraph	1,000

Friday.

D	11-26	Two Daughters of Eve	Biograph	1,000
D	11-26	The Ring of the Borgias	Edison	4,000
D	11-26	Broncho Billy's Love Affair	Essanay	1,000
D	11-26	A Society Schemer (No. 5 of the Ventures of Marguerite)	Kalem	1,000
D	11-26	Meg o' the Cliffs	Lubin	1,000
C	11-26	Pressing Business	Vim	1,000
C	11-26	All for the Love of a Girl	Vitagraph	1,000

Saturday.

D	11-27	Roses of Memory	Edison	1,000
D	11-27	The Edge of Things	Essanay	3,000
D	11-27	The Dynamite Train	Kalem	1,000
C	11-27	Blaming the Duck or Ducking the Blame	Lubin	1,000
D	11-27	Young Love	Selig	1,000
C	11-27	A "Model" Wife	Vitagraph	2,000

Monday.

D	11-29	The Night of Souls	Essanay	3,000
D	11-29	The Luring Lights	Kalem	4,000
D	11-29	The Legend of the Poisoned Pool	Lubin	1,000
D	11-29	Just as I Am	Selig	2,000
T	11-29	Hearst-Selig News Pictorial No. 95, 1915	Selig	1,000
C	11-29	One Plus One Equals One	Vitagraph	1,000

Tuesday.

D	11-30	Count Twenty	Biograph	2,000
D	11-30	The Losing Game	Essanay	3,000
C	11-30	Only a Country Girl	Kalem	1,000
C	11-30	Which Is Which	Lubin	1,000
D	11-30	Bad Man Boobs	Selig	1,000
D	11-30	The Mystery of the Empty Room	Vitagraph	2,000

Wednesday.

D	12-1	The Hungarian Nabob	Biograph	4,000
E	12-1	Microscopic Pond Life	Edison	1,000
C	12-1	The Fable of "The Low Down Expert on the Subject of Babies"	Essanay	1,000
D	12-1	A Voice in the Wilderness (No. 2 of the Stingaree Series)	Kalem	2,000
D	12-1	The Taint	Lubin	3,000
C	12-1	A Scandal in Hickville	Vitagraph	1,000

Thursday.

C	12-2	His Emergency Wife	Biograph	1,000
C	12-2	Jack Spratt and the Scales of Love	Essanay	1,000
D	12-2	The Silent Man	Lubin	2,000
D	12-2	The Love of Loti San	Selig	3,000
T	12-2	Hearst-Selig News Pictorial No. 96, 1915	Selig	1,000
C	12-2	The Conquest of Constania	Vitagraph	1,000

Friday.

D	12-3	My Hero	Biograph	1,000
D	12-3	Blade o' Grass	Edison	3,000
C	12-3	The Burglar's Godfather	Essanay	1,000
D	12-3	The Key to a Fortune (No. 6 of the Ventures of Marguerite)	Kalem	1,000
D	12-3	With Stolen Money	Lubin	1,000
C	12-3	Love, Pepper and Sweets	Vim	1,000
C	12-3	The Home Cure	Vitagraph	1,000

Saturday.

D	12-4	The Magistrate's Story	Edison	1,000
D	12-4	On the Private Wire	Essanay	1,000
D	12-4	The Tramp Telegrapher	Kalem	1,000
C	12-4	And the Parrot Said	Lubin	1,000
D	12-4	A Jungle Revenge	Selig	1,000
D	12-4	Cal Marvin's Wife	Vitagraph	3,000

V. L. S. E. Program

Sept.	20	The Circular Staircase	Selig	5,000
Sept.	27	Tillie's Tomato Surprise	Lubin	6,000
Sept.	27	The Great Ruby	Lubin	5,000
Oct.	4	Dust of Egypt	Vitagraph	5,000
Oct.	11	In the Palace of the King	Essanay	6,000
Oct.	11	The Valley of Lost Hope	Lubin	5,000
Oct.	18	A Black Sheep	Selig	5,000
Oct.	18	The Man Who Couldn't Beat God	Vitagraph	5,000
Oct.	25	The Rights of Man	Lubin	5,000
Nov.	1	The Turn of the Road	Vitagraph	5,000
Nov.	1	The Crimson Wing	Essanay	6,000
Nov.	8	The Raven	Essanay	5,000
Nov.	15	Sweet Alyssum	Selig	5,000
Nov.	15	Heights of Hazard	Vitagraph	5,000
Nov.	22	The Nation's Peril	Lubin	5,000
Nov.	29	The Caveman	Vitagraph	5,000
Dec.	6	The Alster Case	Essanay	5,000
Dec.	6	The Man's Making	Lubin	5,000

Mutual Program

Monday.

D	11-22	The Key to the Past	American	2,000
C	11-22	The Postmaster of Pineapple Plains	Falstaff	1,000
C	11-22	Spring Onions	Novelty	1,000

Tuesday.

C	11-23	The Baby and the Boss	Thanhouser	2,000
S	11-23	See America First, No. 11	Gaumont	500
C	11-23	Keeping Up With the Joneses	Gaumont	500
C	11-23	The Drummer's Trunk	Beauty	1,000

Wednesday.

D	11-24	Could a Man Do More?	Centaur	3,000
C	11-24	Tamin a Grouch	Novelty	1,000

Thursday.

D	11-25	Stanley and the Slave Traders	Centaur	2,000
C	11-25	Clarence Cheats at Croquet	Falstaff	1,000
T	11-25	Mutual Weekly No. 47	Mutual	1,000

Friday.

D	11-26	The Valley Feud	Mustang	2,000
D	11-26	The Bluffers	American	1,000
C	11-26	A Deal in Indians	Cub	1,000

Saturday.

D	11-27	The Valkyrie	Than-o-Play	3,000
C	11-27	Cupid Beats Father	Beauty	1,000

Sunday.

D	11-28	The Friends of the Sea	Reliance	2,000
C	11-28	Nearly Famous	Casino	1,000
C	11-28	All Aboard	Thanhouser	1,000

Monday.

D	11-29	The Silver Lining	American	2,000
C	11-29	Foiling Father's Foes	Falstaff	1,000
C	11-29	Charlie's Twin Sister	Novelty	1,000

Tuesday.

D	11-30	The Crimson Sabre	Thanhouser	2,000
S	11-30	See America First, No. 12	Gaumont	500
C	11-30	Keeping Up with the Joneses	Gaumont	500
C	11-30	Billy Van Deusen and the Merry Widow	Beauty	1,000

Wednesday.

C	12-1	Lessons in Love	Rialto	3,000
C	12-1	Betty Burton, M. D.	Novelty	1,000

Thursday.

D	12-2	Stanley Among the Voo Doo Worshipers	Centaur	2,000
C	12-2	Checking Charlie's Child	Falstaff	1,000
T	12-2	Mutual Weekly No. 48	Mutual	1,000

Friday.

C	12-3	Broadcloth and Buckskin	Mustang	2,000
C	12-3	Spider Barlow Cuts In	American	1,000
C	12-3	A Shot Gun Romance	Cub	1,000

Universal Program

Saturday.

C	12-4	Film Tempo	Mustang	3,000
C	12-4	Making Over Father	Beauty	1,000

Sunday.

D	12-5	The Stab	Reliance	2,000
C	12-5	A Tangle in Hearts	Casion	1,000
D	12-5	The House Party at Carson Manor	Thanhouser	1,000

Monday.

D	11-22	My Old Dutch	Broadway	5,000
C	11-22	When Father Was the Goat	Nestor	1,000

Tuesday.

D	11-23	In Search of a Wife	Gold Seal	2,000
	11-23	No Release This Week	Rex	
C	11-23	When Willie Went Wild	Imp	1,000

Wednesday.

D	11-24	The Trap That Failed	Big U	1,000
C	11-24	Stolen Hearts and Nickels	L-Ko	2,000
T	11-24	Animated Weekly No. 194	Universal	1,000

Thursday.

D	11-25	The Mayor's Decision	Laemmle	3,000
	11-25	No Release This Week	Big U	
C	11-25	Lady Baffles and Detective Duck in "Kidnaping the King's Kids"	Powers	1,000

Friday.

D	11-26	Man or Money	Imp	3,000
	11-26	No Release This Week	Victor	
C	11-26	Saved by a Skirt	Nestor	1,000

Saturday.

D	11-27	A Desperate Leap	Bison	2,000
D	11-27	The Mirror of Justice	Powers	1,000
C	11-27	Dad's Awful Deed	Joker	1,000

Sunday.

D	11-27	The Kingdom of Nosey Land	Rex	3,000
D	11-27	Inside Facts	Laemmle	1,000
	11-27	No Release This Week	L-Ko	
D	11-27	The Palace of Dust (No. 1 of the New Adventures of Terrence O'Rourke)	Universal	2,000

Monday.

D	11-29	The Supreme Test	Broadway	5,000
C	11-29	Operating on Cupid	Nestor	1,000

Tuesday.

D	11-30	The Phantom Fortune	Gold Seal	3,000
	11-30	No release this week	Rex	
C	11-30	Safety First and Last	Imp	1,000

Wednesday.

C	12-1	He Was Only a Bathing Suit Salesman	Victor	3,000
C	12-1	Lizzie's Watery Grave	L Ko	1,000
T	12-1	Animated Weekly No. 195	Universal	1,000

Thursday.

D	12-2	Gilded Youth	Laemmle	3,000
	12-2	No release this week	Big U	
C	12-2	The Three Jeannettes	Powers	500
E	12-2	The Life of the Salamander	Powers	500

Friday.

D	12-3	His Good Name	Powers	2,000
D	12-3	The Devil and Idle Hands	Laemmle	1,000

Saturday.

D	12-4	The Connecting Link	Bison	2,000
	12-4	No release this week	Powers	
C	12-4	Mrs. Prune's Boarding House	Joker	1,000

Sunday.

D	12-5	Under a Shadow	Rex	2,000
D	12-5	Does It End Right?	Laemmle	1,000
C	12-5	A Saphead's Revenge	L Ko	1,000
D	12-5	When a Queen Loved O'Rourke (No. 2 of the New Adventures of Terence O'Rourke)	Universal	2,000

Miscellaneous Features

The Whirl of Life	Cort Film Corp.	6,000
A Woman's Honor	Great Northern	4,000
Russian Battlefields	Indian Film Co.	4,000
Concealed Truth	Ivan Film Productions	5,000
Life Without Soul	Ocean Film Corporation	5,000
Thou Shalt Not Kill	Circle Film Corp.	5,000
For Her Son	Great Northern	4,000

Associated Service.

Released week of

Nov.	22	The Fighting Minister	Santa Barbara	2,000
Nov.	22	The Bitter Cup	Ramona	2,000
Nov.	22	A Friend in Need	Alhambra	2,000
Nov.	22	The Goat	Empire	2,000
Nov.	22	The Parson Slips a Cog	Atla	1,000
Nov.	22	Ike Goes to the Front	Federal	1,000
Nov.	22	Sammy, the Cub Reporter	Banner	1,000
Nov.	22	The Courting of Miss Fortune	Deer	1,000

Fox Film Corporation

Released Week of

Sept.	6	The Two Orphans		5,000
Sept.	13	The Song of Hate		5,000
Sept.	20	Regeneration		5,000
Sept.	27	The Wonderful Adventure		5,000
Oct.	4	Sin		5,000
Oct.	11	The Little Gypsy		5,000
Oct.	18	The Soul of Broadway		5,000
Oct.	25	The Family Stain		5,000
Nov.	1	Carmen		6,000
Nov.	8	The Blindness of Devotion		5,000
Nov.	11	A Woman's Past		5,000
Nov.	15	A Woman's Past		5,000

Kleine-Edison

Released week of

Oct.	6	Vanity Fair	Edison	7,000
Oct.	13	The Magic Skin	Edison	5,000
Oct.	20	The Green Cloak	Kleine	5,000
Nov.	3	The Sentimental Lady	Kleine	5,000
Nov.	10	Children of Eve	Edison	5,000
Nov.	17	The Politicians	Kleine	5,000
Dec.	1	Canavan	Kleine	5,000
Dec.	1	The Danger Signal	Kleine	5,000

Kriterion

Released Week of

Nov.	22	The Adventurer	Paragon	2,000
Nov.	22	Billy Now a Medico	Santa Barbara	1,000
Nov.	22	Environment	Alhambra	2,000
Nov.	22	A Disappointed Suitor	Thistle	1,000
Nov.	22	The Bigot	Santa Barbara	2,000
Nov.	22	Oh! Those Kids	C. K.	1,000
Nov.	22	Struck Oil	Monty	1,000
Nov.	22	Poor Little Rich Man	Punch	1,000
Nov.	22	None So Blind	Trump	2,000
Nov.	22	Krit Komic Kartoon	Pyramid	500
Nov.	22	Making a Great Newspaper	Pyramid	500
Nov.	22	His Partner's Sacrifice	Navajo	2,000
Nov.	22	The Painted Anarchist	Alhambra	1,000

Metro Features.

Released week of

Oct.	4	Song of the Wage Slave	Metro	5,000
Oct.	11	The Stork's Nest	Metro	5,000
Oct.	18	The Final Judgment	Metro	5,000
Oct.	25	My Madonna	Metro	5,000
Nov.	1	Tables Turned	Metro	5,000
Nov.	8	Pennington's Choice	Metro	5,000
Nov.	15	The Woman Pays	Metro	5,000
Nov.	22	One Million Dollars	Metro	5,000
Nov.	29	Barbara Frietchie	Metro	5,000

Mutual Master-Pictures.

Released week of

Nov.	4	The Seventh Noon	Mutual	7,000
Nov.	11	The End of the Road	American	5,000
Nov.	18	Inspiration	Thanhouser	5,000
Nov.	25	The Strife Eternal	Mutual	5,000
Dec.	2	The Forbidden Adventure	Mutual	5,000

Paramount Features.

Released week of

Nov.	11	The Mumy and the Humming Bird	Famous Players	5,000
Nov.	15	Paramount News Pictures	Paramount	1,000
N v.	15	Bella Donna	Famous Players	5,000
Nov.	18	Armstrong's Wife	Jesse L. Lasky	5,000
Nov.	25	The Gentleman From Indiana	Pallas	5,000
Nov.	22	Chimmie Fadden Out West	Jesse L. Lasky	4,000
Nov.	22	Paramount News Pictures	Paramount	1,000

Pathe.

Released Week of

Nov.	29	The Prince and the Pauper	Famous Players	5,000
Nov.	29	Paramount News Pictures	Paramount	1,000
Nov.	29	New Adventures of Wallingford No. 9	Pathe	2,000
Nov.	29	Pathe News No. 96	Pathe	1,000
Nov.	29	Pathe News No. 97	Pathe	1,000
Nov.	29	The Gold Cobra	Victory	3,000
Nov.	29	Ragtime Snap Shots	Phunphilms	1,000
Nov.	29	Neal of the Navy No. 14	Panama	2,000
Nov.	29	The House of Fear	Gold Rooster	5,000
Nov.	29	Hot Heads and Cold Feet	Starlight	1,000

Triangle Film Corporation.

Released week of

Dec.	5	The Golden Claw; Bessie Barriscale	Triangle-Kay-Bee	5,000
Dec.	5	Double Trouble; Douglas Fairbanks	Fine Arts	5,000
Dec.	5	The Best of Enemies; Weber and Fields	Triangle-Keystone	2,000
Dec.	5	A Janitor's Wife's Temptation; Fred Mace	Triangle-Keystone	2,000
Dec.	12	The Lily and the Rose; Lillian Gish, Rozsika Dolly	Fine Arts	5,000
Dec.	12	Aloha Oe; Willard Mack	Triangle-Kay-Bee	5,000
Dec.	12	The Village Scandal; Raymond Hitchcock, Roscoe Arbuckle	Triangle-Keystone	2,000
Dec.	12	The Great Vacuum Robbery; Charles H. Murray	Triangle-Keystone	2,000

World Features.

Released week of

Nov.	22	The Little Church Around the Corner	Blaney	5,000
Nov.	22	A Daughter of the Sea	Equitable	5,000
Nov.	22	Body and Soul	Frohman	5,000
Nov.	29	Not Guilty	Triumph	5,000
Nov.	29	The Sins of Society	Brady	5,000

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 93—HEARST-SELIG—NOVEMBER 22.—Famous Liberty Bell starts from Panama Fair for Philadelphia; Streeterville in "District of Lake Michigan" in Chicago is scene of Sunday closing battle; quantities of drug confiscated in Chinese section of San Francisco and burned in front of City Hall; scenes along the Russian lines in the Caucasus Mountains; Yale downs Princeton in gridiron contest in New Haven, Conn.; power of the biggest reflector in United States to be used in army searchlight demonstrated in Los Angeles; four-story building wrecked by fire in Cambridge, Mass.; diver hangs by his teeth from a harness at the end of a coal derrick and dives from a height of ninety feet into the Merrimac river; terrific storm tears away buildings and leaves wreckage at Great Bend, Kansas.

Hearst-Selig News Pictorial No. 194—HEARST-SELIG—NOVEMBER 25.—Reginald Vanderbilt and other horse show judges leave Hotel Biltmore on forty-eight-mile coach ride; Secretary of Navy Daniels talks over new war appliance, wireless telephone, with Rear Admiral Usher; golden jubilee is held on the fiftieth anniversary of Archbishop Prendergast's ordination as priest and dedication of Cathedral SS. Peter and Paul at Philadelphia, Pa.; unusual demand for bivalves during season has increased activity at oyster bed, Norfolk, Va.; officers and apprentice seamen from government training station at Yerba Buena Island perform evolutions at Panama Fair; Dolores Rosseau, six years old, stands sponser for Ayesha, Stanley, Niger and Sheba, lion cubs at Central Park Zoo; old fashioned howitzers hauled up mountain passes by Italian army in Austria; F-Type undersea craft returns from Honolulu under own power.

The Night of Souls—(THREE REELS)—ESSANAY—NOVEMBER 29.—Featuring Richard Travers and Warda Howard. Dr. Allison, while in the midst of operating on a little girl, receives word that his own daughter had been injured and only an operation by himself can save her. He feels it is his duty to remain with the little girl whom he is operating upon, and later when he arrives home his daughter is dead. His wife leaves him because he refused to come in time to save his child. Later when he saves the life of one of the factory women, who is injured, he discovers it to be his wife, and performs an operation which saves her life.

The Luring Lights—(FOUR REELS)—KALEM—NOVEMBER 29.—Featuring Stella Hoban as Anna Malleen, who joins a traveling repertoire company and becomes interested in the villain of the company. In New York after the company has disbanded, Anna meets Rita, who gets her to go autoing with herself and a fast set. The auto hurtles over an embankment and Anna alone escapes death. Later she obtains a position in the company in which Darnton plays the villain, and the manager, fearing lest sentiment affect their work, sends Darnton to head the Chicago company, but the separation depresses Anna so greatly that the manager sends for Darnton to come back unknown to her and the ensuing scene thrills the audience, which never suspects that after the curtain has descended Anna will walk into Darnton's arms and their lips will meet.

Just as I Am—(TWO REELS)—SELIG—NOVEMBER 29.—Featuring Wheeler Oakman and Edith Johnson. Wilson, who in his youth sat on his mother's knee and sang, "Just as I Am," is a desperate criminal and affiliated with two other crooks, Hungerford and Randall. He is imprisoned for a crime he did not commit and later Randall, another of the gang, is also sent there. Later Wilson escapes from prison, and passing a church he hears the people singing "Just as I Am." He goes toward the home of the man who had committed the crime for which he had been imprisoned and he is about to kill the man when his little girl runs in front of a runaway team and Wilson saves the girl and in doing so is fatally injured. He is rescued by his own mother and again by her knee he breathes his last.

The Legend of the Poisoned Pool—LUBIN—NOVEMBER 29.—Featuring William Spencer and Adelaide Bronti. Lo-an, a slovenly Indian, relates to a number of travelers the legend of the poisoned pool. He tells of how a Christian convert and her palefaced son had come to the Indian home and there the son had won the favor of the girl, Winitan, who is converted. Then comes the famine and Undi, the chief's son, sees Paul praying to his Christian God and tells the Medicine Man. Paul is made a prisoner and condemned to die. Tiwaka releases Paul and he escapes with Winitan. Paul is disconsolate over the loss of his cross and Winitan promises to have another for him. Undi places a huge rattlesnake over the cross and when Paul reaches for it he receives the fatal venom. Tiwaka bathes his wound in the



pool, but Paul dies in her arms. Undi next morning drinks from the pool and dies in agony, while Tiwaka, triumphant, causes the Indians to fall back in awe. The visitors, glad to have escaped an untimely end, liberally tip the Indian. After they have gone he laughs heartily, and pocketing the money quaffs liberally of the water and is happy because his own invented legend has worked so well.

One Plus One Equals One—VITAGRAPH—NOVEMBER 29.—Featuring Bobby Connelly. Uncle Billy goes to school with Sonny Jim, telling him he is going to trim the bullies. He meets the pretty teacher and it is a case of love at first



sight. Every day thereafter Uncle Billy accompanies Sonny to school. One day Lady Teacher coming to see Jim, who is sick, offers to cook a big dinner for them, because Sonny's mother is away. During the meal Billy announces that he is going to marry the teacher, and when Sonny sees Billy taking the teacher in his arms and when asked the addition of "One and One" he answers promptly "One."

Count Twenty—BIOGRAPH—NOVEMBER 30—Featuring Mary Malatesta and Joseph McDermott and a strong cast. The orphan daughter of the old laborer is given a job in the contractor's office and in her new home she is told to count twenty before speaking. The contractor's foreman tries to make love to her and is rebuffed and she writes on a slip of paper, "When angry county twenty before you speak." Later the contractor's son interferes with the foreman and the foreman, overhearing the son tell the girl the combination to the safe, copies the figures on a piece of paper which he finds in his pocket, and it is the message the girl had written to him. The paper is left on the floor and the contractor's son is suspected of the theft. Later the girl and her lover go for the sheriff and the foreman and his conspirators are rounded up.

Only a Country Girl—KALEM—NOVEMBER 30.—Featuring Rube Miller, Bud Duncan and Ethel Teare. Rube persuades Ethel to elope with him, but their horse runs away and the elopement ends disastrously. Farmer Brown, seeing the attraction his daughter has for Rube and Bud, puts the two to work beating carpets, but the two discover Ethel and are again renewing their suits when they are driven away by her father. Later, while Farmer Brown is imprisoning Bud, Rube and Ethel elope. They are pursued and Farmer Brown succeeds in getting back his daughter, while Bud escapes and joins Rube.

Bad Man Bobbs—SELIG—NOVEMBER 30.—Bobbs spends a miserable life with his militant wife, Henrietta. He leaves her and arrives in a small western town. Later his wife receives a telegram stating that her uncle has bequeathed his ranch to her and she starts forth to take possession. Bobbs, now known as a bad man, tells the boys that he can lick any woman. Later, when confronted by his wife, who takes his artillery from him, he is made foreman of the ranch.

The Losing Game—(THREE REELS)—ESSANAY—NOVEMBER 30.—Featuring Darwin Karr, Anzonetta Moore and a strong cast. Henry Phillips becomes engaged to Helen Brighton. His half-brother, Norman steals from his father and throws suspicion on Henry, who is ordered from the house, and his father makes a second will favoring Norman. Some time later the father dies, but before doing so has made another will making Henry his heir, and he returns to find Norman in the act of stealing the will. His name now cleared, he marries Helen. For a longer review see another page of this issue. J. C. G.

Which Is Which—LUBIN—NOVEMBER 30.—Featuring D. L. Don. Klotz is a photographic leech at picnics and fairs, while Schmaltz, his double, is the czar of a delicatessen business. A big picnic is given in honor of Schmaltz, and Klotz sets up his tent for business. Later Schmaltz imbibes a bit too freely and strolls away and Lady Schmaltz sets out in search of him and Klotz is captured by mistake. He has a good time on Schmaltz's expense and many laughable situations occur before the error is discovered.

The Mystery of the Empty Room—(TWO REELS)—VITAGRAPH—NOVEMBER 30.—Featuring William Dangman and Ethel Corcoran. Ruth Harris and her father stop at Scroogles' Inn. That night Scroogles creeps into her father's room, robs him and thinking him dead throws the body over a cliff. The next morning when Ruth asks for her father they tell her she is crazy and that she came alone to the inn. The girl thinks of Richard Foster, a young artist, and with his help they find a cap belonging to her father. Later they find him wandering about the moun-



tains and the memory of the "empty room" in the old inn is impressed upon Ruth's memory and she gives thanks for the narrow escape they all had.

The Hungarian Nabob—(FOUR REELS)—BIOGRAPH—DECEMBER 1—Featuring Franklin Ritchie, Louise Vale and a strong cast. Count John Karpathy of Hungary, known as the Nabob, because of his lavish entertainment, is stricken, and word is sent to his nephew, County Bela Karpathy, who starts for his uncle's estate. Later the Nabob, recovering, gives a lavish entertainment in an inn, and when Bela arrives and, not recognizing his uncle, says that he is glad he is dead as he will show them how to spend money, his uncle denounces him and sends him away.

Suffering Baby—(SPLIT REEL)—EDISON—DECEMBER 1.—A suffragette comedy directed by Will Louis. The cast includes Bob Walker, William Wadsworth, Jessie Stevens and Mabel Dwight.

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Mrs. Suffering leaves her husband in charge of the baby while she attends the county fair. Husband follows and at the grounds dodges the wife with success. He places baby in what he deems a safe place, under the seat of an aeroplane, and sets out to enjoy himself. The excitement comes when the bird-man enters his machine and performs for the gathered crowds. On the same reel with:

The Fable of the Low-Down Expert on the Subject of Babies—ESSANAY—DECEMBER 1.—Featuring Ernest Maupain and Camille D'Arcy. Once there was a Mean Man who became weary of the feverish Chatter of young parents bragging about their offsprings. He delved into all well-known works on the subject of Brats, and when he finished was all Loaded and Primed for any Cocky Young Parent. By his table of statistics he know at what age the first tooth should be through the gum, and when Izzy-Wizzy should be able to stand. He soon was in Dutch with all the parents, and one afternoon was read out of Decent Society when the mothers got together. From that time on the Mean Man never received an invitation to dinner.

Moral: Let on to be Interested and Pleased.

A Voice in the Wilderness—(TWO REELS)—KALEM—DECEMBER 1.—An episode in the "Stingaree" series featuring True Boardman and Marin Sais. Stingaree meets Ethel, his former sweetheart, forced to come to Australia to become a companion to Mrs. Clarkson. One night Stingaree and his partner, Howie, burst into Mrs. Clarkson's when there is a concert and Stingaree compels Ethel to mount the platform and sing. Ethel's voice makes a tremendous impression and this arouses Mrs. Clarkson's ire and she discharges the girl, while Sir Julian Crum, a famous musician, engages her to accompany him on his tour.

The Taint—(THREE REELS)—LUBIN—DECEMBER 1.—Featuring Valentine Grant and a strong cast. The story of Mabel Stuart, whose mother's identity is not known. She is told by Frank that her mother was a negress and agrees to marry him as he says he will tell the world her secret if she does not. Later, however, matters are cleared up and the man Mabel loves comes back to claim her. For a longer review see another page of this issue. J. C. G.

His Emergency Wife—BIOGRAPH—DECEMBER 2.—Featuring Alan Hale and Viola Smith. George Haynes receives word from his Uncle John that he is coming to pay him a visit, and as the old man has been led to believe George is married the latter gets one of his friends to play the part. Uncle arrives and is accompanied by his ward, who becomes very friendly with Mrs. Haynes. The owners of the house come upon Mrs. George smoking a cigar while the others are out and in the midst of the excitement George confesses, and he tries to square things by saying he will marry the girl, but she says she prefers "friend wife."

The Silent Man—(TWO REELS)—LUBIN—DECEMBER 2.—Featuring L. C. Shumway and Velma Whitman and a strong cast. Olga Kosloff, a celebrated Russian actress, in visiting an insane asylum on the coast of England comes face to face with "The Silent Man," a Russian like herself, in whom she recognizes Prince Mikail of the



Russian Court, whom years before she had promised to discredit in order to save her sister Anna. She had fallen in love with Prince Mikail, but one Prince Sergius steals some government plans from the Grand Duke's desk and orders Olga to secrete the papers on Mikail. She was forced to consent to save her sister. Mikail was ordered led to the torture cell to be branded before he was cast adrift and he bitterly denounces Olga for betraying him. Later she saw Mikail adrift and the next day, when she visits Volinine and begged for the release of her sister, she saw her in chains being led away to Siberia and now she is face to face with Mikail, a pitiful wreck of a man, and determines to make what reparation she can. She manages to save the crazed man, who recognizes her and they go into a small boat, and after they are well out at sea Mikail casts away the oars and as he gazes savagely at Olga there is a calm look of resignation on her face and the last scene shows the two wrecked souls drifting onward with hundreds of sea gulls hovering over them.

Jack Spratt and the Scales of Love—ESSANAY—DECEMBER 2.—Victor Potel, Margaret Joslin and Harry Todd. Slippery Slim and Sophie, who are just married, go to the drug store, where Slim purchases a bottle of Fato and Sophie a bottle of Thino. Mustang Pete succeeds in switching the bottles. Later Slim takes the exercises to become thin while Sophie indulges in all varieties of nutritious foods to become fat. When Sophie tips the scales at 290 and Slim at 85 they decide something is wrong.

Love of Loti San—(THREE REELS)—SELIG—DECEMBER 2.—Featuring Bessie Eyton and a strong cast in a tale of the Orient, wherein a little Japanese girl marries a young American civil engineer. Later his sweetheart comes to the Orient and his old love for her asserts itself and the Japanese wife makes a great sacrifice for them. For a longer review see another page of this issue. J. C. G.

My Hero—BIOGRAPH RE-ISSUE—DECEMBER 3.—Featuring Robert Harron, Henry Walthall and Dorothy Gish. An Indian brave is driven from his tribe, and in the white man's settlement he is befriended by a frontiersman's son, who is in love with a settler's daughter, but whose father does not favor the match. Later they elope and are captured by Indians and about to be killed when Indian Charlie recognizes his benefactor and they are set free. Later a searching party finds the runaway pair, but the elopement is overlooked when the girl tells what a brave hero her lover has proven himself in rescuing her from the Indians.

Life's Pitfalls—(THREE REELS)—EDISON—DECEMBER 3.—Miriam Nesbitt is featured as May Orme, a wealthy woman whom experience has taught to distrust men, feeling that she is sought after on account of her wealth more than anything else. She visits a country place and to avoid this insincere attention she pretends to be the companion of her young friend, Laura Penton. She is attracted to Doctor Courtney and promises to marry him, but refuses when Mr. Penton tells her that the doctor learned from him that she was wealthy. Instead, she marries Hartley Graeme. Later she learns that her husband overheard Penton's drunken speech and not Courtney. Graeme's weaknes, drink, leads to his death and in the end May marries the doctor. For a longer review see another page of this issue.

The Key to a Fortune—KALEM—DECEMBER 3.—An episode of the "Ventures of Marguerite," featuring Marguerite Courtot. Rudolph, Marguerite's chauffeur, abducts her and imprisons her in a shack on the outskirts of the city. His sweetheart, Carrie, resembles Marguerite, and the chauffeur arranges a plan whereby she takes the heiress' place in the household. Bob Winters discovers the deception, but the chauffeur compels him to get into an auto outside; then he heads toward the shack. Marguerite manages to lock the woman who is watching over her into an adjoining room and then she hears Rudolph and Bob approaching. The moment the chauffeur enters the door the girl crashes the lamp down upon his head and later the police are summoned and the conspirators are led away to justice.

With Stolen Money—LUBIN—DECEMBER 3.—Featuring a strong cast. Tom Turner, teller in the village bank, is engaged to Ruth Dale, but after meeting Mrs. Will O'Wisp, a widow, he forsakes Ruth. He steals from the bank and follows the widow to the city. Here Ruth, who is visiting relatives, has attracted the attention of the widow's admirer, Phil, and the widow, jealous, lures Tom on in order to hurt Ruth. Later Tom, when arrested by detectives, sneaks away, and just then Ruth, who is broken hearted, throws herself from a pier and Tom dashes toward her and dives after her. They are both drowned and washed up on the shore, where they are found by the widow and her gallant Phil.

Love, Pepper and Sweets—VIM—DECEMBER 3.—Featuring Pokes and Jabbs. Jabbs is the star boarder and he and Pokes go out into the park where they meet Ethel and Jabbs takes her away and later she invites him to her house. Pokes, with Runt, decides to bombard the house, but they are treated to a bath of milk. Jabbs decides to play a joke on them and has Ethel invite them to the house. They arrive and Jabbs sprinkles the candy and flowers which they bring

with pepper, and then disguised as her father follows them with a pistol and their affections are cooled by a refreshing ducking in the lake.

The Magistrate's Story—EDISON—DECEMBER 4.—A poorly dressed old man is brought before Magistrate Welden, charged with stealing a loaf of bread. In the old man's wallet the magistrate finds a familiar trinket and asks the prisoner if his name is Sterrett. He replies that it is, and then the magistrate tells the story of how he and Sterrett were boys together. When war broke out he took sides with the north and Sterrett with the south. Welden, accused of an offense punishable with death, is granted a pardon by the President. The message is intercepted by Sterrett and carried to the northern camp. As a remembrance Welden gave Sterrett the shield worn on his cap. The plaintiff, touched by the story, refuses to press the charge.

On the Private Wire—(TWO REELS)—ESSANAY—DECEMBER 4.—Featuring Joseph Byron Totten and Betty Brown. Ralph Mills goes to the country home of John Lyons, a wealthy speculator, to get a story and here he encounters "English" Eddie, a crook posing as Lyons' guest. Lyons has arranged to call his broker on his private wire at midnight and impart a message which will be of value to a rival speculator, and Mills suspects Eddie to be there to overhear the massage. Eddie recognizes the reporter and attempts to gain his end by holding Mills and Lyons at the point of a gun, but he is surprised by Theda, Lyons' daughter, who turns the tables and makes him a prisoner.

The Tramp Telegrapher—KALEM—DECEMBER 4.—An episode of the "Hazards of Helen" series. Helen lets Trent, a tramp whom she believes to be one of the band of crooks, sleep in the baggage room and later turns the kye in the lock. The real crooks enter the station, overpower Helen and then rifle the safe. Trent is awakened and breaks out of the baggage room, releases Helen and the two hasten after the desperadoes. They manage to land on the rods of the last car, which the men have boarded, and Trent braces his legs against the rods so that his body projects at right angle. Helen then climbs out upon his form and slowly raises herself to the window above and gives the alarm. Later the crooks are subdued and captured.

And the Parrot Said ——?—LUBIN—DECEMBER 4.—Featuring Billie Reeves. Wilkens discovers his wealthy uncle has died and that his will will be read the next day, but in the meantime he must take care of his parrot. His sweetheart and her puritan mother call and are horrified by the conversation of the parrot and the engagement is broken. He gets rid of the parrot and later is informed that by the terms of the will he gets $5,000 a year as long as he keeps the parrot. He receives a note from the lawyer that he is coming to call on him to give him a check and to see the parrot and he substitutes another parrot in its place. Meanwhile the woman upstairs over Wilkens is horrified at the conversation of a parrot she has bought and puts it out on the fire escape. The parrot yells "Police!" and Wilkens hearing this, recognizes the bird and steals it. Wilkens gets his check and eventually he gets his girl back.

A Jungle Revenge—SELIG—DECEMBER 4.—Albert Carey is loved by Dais, a native servant, but he loves Mabel Thorpe, daughter of a coffee planter. Thorpe and his daughter accept an invitation to spend a week end with Albert in his jungle home. Dais is consumed with jealousy and vows to get rid of the girl. She asks Mabel to accompany her on a visit to a sick friend and there releases her pet jaguar, who follows Mabel to an isolated shack. As Mabel fires through the window at the animal the bullet strikes Dais, who is killed, and Albert arrives just in time to save Mabel.

Mutual Program

See America First—(SPLIT REEL)—GAUMONT—NOVEMBER 16.—Views of Portland, Me., introduce and compose most of this scenic. Then follow glimpses of beautiful spots in the White Mountains.

The second half of this picture is an animated cartoon by Harry Palmer—"Keeping Up with the Joneses."

The House Party—CASINO—NOVEMBER 21.—John Carstairs shows his daughter, Diana, and his son, Jack, a newspaper account of a "society burglar" who has been robbing the rich homes in their neighborhood. Diana proposes that they give a house party, the great feature of which shall be a burglar hunt. Two of the guests are Larry Hunter and Cyril Cadawalader, rivals for Diana's hand. Jack, on mischief bent, sends notes to each, purporting to be from Diana, and accusing each gentleman to the other of being the thief in question. Larry and Cyril find another note on the floor, reading, "I am going to rob this house tonight." John Carstairs locks up all the guests' jewelry in the safe. Jack loots the safe and hides the jewels in Larry's and Cyril's clothes. The robbery is discovered and the two men try to fasten the crime on one another. The jewelry is found in their own pockets. To add to their mortification, they disover that a third suitor has won Diana's promise. Jack has plenty of fun—but his reckoning comes later.

The Postmaster of Pineapple Plains—FALSTAFF—NOVEMBER 22.—Zeke, the postmaster, is in love with Nell, the village belle. She, however, cannot endure the old gossip. So she writes a postal to Mark Mitchell, her city suitor, to be under the window at midnight. As the lovers anticipated, Zeke's greed proves too much for him. He schemes to impersonate the lover. Meanwhile, Nell's uncle has received a "Black Hand" letter ordering him to lower $10,000 from his window that evening when he shall hear "two long whistles." Uncle takes Nell into his confidence. That night, after Zeke makes his getaway to a safe distance, he opens the chest and discovers a young, frisky and very hungry bulldog, which proceeds to make a lasting impression upon the postmaster. The city chap marries the girl. A postal, written by Nell, on her honeymoon, comes into the office. Zeke is shocked to read thereon: "Dear Uncle: We saw our congressman today and he has promised to make you postmaster. He says Zeke is a public nuisance, as he reads everybody's mail."

The Baby and the Boss—(TWO REELS)—THANHOUSER—NOVEMBER 23.—With Helen Badgley.—A patrolman on the mounted squad stops a runaway, and so saves the lives of "The Baby" and her sister, Irene. He falls in love with Irene, but does not want her to marry a common patrolman. "The Baby" learns that the man cannot be promoted without influence. She also overhears her father say that Dave Hinkey has the influence in the town; so she loses no time in finding the office of "The Harsh Boss" to ask him for the one thing needful to promote the young policeman and make her sister happy. Although in the midst of a private conference, "The Baby" gets in somehow, and in a minute or two she has made him an abject slave. He takes her to the mayor, and a few days later Irene's lover is made a sergeant. The marriage takes place and in time the officer becomes the best captain on the force.

Taming a Grouch—NOVELTY—NOVEMBER 24.—Gordon Gloom is a terrible grouch. He doesn't appreciate Emeline Black, his housekeeper, whom he discharges in a fit of anger. Emeline, knowing better what is good for old Gloom than he does himself, enlists the aid of Grimes, the employment agent. First, in response to Gordon's hurry call for a new cook, Emeline, disguised in an eccentric make-up, reports to her ex-employer. She succeeds in wrecking the establishment and getting fired. Then Gordon demands a colored cook. Emeline persuades a huge negro gentleman to masquerade in this part, and when the new servant, to the indignation of Gloom, has filled the house with "her" own cronies that evening, a battle ensues in which the master barely escapes with his life. Emeline comes to his rescue. Gloom falls on his knees, declares himself a tamed grouch, and implores her to marry him.

Clarence Cheats at Croquet—FALSTAFF—NOVEMBER 25.—The president of the croquet club, a beautiful girl, is engaged to the pitcher of one of the National League baseball clubs. Her hero was expelled from the league simply because he mauled an umpire, and returned to his native town. To please his love he tries to take an interest in croquet, and thereby arouses the animosity of Clarence. Clarence yields to temptation, and in a game with his enemy cheats. He has to reckon with the wicked wicket keeper, and pays him to keep quiet. The president of the club calls to see the keeper's grandmother and thereby learns the secret. The girl is locked in the house by the two conspirators, and the grandmother, rising to the emergency, dives out of the window and finds the culprit. Clarence gets his, the wicked keeper is discharged, the girl marries her hero, and they care for the grandmother, who gets younger every day.

The Villainous Vegetable Vender—FALSTAFF—NOVEMBER 25.—The vender is in love with a girl who is so poor that her only dress is made out of newspapers. Misfortune comes one day to the "paper doll of the slums," as she is called, when a goat tries to devour her costume. A raggedly garbed man with a bright red nose chases the goat away, and the girl agrees to marry her preserver. The villainous vegetable vender is indignant when he hears of the wedding and calls his rival a tramp. The latter then reveals that he is in reality a millionaire. Some years later, the son of the former "paper doll" disappears. After the exercise of some ingenuity the boy is found by his father and the villainous vender overcome in a vigorous battle with vegetables.

A Deal in Indians—CUB—NOVEMBER 26.—Featuring George Ovey. Tired of his irksome jail sentence, Jerry contrives to escape. Two Indians capture him and lead him before Chief Rain-in-the-Face, who decrees that he shall die. But the Chief's daughter, Moonlight Princess, falls in love



with Jerry at first sight, and manages to have his life spared. She is told to have him painted and dressed like an Indian and she may marry him. Thus arrayed and bound, Jerry is about to give up all hope when a professor of natural history, after getting an Indian to accompany him on a lecture tour, arrives and negotiates the purchase of Jerry. Jerry, in the professor's home that night, proceeds to enjoy himself, when the Princess bursts in upon him. There is a merry chase around the house, after which the police arrive, recognize Jerry and again take him into custody.

The Widow Wins—CASINO—NOVEMBER 28.—Featuring Cissy Fitzgerald. Cissy Fitzgerald, star actress, is sadly in need of publicity, and "Stuffy" Hicks, the press agent, is put on the job. He concocts a plan whereby Cissy is to feign loss of memory and leave a note addressed to Mr. Shephard, the town's leading banker. When Cissy is discovered in her room at the hotel, she is given all sorts of drugs to restore



her mind. Finally, overwrought nature rebels and Cissy's refusal to take any more medicine gives the scheme away. Shepherd, distressed at his name being involved, calls on Cissy. The hotel employees force "Stuffy" to take the medicine, and he loses his job. Cissy accepts the banker's proposal, and thereby wins a husband.

The Friends of the Sea—(TWO REELS)—RELIANCE—NOVEMBER 28.—Two friends, August and Manuel, both are in love with Jeanne Cavoure, daughter of the most prosperous fisherman in Sea Cove. August learns that Manuel is going to marry Jeanne. On the day set for the wedding August disappears, leaving word that he has gone to Brenton's reef, and shall not return until he hears that his friend is happily settled with his bride. Manuel realizes that August has gone away to heal a broken heart. He postpones the wedding until his friend, months later, ventures back to port. August again meets Jeanne and finds that she is still unmarried. By this time the girl has discovered that it is August, not Manuel, whom she really loves. Manuel makes the supreme sacrifice and leaves the lovers happy.

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The Silver Lining—(TWO REELS)—AMERICAN—NOVEMBER 29.—Vivian Rich, Alfred Vosburgh and Roy Stewart are featured in this two reel melodrama that concerns a stenographer with a tubercular father, who forges a check in order that his daughter may not have to make a supreme sacrifice at the office where she works. Later, the father, after being sentenced to prison, makes his escape and visits Nell, though in so doing he is mistaken for another suitor by Nell's sweetheart, and many complications develop. For a longer review see another page of this issue. N. G. C.

Foiling Father's Foes—FALSTAFF—NOVEMBER 29.—Lucinda returns home from college with political ambition. Her father, a country editor, is impelled to write cutting things about a couple of grafters, one the nominee for sheriff, the other a candidate for city treasurer. Both of these men call on the editor and give him a horsewhipping. Lucinda takes matters in hand, forcibly defeats both the "gangsters" and wins the two above-mentioned offices.

Billy Van Deusen and the Merry Widow—BEAUTY—NOVEMBER 30.—John Steppling and Carol Holloway are the featured players in this one-reel comedy that is truly funny. The ever popular Billy is much fascinated with a girl



bather he meets during a visit to the beach and later, seeing her in black, assumes that she is a widow, makes her acquaintance and then proceeds to pay her attention. Much to his embarrassment Billy later discovers that the supposed widow is a married woman, in mourning for the death of her father and that consequently his suit is hopeless. N. G. C.

The Crimson Sabre—(TWO REELS)—THANHOUSER—NOVEMBER 30.—Featuring Isolde Illian. The rival of the young chap who has won the girl invites him to his apartment, and through a dastardly scheme which gives him the ascendancy over his young rival, demands that he break the engagement. The successful suitor is holding his head in his hands in despair when he hears a loud cry. Starting up quickly, he notices the arrival of the detective that his rival had threatened, and then, looking toward the divan, sees his rival's dead body. Beside him is lying a sabre which had been hanging on the wall. The astonished rival is arrested at once, as he is the only occupant of the room. Later, however, another detective proves the innocence of the young lover by exposing the guilt of the valet. The latter had sufficient reasons for his act. He had cleverly arranged the sabre so that it could be projected some distance from the wall and then allowed to fall upon its victim.

Lessons in Love—(THREE REELS)—GAUMONT—DECEMBER 1.—At her uncle's ranch, May Hale,



daughter of an Eastern professor, meets a unique person in Bash Huggins. Bash is fear-stricken in the presence of the fair sex. Frank Morgan and his sister, Grace, eastern tourists, stop over night in Bash's cabin. Grace, a flirt, asks him to visit her in the East. A lucky strike enables Bash to go East, but he is slighted by Grace, who does not know of his wealth. Bash makes a deplorable social failure. May prepares for her father (who has lost his job) a sign reading, "Languages Taught." As no one applies, May changes the sign to "*Anything* Taught." Bash then sees his chance to take a few lessons in social instructions. But the professor misunderstands and says, "Young man, I don't give lessons in lovemaking." May overhears, and, made desperate by poverty, takes the money and says, "I'll teach you how to make love." Then she and Bash recognize each other. Finally it is May whom he marries, Grace unwittingly betraying her secret that only money could make her marry a man with a name like Bash Huggins.

Stanley Among the Voo Doo Worshippers—(TWO REELS)—SIXTH EPISODE OF THE STANLEY SERIES—CENTAUR—DECEMBER 2.—Jack, Ada, and their party, including Andrea (the White King), fall into the hands of the Voo Doo worshippers, who decree that Ada shall be sacrificed to their horrible idol. In the meantime, Stanley, Batty and their party hurry through the jungles. They meet the Voo Doo worshippers, but, being outnumbered, lose the fight, and wait for a more favorable time for action. In the skirmish, Batty is taken. Andrea escapes, disguises himself as the witch doctor and orders Batty and Jack put to death. Andrea then silently releases Ada and takes her with him into the jungles. At the last moment, Stanley's party arrives and scatters the natives. Stanley's people are now augmented by Jack and his band, but Ada is still in the clutches of the White King, who drags her through the forest.

Checking Charlie's Child—FALSTAFF—DECEMBER 2.—As Charlie has to care for the baby at the office while his wife plays whist, and the baby is so noisy, the scheme evolves that he check the infant at a department store. The office boy is sent for the baby at the end of the day, but, losing the check, he returns with the wrong baby, which mistake Charlie does not notice, and starts home with the child. He is brought to his senses, however, when he is arrested for kidnaping. How the office boy makes good his slip, and the mother is fooled, follows. Charlie's wife recognizes in the mother of the strange baby a friend; thus Charlie's release is secured.

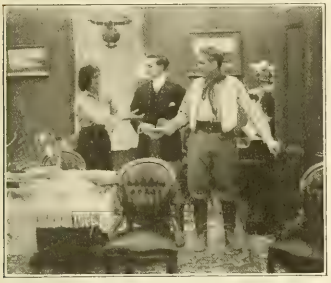
Spider Barlow Cuts In—AMERICAN—DECEMBER 3.—Winnifred Greenwood, Ed Coxen and George Field are featured in this single reel comedy-drama in which "Spider" Barlow, a burglar, while



seeking to rob the home of Rita Morley, finds himself hampered by the presence of Will Rand, Rita's sweetheart. After waiting for hours for the young man to go home, "Spider" impersonates Rita's angry father and sends Will away. Later the burglar, while concealed behind a curtain, steals a kiss from Rita and at the same time helps himself to her recently acquired diamond solitaire, the girl believing him to be Will, who has returned unexpectedly. The picture was produced by Charles Bartlett. N. G. C.

Broadcloth and Buckskin—(TWO REELS)—MUSTANG—DECEMBER 3.—E. Forrest Taylor, Jack Richardson and Anna Little are the principal players in this Western story, produced under the direction of Frank Cooley. Walt Baird, foreman of the Lazy E ranch, in love with Ruth Cameron, the feminine owner of the ranch, is much put out when the girl receives the attentions of James Gordon, an oil scout of a big company, who believes that an oil field lies beneath the Lazy E ranch and visits the locality for the purpose of inspecting the soil. Gordon becomes so enamored with Ruth that he decides it unfair for his company to buy the land while

she is ignorant of its true value, and accordingly writes anonymous notes which prevent her selling the ranch for a song. The identity of the writer of the notes is finally discovered and



Ruth, out of gratitude, consents to become his wife, much to the disgust of Walt, who had loved her. N. G. C.

Making Over Father—(BEAUTY)—DECEMBER 4.—Fank Borzage, Neva Gerber and William Carroll are featured in this one-reel Beauty comedy, directed by Arthur McMackin. Hubert Haines, in love with Gloria Pembroke, is opposed by Gloria's father, who has picked out another man as his daughter's husband. Hubert promptly proceeds to kidnap the father and takes him up into the mountains, where the old gen-



tleman, who had imagined himself suffering from numerous ailments, finds that the clear mountain air and out-door living completely restores his health. When the detectives who are seeking the missing man follow Hubert's car they discover the kidnaped father, but the latter is so delighted by the recovery of his health that he forgives Hubert. N. G. C.

Film Tempo—(THREE REELS)—MUSTANG—DECEMBER 4.—One of the most interesting of the Buck Parvin series and a story showing how the leading man of the Titan Film Company prevents the elopement of a simple country girl with Norman Dean, an "extra" of the company, who has infatuated her. A full review appears in another page of this issue. N. G. C.

The House Party at Carson Manor—(THANHOUSER—DECEMBER 5.—The will of the father of a young millionaire reads that if the latter dies without issue the entire fortune will go to his cousin. The cousin nearly succeeds in killing the young man by the use of a Hindu poison, but is caught by a detective who has come to the house to investigate a previous murder. The cousin, realizing she has lost, presses one of her rings to her mouth and then sinks back lifeless.

Universal Program

Home Life of the Spider—(SPLIT REEL)—POWERS—NOVEMBER 18.—In the first half of this film, several varieties of spiders are shown, their habits, manner of hatching, etc., making interesting material for the eye of the camera.

The other part of this reel comprises a vaudeville act, "Muscles and Merriment," featuring five members of a Hungarian family, well known in Europe and America, in some balancing and like feats. The act requires extreme strength and dexterity.

Universal Animated Weekly No. 194—(UNIVERSAL—NOVEMBER 24.—Noted physicians throughout country approve Dr. Haiselden's refusal to operate on defective child, Chicago, Ill.; Liberty Bell starts home from San Francisco; terrific gale upsets wagons and autos in New York City; a hermit refuses to move after thirty years in hut by sea, Far Rockaway, L. I.; aquaplaning in zero weather in Monessen, Pa.; Isolation hospital is burned in Columbus, Ohio; descendant of General P. G. T. Beauregard unveils hero's statue in Louisiana; twelve-inch monsters hurling huge projectiles at moving targets, Fort Warren, Mass.; annual sack fight held at Champaign, Ill.; 8,000 of "Overseas Battalion" march in spectacular pageant, Winnipeg, Canada; London Scottish and famous Grenadier Guards march to encourage enlistments, London, England; Czar's troops camp near firing line; cameraman visits battle front to get actual fighting scenes near Quennevieres; cartoons by Hy Mayer.

Under a Shadow—(TWO REELS)—REX—NOVEMBER 24.—Thera Dufre, a former member of a secret service bureau, receives a mysterious letter ordering her to deliver a certain sealed packet which she has in her possession to DeSerris, a member of the service whom she has never seen. Realizing that there is no chance of escape from the ones who have trailed her, she decides to comply rather than risk flight.



DeSerris, who is to identify Thera by a photograph, mistakes a Mrs. Irving for Thera. The latter, who arrives in time to see the mistake, decides to catch the next train and escape. How fate prevents Thera's escape and puts her in a position to save Mrs. Irving from being shot by DeSerris for refusing to give up the supposed packet, is then shown. At last, realizing that Mrs. Irving will be convicted unless she, Thera, tells the truth, she decides to accept the penalty, and calmly awaits the arrival of the police.

Operating on Cupid—(NESTOR—NOVEMBER 29.—Dr. Cuttem's particular delight is in cutting 'em up, and this he frequently does in spite of the patients' loud protests. A new nurse arrives at the hospital, with whom the doctor speedily falls in love. But the nurse already has a sweetheart. The doctor's jealousy leads to many troubles, culminating when the nurse's sweetheart finds himself strapped upon an operating table. Then guns come into play and the lovers succeed in escaping their tormentor.

When a Queen Loved O'Rourke—(Second Adventure of The New Adventures of Terence O'Rourke)—NOVEMBER 29.—J. Warren Kerrigan as O'Rourke. In this episode, O'Rourke, in India, comes to the aid of his friend, Hanrahan, who is in distress. The King of Sondia is a firm friend of the Hanrahans and the next in line of succession is his brother, Prince Rhamin Lal. For reasons of jealousy, the queen determines to rid the kingdom of both Hanrahan and his sister. When O'Rourke arrives his friend is in prison and Molly tells him of the danger which threatens her brother. O'Rourke, by outwitting the natives, manages to telegraph to the authorities. As the queen has fallen in love with the handsome adventurer, the latter has no trouble in causing the release of his friends, for Molly, too, has been imprisoned. The prince has been instrumental in the abduction of Molly, and seeing his prize slip from his grasp, he attacks the queen and O'Rourke with

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a band of his followers. A rescue party from the English garrison saves the day, the prince



is killed, and the adventurer bids his friends adieu.

The Phantom Fortune—(Three Parts)—Gold Seal—November 30.—Stuart Duncan is the son of supposedly wealthy parents, and in order to keep up the prestige of the name, has been accustomed to move in a very fast set. The money, however, is not as plentiful as is thought, and Stuart's parents arrange to marry him to an heiress. But his parents are disappointed and angry when they learn that Stuart has married a motion picture actress, and practically disown him. Dixie, the actress, thought she was going to be comfortably cared for, but when Stuart is unable to find work, she decides to return to her former employment. Finally Stuart's mother meets the girl and really comes to like her, so it is through the mother and daughter-in-law that family reconciliation is brought about.

Safety First and Last—Imp—November 30.—Slim Hoover enlists in the Coyote Center Home Guards when the army of General T. Malo Ferocio threatens that border metropolis. General Ferocio sends an ultimatum to Colonel Snicker



of the Coyote Center Guards demanding 10,000 pesos and threatening death to the residents on refusal. Slim and Rastus, a dusky recruit, are forced to carry a message of defiance to the Mexican general. While the Mexicans are preparing to execute the two, they make their escape. In the chase Slim leads the enemy into an ingenious trap; ropes the entire army and returns home a real hero.

Lizzie's Watery Grave—L-Ko—December 1.—Little Jimmy and Billie both love Olive, but Jimmie has the better of the suit. Billy, in order to make a hit with Olive, appropriates his little sister's doll, and presents Olive with it. This makes him solid with her. Jimmy tries to drown the doll in a nearby lake, but his rival, hearing Olive's cries for help, rushes into the icy lake and rescues Lizzie amidst the snapping and snarling of some vicious fish.

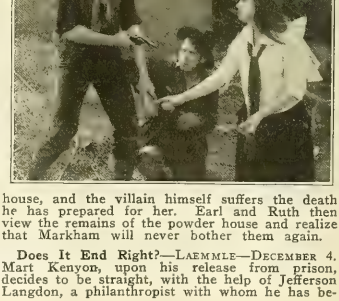
He Was Only a Bathing Suit Salesman—(Three Reels)—Victor—December 1.—Harry C. Myers and Rosemary Theby as husband and wife. The young bathing-suit salesman makes the acquantaince of a pretty girl in Washington and they agree to meet afterwards in Philadelphia and be married. While in Baltimore he spies a pretty lady on the street and follows her. Later on he takes her out to dine. After his marriage to the Washington girl, the pair take up housekeeping in New York. His wife's mother, who is the pretty lady with whom her husband had flirted and had out to dine, writes of an intended visit. She has had a caricature portrait made of herself to disgust the husband. The latter dashes out of the house at the sight of the portrait. During the day, the mother looks up the salesman and again is royally dined. Ultimately the girl's mother comes to the house, confronts hubby, and discloses her identity. Realizing what he has done, hubby dives through the window, leaving the two women in hysterics.

Gilded Youth—(Three Reels)—Laemmle—December 2.—Featuring Rupert Julian. In the Latin quarter of Paris three artists, who have raised themselves to prosperity, adopt a son. He is named Victor Cochrane-MacTavish, after two of his guardians. Cochrane is as devoted to the boy as a father. Victor meets Olive, Cochrane's niece, and the older people hope that they will some time marry. How the boy gets into the hands of a social pirate while on his vacation and is completely fascinated by her, follows next. Finally Cochrane disposes of the object of the boy's blind fascination by paying her a round sum, and the story ends with the engagement of Victor to Olive.

The Devil and Idle Hands—Laemmle—December 3.—Mr. Saunders gives to his son, Jack, an envelope containing $10,000 which he is sending to a Mr. Thomas Wright of San Francisco. On the train, Jack's personal funds run low, for he finds it necessary to entertain an attractive girl who is on the same car. In order to pay for the dinner, he opens his father's envelope and tries to change a $1,000 bill. George Lathrop, seeing the large amount of money, becomes interested and makes the boy a loan. That night, in San Francisco, George plays poker with Jack, wins the $10,000 and leaves. Finding that he has been cheated, Jack follows the thief, who happens to enter Mr. Wright's house. Lathrop tries to outwit Jack, but Mr. Wright and his niece (the girl whom Jack met on the train) enter and straighten things out. Lathrop escapes, but without his coat, in which is found the money.

His Good Name—(Two Reels)—Powers—December 3.—Blair, a young lawyer, is friendly with Audrey Williams, a girl with artistic talent. Monk Patterson, the toughest character in town, is feared by most of the townspeople. Mary, his wife, deciding she has had enough of him, sees a lawyer in regard to a divorce, but the lawyer, fearing Monk, refuses help. The young lawyer, however, agrees to help the woman. Monk sees his wife leaving Blair's office. In a struggle between Patterson and Blair, the former is accidentally killed; Blair is tried and convicted, but escapes and sets up in New York under a new name. Audrey, who has made good in New York as an artist, marries a Ward Larkin, soon finding out what a brute he is. Malone, a silent lover of the girl, saves her from Larkin and the latter is killed in the fight. Blair takes the case and frees Malone, using as a precedent his own charge and conviction. At the end Blair's love for Audrey materializes.

The Connecting Link—(Two Reels)—Bison—December 4.—John Redmond, a widower, and Phillip Markham are joint owners of the Ten Strike mine. The latter is an unscrupulous crook, finally causing the death of his partner. Earl Hampton, a friend and lover of Ruth, Redmond's daughter, is suspicious of Markham. In order to benefit by his dead partner's will, Markham realizes that he must marry Ruth. This failing, he decides to do away with her. Ruth is miraculously saved from being killed in a powder



house, and the villain himself suffers the death he has prepared for her. Earl and Ruth then view the remains of the powder house and realize that Markham will never bother them again.

Does It End Right?—Laemmle—December 4. Mart Kenyon, upon his release from prison, decides to be straight, with the help of Jefferson Langdon, a philanthropist with whom he has be-

come acquainted. Mart calls upon Vilma Vaudri, his sweetheart and former "framer" in their blackmailing schemes, telling her of his resolution to forsake the old life, and asking her to marry him and also start anew. At first she laughs at him, but, hearing that Langdon is wealthy, she formulates a scheme which is unsuspected by Mart. Before becoming his wife, she asks that he give her time to try out the "straight and narrow stuff" and introduce her to all as his sister. Mart goes West to take charge of Langdon's mining interests. During his absence Vilma marries Langdon, keeping the secret from Mart. At last, however, Mart learns the truth and returns hurriedly to warn his benefactor. About to escape with a large haul, Vilma realizes she really loves Langdon. Thus Mart finds her tenderly ministering to her husband when he arrives, and after learning that she is really sincere and intends to be straight, lets matters stand as they are.

A Saphead's Revenge—L-KO—DECEMBER 4.—Mr. Slidewell is in love with Miss Gaby, a dancing devotee, but is worried by the success of his huge rival. The latter takes Miss Gaby to the dance, after "putting one over" on Slidewell. Slidewell, however, steals a can of soft soap and spills it on the floor, where his hated rival will have to dance. The rival falls and Slidewell is asked to dance with Miss Gaby. He falls into his own trap and a free-for-all fight ensues, in which he is bested, while his rival walks off with Miss Gaby.

Feature Programs

Mutual Master-Pictures

Strife Eternal—(FIVE REELS)—MUTUAL.—A stirring drama beautifully staged and photographed. For a longer review see another page of this issue. N. G. C.

Paramount

A Gentleman from Indiana—(FIVE REELS)—PALLAS.—Featuring Dustin Farnum and Winnifred Kingston. John Harkless, a football hero, leaves college to enter Indiana politics by purchasing the Plattville Herald. A circus visits the town and Harkless drives from the community a brace of crooked shell game workers and that night when returning home from a call on Helen Sherwood, he is mysteriously assaulted and later found in an emergency hospital miles away. Harkless returns to find that his paper has been run during his absence by Helen, who has contrived a plan which elects him to Congress.

Bella Donna—(FIVE REELS)—FAMOUS PLAYERS. Featuring Pauline Frederick in a story of a woman whose affection is won by an Egyptian and who does not realize the depth of her love



until she finds another woman has won his affections and then she fears losing him. The final scene shows her tired of life wandering in the desert. For a longer review see another page of this issue.

Pathe

Pathe News No. 93—PATHE—NOVEMBER 20.—Largest railroad engine in the world goes into service on the Erie railroad, marking the hundredth anniversary of the locomotive in America; monster chrysanthemums are shown in the annual exhibit at the Horticultural Hall, Philadelphia, Pa.; King Alphonso XIII, of Spain, one of the few European monarchs not at war, encourages preparedness among coming generation; to trace thefts by the animals at the Bronx Zoo finger-prints of the monkey tribe are being recorded; largest ocean going raft ever seen on the Pacific Coast reaches port, San Diego, Calif.; bumper crop of 150 tons of walnuts gathered from largest walnut grove in the world, El Monte, Calif.; one of biggest hop crops in years is gathered in North Yakima, Washington; shortage of ships causes serious congestion in the dock-sidings and piers at New York City; Nebraska University cheers their team to a 33-0 victory in the annual game with Kansas University; celebration of the double anniversary of the Cathedral and of Archbishop Prendergast takes place in Philadelphia, Pa.; seventy-five mile an hour gale rocks the skyscrapers of New York City.

At Bay—(FIVE REELS)—PATHE—NOVEMBER 26. Gold Rooster play, produced by George Fitzmaurice. It is an adaptation from the George Scarborough's play of the same name by Ouida Begere. The cast includes Florence Reed; Frank Sheridan; Charles Waldron and Lyster Chambers. "At Bay" is a powerful play of modern politics. Determnied to kill the lawyer who stands for clean practice and the suppression of vice, politically the gambler seeks this end through compromising the daughter.

A Transaction in Summer Boarders—(TWO REELS)—PATHE.—Eighth episode in the "Wallingford" series. Wallingford and Blackie accompanied by Violet and Fanny Warden visit Pine Lake in search of Charles Swivel. Swivel believes himself irresistible to the ladies, and when Wallingford is unable to interest him in a boarding house proposition, he invites a number of pretty girls to be guests of the establishment. Swivel asks one of the girls to marry him and she then tells him that Wallingford is out to do him. Swivel is an engineer and he discovers oil on the place, then he is willing to buy. He pays $70,000 for the farm and explains that he has a bargain because there is oil on the place. Blackie is tempted to laugh at J. Rufus, but the latter announces that the oil was "planted." For a longer review see another page of this issue.

The Sultan's Paradise—PATHE.—An especially good scenic. The picturesque Turkish shores are well photographed.

Great While It Lasted—PATHE-ROLIN.—Lonesome Luke comedy, in which Luke inherits a fortune from a relation he never heard of. Luke breaks into society. While at a lawn party a jealous acquaintance causes Luke no end of embarrassment. He is not wealthy very long, for it is discovered that he is not the rightful heir.

Intimate Study of Birds, Number 11—(SPLIT REEL)—PATHE.—Interesting nature study of domestic birds as they actually live. On the same reel with:

Annie Laurie—PATHE.—An animated cartoon from the Bray Studios.

Pathe News, No. 92—PATHE—NOVEMBER 17.—Annual cross country championship held at Newark, N. J.; Harry Illionsky, famous long distance swimmer, braves the currents of Hell Gate, New York City; crippled children of Chicago motor to Flower Show as guests of Sunbeam league, Chicago, Ill.; cheering on the University of Syracuse, New York, to victory over Colgate; great tornado sweeps over Missouri valley; Pathe American fashions; many soldiers return from the front, blind for life, to Paris, France, and are married; new accuracy record made with ten-inch disappearing guns, Boston, Mass.; Yale defeats Princeton in exciting football battle; motion picture of prisoners are taken in Chicago; Michigan and Pennsylvania battle to a deadlock in scoreless football game; Horatio Bottomley, who gained fame by his trenchant criticisms of the British government, now assists it by appealing for recruits; Public Service Commissioner Edward E. McCall charged with misconduct in office; big mass of rock blasted at Bear Creek to make grade for mountain boulevards; Arlington and Lexington high school girls clash in annual hockey game at Boston, Mass.

Triangle Program

Released the Week of November 28

Matrimony—(FIVE REELS)—FINE ARTS.—Featuring Julia Dean as the wife, who, when utterly ignored at a dinner party for a young thing in flashy attire, herself becomes the most desirable woman in the world. Her husband attempts to win her back, but his wife seems content to let him go his way while she goes hers. When she realizes he has learned his lesson she slips back into her simple role again. For a longer review see page 972 of the issue of November 6.

His Father's Footssteps—(TWO REELS)—TRIANGLE-KEYSTONE.—Featuring Ford Sterling as the father of a youth. He is a stern parent, and goes to see his son's girl and upbraid her, but instead of that he is induced to go with her to a cafe, and mother finds out about the affair. After much trouble he is dragged out of a water barrel, drenched and disheveled. The girl and youth achieve happiness and the parents are reconciled. For a longer review see page 972 of the issue of November 6.

The Sable Lorcha—(FIVE REELS)—TRIANGLE-KAY BEE.—Featuring Thomas Jefferson as Donald McNish, who has blown up a Chinese yacht or lorcha, destroying a hundred yellow men, from whom he had gained passage money for America. Two of McNish's partners escape from the wreck and attempt to gain revenge by killing McNish. Later Robert Cameron, McNish's brother, is mistaken for McNish, or Donald Cameron, and is kidnaped and taken to Chinatown. He is finally rescued from a basement by Clyde, his daughter's sweetheart. For a longer review see page 972 of the issue of November 6.

The Stolen Magic—(TWO REELS)—TRIANGLE-KEYSTONE.—Featuring Raymond Hitchcock as an "ophidologist." He later arrives from India and goes to a fashionable reception as an entertainer, where he more than fills the bill. For a longer review see page 865 of the issue of October 23rd.

Universal Special

The Supreme Test—(FIVE REELS)—UNIVERSAL—NOVEMBER 20.—Featuring Henrietta Crosman as Violet Logan, a widow, interested in the bettering of the conditions of the poor. While on her visits through the slums she meets a poor girl and later discovers that she is the daughter of a society man, who is known as a woman hater. However, as the picture closes said woman hater summons his nerve and proposes to the widow and is accepted. For a longer review see another page of this issue. J. C. G.

V. L. S. E. Inc.

The Nation's Peril—(FIVE REELS)—V. L. S. E.—NOVEMBER 22.—Produced by Lubin under the direction of George Terwilliger this spectacular picture makes a plea for national preparedness. Ormi Hawley is cast as the girl who is beguiled by a foreign agent, posing as an American, into aiding him in securing plans for the aerial torpedo. Upon learning his true intentions, the invasion of the United States by his king, she turns from her attitude that an adequate army and navy will lead to war. Earl Metcalfe plays Lieutenant Austin, inventor of the aerial torpedo.

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R. R. RUFFNER
Liberty Theatre Spokane, Washington

Josephus Daniels and men prominent in the United States service appear in the picture. For a longer review see another page of this issue.

The Alster Case—(Five Reels)—Essanay.—Cornelia Alster is found murdered, and Trask, the detective assigned to the case, suspects first each of two wards of the aged Miss Alster, and later is inclined to look with care into the actions of the two young men who are paying attention to the wards. All of his suspicions are proven wrong and then by a trick of fate he obtains a clue that leads to the discovery of the real murderer. It is one of the most masterful mystery tales ever screened, was produced under the direction of J. Charles Haydon, and features Bryant Washburn, John Cossas, Ruth Stonehouse, Louise Crolius, and Betty Scott. A longer review appears on another page of this issue. N. G. C.

World

Not Guilty—(Five Reels)—Equitable.—Cyril Scott is featured in this adaptation from Edgar James' "Justice," which was played on the speaking stage by Julius Steger. It is the story of a man wrongly accused of murder who is imprisoned for twenty years. His wife dies from shock. After spending the best years of his life in prison he is released, but he is unable to obtain employment and his daughter is forced to suffer as though she were the child of a murderer. The girl marries a young man of noble instincts and her happiness is his only comfort in his declining years. Joseph A. Golden directed the picture. For a longer review see another page of this issue.

SOME NEW THEATERS

Arkansas.

The Electric theater in Arkansas City was destroyed by fire November 6. The loss is estimated at $3,000 with no insurance.

California.

The Kenyon theater in Stockton operated by Tom Kenyon closed its door November 6.

The new Tulare theater in Tulare will shortly be ready for its formal opening.

Colorado.

The new Pike theater, a motion picture house at 112 East Pikes Peak avenue, Colorado Springs, opened November 10 under the management of John McMahon. The interior has been tastefully decorated and fitted up with the most modern furnishings. The heating and ventilating systems are modern and thoroughly adequate. The house has a capacity of about 425 persons.

Work on the new moving picture theater in the old Elite laundry building on North Commercial street, Trinidad, is progressing rapidly and this new theater under the management of the well known E. G. Hower, will open shortly. The house will have the largest seating capacity of any strictly moving picture house in Trinidad and the most attractive front.

Connecticut.

Adolph Jewel will manage the attractive motion picture theater which is located on Winchester avenue near Starr street, New Haven. The cost of the new theater will be in the neighborhood of $25,000 and will shortly have its formal opening.

Delaware.

State Film Corporation, Chicago, Illinois. Capital $350,000. To produce motion pictures, conduct places of amusement, etc. Incorporators, J. P. Grier, Chicago; W. I. N. Lofland, Charles B. Todd, all of Dover.

The new Elcora theater, with a seating capacity of 450 was opened in Delmar, November 3. Seth J. Ellis is owner.

The Vanoscope Manufacturing Company, with a capital stock of $3,500,000, was incorporated at Dover November 9. The concern will engage in the manufacture and sale of mechanical devices to be used in connection with motion pictures. The incorporators are William J. Robinson, Robert C. Mayer and others.

The Graves Film Corporation. Manufacture and sale of motion picture films, lantern slides, etc.; capital, $500,000.

Ham-Ex Film Company (Hamilton's Excellent Pictures), Wilmington, Del. Capital, $100,000. To manufacture cameras, photograph supplies of all kinds. Incorporators, H. M. Brown, M. E. Shakespeare, L. S. Dorsey, all of Wilmington.

Georgia.

The Savoy, one of Atlanta's oldest moving picture theaters, has been sold by the Howard Amusement Company of which William Oldknow held the controlling interest. The purchasers are Sig and Adolph Samuels, who assumed charge November 6. About the first of the year the house will be closed for remodeling. Architects are now busy with plans which call for an enlargement permitting greater seating capacity and a balcony with artistically arranged lobby. The Savoy is located at Peachtree street near Auburn avenue. It was managed by William Sharp, under Mr. Oldknow's direction, until the sale to the Samuels.

Illinois.

Work on the building in North Main street, Canton, to be occupied by Joe Ross' new theater, is progressing satisfactorily.

The work on the new Spencer square moving picture theater in Rock Island is expected to be opened Thanksgiving.

The Park theater, Broadway and Railroad streets, Coal City, was destroyed by fire November 11. The theater was owned by Jiacomo and Donna who estimate their loss at $5,000.

Indiana.

Announcement has been made that details for the erection of a moving picture theater to seat 3,000 persons, on the site of the Horace Wood livery stable on Monument Place, Indianapolis, have been completed. Papers of incorporation have been filed with the secretary of state for the Monument Realty Company, which will erect the building. The company is incorporated for $210,000, but it is now expected that $225,000 will be expended on the structure. The directors of the company are Abram L. Block and Arthur Strauss of the L. Strauss company, Robert Lieber of the H. Lieber company, M. Efroymson of Efroymson & Wolf, Ralph Norwood, Isadore Feibleman and Morris Cohn. Mr. Block, Mr. Lieber, Mr. Norwood and Mr. Efroymson are the officers of the company.

The Gem motion picture theater, in Liberty, which has been closed for some time, has been remodeled and will be opened by Harry Shriner. Mr. Shriner has added a new machine, new chairs and other accessories and will make the little play house as cozy as possible.

Iowa.

M. Osmun has sold the Olympic theater in Knoxville to H. N. Spencer, of Ames, who is now in possession.

Fred Wonder and Frank Hatt have opened a motion picture show at the opera house in Onaiva.

The Casino theater, Davenport, managed by S. E. Greenebaum, has been entirely redecorated.

Kansas.

W. L. Baldridge of Dexter bought the Gem moving picture theater in Arkansas City of Roy Burford. He will make some improvements in the place and continue to give as good show as his predecessor has been furnishing to the public.

Kentucky.

The Jefferson, a motion picture house in Jeffersonville, has been opened under the management of Pilot Harry Pfeifer.

Savoy theater, Nicholasville; capital, $1,000. Incorporators: R. M. Sparks, Matt H. Nave, Miranda D. Nave and Anna H. Sparks.

Louisiana.

The Saenger Amusement company of Shreveport have just completed and opened at Alexandria what is perhaps the finest moving picture playhouse in the state. The new house, which is known as the Saenger, represents an outlay of over $60,000, and in its construction absolutely nothing has been spared to make it a model of its kind and to embody every feature which has been found desirable in theater construction. It is decorated in the style of the Elizabethian period.

Philip Foto, proprietor of the handsome new picture show in Algiers, Foto's Folly theater, in Ophelousas avenue, will have its formal opening November 15.

Maryland.

Harrison L. Stiles filed plans for the construction of a one-story moving-picture theater, 50x122 feet, to be erected at North avenue and Rosedale street, Baltimore. The cost of this structure is placed at $18,000. J. E. Laferty is the architect.

The transition of the Auditorium theater, Baltimore, from a playhouse to a film theater was effected November 8.

Massachusetts.

Mrs. Charles J. Corman, brick moving picture house, 705 to 711 South street, West Roxbury.

Michigan.

A. T. Campbell of Cincinnati, Ohio, has taken over the management of the new Grand theater, on Main street, Menominee.

Adrian is to have a new motion picture house in the near future, Elwyn M. Simons being back of the project. An option already has been secured for the site and it is expected that a company will be organized soon and work begun within the next ninety days. The site selected comprises the three buildings on East Maumee street belonging to the A. B. Park estate and occupied by the Western Union Telegraph company, the former Walker bicycle store and the W. C. T. U. lunch rooms. It is planned to make the theater thoroughly modern and complete, seating almost 1,000.

Montana.

C. B. Smith, of Reno, Nevada, has purchased the Princess theater in Helena from E. J. Milch.

MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



MYRTLE STEDMAN
WITH
MOROSCO-PARAMOUNT

Vol. XIV CHICAGO, DECEMBER 11, 1915 No. 24

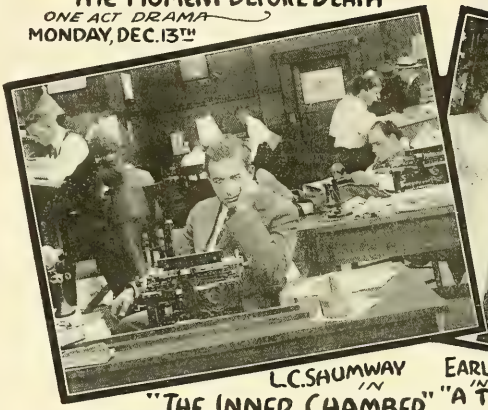
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"THE MOMENT BEFORE DEATH"
ONE ACT DRAMA
MONDAY, DEC. 13TH



D. L. DON COMEDY – ONE ACT – "THE GREAT DETECTIVE"
TUESDAY, DEC. 14TH



L. C. SHUMWAY IN "THE INNER CHAMBER"
THREE ACT DRAMA WEDNESDAY, DEC. 15TH



EARL METCALFE IN "A THIEF IN THE NIGHT"
TWO ACT DRAMA by ALBERT PAYSON TERHUNE
THURSDAY DEC. 16TH



OCTAVIA HANDWORTH IN "SWEETER THAN REVENGE"
ONE ACT DRAMA
FRIDAY, DEC. 17TH



BILLIE REEVES IN "AN UNWILLING BURGLAR"
ONE ACT COMEDY
SATURDAY, DEC. 18TH

GENERAL FILM RELEASES
LUBIN



Additional Testimonials Arrive With Every Mail

The following is an interesting letter written by the Columbia Theatre of Dayton, Ohio, the day they opened the Triangle Pictures:

> "The first showing at the Columbia Theatre today of the Triangle Plays was a big success and was pronounced by all the leading newspaper critics the most wonderful photo plays ever shown here. I am very much elated over to-day's business, especially so in view of a cold, rainy day.
>
> Charles Gross, Manager."

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One of the big, gay scenes in Pathe's multiple reel feature "The Greater Will."

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Vol. XIV CHICAGO, DECEMBER 11, 1915 No. 24

Mistakes Feature Manufacturers are Making

BY JOSEPH W. ENGEL*

WHEN all the world is talking about the feature motion picture it seems futile to add a word to the din. The feature has already suffered so much from glittering generalities and verbose claptrap about its future, its possibilities, its strength, its weakness, its power over the public from an educational as well as a box office viewpoint, that more along this line would be worse than superfluous.

Yet there is so much to be said that ought to be said about the feature just at this time, that I am loath to remain silent, even at the risk of repeating some of the trite commonplaces, which we daily hear around us.

First of all, then, what is to be the future of the feature motion picture?



Joseph W. Engel.

I preface my remarks with this question—which we hear discussed in a hundred ways every day of our lives—because it will bring home the points I want to make later and also, in a measure, make clear the opportunities many manufacturers today are overlooking. Nor in saying this do I wish to make any objectionable comparisons. In some degree the mistakes of one manufacturer are the errors of all, the only difference being that some profit by their blunders while others do not.

We all know the history of the feature picture, its wonderful development and the rapid strides with which it has improved, until the present. That improvement, however, save in a few isolated instances, has not continued and is not continuing. Today, while there are many good features being put on the market, their proportion to the inferior ones is not greater, in fact it is rather less, than it was a few months ago. As a matter of fact, some producers, who six months or less ago were manufacturing high class multiple reel subjects, today are offering very inferior productions.

All this cannot but have its ultimate effect on the industry. It has been said many times that the public has been educated to demand better and still better films. This is one of those beautiful thoughts which originate in the brain of every man when he first acquires a few facts about the motion picture business, much as he will blandly and authoritatively assert that the industry is still "in its infancy." But it is none the less true.

Yet while each manufacturer undoubtedly realizes this fact, the wonder of it is that he doesn't rise to meet it. The day is at hand, if it hasn't already arrived, when the feature picture must be up to a certain standard if it is to receive the public's approval. We have all heard this before, too, but I do not mean to mention this point merely with this trite generality.

What I want to bring home is that any manufacturer may find out just what this standard is, without too great difficulty. Speaking for my own company, I do not hesitate to say that Metro has determined definitely what is demanded and is shaping its policy and the policies of its producing companies, Rolfe Photoplays, Inc., Popular Plays and Players, Quality and Columbia Pictures Corporations, and the rest accordingly. And if Metro has been able to do this, why not every other manufacturer?

In saying this, I do not claim that we have the exclusive control of this information at the present time. Quite the contrary. But it is remarkable how very few there are among the feature manufacturing concerns, both large and small, who have grasped the main facts, which ultimately will mean success or downfall for their productions. Of course, it may be that they have done so, but are unable to adapt their organization to the requirements of the standard demanded, yet if this is so, it speaks poorly for the concern's future activities.

As I do not wish to make direct comparisons in this article, for obvious reasons, I intend to touch upon the various points which Metro officials believe constitute the essentials of every good feature and which ultimately, in our opinion, will be the attributes of every successful one. The companies who consistently produce such features will be the only ones, eventually, who will be in the feature field. The others will either be eliminated from the business or turn their talents to other branches of the industry.

What constitutes a good feature motion picture? The answer is both hard and easy, just as practice

*Treasurer, Metro Pictures Corporation.

is less simple than preachment. First of all, of course, "the play's the thing." That goes without saying. But every day it gets harder to find desirable material for high class pictures. The number of novels, plays and stories available for motion picture adaptation grows constantly smaller. Before long it will have reached the vanishing point. The classics have already been practically exhausted, doubtless to be reborn on the screen again under the direction of future film producers, but for present purposes at least unavailable. Soon the feature producer will have to rely almost solely upon original scripts for his subjects. But whether the feature photoplay is based upon a stage production, a novel or an original plot, its value must be measured, in the last analysis, by the story it tells. If the sequence of events is not made clear or if parts of the story have little or no connection with what has gone before, then the picture, even if it has what we term a "punch" in every scene does not deserve to rank as a feature.

Right here let me say that this is one of the most serious mistakes which directors, or shall I say producers, of feature pictures are making every day. They are constantly sacrificing essentials in the development of an artistic plot for the sake of a sensational scene—to get the requisite "punch."

A greater mistake never was made. The public wants thrilling effects, of course, but not at the sacrifice of continuity, and it is making this plainer every day. Not long ago I saw a picture by one of the big companies, which was filled with really thrilling and, I might add, quite expensive situations, designed to cause those who viewed it to lean forward in their chairs in excitement. Yet the whole thing failed utterly to convince or satisfy those who had paid to see it. It was as if you had come to see Hamlet and instead of the grave-digging scene and the soliloquy the management had interpolated some hair raising vaudeville stunts.

The trouble is that the average director regards the "punches" he puts in a film as more important than the story. Sometimes he has to put them in because the story, not having originally been written for the screen, lacks the necessary situations. Also, it may be that he is trying to make a five or six reel feature out of material only worth one or two. This is a phase of the entire situation, however, which I have not space to touch on here. "Padding" is so obvious and common a fault, also, that it is hardly necessary to refer to it.

Ultimately, in my opinion, there will be one and two reel features, just as there are longer ones, but this will only come when scenario writing has reached a point in the art which it has not reached today save in most limited degree. Then there will be gems of the screen of every length, just as there are masterpieces in one-act plays and short stories, as well as those of more elaborate character. As yet, however, the screen has not developed a Moliere or a De Maupassant.

Another blunder which many producers are making nowadays is in finding a suitable vehicle for the stars for whom they are paying fabulous prices. They seem to think that just because they have a good star, and have engaged a fairly competent director, the result is assured, especially if the play or novel to be picturized is of proved value. What often happens is that a star's drawing power is nullified and a good story spoiled in spite of all an able director can do, and all because neither one was suited to the other.

Such a situation would never arise in the spoken drama. It is too ludicrous almost to conceive as happening, if for no other reason than that such a play would be foredoomed to failure. Yet it is done every day in motion pictures. In the stage production, the star is carefully selected to fit the piece or the play especially written or adapted to fit the star. For the screen the rules should be the same, and though without doubt they often are applied, in scores of instances they are disregarded utterly.

The fact that in some cases features like this have paid a profit should be no encouragement that they will always do so. The instances where a famous star's name or a great play or novel will win considerable for a feature picture at the box office, without other merit, will soon be as scarce as fleas on a hard boiled egg.

The public wants clean drama. Problem and sex plays are surfeiting and disgusting it. Six months or a year from now companies who have gained a name for producing this type of feature will find that the public will not pay for seeing them. By this, of course, I do not mean that the legitimate sex appeal in a play, the romantic or well balanced heart interest, will have lost its power. Quite the contrary. But the morbid and abnormal will have to go.

Awhile back I mentioned the importance of continuity as contrasted with "punch," while maintaining that the latter was also highly important if occurring naturally. The element of suspense is also absolutely essential. Without it, even if a picture has every other attribute in the highest degree, it is bound to be a failure as far as being a real feature is concerned. It goes without saying, also, that photography of unusual quality and novel conceptions should lend its aid to the motion picture if it is to be entitled to a niche in the hall of the feature film.

The public likes new and different photographic effects as well as a worthy and well told story for its screen delectation. Metro directors and camera-men are urged to keep this in mind. As a recent instance of this in "A Yellow Streak," a five-part picture just finished by the Columbia Pictures Corporation starring Lionel Barrymore and Irene Howley, there is a scene in which a score of galloping horses, bearing the sheriff's posses, dashes right at the audience without turning off to one side, as is usually the case, and then rearing up until the screen is filled with a mass of struggling bodies and kicking hoofs. How the camera-man took it I haven't yet heard, but it looks as if the horses were directly *over* the camera's lens.

I mention it merely as an illustration of the point I wished to make, which was that legitimately sensational scenes like this will always be highly popular with the photoplay public and hence should be striven for by the future director.

In touching on a few of the mistakes that others are making, I do not hesitate to say that Metro has made a few of them, too. But take any recent Metro play you please and you will find that it comes close to fulfilling the following requirements: A good, clean story, a real star, both well adapted to each other; continuity in the development of the plot; a "punch" wherever a natural opportunity occurs for one; the highly important element of suspense; beautiful photography and novel photographic effects.

I maintain that any motion picture meeting these

requirements is worthy of being ranked as a feature and as such will always find a ready welcome among photoplay lovers, now and henceforth. I contend also, that any picture not measuring up to this standard, in just that degree is not really a feature at all, but merely a long film, and that later developments in the motion picture field will prove it.

A PERSONALLY PICKED PROGRAM

Albert E. Smith, Vitagraph Official, Announces Plan by Which Exhibitors Can Secure Choice Productions of Merit

From Albert E. Smith, treasurer of the Vitagraph, president of V. L. S. E., Inc., and treasurer of the Central Film Company, comes an announcement of interest to exhibitors all over the country. It is a new system of booking by which the exhibitor sees every picture that he books. The statement reads:

"Today the wise exhibitor buys in the open market. He picks his program according to merit only—he gives his patrons what they want. In the past you have accepted what the exchanges offered simply because you did not have the opportunity to choose your subjects.

"But the Vitagraph has established a precedent. After great forethought, after analyzing conditions, after considering the wants of the exhibitor, we have decided to let the exhibitor see every picture that he books. We do not ask exhibitors to buy our product in the dark. We ask for fair and open competition. We intend to make the best pictures—pictures that you want—pictures that your patrons want, and we are in a position to do it.

"You can now get all the Vitagraph releases that you desire. You can run a solid Vitagraph program if it suits your purpose. You can see every Vitagraph release that you book—before you book it. We do not ask you to buy a pig in a poke. We ask you to see every Vitagraph release at the nearest General Film Company exchange.

"We are now releasing the following subjects on the following days: Every Monday a single-reel comedy; every Friday a Sidney Drew comedy; every Saturday a Broadway Star Feature, three reels. These subjects are picked for a purpose. They are acted by eminent Vitagraph stars. They are the kind of releases that your patrons want—clean, wholesome drama and comedy.

"Broadway Star Features need no introduction. They are the best three-reelers in the world. The Sidney Drew releases are a class of comedy that your patrons look forward to—the kind of comedies shown at the best theaters—the high-class comedy that is in a class by itself. The Monday single-reel comedies are real and of the kind that only Vitagraph can produce. All of these releases are under the supervision of our most capable directors—they are photographically perfect and every story contains the necessary rudiments of a perfect photoplay.

"Probably the greatest change in our releasing system—the greatest innovation ever established—is our personally picked program—a program composed of a four-reel dramatic subject and a single-reel comedy. This personally picked program is produced under the personal supervision of Mr. Blackton and myself. This innovation will give the exhibitor a well balanced evening's entertainment complete in every detail.

"The features are especially selected and are strong in heart-interest, while the comedies are the variety of comedy that can be shown in high-class theaters—that contain comic situations without vulgarity. We know this personally picked program will make money for exhibitors. Our knowledge of the industry leads us to believe that the public wants this kind of entertainment—it is a complete show and will satisfy the most critical audience. Heretofore you have had to take other productions in conjunction with Vitagraph releases. Heretofore it has been necessary to accept other makes of films in order to get Vitagraph subjects. Heretofore you had no opportunity of picking the subjects you desired.

"Now you can give the public what it demands. You can give them all Vitagraph if its suits your purpose. You can combine and lay out your program so that it will be well balanced—and you can also give a complete evening's entertainment with the knowledge that you are using the best that the land affords by using the Vitagraph personally picked program."

Edison Secures New Talent

Almost coincident with the enlargement of the Edison scenario department by the addition of two more writers is the election of Arthur Leeds, editor of that company, to the presidency of the Ed-Au Club. Mr. Leeds had been vice-president and, during the summer, was acting president during the absence of George L. Sargent who had gone to the coast to produce a big feature picture.

The club is now representative of the best of the productive brains in the motion picture industry. While originally more of a club for writers, it now embraces writers, editors, and directors. Its roster shows a large number of men who have been responsible for some of the most successful features, both in the financial and artistic sense. Originally, too, it required, in a writer, that he had had ten releases to his credit, but now one picture of merit makes him eligible.

Editor Leeds, who has ascended from model scene maker up all the rounds—actor, director, exhibitor—and who has to his credit a book on the writing of the photoplay used a great deal as a text book, has now organized the Edison scenario department so that plays are handled with much greater dispatch and sureness, as to getting all worth while material.

Everett McNeil, who made a name as a literary free lance before he became interested in pictures, is one of the new members, while Edward H. Griffith, a well-known newspaper man, and Paul Sloan, are the other additions. Mr. McNeil recently came from the Vitagraph where he re-constructed and picturized many successes. He has just finished the scenarioization of "In His Steps," which will likely be called "The Crucifixion of Philip Strong." It will be a Kleine-Edison, five-reel feature, and Mabel Trunnelle and Robert Conness will be featured.

Mr. Griffith, who is doing original and reconstruction work, comes from the Cleveland *Leader* where he did the feature stories, and found time meanwhile for magazine writing and scenarioization. Mr. Griffith did commented-upon work on such occasions as Taft's and Roosevelt's tour about Ohio and similar important events.

VITAGRAPH SECURES EDNA MAY

Famous "Belle of New York" Is Induced by Albert E. Smith to Appear in Single Film Production—Will Donate Salary to Charity.

Edna May, the former "Belle of New York" and famous comic opera favorite of two continents, and the wife of a New York multi-millionaire, has been signed by the Vitagraph company for an early appearance in motion pictures, the name of her play to be announced later. Miss May it is claimed will receive the record-breaking sum of $100,000 for her appearance in the single production, and the entire amount will be turned over to the Red Cross and other charities, as Miss May would only consent to an engagement for films upon those conditions.



Edna May

Few actresses reached the heights of popularity, both in America and abroad, that Miss May attained as Violet Gray in the comic opera, "The Belle of New York." She was cast in the role by George W. Lederer and on the opening night of the production at the Casino theater, New York, her remarkable beauty, her grace, charm and ability made her a star over-night. Because of Miss May's personality, the play enjoyed a remarkable run in New York and played a long engagement in London at the Shaftsbury theater.

Following "The Belle of New York," she starred in "The Casino Girl," "An American Beauty," "Three Little Maids," "The School Girl," "The Catch of the Season," and other operatic successes both here and in London. In a revival of "The Belle," Miss May's reappearance was greeted with the same expression of popularity that made her loved in the role several years previous.

In January, 1907, Miss May created the title role in a new comic opera, "Nellie Neil," at the Aldwych theater, London, and won new honors. In June of the same year she was induced to forsake the stage for the privacy of married life, and wedded a New York banker, one of the wealthiest men in America. Since that time the theatrical public has had no glimpse of her, and her reappearance through the medium of the screen will be anxiously awaited by those who knew and loved her as "The Belle of New York."

Miss May was born in Syracuse, New York, and at the early age of seven appeared in a production of "Pinafore" in that city. Her first appearance in New York was as Clairette in the operetta, "Santa Maria," then showing at Hammerstein's. She played in Hoyt's "A Contented Woman" for a season and was then selected by Lederer for "The Belle of New York" company.

Michelena Cast a Strong One

According to reports from the Pacific Coast, the cast supporting Beatriz Michelena in "The Unwritten Law," now being produced by the California Motion Picture Corporation, is an exceptionally strong one. Among the members thereof are three who played prominent roles in "Salomy Jane," the first photoplay in which Miss Michelena appeared. They are Andrew Robson, William Pike and Clarence Arper.

The motion picture public will be impressed by the wide dissimilarity in each case between the parts played by the three in "Salomy Jane" and those they are assaying in the present production. Their success with both goes far toward evidencing the wide range of their histrionic versatility.

William Pike, who is playing opposite Miss Michelena in "The Unwritten Law," and appears in the role of a wealthy young candidate for governor, was Red Pete, the stage robber in "Salomy Jane." Andrew Robson is Larry McCarthy, the political boss, in the present picture, while in the former one he impersonated "Yuba Bill," the hale and philanthropic stage driver.

Some "Star" Extras, These

Heads of departments of the Gaumont Company at Flushing, N. Y., showed their versatility recently by appearing in a photoplay with Miss Cissy Fitzgerald. Director Edwin Middleton, at work on "The Widow Wins," required some extra men to fill a hotel lobby. As it was only a flash, the amateur actors from



A view of the star-supers.

the office insisted on having a still taken to prove they were in the play. They feared that when their friends saw the play they would not have time to recognize them. In the picture, from left to right, are Charles Walsh, an actor; B. H. Bromhead, factory manager (holding a newspaper); back of him is C. M. White, assistant to the general manager; Charles Febvre, South American representative; W. G. Jenny, cashier; Harry King Tootle, publicity manager; Miss Cissy Fitzgerald, and Charles Craig, an actor.

Grace Valentine, the charming and popular young actress, who recently made her debut in motion pictures as a star, has been engaged for the stellar cast in the big Metro feature, "Black Fear."

LUBIN MAY JOIN FORD PARTY

Philadelphia Film Magnate Wires Henry Ford Offering Moral and Physical Support to Peace Conference—May Be Invited to Attend

Prompted by the magnanimity of the proposed peace congress being organized by Henry Ford, the millionaire automobile manufacturer, Siegmund Lubin, president of the Lubin Manufacturing Company, has telegraphed to Mr. Ford, placing at the disposal of that gentleman his own moral and physical support, and suggesting that motion pictures be utilized to their fullest extent in furthering the proposed propaganda to "get the boys out of the trenches before Christmas."

Mr. Lubin is thoroughly enthusiastic over the proposed trip of the Ford peace congress and is most urgent in his request that he be permitted to accompany the party as representative of not only his own sentiments but the motion picture industry, the greatest of all teachers.

The following telegram has been sent:

Henry Ford, Esq., Hotel Biltmore, New York City.

Myself and my organization with all the tremendous value that motion pictures may lend to your proposed peace congress are at your disposal in this latest and most magnanimous work in your career of world valued accomplishments.

I hasten to offer to you my entire moral and physical support with an earnest solicitation that I may be permitted to accompany you and your colleagues abroad in your proposed mission to effect universal peace.

Siegmund Lubin.

A reply from the secretary of Mr. Ford is to the effect that owing to Mr. Ford's presence in Washington, he is not replying personally but will do so on his return to New York. He has also expressed his confidence that Mr. Lubin will most certainly be a member of the committee and that his generous offer will be most heartily accepted. He expresses his appreciation of the able part which the motion picture may accomplish through the trip and is enthusiastic over the suggestion.

LeRoy Patent Sustained by Court Decision

On November 18, 1915, a decree was entered in the United States District Court for the Southern District of New York by the Honorable Learned Hand, in the suit of Jean A. LeRoy, of 133 Third avenue, New York City, against Lewis Hetz, of 302 East Twenty-third street, New York City, sustaining the validity of Le Roy patent No. 864,314, of 1907, for independent framing devices for kinetoscopes, and ordering an injunction to issue restraining the defendant, Hetz, from further infringement of this patent by the manufacture, sale or use of this device. The case was referred to a master to take an account of the damages to be assessed in the case.

A few days previous a preliminary injunction was ordered to issue in another suit against Hetz based on LeRoy patent No. 1,075,215, of 1913, for automatically controlled fire shutter for kinetoscopes. This suit is also pending in the United States District Court for the Southern District of New York, the complainants being Jean A. LeRoy and Chester R. Baird, and the defendant being the same Lewis Hetz. The injunction order in this case was also made by Judge Hand.

It appears that the situation in this second suit is complicated by the existence of certain suits by LeRoy and Baird against moving picture houses in Buffalo, N. Y., using a well known make of projector, and the manufacturer involved in the Buffalo cases being desirous of making those the test cases, it was arranged that the suit against Hetz on this patent should be postponed, but that an injunction should be issued against him in the meantime.

Yep, They're Real Stars

The horse and the mule that had more to do with the event of "Don Quixote" and Sancho Panza's wanderings than they probably realized, are pictured herewith. Not, of course, the original lean and scrawny steed and long-suffering donkey, but those used today by De Wolf Hopper and Fay Tincher in the Triangle-Fine Arts filmization of the Cervantes classic.



Rosinante III and Dapple, two of the featured players in the Triangle, Fine Arts version of "Don Quixote."

Rosinante III is the name of the charger, the reason being that Mr. Hopper tried two and broke them down with his avoirdupois before he got this one, which fortunately combines scrawniness with strength. Dapple is the far-famed donkey and especial pet of Miss Fay Tincher who often takes the animal on a short excursion from the studio for a joy ride towards the orange groves of Los Angeles.

William Muldoon Acts for Raver

There are scenes in the Augustus Thomas production, "The Other Girl," which call for settings in a physical culture health resort. In the original stage production it will be remembered that these scenes were supposedly laid at the famous William Muldoon Health Farm at White Plains, N. Y.

It was with some difficulty that the Raver Film Corporation got Mr. Muldoon's permission to film these scenes on his property. Mr. Muldoon is considered somewhat of a czar on his farm. His command must be obeyed to the letter and he will not let anything interfere with the daily routine which starts at four in the morning and lasts until eight in the evening.

Mr. Muldoon had never seen pictures taken before, and was somewhat averse to having his system

broken into when the players arrived and he learned what they required. However, when his old friend, James J. Corbett, who is being starred in this picture, appeared on the scene he readily gave his consent.

After watching the people at work for some time he became deeply interested, so much so that he consented to appear in one of the scenes and invited the players to stay for a week or so.

Many of the trainers and some of the exclusive paraphernalia to be found only on the Muldoon farm appear in the picture, giving the scenes the atmosphere called for in Mr. Thomas' script.

William J. Clifford With Horsley

The latest addition to the David Horsley player colony at the Horsley studios in Los Angeles is William J. Clifford, who for the past five years has been a prominent figure in the casts of photoplays. Mr. Clifford's engagement by Mr. Horsley is in the nature of a "home coming," for he was with his present employer at the time Mr. Horsley was making one of his first brands in the East.



William J. Clifford.

Previously Mr. Clifford had extensive stage experience having been identified with the classic drama. He appeared in the support of the best known Shakespearean actors of the day including Robert Mantell and Mildred Holland. He also supported Walker Whiteside and other stars. For a number of seasons he was featured in road attractions, among them "The Prisoner of Zenda," "When Knighthood Was in Flower," "King Robert of Sicily," "Othello," "Hamlet," "The Merchant of Venice" and "David Garrick."

In 1910 he made his bow as a motion picture player with Mr. Horsley. Later he was with Melies, playing leading business, and in sequence, in like capacity, with the New York Motion Picture Company, Universal and Metro. With the latter company he played the title role in "The Second in Command," a Quality release with Francis X. Bushman, Mr. Bushman playing Col. Anstruther.

Tom Moore Signs With Lubin

Announcement is made by the Lubin Manufacturing Company, that contract has been entered between that company and Tom Moore, one of the most popular men of photoplays, whereby that idol of the fans begins work with Lubin in the coming feature production "Dollars and Cents," where he will play opposite Ethel Clayton, the Lubin star.

"Tom" Moore needs no introduction to followers of motion pictures—he is known from one end of the world to the other and for more than the past six years he has held his position well at the top in the ranks of photoplay favorites. For many years Mr. Moore with Alice Joyce were favorites with the Kalem Company and quite recently his retirement came from that company, since which time he has resisted many flattering offers from this or that concern until Messrs. Singhi and Lowry for the Lubin Company made overtures which he confesses he could no longer resist.

Seattle Exchange Gets Publicity Dept.

Seattle has fallen! The great guns of publicity have battered a hole in the walls of the west coast city, which is by way of saying that the Progressive Motion Picture Company, 219-224 Central building, Seattle, the Paramount exchange for Washington, Oregon and Alaska, has opened a publicity department, placing M. N. Rouse, who for the past month or so has been one of its traveling representatives, in charge. Mr. Rouse has had considerable experience in both the exchange and exhibiting ends of the business and until recently was manager of the National theater in Portland. He is an adept at theatrical advertising and it is expected that he will be able to render valuable assistance to Paramount exhibitors in his territory.

In opening a special publicity department, the Progressive Motion Picture Company is following in the footsteps of a large number of other Paramount exchanges, including the Notable Feature Film Company of Salt Lake and Denver, the Famous Players Film Company of Philadelphia and Washington, the William L. Sherry Film Company of New York, and the Famous Players Exchange of Boston.

It is the desire of the Paramount Pictures Corporation that men of the undoubted ability of George E. Carpenter, J. S. Walraven, George K. Robinson, W. E. Lenshan, and M. N. Rouse be assigned to publicity work in all its branches, as the big advertising and publicity campaign, which it is now carrying on, require the fullest co-operation and localization of each exchange. Seattle has taken one more step to bring the newspapers of the west to the realization of the possibilities of the motion picture.

Fielding Heads Cactus Films

Romaine Fielding, author, actor, director, and manager, late of the Lubin Company, announces that he has decided to remain in Phoenix, Arizona, where he has built a beautiful home and studio and will produce pictures for the Universal under the title of the Cactus brand. The new organization of which Mr. Fielding is managing director is called the Cactus Films. One and two-reel subjects will be produced in which Mr. Fielding will be featured. He has retained the valued members of his former company and is quite busy now finishing the extensive alterations and improvements on the plant which he commenced some weeks ago.

Word comes from the Pacific coast that Neva Gerber will be missing from the "Beauty" brand pictures, in which her pretty face has been so familiar to the fans for many months now. Neva has other plans in mind, but will take a good rest before starting in again. It is said that she will return to Los Angeles, where she worked before going to Santa Barbara.

"Wise Exhibitors Book Known Products"

SO DECLARES FREULER

"BANKRUPT" and "fire sale" films are the greatest detriment to the progress and prosperity of the exhibitor today, according to President John R. Freuler of the Mutual Film Corporation.

Mr. Freuler has given out an interview full of strong terms and sharp words on the subject. He takes a parallel from the general merchandising field and applies it to the exhibitor's side of the film business.

The president of Mutual is particularly emphatic in denunciation of the "homeless feature" and the films peddled about by "free lances."

"Every exhibitor worthy of consideration is trying to build up a reputation for having the best film entertainment in the locality he serves," observed Mr. Freuler. "He wants his place to be known as always having a 'good show.'

"But too many exhibitors are being led astray and into bookings that break down all that they can build up simply because they are being offered so much 'bankrupt stock.' By that I mean the films that are being offered for rental from weakling and wabbling concerns of the prevalent but unpopular 'fly-by-night' character.

"I am very reliably informed that there are more than one million feet of negatives of films in New York alone that will never see the light of day.

"But somebody will be trying to sell these worthless films and some of them will be forcing their way into some of the theaters, to the ultimate loss and disappointment of the exhibitors unwise enough to book them.

"The wise buyer and the prosperous, successful dealers are those who buy and handle trade-marked goods—goods with a name behind them, a reputation built on sincere, consistent performance, a reputation to maintain.

"Just now the exhibitor is pursued by the fellow with desk room in a loft and a few reels of worthless film of uncertain ancestry. Until these 'fly-by-nights' are eliminated they will continue a menace to the unwary exhibitor.

"The wise exhibitors are those who follow the very plain law of common sense and tie up to known products—the films produced by well established, well known, successful concerns with reputations to uphold. The merit of their productions has been stamped into the public mind. Patrons of the picture theaters have been educated to demand the high standard of quality that marks the products of these substantial concerns and every house that tries to present the 'bankrupt' unknowns will suffer from the experiment.

"The exhibitor who deals with the Mutual Film Corporation knows that he is getting his film from a concern that has been in the business for years, a concern of established reputation, supplying a clean certain product of high standards, films that are standardized in character, that have passed the rigid inspections of a big staff of experts, experts qualified by all the experience that there is in the history of film production—and above all the film of a concern that the public knows and approves.

"Perhaps the exhibitor thinks that some of this 'bankrupt stuff' looks fairly good and that he can 'get away' with it by sandwiching it in with his respectable pictures. Any exhibitor who makes this experiment always pays a dear price for what he learns from it.

"Suppose that an exhibitor takes a chance on a print out of that million feet of stuff that is yearning for the light in New York.

"'It looks pretty fair and I guess it'll get by,' he decides. Then it goes on his screen. But he has not reckoned with his public, the people who year after year have been educated to appreciation of the best in films. Motion picture audiences are proverbially critical. The people know. Do not ever get the notion they do not. When this 'bankrupt' film goes on the screen they recognize at once its lack of art value, its low and indifferent quality. The exhibitor, however, if he is betrayed into the mistake of booking such stuff does not discover its weakness and lack of box office pulling power until the damage is done.

"Marshall Field, Altman, United Cigars, Tiffany and all the rest of the successful retailers do not sell any 'bankrupt stock,' they have no 'fire sale' goods. Rather, they handle trade-marked, reliable, well known products time-tried and worthy of the public confidence they enjoy.

"The motion picture exhibitor as a retailer of entertainment will do well to take a lesson from them. It is the plainest kind of common sense, which ought to be made a lot commoner."

Triangle's "All-Star" Mob

Nat Goodwin, Frank Sheridan, George Beban, Hal Forde, James Lackeye, Menifee Johnston, Morgan Coman, and many other prominent Broadway actors acted as volunteers last week at the Sharkey Athletic Club in New York for one of the principal scenes in the new Douglas Fairbanks play, "His Picture in the Papers," which John Emerson of the Griffith forces is producing for the Triangle Film Corporation. James Buckley, manager of the Sharkey Club, co-operated with Emerson in the purely professional pugilistic details of the affair. "The supers" mentioned and numerous other Lambs, Friars, Players, Greenroomers, Screeners, and so on did the rest. The uninitiated marvelled at the ease with which the mob responded to Emerson's requests to register enthusiasm or disgust. Only when it had been explained that the unusual throng had been recruited from the best of theatrical luminaries did they appreciate the quality of the entertainment offered. Fairbanks in his search for notoriety, commanded by his father, appeared as the challenger of a well-known light heavyweight, Jack Denning. The mob hooted the appearance of the unknown but at the end of the first round there was a noticeable change in its attitude. Later when he scored a clean knockout the entire house was with him. In his joy at the thought that at last he could get his picture in the papers he posed for numerous cameramen in the ring. But his hopes were to be dissipated, for, just as he was to depart with the diamond studded belt, the police raided the club, made several arrests, smashed all cameras and sent Emerson and his star

out to devise new stunts to accomplish their purpose. The belt used in the production was the famous affair given to Terry McGovern in 1898, when he defeated Pedlar Palmer. Terry himself was on hand to act as referee and Joe Humphries, without whose ballyhoo abilities no New York boxing contest is complete, appeared as announcer and also got into the center of many of the scenes which will later be flashed on Triangle screens.

Rosetta Brice of Lubin

Few of the photoplay favorites of the present day have had a more meteoric rise to fame than Rosetta Brice, the beautiful little Titian haired divinity of the Lubin Company. Little more than three years ago Miss Brice, who was then a member of the Orpheum stock company of Philadelphia, attracted the attention of the Lubin management who immediately made overtures for her services which resulted in her joining their company. For many months she appeared in a series of character studies with Lubin which earned for her an enviable record and soon caused her to be one of the most demanded members of the Lubin staff.



Rosetta Brice.

Always with the intent to play ingenues and leads she accepted her commissions with an untiring zeal, begging at times that she be cast in a minor role until such time as she felt firmly convinced that her motion picture schooling had been nearly perfected and it was not until the question of casting the Lubin V. L. S. E. feature "The Rights of Man" arose, that Miss Brice presented herself to the inner office and announced that she believed herself ready for leads and that the part of Princess Lohra in that production was the one in which she preferred to begin her career as a leading lady. Her intention was warmly received and she was assigned the part. The success of her delineation has been written since that release and with the showing of "A Man's Making" in which Miss Brice assumes the leading lady role with Richard Buhler, another V. L. S. E. release of Dec. 6, more laurels are added to her record.

Kriterion Opens Boston Exchange

Among the recent accessions to the motion picture business in Massachusetts is the New England Kriterion Film Exchange at 205 Pleasant street, Boston, operated by the Kriterion Company of Boston. The office is located in the heart of the film district, convenient to the theaters and transportation companies, and furnished with new and up-to-date equipment of the most modern type. The entire plant is strictly fireproof throughout, and has two large vaults capable of storing several thousand reels. The exhibition room is one of the largest in Boston and is equipped with a fireproof, tile booth and the most approved system of ventilation. The company was organized to handle the Kriterion program, releasing eighteen reels per week.

The financial interests behind the exchange are represented by Thomas H. Mullen of Lynn, the president and treasurer of the Kriterion Company of Boston. Mr. Mullen is new in the motion picture world, but brings to the company a large and varied experience in general commercial lines. The manager of the exchange is R. Frank McKay, widely and favorably known among motion picture exhibitors of Boston. During the past fifteen years Mr. McKay was associated first with the General Film Company and then with the R. D. Marson film exchange. He has also managed a syndicate of suburban theaters and during the past summer has managed the motion picture exhibitions in the Massachusetts Metropolitan Park system in and about Boston.

Metro Boosters Eat Again

The Metro Boosters Club released another weekly food feature at Healy's gustable projecting room Tuesday night, November 23, in which thirty-five of the liveliest members of the Metro family appeared. The principal interior set used was the Jungle Room, where a practical grill was operated by emotional chefs and waiters, who dispensed real beefsteak and other things. Richard A. Rowland and Joseph Engel were the directors of the gripping feature production, which teemed with action and ran for five hours straight, without a cold screen. Mr. Engel furnished the copy of the spoken inserts and captions, introducing the principals as they appeared. With a shout of "Lights!" from Mr. Engel, B. A. Rolft flashed his ump-teen carat diamond ring, and the battery of cameras started to click. If any criticism could be made at all the story of the food feature did not contain suspense. But what it lacked in suspense, it more than offset with continuity and thrilling moments. Every member of the all-star Metro cast was provided with an adequate role, and met the occasion with the proper tempo.

Summed up, the fireside gathering of the happy Metro family was a unique and notable event. Numbered "among those present" were members of the executive staff, producers, exchange heads, directors, assistant directors, camera men, and the staff of the publicity and scenario department of Metro. Everyone was invited to "speak right out" and as a result a spade was called some very hard names. But the fraternal Metro spirit pervaded the gathering, proving the saving grace of the occasion. There wasn't a single "dumb act" on the bill, and it was nothing out of the ordinary to see a camera man bob up and proceed to scold and enlighten executive officers and directors alike with suggestions as to how the standard of Metro might be improved. Even the oft-times captious directors lost their temperamental dispositions and spoke in soft and modulated voices of their plans, their hopes and their ambitions.

The demand for the high class feature, the need of good stories, the importance of expert photography and direction, the importance of capable players, the value of honest and clean publicity; these and many kindred subjects were discussed at length.

MORE NOISE THAN A CIRCUS

Tom North, Seattle Manager for V. L. S. E., Inc., Gives "The Battle Cry of Peace" Big Send-off in His Town

What was undoubtedly the most distinctive reception ever given a motion picture in Seattle, was tendered the stirring Vitagraph feature "The Battle Cry of Peace," which V. L. S. E., Inc., is now releasing, at a private showing held at the Press Club in Seattle, last Wednesday. To Tom North, manager of the Seattle branch of V. L. S. E., Inc., belongs the credit for staging the notable introduction of this picture to the people of the northwest. No civic event of recent years has been handled in a manner calculated to arouse more enthusiasm and patriotism than the way in which Mr. North handled the presentation of "The Battle Cry of Peace."

The showing was preceded by a parade through the principal thoroughfares of the city, headed by a band, the mayor, the principal military and civil organizations and officials of the city. These included the Businessmen's Training Camp School, G. A. R., the Boy Scouts, Coast Artillery and Infantry, officers of the United States Army of the Northwest, the commanders and officers of the Puget Sound Navy Yard, the "Tilkums" which is Seattle's "booster" organization, the Press Club and representative citizens and bankers of the district. After the parade, an exhibition of "The Battle Cry of Peace" was given at the Press Club, and acclaimed with tremendous applause. In fact, it was stated that no picture had ever been shown which had aroused such enthusiasm. Two well-known ministers of the city who saw the production, based their Sunday morning sermons on it.

Newspapers of Seattle gave front-page stories to the picture, and for several days following the exhibition "The Battle Cry of Peace" was the principal topic of the hour in the northwestern cities. The picture will be shown to the public in Seattle, beginning Christmas Day, also in Portland and Tacoma—opening in the latter city early in December.

Howja Like to Be a Signal Player?

"Oh, thrill, where is thy sting?" is the adopted song of the Signal players. When the company starts out to take scenes for "The Girl and the Game" it is never doubted by any one of them that Director McGowan will, in his inimitable suave way, ask them to do something that is just on the margin of safety by about an inch, Mex.

And they all like it—that's why they are in the Signal company, because if anyone had the slightest fear—and that would be perfectly human—the proximity of Director McGowan would not be the most desirable place in the world for them.

If the director wants a train to go dashing madly down hill, the tops of the cars ablaze, or flying leaps to the ground from the cars or onto them from a station roof, there is not one in the outfit from Miss Helen Holmes, heroine-star of the story, down to the least known member, who will interpose an objection.

There is nothing that can disturb the equanimity of the cast. The other day some scenes were being taken over near Pasadena when of a sudden Miss Holmes' face and arms began to burn. A hurried trip to the nearest physician disclosed poison oak. Did the little heroine worry? Did she resort to that admitted feminism—hysteria? Not she.

"Now, what do you think of that?" she commented. "It cannot stop the picture, so I wouldn't care at all, except I am giving a dinner party tonight and the horrid old poison will surely show through my chiffon sleeves. Anyway, we got some great scenes this afternoon."

Also Leo Maloney. He never worries about getting all banged up as long as it adds to the realism of the scene. Mr. Maloney, who plays the heroic role in "The Girl and the Game," had a very narrow escape last week from serious injury.

He was working in a scene atop of a blazing freight car. The flames entirely circled him as it was intended to build up to an awesome climax, and that succeeded. But it was not intended that the roof of the car should fall in and carry Mr. Maloney down into the midst of the fire. That is what happened. When he was dragged out of the debris Mr. Maloney was cut and bruised and the hair on the left side of his head burned.

Was he peevish? Not he. Director McGowan just slapped him in a big-brother way on the back and Leo limped off to get fixed up, which was accomplished in three days.

Ivan Features Gertrude Robinson

Not so many years ago at the Biograph studios, Mary Pickford and Gertrude Robinson were alternating as leading lady in the productions made by that internationally famous stock company. As a matter of fact the star of the latest Ivan Film Production feature, "Concealed Truth," has been ever on a part with noted headliners of the screen and stage. From babyhood she has been uninterruptedly before the public.

Making her debut with Edith Talliafero in "Uncle Tom's Cabin," she later made an appearance with J. H. Stoddard in the "Bonnie Briar Bush." She then played with Edith Wynne Mathison in "A Midsummer Night's Dream," continuing through a long repertoire of plays including "Ben Hur," and culminating in "Rip Van Winkle" with Thomas Jefferson.

Her first appearance in motion pictures was made with the Biograph Company, where she also played opposite to Henry B. Walthall.

Just about this time an offer was made by the Reliance Film Corporation and she joined that company at the head of its stock players. With the Famous Players, she starred as "May Blossom" in the production of that name.

Miss Robinson is also the writer of some very popular film plays, one of which was produced by David Griffith himself, and another by Kirkwood, entitled "The Fur Smugglers," presented her in the dual role of playwright and star. For the last several months Miss Robinson has been resting, and now that she has made her reappearance under the direction of Ivan Abramson, all the celebrities will no doubt flock to "Concealed Truth" to witness her new debut.

"Concealed Truth" is makin ga wonderful showing in state rights selling. Practically all of the country has already been asked for and most of it sold.

The Ivan Film Productions, Inc., located at 126 West Forty-sixth street, New York, is already at work on its next feature, "Forbidden Fruit." No information can be obtained as to the names of the stars or the synopsis of the story, in regard to which the officers of the Ivan Film Productions are secretive.

PATHE GETS KIPLING STORY

"The Light That Failed" to Be Picturized for Gold Rooster Program—Edward Jose to Be the Producer—Great Cast Engaged

Pathe has acquired the picture rights to Kipling's greatest work, "The Light That Failed," and Edward Jose will start work on the production of it within the next two or three days. This is the first Kipling book to be put into pictures and is filled with excellent dramatic material. Mr. Jose has secured an excellent cast headed by Robertson Edeson, Jose Collins, Lillian Tucker, and Claude Fleming. "The Light That Failed" will be put upon the Gold Rooster program. Simultaneously with the making of this picture Mr. Jose will put on Sir Gilbert Parker's famous novel, "The Weavers," using the same cast in both. This is probably the first time in the business that such doubling has been done, and it is made possible in this instance by the fact that each novel has many scenes laid in the Soudan. Many hundreds of extras will be employed in each picture for the battle scenes. The Feature Film Corporation of which Mr. Jose is the managing director, has made arrangements with Pathe for the production of a twelve-chapter serial picture. Carroll Fleming, formerly stage director for the Shuberts at the Hippodrome and a master at obtaining big effects, has been engaged to direct this serial which will be under the personal supervision of Mr. Jose. The Feature Film Corporation is now conducting negotiations for the building of its own studio, and plans a considerable extension of its activities.



Jose Collins.

Billie Burke a "Regular"?

Miss Billie Burke's recent flying visit to the Ince studios in Southern California indicates to theatrical wiseacres that she contemplates becoming a regular Ince star. This will surprise a good many persons who thought that the picture play, "Peggy," was to be her first and only film play. As Miss Burke is said to be the most expensive stage star ever engaged for the pictures, not even excepting Sir Herbert Tree, her probable future re-employment at Inceville means that Triangle directors realize she is able to deliver the goods in proportion to her enormous salary. In "Peggy" the little star is surrounded by a wonderful cast, including the inimitable William H. Thompson, Charles Ray, Gertrude Claire and William Desmond, the last named her leading man. Her vehicle, "Peggy," is the fascinating story of the eternal conflict between the spirit of conservatism in an old Scottish community and the social revolution effected by the entrance of the New York girl, Peggy Cameron, on the scene. The Triangle will show it at the Knickerbocker shortly, with general release in January.

Nothing Daunts Helen Holmes

Helen Holmes, the heroine in "The Girl and the Game," performs some feats of daring in the forthcoming screen novel that have not been equalled by any other leading woman.

The accompanying picture shows Miss Holmes in a rescue scene which is typical of the thrill and "punch" in the Signal production. When this scene was taken the train was moving down hill at a speed of 35 miles an hour. A slip of the arm or an error in judgment on the part of either would have meant injury and perhaps death for both.

Taking the chances Miss Holmes does is a serious business. In "The Girl and the Game" the action is continuously thrilling and the heroine in imminent peril time after time, but like a regular heroine, Miss Holmes manages to escape, although there is none of the mollycoddle in her efforts to do so.



Helen Holmes and Leo Maloney in scene from "The Girl and the Game."

The speed with which the train moves and the constant peril in the path of a giant locomotive is incentive enough for everyone working in "The Girl and the Game" to be constantly on the alert, and none is more watchful than Miss Holmes, although to see her on the screen one would think she never gave the surrounding dangers a thought. The first release of "The Girl and the Game" will be made on December 27.

Pickford's Selig Debut December 27

Jack Pickford, the versatile young actor, will make his initial appearance in Selig productions in the forthcoming feature production, "The Making of Crooks," to be released through General Film Service on Monday, December 27. In "The Making of Crooks," which is a very unusual story, Mr. Pickford assumes the role of an unscrupulous pool shark who, through the instigations of the "pool room ring," entices the rising generation into ways that are dark and tricks that are vain. Mr. Pickford is supported by an all star cast of players and there are many exciting situations in the drama.

LASKY PRAISES "THE CHEAT"

Head of Producing Firm Believes Latest DeMille Production Will Surpass His Famous "Carmen." Fannie Ward Featured.

At the moment when the Lasky production of Geraldine Farrar in "Carmen," produced by Cecil B. DeMille, is creating national interest and laudatory criticism as one of the finest feature plays ever made, Jesse L. Lasky has written from the Lasky studios at Hollywood, California, to W. W. Hodkinson, president of Paramount Pictures Corporation, that, in his opinion, Mr. DeMille has rivalled or surpassed his recent production of "Carmen" in a new photoplay entitled "The Cheat," in which Fannie Ward is the star.

"My object in writing this letter," says Mr. Lasky, "is not to praise the Lasky company. It is simply to let you know, and through you the Paramount exhibitors, that they have something out of the ordinary in 'The Cheat.'" He writes further:

"'The Cheat,' in my opinion, is our masterpiece. In fact, the consensus of opinions of those present at the private exhibition last night in the studio was that Mr. DeMille had rivalled or surpassed his recent production of 'Carmen.'

"Fannie Ward, the star, will in this picture take her place as one of the few great emotional actresses on the screen. I doubt if her remarkable performance in 'The Cheat' has been surpassed. She runs the gamut of emotions, and in the most thrilling, dramatic scenes, so swayed her audience last night that she was applauded again and again. Right here I wish to prophesy that from the release date of 'The Cheat' Miss Ward will be recognized as the leading emotional actress of her type on the screen. The leading opposite role is played by Sussue Hayakawa. I was so impressed by his performance that I immediately signed him for a long term. But the real praise must be given to Cecil B. DeMille. In staging 'The Cheat' his genius would seem to have reached a climax. The picture should mark a new era in lighting, as applied to screen productions."

Stearn Replies to Bullock

Max Stearn, president of Ohio State Branch No. 1, has sent MOTOGRAPHY the following letter, which is his reply to Samuel Bullock's letter which was published in the November 27 issue of MOTOGRAPHY. Mr. Stearn writes:

I have no desire to enter into a lengthy controversy with you, or to seek any publicity for myself. I will try as briefly as possible to answer your charges. You state that Cleveland local No. 1, or any of its members, ever received as much as a postal card from me, during my term of office. I have in my files copies of letters sent to you, Mr. Morris, Ed Kohl and many other Cleveland exhibitors with reference to House Bill No. 288, introduced by Mr. Benedict, which bill provided that every motion picture theater having a stage must employ a stage hand. This bill, which was introduced in the last legislature, had passed its second reading when I heard of it, and was defeated through the efforts of your humble president.

Another bill which was introduced by Senator Lynch and threatened to become a law, was Senate Bill No. 260, which stated that any exhibitor displaying a poster or motion picture, which had a tendency to incite riot or promote race prejudice, was subject to $200.00 fine and imprisonment. This bill was also killed, largely through the efforts of your president.

With reference to the amendment to the censor law, I had absolutely nothing to do with it. If you and your friends were so much opposed to this amendment, why didn't you write me, or come down here and raise your voice in opposition?

Regarding "Birth of a Nation" and "Hypocrites," I positively did not send a single letter or telegram to any exhibitor; on the contrary the letters and telegrams were sent to me, urging me to call a special convention for the purpose of protesting against the action of the censor board in rejecting these two pictures.

Now, Mr. Bullock, my record is an open book. I challenge you to show me one single instance where I have ever done anything to injure an exhibitor or the motion picture industry. I have been connected with the organization since February, 1908, first in the capacity of secretary of the old Ohio Film Exhibitor's Protective Association, and later with the Exhibitor's League as treasurer and president. One thing I have never been guilty of, and that is to reduce the price of admission to three cents, and I understand that you are the only exhibitor who ever attempted to conduct a motion picture theater on a three-cent basis. The Majestic theater, of which I am the owner, helped to raise the standard of the motion picture business in the state of Ohio, by charging ten and twenty cents.

I am not surprised at your attack on me. Seven years' connection with the Exhibitors' League in an official capacity, without pay, has taught me one thing, namely, you must expect a great deal of criticism and very little praise. I could cite many more instances to prove that I have given freely of my time and money in the interests of our League. I will mention just one more and then close. Before Mr. Wilson and myself left for New York to bring back the body of poor Mr. Neff, I sent out notices to all exhibitors in the state of Ohio, requesting them to attend his funeral at Columbus, as a last mark of respect. Now, Mr. Bullock, you are always free with your pen, why didn't you sit down quietly and write us a little telegram or letter of sympathy? You have asked me what I have ever done for the League, now I want to ask you in all sincerity, what have you ever done for your fellow exhibitors, or the industry as a whole, except to rush into print whenever there was the slightest opportunity to get your name in the papers?

You may write as many letters as you please. I have answered you and will say no more. Yours truly,

MAX STEARN,
President Ohio Branch No. 1, M. P. E. L. of A.

No Reporter's Notes in this Picture

Joseph Byron Totten, an Essanay leading man, who takes the role of a reporter in "The Private Wire," spent a week on one of the big Chicago dailies getting atmosphere for his characterization. Every night, Totten, through the courtesy of the city editor and the star reporter, accompanied the latter individual on his assignments. There was one murder, two big fires, an elopement, a burglar's reform, the rescue of a tiny waif from the lake, an interview with a national politician and the covering of a stormy meeting of the schoolboard. When Totten came back, his assistant asked him if he wanted the little pad and pencil that all reel reporters carry. Totten threw on him a look of pity. "No," he said, "just give me a pair of white cuffs and put a telephone in the set. I've been out with the boys that get the news and they are always too busy getting the news to take any notes on it."

Corbett Impressed by Vestrymen

For the sake of realism in the vestry scenes in the Thomas-Raver production of "The Other Girl," Director Percy Winter made arrangements with the Military Academy at Staten Island to use a number of interior settings. This was accomplished by installing lights.

The vestrymen had been found after a search through the more prominent theatrical agencies and were on hand waiting for the electricians to turn on the lights.

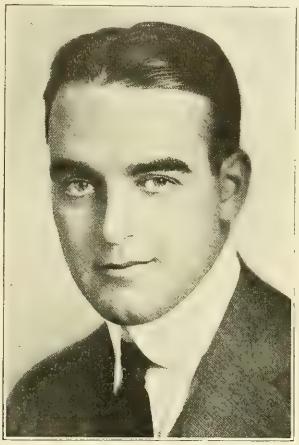
James J. Corbett, who is playing a leading part in the picture, was standing by waiting for Mr. Winter to call him for a subsequent scene. Seeing these men,

Corbett imagined them professors of the academy and cautioned everyone to deport themselves like ladies and gentlemen so that the "professors" would have a good opinion of the company. He hardly knew what to make of it when Mr. Winter put them through a scene. But when their acting was filmed after a few rehearsals he was astonished and turning to Paul Gilmore asked him where the old fellows had learned to act. Gilmore replied that one of them had been with Booth, another with Mansfield, another with Barret and another had come from a booking office an hour before.

Corbett bought.

William Davidson of Metro

William Davidson, who plays the heavy lead in "A Yellow Streak," the big Metro feature in which Lionel Barrymore and Irene Howley are starred, is a new comer in motion pictures, and is known among his new friends at the Columbia-Metro studio as "The war baby of motion pictures." It was the present war that caused Mr. Davidson to take up his present profession, in which he has made such marvelous strides. When the war broke out Mr. Davidson enjoyed a successful exporting and importing business downtown. His business was practically ruined, and he began casting around for another line of work. Because of his remarkable physique and fine appearance a friend suggested that he try motion pictures. Mr. Davidson immediately set about with that end in view, and was successful in inducing William Nigh, the Columbia-Metro director, to give him a "type" part in "Emmy of Stork's Nest," in which little Mary Miles Minter is starred.



William Davidson.

Mr. Davidson made such a success out of a thankless part that Mr. Nigh arranged to give him the heavy lead in his very next picture, "A Yellow Streak." Mr. Davidson is a graduate of Columbia University, and was quite active as a student there. He was the hero of the famous Columbia University football eleven in 1905, the last team the university had until this year.

Other Fox Productions Under Way

Besides the Annette Kellermann picture, two other productions are being made in Jamaica for William Fox, and these are now nearly completed. They are "Terese Raquin," from the celebrated French play and novel, and "The Ruling Passion," which has an oriental coloring.

Violet Horner, a well-known Broadway favorite, is starred in "Terese Raquin," supported by Walter Miller. Mr. Miller will be remembered for his creditable work in support of Frederick Perry in the William Fox production, "The Family Stain." Claire Whitney, one of the most popular of photoplay actresses, is featured in "The Ruling Passion." With her are Hal De Forrest, Arthur Leslie, Ed Boring and a supporting cast containing many other favorites.

"Terese Raquin" is directed by Keenan Buel and "The Ruling Passion" by James MacKay, under the general supervision of Herbert Brenon.

Raver Suffers Through Accident

The Con. T. Kennedy Carnival which was making its way to Phenix, Alabama, by special train over the Central of Georgia Railroad, was wrecked last week when a passenger train coming from the opposite direction crashed into it. It is claimed that the loss of life is between twenty and thirty people, while all of the animals were either killed or escaped.

When the first rescue crew reached the scene of the wreckage but few of those found could be recognized. Those in the first few coaches were pinned under the wreckage and burned to death, while the more fortunate ones occupying the rear cars were unscathed.

The animals of the show were to be used in one of the future Raver Film Corporation productions. It is expected, however, that Mr. Kennedy will take immediate steps toward reorganizing the show to fulfill his many contracts. Mr. Raver, president of the Raver Film Corporation, upon hearing the sad news immediately wired his sympathies to Mr. Kennedy.

Unusual Cast for Triangle Play

Norma Talmadge, the youthful Fine Arts star, who is co-featured with Robert Harron in the Triangle play, "The Missing Links," and Seena Owen who supported Douglas Fairbanks in "The Lamb," will make their next appearance in an original screen story, "Martha's Vindication," based on an unusual story by Ella Woods, author of the recent Mae Marsh-Robert Harron success, "Her Shattered Idol."

Miss Talmadge and Miss Owen, with Tully Marshall, recent star of "The City," "Paid In Full," and "The Talker," will be supported by Ralph Lewis, who created the part of Stoneman, in "The Birth of a Nation"; Charles West, who plays with Jane Grey in "Mother of Seven," and Marie Doro in "The Wood Nymph"; Josephine Crowell, the prominent Griffith character actress; Edwin Harley, the veteran character artist; Kate Toncray, who plays the mother in "Old Heidelberg" and the same type of part in "Double Trouble"; Eleanor Washington, and the clever trio of Fine Arts children players, George Stone, Carmen De Rue and Violet Radcliffe.

The production of "Martha's Vindication" will be handled by co-producers C. M. and S. A. Franklin, who recently completed "Mother of Seven," starring Jane Grey.

B. N. Judell, special representative of the Mutual Film Corporation, and manager of the Chicago office of that film distributing company, on November 26 installed H. E. Johnson as manager of the Fargo office of the Mutual. Mr. Johnson, who succeeded B. E. Reed, former manager, has been in the film business more than two years, more recently having been connected with the Pathe organization in the northwest.

Director Must Work with Artists

BY FRANK POWELL*

I HAD two ambitions—one to be a surgeon and the other to be a stage producer. Not having money to study surgery but having the price of a gallery seat I studied stage methods from there. Afterwards, while working in a bank in Cleveland, Ohio, for one winter, I "suped" at the Opera House nights, getting 25 cents nightly, sometimes 50 cents, and from James O'Neil in Monte Christo for saying "aye" and "under it too," received the large sum of $6.00 for six performances.



Frank Powell.

After six and a half years in the bank I went on the stage with Eugenie Blair in "A Lady of Quality" for $20.00 a week and for $200 I bought from her leading man some beautiful costumes worth $20.00. That season I had thirty-eight weeks of one-night stands and four weeks half-salary. I enjoyed the scenery. The following summer I went into stock at $25.00 a week, but owing to the patience of my tailor the leading man borrowed my wardrobe. For several years, in the winter season, I was with first-class productions, playing small parts, but always watching the stage director. In the summer I went back into stock for experience; played leads for fifteen weeks, two bills a week at $20.00 a week under another name. Learned an awful lot—mostly lines. Then to New York.

Augustus Thomas made me assistant stage manager with "The Education of Mr. Pipp." During dress rehearsals he made me stage director. I stayed three years from the first to the last performance and then became stage director in different stock companies. Ellen Terry, who was then in America, engaged me as her stage director for her English tours, staging "Captain Brassbound's Conversion," and "Henry of Lancaster." After two years touring England, Ireland and Scotland with Miss Terry, I spent six months traveling through Europe, studying. As I did not speak or understand any foreign languages, it was a study of pantomime.

Coming back to America, I was immediately engaged as stage manager with Fannie Ward in "Lady Bantock." At the close of her engagement D. W. Griffith of the Biograph engaged me to act in pictures, paying me $15.00 a day, which was the first time any picture actor had received over $5.00 a day. Then I became his assistant and finally a director of comedies. For two years I made split reel and single reel comedies. Left the Biograph company, went to Paris for a vacation, and was engaged the day I arrived by Pathe Freres. I was immediately sent to London to establish a moving picture studio, being the first American director to make pictures in England. After staying a year with Pathe I tired of talking three languages, French, English and American.

Took another pleasure jaunt to Switzerland, Italy, Germany and Holland. More study. Came back to America; engaged by P. A. Powers, but after nine months' work took another trip to Europe. On my return to America was engaged by Pathe Freres American branch in Jersey City. Stayed one year to the day when they closed the American producing plant. Then I made George Kleine's first American-made picture, "Officer 666." Before the picture was finished was engaged by William Fox, with whom I have been associated for one year, and have now signed a contract to be associated with the Equitable Motion Picture Company for the year 1916. At the end of that year, if the war is over, I'm going to Europe and have a holiday.

Some of my successes? "The Stain," for Pathe; "Officer 666," for Kleine; for William Fox, "The Children of the Ghetto" and "A Fool There Was." Four different styles of pictures, aren't they? No, I don't believe a good director can specialize. For freshness and newness of treatment he must go to extremes, comedy and tragedy. You want to know my hobby? Studying life. It's a great pastime. Then I try to portray it on the screen. Do I believe in a censor board? Oh, yes, I do, but I would like to see just one National Censor Board, and that board grow in pace with the better manufacturers and directors of today, but as yet they haven't. What do I consider the greatest subject? Motherhood. Why haven't I produced it? Because the censor boards throughout the country would cut and mutilate my life's ambition beyond recognition, so I shall not produce it until the public, through its approval of motion pictures, shall demand that life be portrayed as life is, with its laughter, grief and its tragedy.

Pictures different now from what they were five years ago? Oh, yes. Then it was action and sight, now it is impression and imagination. The people do not go to see pictures—they go to feel them. They laugh with the comedies, suffer with the tragedies and not *at* them. Do I believe in realism? Yes, but not in portraying realism so that it is offensive. I believe we suffer more in hearing the cries of the child with a broken leg than in actually seeing the child. There's where the people enjoy the picture—through their imagination.

I think the day will come when pictures will be made without studio settings, by the aid of artificial lights and the personality of the director in obtaining the desired location. Scenes will be taken in the actual rooms or places necessary to the story. The director's reward? It comes through the approval of his players by the public. If a man or woman becomes a favorite or a star through one picture the director has been rewarded. Both are necessary to each other.

* Director with Equitable Motion Picture Corporation.

The more talented the artist the easier and the less time it takes to direct the said artist.

What is uppermost in a picture? The picture. A star cannot carry a poor picture. Many a good picture has carried a poor star. The future of the successful director? It will be in the public going to see his pictures the same as the public reads the work of its favorite author. What is necessary for the making of a successful picture? The author's idea, the scenario writer's construction, the ambition of the players, and of the working staff of the director, consisting of his assistant, his photographers and all branches of the studios, meaning by that, the technical directors, carpenters and scenic artists. To obtain that the director has the confidence of the manufacturer and the manufacturer has the confidence of the director. Under those conditions a successful picture is made.

What, more yet? The future of pictures? Upward. Advancement, improvement, cleanliness, exposing conditions of human existence by bettering them. Which is the harder for the actor, the stage or the screen? The screen. On the screen he fails to receive until after the picture is shown the approval of his performance and the inspiration of his audience. He develops imagination, expression and repose. His expression is natural because his speech is his own and not the words of another.

In my opinion the stage stars of the future will be those who have seen themselves in pictures and profited by it. My methods in directing? Very simple. I work *with* the artists and not *at* them. A director must have patience. The greatest artists of the world are those who have conquered themselves. One hour of temper destroys a month's practice of patience. Do I believe in the eccentricity of genius? Absolutely, no. We could all be eccentric if we could be tolerated, but in this day of competition we haven't time for toleration. Therefore, we haven't the so-called eccentricity of genius that there was a few years ago. What is necessary to be a successful director? Only that which is necessary to be successful in any walk of life. A happy home life, clean living, morally and mentally, a kindly spirit and the desire to do good to all and for all.



From left to right are seen Lew Fields, Sam Bernard, Mack Sennett, and Joe Eber taken at the Keystone Studio in Los Angeles, where all are at work.

Irene Howley of Metro

Irene Howley, the vivacious and charming little stage and screen actress, will be featured with Lionel Barrymore in "A Yellow Streak," a five-part feature picture produced by the Columbia Pictures Corporation, which will be an early release on the Metro program. William Nigh, who directed the superb Columbia - Metro production, "Emmy of Stork's Nest," with Mary Miles Minter in the stellar role, is directing "A Yellow Streak." Miss Howley was born in Brooklyn, and for several years was a headliner in vaudeville, and known throughout the country as "The Manhattan Girl." She made her debut in motion pictures with the Reliance company, and afterward was engaged by D. W. Griffith for the Biograph, where she remained two years.



Irene Howley.

Miss Howley was in the all-star cast of "The Moth and the Flame," produced by the Famous Players. She supported Hazel Dawn in "The Heart of Jennifer," and has appeared in other notable productions. In "A Yellow Streak" Miss Howley has the best role of her career.

World Opens Memphis Office

The World Film Corporation announces the opening of its twenty-fifth branch exchange at 129 Pontotoc avenue, Memphis, Tenn., where a complete line of the stock productions made by the Messrs. Shubert, Liebler & Co., William A. Brady, Charles K. Harris and the California Motion Picture Corporation can be rented. The new office is in the territory presided over by Joseph Klein, southern division manager. Within a week or ten days Mr. Klein expects to announce the appointment of one of the most successful exchange men in the south as manager of the Memphis office.

"Bush" to Lead Grand March

Francis X. Bushman, the famous star of the Metro Pictures Corporation, will lead the grand march at the fourth annual ball of the Motion Picture Exhibitors' League, at Philadelphia, on Wednesday night, December 8. Pauline Frederick will be his partner on this occasion, and the "Who's Who" of the motion picture world in the East will attend the ball, which is one of the biggest events of its kind given for exhibitors and motion picture artists.

INCE TO STAGE INDIAN PLAYS

Famous Western Producer Believes Time Is Ripe for Revival of Indian Dramas and Employs Big Indian Tribe.

A breath of the aboriginal West, carrying with it the picturesqueness that abounded in the days when America was yet an undiscovered land, returned to Inceville, this week, in the form of a tribe of sixty-five full-blooded Indians who have been engaged by Producer Thomas H. Ince to appear in forthcoming Triangle-Kay Bee productions made under his supervision. The redskins, garbed in their quaint and colorful costumes, arrived in the care of W. A. Brooks, through whom Ince consummated the deal for their employment. They were first escorted about the big plant and then ushered to their quarters—a complete village of tepees that has been arranged for them by Ince.

The arrival of the Indians means that Ince is going to attempt a revival of the Indian drama. It was through his "War on the Plains"—a spectacular Indian play—that the producer several years ago commanded the attention of the American play-going public. In this, he put on the screen the real West, the West as it was in the frontier days when a six-shooter was the court of last resort. The Ince output of Indian stories continued unabated for several years until the demand for lavish modern plays supplanted it.

Now, however, Ince is of the belief that the public again is willing and, moreover, anxious to have its emotions touched by the "call of the wild." He believes there is a national popularity in store for Indian drama. And to that end he has planned the production of a number of spectacular stories in which the redskin will play an important part.

The Ince Indians are splendid specimens of the Sioux tribe. They range in age from two months to 92 years, the youngest being a lusty-voiced papoose and the eldest a swarthy-skinned and well preserved old chieftain. Among their numbers are several interesting characters. One is an imposing looking old fellow who is reputed to be worth approximately a quarter-million dollars in land holdings. He claims a wardrobe, which in itself is worth, it is said, several thousand dollars. His name is Chief Two Lance.



A few of Inceville's Indians.

Another different, though equally interesting personality is a young Indian girl whose father is a white man. The latter was kidnaped by Indians nearly seventy years ago and reared in their customs. Later he married a squaw and they have had two children. It is the elder of these that is the attraction. She is about nineteen years of age and the common opinion in and around Inceville is that she is the prettiest Indian maid ever seen inside the studio.



Clara Williams and Margaret Thompson talking with Chief Two Lance, Ince's wealthiest Indian.

All the Indians seemed contented, upon their arrival, with their new environment, which is vastly different from their South Dakota reservation.

How Adler Won the Day

Bert Adler, manager of the Universal's Coytesville studio (in the borough of Englewood Cliffs, N. J.), received a neat editorial compliment in the Fort Lee *Sentinel* (official organ of the borough of Fort Lee, wherein most of the Jersey studios are located) on his manner of handling a successful fight on some police ordinances aimed at the picture manufacturers.

The editorial said:

The mayor and council had in mind a certain set of ordinances affecting certain features of moving picture taking. Most of the film companies operate now and then in Englewood Cliffs and one of them is located directly within the borough and operates almost exclusively within its confines.

When the mayor first proposed the ordinances, at the instance of one of his tax-payers, the manager of that particular studio didn't rave or rant at the mayor, nor start a 'we are persecuted' compaign.

He merely went to the mayor, told his side and asked for the appointment of a special committee—which request was granted. The special committee permitted the studio manager to write to the neighboring studios for their views in the matter. Then having got the tax-payers' side and the moving picture men's side, the special committee reported back to the mayor. The mayor recommended that the proposed ordinances not be enacted, until at least the studios had plenty of chance to show that they were necessary.

This speaks well for the art of quiet, sane procedure as against noise and mud-slinging. It also makes certain gentlemen who would precipitate the studios into politics go 'way back and sit down—hard.'

"Nation's" Run Extended

Even with extra morning matinees "The Birth of a Nation" was unable to take care of the belated patrons anxious to see D. W. Griffith's great spectacle at the Liberty theater, New York City, the past week. Owing to this unusual demand and the piling up of thousands of mail orders from out of town patrons, the engagement of this record breaking attraction has

been extended for a limited period. The run will be maintained at the Liberty with matinees daily, the same as heretofore. The management had hoped to terminate the run on Saturday, but when it was found that the house was practically sold out for every performance the latter half of the week and numerous patrons were unable to make reservations, hurried arrangements were made with Messrs. Klaw & Erlanger to remain in the Liberty theater until the overflow can be taken care of.

Mirror Signs Nat Goodwin

Nat Goodwin is the latest acquisition to the forces of the new Mirror Films, Inc., and will begin work for that organization under a long term contract about the first of the coming year. The company of screen actors which will support Mr. Goodwin is being assembled by the Mirror and will be engaged to begin activities with him at the new studio at Glendale. Mr. Goodwin's company will be among the first to be started at Glendale. The engagement of the veteran actor by the Mirror was largely due to the long friendship which has existed between Goodwin and Clifford B. Harmon, president of the film company, for years. It was Mr. Harmon who is said to have prevailed upon Goodwin to give up the vaudeville tour which he had contemplated and to reconsider his decision not to appear before the camera again. Mr. Goodwin had done two pictures previously.



Nat Goodwin.

The screen story in which the actor will appear has not been announced, but it is known that it will be one of several which have been selected for him. His director has not been announced, but since Lawrence Marston has recently been engaged by the Mirror there is some reason to presume that he may be the one who will be selected.

Masonic Club Praises "Hypocrites"

A resolution drawn up and passed by the Board of Governors of the Masonic Club of New York City has been received by Special Representative Carl H. Pierce, of Bosworth, Inc., which speaks highly of the sensational film success, "Hypocrites."

The Bosworth, Inc., screen allegory was shown to the membership of the Masonic Club at the headquarters of the organization recently and proved a big success. In commenting upon the photoplay the resolution states that it was enjoyed not only because of its entertainment value, but because the picture drives home in a tremendously convincing way the contrast between Truth and the innate hypocrisy which is a part of all of us. The article, signed by Wilfred M. Thompson, secretary to the Board of Governors, further states that the film produced a very marked effect upon all who saw it and everyone present united in praising the masterful conception and the artistic presentation of it.

New Premier Program Sales Department

John W. Heaney has been appointed to the sales department of the Premier program. Mr. Heaney is widely known to the exhibitors and exchange men throughout the United States as the man who made a 300-foot picture into a feature—"The Japanese Torpedo Boat in the Storm"—the picture that was first shown at the Strand in New York under the able management of Mr. Rothapfel and was afterwards shown in every theater of prominence in the United States.

Besides this, John W . Heaney is a man who is universally known and liked throughout the entire industry. Mr. Heaney's first commercial experiences centered around Wall street, but the vigor and activity of the motion picture industry appealed strongly to him and he deserted finances for the amusement field and for many years past has devoted his energies to motion pictures.

Premier Program will handle the output of five producing companies and will release one five-reel picture weekly. It is a fairly comprehensive "job" for a man to organize a well balanced and efficient sales organization for a program of this kind, but John Heaney is already proving again as he has often proved before, his capacity and efficiency.

"MICE AND MEN" COMPLETED

Marguerite Clark and Famous Players Cast Back From Savannah After Filming Famous Story for Early Release.

Marguerite Clark and the supporting cast sent to Savannah, Ga., by the Famous Players Film Company to film the adaptation of "Mice and Men" for the Paramount program, have returned to New York after spending three weeks in the south.

"Mice and Men," which was written by Madeline Lucette Ryley, was first produced at the Royal Academy, Manchester, in 1901. As a result of its great success, it was again staged in London, at the Lyric. Its production in England is associated with the distinguished names of Sir Johnston and Lady Forbes-Robertson, who starred in the play on the other side. In 1903 "Mice and Men" made its first appearance in the United States at the Garrick theater when Annie Russell starred in the piece, supported by her own company, the play proving to be one of the season's greatest hits.

As the scene of the story is laid in the south, it was decided to send the company to Savannah in order to obtain the precise atmosphere required. Though it is comparatively easy to find a few Georgian-columned houses in the vicinity of New York, there still remains the genuine southern atmosphere to be caught and transferred, for high pillars are not the only things that characterize a real old-fashioned southern dwelling.

The subject was produced under the direction of J. Searle Dawley, and among those who comprised the cast in support of Miss Clark are Clarence Handyside, Charles Waldron and others of theatrical importance.

Becky Bruce Ideal for Part

Becky Bruce, who has been chosen to play one of the leading female roles in the Augustus Thomas production "The Other Girl," is not only the choice of Director Percy Winters but was also selected by Augustus Thomas as the ideal girl to play the part of Catherine Fulton. This role requires considerable of the natural art and personality. Miss Bruce enjoys a splendid reputation in theatrical circles. She was in the original production of "Prunella" and will be remembered for the part she played in "A Pair of Sixes" as well as in the "Show Shop." Miss Bruce is pretty and she is clever. Her part calls for much real acting and the preliminary scenes which have already been made bear out Mr. Winter's choice as having been good.



Becky Bruce.

REALISM IN THIS ESSANAY

Company Headed by Henry Walthall Will Visit Adirondacks to Secure Proper Backgrounds for Forthcoming Picture

Essanay is making extensive preparations for the taking of its coming five-act feature, "The Misleading Lady," adapted from the stage success written by Charles W. Goddard and Paul Dickey.

In order to make the play as realistic as possible, A. Berthelet, the director, accompanied by Henry B. Walthall, Edna Mayo and other leading characters will make a trip to the Adirondacks to take several scenes.

The scene in which the heroine is kidnaped by the soldier-of-fortune and taken to his mountain lodge takes place in the Adirondacks and will be staged there in the exact setting as in the play.

The homes of several of Chicago's wealthiest citizens will be employed in taking the house party scenes, and other scenes which take place in the homes and on the estates of the rich.

The play has a stirring theme, with a cave man in evening clothes, a woman, primitive as the first mother and the crashing, merciless battle of the sexes in the wooing of the pair.



Betty Nansen in a scene from Great Northern Film Company's "For Her Son."

New Title for Centaur Feature

Due to the fact that another work of the same name has been issued and in order to avoid that confusion which similarity of titles occasions, David Horsley has changed the name of the Centaur Star Feature release on the Mutual program for December 22 from "The Phantom of the Road" to "The Mystery of Carter Breene." The subject is a detective drama featuring Crane Wilbur, who is also the author of the story.

While it is not the dominant forte of the play by any means, an element of the spectacular has been introduced in "The Mystery of Carter Breene" that is sure to have its interesting side and will add to the general attractiveness of the offering. For instance, there is one scene in which an automobile, carrying a group of officers and an imprisoned girl, dashing over a hillside road, is swerved over a high cliff to the road below. The production has been staged on a big scale and presents the star, Crane Wilbur, and a well selected cast to best advantage.

Frederick Warde with Thanhouser

Frederick Warde, the eminent tragedian and Shakespearian actor, has at last succumbed to what he terms "the film inevitable." He has just entered into a contract with Edwin Thanhouser to appear in a film version of George Elliot's story, "Silas Marner," which will be released on the regular Mutual program.

One of the most peculiar circumstances of the entire affair is that Mr. Warde is to receive his initiation into the film world at the hands of his son, Ernest Warde, who is one of Mr. Thanhouser's regular directors. The younger Warde promises not to revenge himself for the punishments, deserved, of course, of his childhood days, although he vows that it will be unusual pleasure to put his parent through a few extra paces for the novelty of it.

Frederick Warde is one of the few survivors of the stage of the days of Booth, Keene and Barrett. He is known, too, in the world of Shakespearian playing. He was Richard Mansfield' stage director before that actor's death, and is schooled in the classic, as well as modern, stage directing.

Preparing Artistic Subtitles

In keeping with his intention to provide the most artistic productions possible for distribution through the Triangle, Thomas H. Ince has introduced another innovation at the Inceville studios. This is an expansion of his art department to the extent of making decorative sub-titles for each of his plays. For this work, the producer has engaged Charles Randall, a young artist of international repute, who has already arrived at Inceville and begun his unusual work. Randall will design between four and ten dis-

tinct backgrounds for the sub-titles of each story, the number depending on the number of different episodes occurring therein. The lettering will then be printed upon the background and the entire design photographed. Randall, who is working under the direction of Art Manager Clyde Tracy, as well as Producer Ince, expects the plan to meet with instant success, because of its originality.

Ralph Kellard Joins Pathe

Ralph Kellard, who has been signed by Donald Mackenzie for his Pathe Gold Rooster Play, "The Precious Packet," is one of those rarely found individuals, a native of New York City. He was educated in the city schools, and then studied law, just long enough to convince him that law was a profession better adapted for others than himself. He had always been fond of the stage, and being told that his fine personality, easy manner and dramatic instinct would put him a long way on the road to success, looked for a chance to break into the profession. He got one—in "The Eternal City," and played twenty-six weeks in one-night stands in the south. The fact that he survived this endurance test and stuck to the stage in itself proved a certain fitness for the work.



Ralph Kellard.

His first appearance on Broadway was with David Warfield in "The Music Master" at the Bijou Theater, and he remained with that company through the next season—forty-five weeks in all. Then followed a succession of good engagements—two seasons with "The Warrens of Virginia" under Belasco; one summer season in stock in Washington, D. C., with Charlotte Walker; leading man with Virginia Harned in "The Land of Hope;" leading man with "Rebecca of Sunnybrook Farm" during the New York season; three seasons in the Ralph Kellard stock company in Syracuse, N. Y.

THANHOUSER FILMING NOVEL

George Eliot's Famous Story, "The Mill On the Floss," Will Soon Be Issued as a Mutual Master-Picture.

George Eliot's celebrated novel, "The Mill on the Floss," has been artistically screened by the Thanhouser company, and will be presented as a Mutual Master-Picture at an early date. The simple, pathetic story of Maggie Tulliver's stormy young life is a household classic. Invariably the performances which appeal most strongly to lovers of a photodrama are familiar subjects picturized, and the announcement of this latest achievement of the Thanhouser studios is bound to create a thrill of anticipation in every city and town where Mutual Master-Pictures are shown.

Mignon Anderson has been chosen to play "Maggie." Miss Anderson's name is synonymous with the success of countless big Thanhouser productions. Emotionally, she creates the very "Maggie" of our imagination. George Eliot's impulsive, warm-hearted, moody young heroine, whose devotion to her brother was the ruling passion of her life, actually lives and breathes for us in Miss Anderson's interpretation.

The entire play is admirably cast. Harrison Gordon supports the star, as Tom Tulliver; George Marlo makes a very appealing Philip Wakom; Arthur Bauer as the unscrupulous Lawyer Wakem, and Eugene Moore as Tulliver, the elder, have some strong scenes together. Steven is a convincing person in the hands of Boyd Marshall. Every character has effectively caught the atmosphere of the novel.

Notable Cast in New World Feature

The Kinemacolor Company has just started the production of a new five-reel feature which will probably be released through the World Film Corporation. It is to be called, "Her American Prince," and is a picturization of the play of the same name. It is a fiction romance on the order of "Graustark."

Arthur Donaldson is to be featured in the part of Baron Von Blumberg, which is a heavy lead calling for talent of a high order. Miss Ormi Hawley will play the leading feminine role, and will also be featured. In the supporting cast Bradley Barker has the leading male role, opposite Miss Hawley. The juvenile lead will be played by J. Frank Glendon, the promising young actor-athlete who has so recently come out of the west and attracted attention on Broadway.

With this highly competent cast, and with the fine adaptability of the play, the Kinemacolor management expects to secure a splendid feature. The company is working at the Colonial studio, New York.

New Orleans Paper's Daily Picture Page

The New Orleans *Item,* one of the popular daily newspapers of the south, which has recently given large space to the pictures, now has a regular daily motion picture department, in addition to its regular Sunday picture section, devoted to news of the film studios.

In the editorial columns of the issue dated Sunday, November 14, the *Item* calls attention to the fact that it was the pioneer among newspapers in that section to devote a page weekly to the pictures, and announces the beginning of a daily department dealing with the same subject. The editors assert that the *Item* will endeavor to present live news of the motion picture industry, together with brief news matter pertaining to the attraction playing at the theaters in the territory reached by the *Item,* together with brief biographical sketches of the popular players of filmdom.

Undoubtedly the *Item's* daily department will be warmly welcomed by the exhibitors of the south, who will find that daily publicity in a newspaper tends to improve both box office receipts and interest in film attractions.

"Bondwomen," the remarkable story written especially for Maude Fealy's film premier under the Kleine management, was given its finishing touches at the Bronx studios last week.

Arrow Film Corporation Reorganizes

BECOMES $350,000 COMPANY

In order to have the proper facilities for its increased output under contracts recently entered into with Pathe, the Arrow Film Corporation, of 71 West Twenty-third street, New York City, has been reorganized and enlarged. The new contracts call for the production of not less than ten five-reel Gold Rooster features a year, and the production of the new "Who's Guilty?" series and other Pathe pictures.

The Arrow Film Corporation originally was a New York corporation, with a capitalization of $30,000. It now has been re-incorporated under the laws of Virginia, and its capital stock increased to $350,000. Practically all of this stock was subscribed for and is held by the investors in the original Arrow Company.

The first meeting of the new company was held last week and the following officers were elected: President, W. E. Shallenberger; vice-president, Gaston Van Werveke; treasurer, Norman Conniers; assistant treasurer, Frank W. Lynch; secretary, Albert S. LeVino. These officers also are directors, and Howell Hansel and J. F. Shallenberger constitute the remaining members of the board. The executive committee consists of Messrs. Shallenberger, Hansel and LeVino.

W. E. Shallenberger is a heavy investor and an active participant in all the collateral branches of the film industry. He has large holdings in the Thanhouser, Mutual, American, Reliance, Majestic, Randolph and other motion picture organizations. He has owned several theaters in the central west, has operated his own exchanges, and is thoroughly familiar with the distributing and producing ends of the business.

Mr. Van Werveke formerly was secretary to Louis J. Gasnier, general manager of Pathe. Mr. Conniers is a man of broad sympathies and high artistic attainments, added to which he is an executive of high order. Mr. Lynch was auditor of the Thanhouser Syndicate Corporation and is rated highly expert in matters of finance and motion picture accounting.

In order to start work immediately on its Gold Rooster releases and at the same time resume work on the new scenarios of the "Who's Guilty?" series, the directors instructed the executive committee to relieve Mr. Hansel of all details of actual production at the present time and make him the director-general of Arrow productions.

The executive committee was told to co-operate with Mr. Hansel toward the selection of additional players, directors, assistant directors, cameramen, etc., who are to engage in the manufacture of the Arrow's Gold Rooster features and other products. Over all these artists Mr. Hansel will exercise a supervision similar to that of D. W. Griffith, and on his own account, will direct only the largest of Arrow productions.

The present quarters of the Arrow Company in Yonkers are not believed large enough for the increased output and Mr. Hansel now is on a search for new studios. It is possible that "Who's Guilty?" will be produced in the present plant and the Gold Rooster features in another studio. But it is hoped to acquire a building sufficiently large to accommodate at least four producing companies simultaneously.

The rights to a number of book and play successes have been acquired by Mr. Shallenberger for the Arrow Company. In every case they are literary products that give considerably more than their title or their author's names toward adaptation for screen purposes. In addition to these, the Arrow Company is in the market for original five-reel scenarios written by photoplay authors of established reputation. Mr. LeVino will have charge of this department in co-operation with Mr. Hansel.

Helen Eddy with Pallas Pictures

Pallas Pictures have given a permanent engagement to Helen Eddy, one of the most brilliant "finds" Pacific coast filmdom has ever developed. Miss Eddy's joining this firm is the dramatic sequel to her remarkable work in "The Gentleman from Indiana," the current Paramount Pictures release, when her acting was so remarkable that directors, actors and cameramen spontaneously applauded her at the end of a scene. She was placed under contract in twenty-four hours.



Helen Eddy.

Helen Eddy is just out of high school, but has already appeared with Margaret Illington in "Romeo and Juliet," when she read the prologue for the Shakespearean production at the age of thirteen, and also with Constance Crawley in "Francesca di Rimini," at the Little theater in Los Angeles. Her rise has been meteoric. She was not out of high school two weeks when she walked into one of the local moving picture studios and made such an impression that she was given a leading role in her first production, and played leads for the next twelve months. Pallas Pictures will give Helen Eddy an opportunity which in all probability will make a star of her.

Premier Engages Joseph Fredericks

Joseph Fredericks, whose work as a dramatic author is well known, has been added to the staff of the Premier Program in the capacity of scenario editor. Mr. Fredericks is the author of the three-act comedy, "Worry Partners," and has just finished an original dramatization of "Uncle Tom's Cabin," with a libretto, the music for which has been written by Arthur Pryor, and which will be produced in the near future.

For the present Premier Program will produce no

original scrips, the pictures being taken and adapted from famous novels and plays, and at this work Joseph Fredericks has proven himself a master hand. He is a firm believer in the necessity of feeling the spirit of any story and maintains that both the script editor and the director must attune themselves fully to the ideas and essence of each story so as to produce the very best that may be in it.

In real life Joseph Fredericks' name is Frederick Joseph Chipman, but to the world and those who know him only through his writings he is only known as Joseph Fredericks.

Margaret Gibson in Centaur Releases

Margaret Gibson, one of the most beautiful women in motion pictures and an actress of rare emotional ability, who has been playing ingenue roles in David Horsley's productions for the past two months, has been elevated to a featured position in one of the companies producing Centaur Features. As such she will make her first appearance with the release of the two-reel Centaur Feature "The Arab's Vengeance," on the Mutual program, Dec. 16.



Margaret Gibson.

Miss Gibson's first appearance in motion pictures was made in 1912 when she joined the Vitagraph company. She then went with the New York Motion Picture Company, one of her appearances being in "The Coward," an Ince production featuring Frank Keenan. In September she joined Mr. Horsley. Her first part was that of the crippled sister in "The Protest," a Centaur Star Feature starring Crane Wilbur. Following this she played an important part in "Could a Man Do More?" another Centaur Star Feature with Mr. Wilbur.

Her splendid characterizations in these releases, coupled with her unusual attractiveness, led Mr. Horsley to conclude that she merited more than just a place in the cast and accordingly made arrangements to put her in a stellar position.



Thomas H. Ince rehearsing Billie Burke in forthcoming Triangle release.

Kleine to Make More Comedies

Another comedy company has been added to the six companies now working at the Kleine studios. This will be headed by George Bickel of Bickel & Watson and will produce a series of laugh-makers especially written for him. In certain character roles, such as that of the musician which he handled so successfully in the Ziegfeld "Follies" shows, Bickel has no equal. Characters of a shabby-genteel, old gentleman type will, in general, constitute his line of work.

Supporting Bickel are Millicent Evans, Eddie Boulden and Susan Westford. Millicent Evans is remembered as Douglas Fairbanks' leading woman in "Officer 666," as the dainty leading woman of "The Blue Mouse" and many other successes under the Klaw & Erlanger management. Her first appearance in Kleine film will be in the comedy headed by George Bickel. Miss Evans has had an extensive film experience, starring at different times in Universal and Biograph productions.

Beatriz Michelena Well Supported

Prominent among those in the cast supporting Beatriz Michelena in "The Unwritten Law" are Frank Hollins and Nina Herbert. Both Mr. Hollins and Miss Herbert have enviable reputations brought with them from the legitimate stage to pictures, and both have been prominently identified with various Michelena productions in the past.

Mr. Hollins played the Old Roue in Miss Michelena's "Salvation Nell," and Nina Herbert appeared in the same production as Nell's mother. Her admirable portrayal of this character in the introduction reel was declared to be one of the outstanding features of the remarkable film.

In "The Unwritten Law," Mr. Hollins plays the part of Fred Morley, the prominent attorney who is defending counsel in the big court room scene; and Miss Herbert impersonates the domestic Sadie, who is an accomplice of Larry McCarthy.

To Picture History of Colored Race

Some of the most prominent colored men in the state of New Jersey have in the past few weeks organized a corporation to be known as the Frederick Douglas Film Company, with $100,000 authorized stock. They plan to present the history of the American colored man in its entirety, through motion pictures. The officers of the organization are: Dr. Walter G. Alexander, Orange, N. J., president; Dr. I. Alfred Lawrence, vice-president; Anthony R. Mayo, secretary; Dr. William S. Smith, financial agent; William H. Purdy, assistant financial agent; Dr. George E. Cannon, Jersey City, treasurer. The board of directors are: James W. Roberson, William Simmons, William H. De Puer, J. E. Churchman, Walter Carter and William H. Farrell.

FILMING HUGE PRODUCTION

Fox Company in Jamaica Under Direction of Herbert Brenon Has Completed First Portion of Kellermann Production

Latest reports from Jamaica are to the effect that work is progressing satisfactorily on the photoplay, starring Annette Kellermann, which is being made there for William Fox. One reel of the mammoth production has been completed. It has already been developed in the specially constructed Fox laboratory and the results are most satisfying to Herbert Brenon, director of the colossal undertaking.

In order to insure the film's perfect development, filtered water and only the most costly chemicals were used. This was in keeping with the policy outlined by Mr. Fox before the taking of the picture began. He argued that it was useless to expend a fortune on a single film and then take a chance on marring it by inadequate laboratory facilities. Tropical climates exert a deleterious influence on film and chemicals; hence an enormous chemical laboratory was built and the chemicals used have been shipped from New York in small lots.

Because of the immensity of the production it is not expected that the picture will be completed for several weeks. Mr. Brenon, Miss Kellermann, the hundred mermaids and the scores of carpenters, masons, electricians, modellers, scenic artists, property men and other department workers, are going about their respective duties with a methodical painstakingness which insures the complete success of the finished picture.

The magnitude of the undertaking is almost beyond the comprehension of the average person. For the battle scenes two thousand suits of armor, helmets, spears and so forth have been used, and a tremendous array of glittering and startling costumes have been made for other scenes.

Director Brenon is utilizing locations in every part of the island. At Fort Augusta, a historic fortification some few miles from Kingston, he has erected acre upon acre of fairy-like structures and imposing buildings. These include a minaretted palace, a slave market and an oriental city with mazes of streets, bazaars and shops.

"The Rose Gardens," Kingston's celebrated amusement park of twenty acres, has been taken over and huge open-air stages built, dressing rooms for three thousand people constructed, and giant property rooms erected. At St. Ann's Bay a vast undersea city has been constructed. It is in this vicinity that nearly all of the mermaid pictures have been made in the crystalline depths, through which the coral sea bottom is plainly visible.

The entire Osborne Hotel at St. Ann's Bay has been taken over for the main headquarters of the Fox companies.

Notables Visit Balboa Plant

Because of its recognized importance to the city of Long Beach, California, the studio of the Balboa Amusement Producing Company was recently honored by an official visit of the members of the municipal administration. Those who participated were Mayor W. T. Lisenby, Commissioner of Works C. J. Hargis, Commissioner of Finance H. B. Riley, Commissioner of Safety J. R. Williams, Health Officer R. L. Taylor, and Fire Chief J. E. Shrewsberry.

After paying their respects to E. D. Horkheimer, secretary and treasurer of the Balboa Company, a



In car on back seat, left to right: C. J. Hargies, commissioner of works; Mayor W. T. Lisenby; H. B. Riley, commissioner of finance; Dr. R. L. Taylor, health officer. On front seat, from left to right: J. E. Shrewsberry, fire chief, and Jr. R. Williams, commissioner of safety. Standing outside car: Norman Manning, business manager.

thorough inspection of the studio was made by the city officials under the guidance of Norman Manning, business manager of the plant. Its completeness and compactness excited the admiration of the visitors. Although the studio has been in Long Beach for two years now, they had no idea of its magnitude.

During the past year, the Horkheimer brothers have made many important additions to their plant. Half a dozen buildings have been erected and the whole place is kept in model condition. The surroundings are all parked and beautified, so that the studio is an attractive place.

FOX LEASES SELIG STUDIO

Edendale Plant Taken Over by Fox and Big Company In Special Train Is Now En Route to Coast to Begin Work

The Fox Film Corporation's invasion of California for the purposes of active studio work had its beginning on Wednesday, December 1, when Winfield R. Sheehan, general manager, William Farnum, Dorothy Bernard, and more than fifty photo players under Fox contracts departed for Los Angeles.

Coincident with their departure Fox Film Corporation announces that it has taken on a long time lease with the option of purchase, the large Selig studio located at Edendale, a Los Angeles suburb. This studio is one of the largest and most perfectly equipped in the country.

Mr. Farnum, Miss Bernard and their associate players will be on the coast until well into the spring, and perhaps for a longer period. While there they will work in three or four pictures which the Fox Film Corporation consider could be greatly aided by resort to the California environment.

Oscar C. Apfel, one of Fox's leading directors, left Los Angeles ahead of the special train party, accompanied by Lester Scott, his assistant, and A.

Gondolphi, his camera man. Mr. Fox has recruited a special technical staff who will operate the Edendale plant, and additional recruits will arrive from the East from time to time. The advent of practically one



General view of the Fox Film Corporation's new California studio at Edendale (Los Angeles) to be opened by General Manager Sheehan next week.

hundred eastern players with their directors, and the consequent employment of several hundred other local people will give considerable impetus to the growth of the moving picture industry in Los Angeles.

General Manager Sheehan will remain in Los Angeles until the plant is working under a thoroughly systematized schedule. Five great studios are now in active operation under ownership or lease by the Fox Film Corporation. Three of these are located in New Jersey—at Fort Lee, Cliffside, and Jersey City. The fourth is under the direction of Herbert Brenon and is located in Jamaica, where more than twelve hundred persons are now busy appearing in the multi-reel Annette Kellermann feature to be released in the spring. The California studio makes the fifth in the chain.

Sixteen acres of ground have been purchased by the Corporation on Long Island for the erection of the largest studio to be found in the New York district, and one that will closely challenge comparison with the largest in America. This Long Island plant will be made the chief manufacturing headquarters of the great Fox picture enterprise. The ground is now being leveled and construction work will begin practically at once.

Final Curtain for Mrs. Barry O'Neil

Mrs. Barry O'Neil, known professionally as Nellie Walters, died at her home Sunday night, November 21. She was the daughter of Mr. and Mrs. George W. Walters, born in Glasgow, Scotland, came to this country with her parents a baby in arms. She first appeared in her father's company as a child actress. Later she starred for many years through the West and South, being one of the most favored if not the greatest attraction at that time. About this time she met Mr. O'Neil, and a year later they were married. For a few years they played in the same companies. When Mr. O'Neil became interested in the moving picture field she retired to private life.

The funeral services were held Tuesday, November 23, at one o'clock, in the Church of the Transfiguration, Twenty-ninth street near Fifth avenue, New York City, Dr. Houghton officiating. The honorary pallbearers were: George D. McIntyre, Peter M. Lang, Gerald Griffin, Joseph W. Smiley, George Soule Spencer and William Norton. Among her many friends and associates of the theater who attended the church services were William Courtleigh, Shepherd of the Lambs Club; Edward Mackey, Charles Arthur, Henry Lotto, Philip Robson, William Randall, Emil Ankermiller, Hugh D'Arcy, Lyman O. Fiske, Martin Faust, Barclay McCullum, Mr. and Mrs. Edwin Middleton, Lilie Leslie, Mr. and Mrs. Max Schneider, Mrs. Lang, Mrs. George Soule Spencer, Mrs. William Morton, Lawrence McCloskey, Robert E. Graham, Jr., Mrs. Ellen Lockhart, Mrs. Loughlan, Mrs. Dr. Chandler, Mrs. George Merle, Mrs. Julius Cohen, Miss Josie Bemesch, Mrs. Charles Weirman, Miss Marie Weirman, Mrs. Clark, Richard McFarland, Mrs. Chauncey Keim and many others.

Many beautiful floral tributes were in evidence. The noted tenor, Craig Campbell, sang "Lead, Kindly Light," the first hymn that Mr. and Mrs. O'Neil sang together, which appropriately ended the church service. Interment was made in Woodlawn cemetery.

Robson's Portrait of Michelena

Beatriz Michelena, the inimitable star of the California Motion Picture Corporation, was delightfully surprised one day last week when Andrew Robson presented her with an oil portrait, done of herself in the role of "Mignon." The picture, which is a remarkable likeness, was begun many months ago and has been finished with the utmost care. Mr. Robson is long to be remembered by followers of motion pictures because of the supreme pathos with which he impersonated Lothario, the demented father, in the Mignon production. It was while engaged with Miss Michelena on this production that he began the painting which he has just completed. Although the stage, and of more recent years the screen, have been first in Mr. Robson's affection, he is a portrait painter of an ability that has won recognition in some of the most pretentious exhibits of this country. While studying the drama abroad, he devoted much time to the pallette.



Michelena Portrait by Robson.

Triangle Films at Hearst Home

Mr. and Mrs. Randolph Hearst gave New York society a surprise Thanksgiving day, when, in an entertainment which followed a large dinner party in their home, they presented as the features not Caruso or some operatic star as formerly, but two of the most successful Triangle film plays yet shown at the Knickerbocker. Governor and Mrs. John Marshall Slaton of Georgia and other prominent southern people were present and for them Mr. Hearst offered Frank Keenan and "The Coward." For the guests from the Pacific was offered "A Submarine Pirate," with Syd Chaplin.

Clarissa Selwynne of World

Clarissa Selwynne is rapidly creating for herself the reputation of being the handsomest and cleverest adventuress on the American motion picture screen. Be sure when you see Miss Selwynne's name in the cast of a photoplay you are going to have an impersonation which will make your flesh creep. Of course, personally, Miss Selwynne is a charming as well as an attractive young lady. In England she worked on the legitimate stage under the management of Arthur Bourchier, Charles Cartright, Lyn Harding, Lena Ashwell. Two years of Shakespearean repertoire preceded her appearance in pictures. "Hearts In Exile" (World Film), "The Flash of an Emerald" (World Film) are some recent releases in which Miss Selwynne figured with beauty and distinction.



Clarissa Selwynne.

Like all clever, intelligent young actresses, Miss Selywnne recognizes that the picture is the ideal medium for artistic expression in acting. She adds grace and intelligence to any cast and will surely electricify her audiences when she gets her great chance.

Chaplin to Burlesque "Carmen"

Charles Chaplin has nearly completed another Essanay-Chaplin comedy and it will be released shortly. The title is "Charlie Chaplin's Burlesque on Carmen," in two acts. Again Chaplin is found in an entirely new role. There is less of the slap stick variety of fun and more of the subtle points of genuine humor.

Mr. Chaplin apparently is able to put over something new in almost every production. You look for him as he appeared last and you find that his make-up has disappeared and a new one donned. But it is the same Chaplin underneath, you find the same personality that has made him beloved all over the world.

It is largely this element of surprise that makes his fun of the top notch variety. You expect to see one thing and you are confronted with an entirely new phase of the mysterious Chaplin. But the surprise is always pleasing, as the fun is always there.

Tom Bret Gets Big Hand

For the first time in all the history of motion pictures a scenario writer has been called before the curtain for a speech. This singular occurrence took place at the premiere of "The Battles of a Nation" at the Park theater, New York, when Tom Bret, the author of the titles and the man who arranged the scenes for the American Correspondent Film Company, was forced to make his appearance on the stage in response to the insistent cries of "Speech! Speech!" Mr. Bret received a tremendous ovation from the crowd which had been thrilled by the exhibition of what is conceded to be the most remarkable set of war pictures yet produced. He appeared to be deeply touched by the enthusiasm and expressed his appreciation in a modest little speech.

Mr. Bret has just completed the titles for the latest A. C. F. production, "The Warring Millions," which began a four weeks' engagement at the Olympic theater, Chicago, on November 28.

Exhibitor's Unique Advertising

A. W. Ballinger, manager of the Dean theater, York, Neb., is the originator of a very clever "stunt" for the exploitation of the Lubin V. L. S. E. feature, "The College Widow."

This enterprising exhibitor built a goal post, in imitation of a real one, in front of his theater and hung the football eight-sheet on "The College Widow" between the uprights. Then he secured a large quantity of local high school and college pennants and decorated the posts.

Mr. Ballinger also decorated the stage especially for this production, using an interior setting, covering the walls with pennants, putting a study table with lamp and books, chair, folding screen, such as used in dwellings, a big U. S. flag for a table cover, etc., so that it looked like a typical student's room.

Persons Visits Selig Chicago Offices

Thomas Persons, superintendent of the Selig Zoo, Los Angeles, Cal., has returned to Los Angeles after a several days' business sojourn in Chicago, Ill. While here Mr. Persons consulted with William N. Selig, president of the Selig Polyscope Company, on business matters which are calculated to create wide interest among exhibitors of motion pictures at the proper time. In speaking of Pacific Coast production, Mr. Persons predicted a most prosperous condition of affairs by the first of the year. "I have been connected with the film business for many years," said Mr. Persons, "but I want to state that the productions now in course of preparation by the Selig Company at the Pacific Coast studios have never been surpassed. In point of plot, acting and photography they will prove to be of extraordinary excellence."

A Splendid Christmas Issue

Picture Progress, the monthly magazine issued by the Paramount organization under the editorship of Jane Stannard Johnson, celebrates the holidays with an unusually attractive issue. A good likeness of Edna Goodrich, the Lasky star, adorns the cover and the text pages are literally crammed with special features of interest to the photoplay fan. The editor herself is responsible for the leading story of the Christmas number entitled "Mary Pickford, Her Real Self," and some interesting sidelights are thrown on the personality of the ever popular "Little Mary." Next comes a breezy little description of one of the Paramount travelogues, well illustrated. Cynthia Marlowe offers an illustrated story of Pauline Frederick's "Bella Donna" gowns, and under the caption "Christmas in Screenland" a hint is given of how the Paramount stars will celebrate Christmas

WOODRUFF'S TRIANGLE DEBUT

Famous Star, Supported by Tsuru Aoki, the Japanese Actress, Will Appear in "The Beckoning Flame," an Ince Spectacle

Henry Woodruff, regarded as one of America's most popular matinee idols, and Tsuru Aoki, the celebrated Japanese actress, are soon to be presented by Thomas H. Ince, as co-stars in a spectacular drama of romance and adventure in India, entitled "The Beckoning Flame," a five-part Triangle-Kay-Bee feature.

Directed by Charles Swickard, under the supervision of Producer Ince, from a scenario by C. Gardner Sullivan, the production gives promise, it is said, of creating a sensation by reason of its general superlative qualities. It was made on the sands of the Mojave desert, where nature's endowments are akin to those of the Orient and it has been embodied with the very best of everything in the photoplay art. It is a stirring story of a native girl's sacrifice for the man she loves and the strength of its theme is equalled only by the picturesqueness of its numerous settings of splendor.

As Harry Dickson, a dashing young British army officer, Woodruff is declared to have contributed a most ingratiating characterization. The screen, it is said, has given pronounced expression to all the fire and youth that brought him fame on the stage. Miss Aoki, too, it is claimed, is a revelation. This demure little artist from the Flowery Kingdom gained her training from Ince and her work opposite Woodruff, in the role of Janira, a native East Indian girl, is said to excell anything she has ever done.

A notable cast of Ince players appears in the support of the stars. This includes Rhea Mitchell, J. Frank Burke, Louis Morrison, J. Sherry and Roy Laidlaw.

First Gonzalez Picture Completed

Lynn Reynolds, recently appointed producer of Myrtle Gonzalez features at Universal City, has completed his first production in which that little leading woman plays the stellar role and by that picture he has justified the company's judgment in placing him in a position of such responsibility.

"The Bride of the Nancy Lee" was written by Reynolds especially to meet the requirements of the company, and in its two reels is told a tale of unusual heart interest with artistic touches that would do credit to a much older producer.

Much of the action centers on ship board, on one of the rapidly disappearing types of ships—the old wind-jammers that used to ply between New York and San Francisco, before they were driven out by the more rapid and better equipped steam schooners.

More than that, in the story he has staged what is regarded by picture producers as one of the most difficult things to reproduce on the celluloid, viz., a wreck. And he has done it in a masterly way that leaves little to be asked for on the part of the spectator. Through the windows of the little cottage on the shore, the lightning may be seen flashing and lighting up the roaring breakers of the ocean. Then comes into the scene the ill-fated ship and, lifted high on an incoming wave, she rises high and plunges down on the rocks that line the coast.

FUNERAL OF AMERICAN PLAYER

Body of Leslie Reed, the Actor Who Leaped to Death While Appearing in a Picture, Is Laid to Rest

The funeral of Leslie Reed, the American Film company player, who met an accidental death near Santa Barbara, California, Friday morning, November 19, took place from the Grace Lutheran church Monday morning, November 22, at 10 o'clock. The services were conducted by Rev. George Philip Goll, and the remains were placed in a vault until the end of the war, when the body will be sent to England for burial. Mrs. L. Berg, a cousin, arrived from San Diego to attend the funeral.

All work was closed down at the studio during the hour of the funeral. The following acted as pallbearers: Carl Morrison, Peter Morrison, Charles Newton, George Webb, Richard Oliphant, George Armstrong.

An inquest was conducted by Coroner A. M. Ruiz at the Gagnier undertaking rooms and the following verdict was reached:

"That A. Leslie Reed came to his death from an accidental fall while attempting to jump from a stage coach over a cliff, near Chalk Rock at about 10:30 o'clock in the morning, November 19. We, the jury, exonerate the company from any blame."

The report circulated that the player's hands were tied at the time he made the leap from the stage coach, is entirely incorrect. In the story the hands were tied, being a prisoner of bandits, but that was not an actual condition at the time of the leap. That would have been absolute folly and served no purpose for this particular scene.

Poor Lyllian—She Fell for a "Retake"

In the filming of a scene for "He's In Again," the Vogue comedy which is being directed by Jack Dillon, Miss Lyllian Leighton, the character lead, was obliged to hang onto a street car and be dragged for a short distance.

She was then supposed to lift herself to the step and go on her journey. Her calculations miscarried, to some extent, and after being dragged the necessary distance she failed to make the step. Result, a beautiful fall. It really was a shame that the continuity of the story could not be changed to register her acrobatic stunt, but it couldn't be done, and she had to go right in and do the same thing all over again—except the fall, which was not in the script. Vogue comedies will be released on Mutual program.

Kleine Makes "The Scarlet Path"

"The Scarlet Path" is the title of a new Kleine feature under way. It is a story of New York's Great White Way, and will be told by a star cast with Guy Coombs in the lead. He will be supported by Anna Q. Nilsson, Della Connor and others of like caliber. "The Scarlet Path" contains a cabaret scene which for size and magnificence is probably unequalled. The entire floor of the big Bronx studio was given over to the staging of this scene. Several hundred people were engaged, and a balcony, mezzanine floor and grand staircase constructed. The entire production is characterized by a lavishness and wealth of detail.

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Little Things That Have Big Influences

A GOOD many successful exhibitors, if questioned as to the important principles of exhibiting, would give the prize to good programs and good projection. If that is as far as their observation goes, their success must be largely due to luck. Some one is attending for them to the little things they have overlooked.

The way a ticket seller makes change; the way the door-keeper takes the ticket; the way the ushers do their piloting; the way the proprietor or manager greets his patrons; in short, the human side of the business—what public utility corporations call "public relations"—may make or break a theater.

This thought is not original with us. "Roxy" Rothapfel has brought it out strongly in his missionary talks; but it is not original with him. Doubtless it is very old, and was discovered as soon as competition entered the show business. It is not peculiar to the show business, either; but neither is the show business peculiar enough to get along without it. When you have made your pile you can say "The public be damned" and get away with it, if you want to; but not while you depend on that same public for your business.

An indifferent, listless, supercilious or snippy ticket-seller, ticket-taker or usher is a killjoy—a crape-hanger. Don't pay wages to that kind of help. Give them one chance to cheer up, and if they don't make good, fire them. Your operator can be a grouch without hurting anybody's feelings but his own; but those of your staff who meet the public have no right to throw gloom on the joyous occasion.

People come to your theater for pleasure. It is an event—sort of a holiday, even if they come often. They try to leave care behind and enter with appropriate spirit into a visionary realm of brave deeds and true love and mighty adventure. By the time they reach the ticket window they are in a pleasantly expansive frame of mind. Then your proud and haughty ticket-seller douses them with spiritual cold water, the door-keeper glowers at them suspiciously and the usher finishes the funny story he is telling and yawns them to seats most convenient for him. By that time, instead of a glowing phantasmagoria of dream pictures, all they can see is a dirty screen, a flicker in the picture and a lot of defects in the action.

You think because your usher costs you hardly anything, and your ticket-seller and door-keeper are not holding out anything on you, you are running at high efficiency. Take our word for it, they may be holding out something far more valuable than a few dimes—the good will and friendly feeling of the people. Little as these employes are in your estimation—perhaps you never think of them as persons until pay day—they can do your house as much harm as you can yourself. Theirs is the negative influence. It takes a man with brains to bring success to your theater; but any fool employe can bring failure to it.

Get out on the sidewalk and watch the action of your human ticket machinery. You can see in one busy hour whether it needs a squirt of oil or not.

Nice and happy ticket-sellers and takers don't cost any more than grouchy ones. But they are worth infinitely more to you. Get the best.

Unambitious Exhibitors

EVERY little while we get a letter from a mere "fan," expressing the wish that some live exhibitor would come to his town and clean up the local theater situation. No doubt some of these correspondents are chronic critics who would never recognize the live exhibitor they want if he did come. But on the other hand, some of them must be right. We know there are towns well supplied with theaters and yet without a single house that could properly be called first class.

When a man is making good on what he has, it is pretty difficult to argue him into improving. A certain little four-wheeled gasoline cart now on the market gets a lot of criticism; but why should its manufacturer change it when he is selling more than any of his competitors?

Personal pride is a big factor in influencing improvement, especially such improvement as seems not to add materially to earning power. Curtis' *Saturday Evening Post* very likely would have as much circulation and as many advertisers if its type were set by machine instead of by hand, and if its illustrations and headings were laid out with a view to convenience rather than beauty. There are lots of locations where a picture theater will constantly show to capacity, even with poor projection and shabby furnishings. The publishers of the *Post* are proud of their product They enjoy striving for supreme excellence and beauty in their work. The motion picture exhibitor who has some of that same pride will make his house as attractive, as near to the ideal, as possible. The exhibitor who lacks that pride, and still is successful, is pretty apt to go his own gait regardless of advice.

Where a public desire exists, however, some one will generally come along with the material to supply it. Every community whose exhibitors are self-satisfied, and scoff at improvement, has a wide open opportunity for at least one more exhibitor who will not scoff, but will do his very best to show how good a picture theater can be.

Every industry, ever profession, every trade, has members whose sole ambition is to get by with as little effort as possible. Usually the more aspiring and enterprising members have to support these slack workers. But in business, fortunately, competition helps to equalize the condition. The earnest, enthusiastic exhibitor with a few ideals can find a profitable place wherever the best there is is inferior to what he can do.

The only way to teach the shiftless, slack, contented exhibitor his lesson is to go into his territory and beat him out at his own game. That is what he deserves; and the process is generally profitable to the teacher, who incidentally gives the community a new respect for pictures and thereby benefits the business.

An incomprehensible feature of this buying up of book rights is the lack of common business shrewdness displayed by some firms. The author of a certain series of popular detective stories, published in two volumes, with about a dozen stories in each volume, some time ago offered the photoplay rights on both volumes to a certain film manufacturer for $900. The offer was refused, because the stories were considered unavailable for picture purposes. Some months later the rights to the same stories were bought, the firm paying not $900 for the two volumes of fiction, but $300 a story!

Just a Moment Please

It's simply hopeless to even attempt to be funny this week, when that all-star performer, Henry Ford, is in action, and holding the exact center of the stage.

—

Henry seems, just now, to be the world's greatest jokester.

—

He's even being funny locally.

—

Can you think of anything funnier than the Ford Animated Weekly being run at both the Studebaker and the La Salle by J. L. & S. in connection with Triangle program and the Fox features?

—

BASEBALL DEPARTMENT.

We thought this triple play thing had been laid to rest for good, but another of the famous plays occurred this week. And this time it is Charley Condon, Uncle Sam and the famous "Mac" who participated, instead of Joe Finn, Pal Haase and the inevitable "Mac."

Charley mailed some stuff to the Chi. office. The envelope busted open and Uncle Sam pulled a boner by sending the matter to "Mac" at his Chicago headquarters because one of the enclosures bore the name of the celebrated Nichols-Finn Agency.

This leaves the standing at present, as compiled by the official secretary of the league, as follows:

	A. B.	P. O.	A.	E.	Pct.
"Mac"	2	0	1	0	1.000
Finn	1	0	1	0	1.000
Haase	1	1	0	0	1.000
Condon	1	0	1	0	1.000
Uncle Sam	1	0	0	1	.000

Who'll wobble next?

—

MODESTY, THY NAME IS VER HALEN.

The handsome Chas. Ver Halen, who recently cluttered up these parts but of late had adjourned to the offices of the Raver Film Corporation in Noo Yawk, sends us three beautiful photos of three of his leading players and slyly suggests, "I know it is going to be a terrible temptation to put them all in one issue, but one at a time will do."

—

Gosh Chas. we're glad you didn't submit a dozen or we'd have been compelled to print a special edition for you.

—

ATTENTION JOHN R. FREULER.

Please send us the grand prize in the "Diamond from the Sky" sequel contest. We know what happened to the "diamond," even though we can't tell how it got there. Marguerite Clark is wearing it in the current production of "The Prince and the Pauper." (Footnote: Give a look at Margy when she is crowned in Westminster Abbey.)

—

Gee, it's been three weeks since Ben Beadell has sent us a wheeze.

—

Whatsamatter, Ben?

—

Out of stamps?

—

OUR BURG.

Felix Malitz of the Effete East is a visitor to Our Burg this wk.

Winfield R. Sheehan and a bevy of other Fox notables is to give a luncheon at the Sherman House on Thurs. next, to which Ye Ed has been invited. Thanx fellers for the bid. In these just before Christmas times all these free feeds helps out considerable.

H. C. Hoagland is now occupying the Gen'l Mgr.'s desk at the Selig offices. Congrats Herb. More power to you.

Jessie Goldberg of the Ocean flitted in and out of Our Burg this wk. Jessie allows as how he's got a regler feature now and more to come.

Tom Persons of Los Angeles was a visitor to these precincts last wk. but has again departed.

H. Tipton Steck, the w. k. football enthusiast, is back to work once more, having seen the Johnny Harvards lick the sons of Old Eli in the Effete East.

First snow this wk.

—

Julian M. Solomon, Jr., writes us a postcard from sleepy old Philadelphia, hoping we'll mention it and give him some publicity. Gosh if he'll givealook at our Philly correspondence he'll discover they're on to him even there.

—

Eh, Jule? N. G. C.

Some Current Releases Reviewed

"The Prince and the Pauper"

Famous Players Picturization of Mark Twain's Story Reviewed by Thomas C. Kennedy

THOUGH the dual role of beggar and prince presented Marguerite Clark by Mark Twain's celebrated "The Prince and the Pauper" gives her a wonderful opportunity to hold charmed those who witness her screen portrayal, she means so much to this beautiful Famous Players production



Marguerite Clark in a scene from "The Prince and the Pauper."

that one is at a loss to know whether Marguerite Clark gains more than she gives to the story or not. Perhaps some person may arrive at a conclusion either one way or the other, but the chances are all against it.

As long as Mark Twain's great work was to be screened, the admirers of this American author should be thankful, and those who see the picture will be, no doubt, that the two little characters on whom the plot depends for its appeal were entrusted to Miss Clark. They may also be thankful that the creation of an actual picture of the charming illusion created by Mark Twain's pen fell to such able directors as Edwin S. Porter and Hugh Ford, and to the producers of such high-class photoplays as the Famous Players Company.

Every moment "The Prince and the Pauper" holds the screen the spectator's eye looks upon photographic effects that for sheer beauty have never been surpassed. Such surroundings as these, however, do not for a moment detract from the personal charm of Marguerite Clark, whose freedom and spontaneity make her seem more at home as the lovely character of some fairy tale than a girl or boy of reality. As the Prince in his royal raiment or his borrowed rags, she is truly majestic, and as the beggar in the robes of a prince as well as in his own clothes, she is always that which her part calls for. But she does all these things with such naturalness that at no time can there be found the slightest trace of "acting."

The story as told by the picture is most simple. The Prince of Wales and Tom Canty, the prince of paupers, who sleeps in a garret and whose father sends him out into the streets to beg, meet by chance. Tom's freedom to roam about the streets and to do all things a boy's mind desires to do, give the prince a longing to be but for an hour in his place. As the rich clothes and delectable food and beautiful palace are all wonderful to Tom, he consents to trade places with the prince for a time, feeling that he has all the best of the bargain.

Then when the king dies and the beggar is to be crowned king of England, poor Tom is in a sorry plight, for he is believed mad when he protests that he is not the prince. The prince, on the other hand, falls in with Tom's father, who, knowing full well his value as a provider by beggary and thievery, is loath to part with the child. Just as the crown is to be placed upon the head of Tom, the prince makes a forced entrance into Westminster Abbey and affairs are straightened out, so in the end the prince sits upon the throne of England and makes Tom a page in his court.

There is melodrama aplenty in the efforts of Tom's father and his associates to hold the prince, and in the equally determined efforts of Miles Hendom, Tom's friend, to free him from them. The play is interesting all the time, and, to repeat, the production is superb, and the delightful effect of this and Marguerite Clark is all that holds forth in the afterthought of "The Prince and the Pauper" of the screen. One feels that it is the work of Mark Twain when its title is thought of, and then only. If the adaptor strove to give the picture more than the author's title and bare plot, the attempt was in vain.

In the supporting cast William Sorelle as Hendon is commendable, and Alfred Fisher renders a splendid performance as Tom's father. William Barrows and Robert Broderick complete the efficient cast.

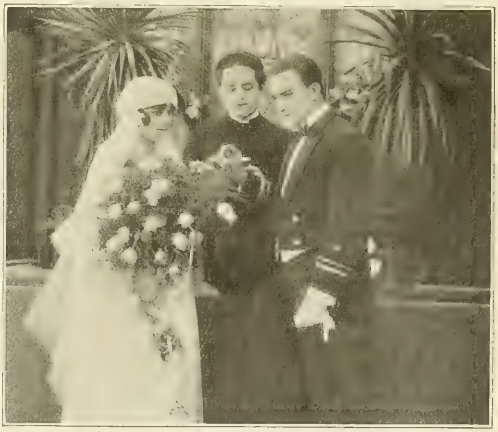
"The Great Goal"

Final Episode of the Pathe-Balboa Serial, "Neal of the Navy," Reviewed by Thomas C. Kennedy

PATHE'S patriotic serial, "Neal of the Navy," by William Hamilton Osborne and produced by Balboa under the direction of Harry Harvey, is brought to a close with the completion of chapter fourteen, entitled "The Great Goal," whose two reels are filled with the quick, interesting action and prety scenic effects which characterized all of the former episodes. The outcome of the various complications laid in the previous chapters is marked by exciting situations and will no doubt prove highly pleasing to those who have followed the fortunes of Annette and Neal.

This serial has told an interesting story, and the situations have all been splendidly presented and acted. "The Great Goal," as did the former episodes, contains many evidences of Director Harvey's fine judgment in the selection of locations and settings for the action. The settings throughout the fourteen chapters are remarkable not only for their beauty but for the atmosphere and realism they have created about the players. The views of life in the United States navy, which are authentic and which were taken on board some of the largest battleships in the navy, and at the training station, have given the production added color and interest.

In the opening scene of "The Great Goal" Hernandez and Inez, after their escape from the cannibal island, reach



The wedding.

the shore they have longed to set foot upon for a long time—Lost Island. Upon landing they are surprised to find that the island is inhabited by a pirate crew. The leader of the pirates offers Hernandez all the quicksilver he and his asso-

ciates have taken from the rich cinnabar mines in exchange for Inez. In the meantime the ship carrying the Ilington party arrives at the island. During the trip the Brute regains his senses and turns out to be Annette's father.

Hernandez seizes his opportunity to kidnap Annette and he offers her to the pirate for the quicksilver. Her cries are heard by Neal and Ilington, who hurry to her rescue. Ilington has learned from Annette the many injustices done her and himself by Hernandez and when he discovers the smuggler, pursues him to the edge of a high cliff, where Hernandez plunges to his death. Inez desires to make reparation for her part in the conspiracy and enters a convent. With their enemy out of the way, the Ilingtons and the Hardins enjoy the wealth derived from the mines of Lost Island. The picture ends with the marriage of Neal, now an officer in the navy, and Annette.

Lillian Lorraine deserves praise for her good work in this picture, and William Courtleigh, Jr., in the leading male role, has done full justice to the part given him. William Conklin as Thomas Ilington and the mysterious Brute, played his difficult role effectively and with consistency. Edwin Brady as Hernandez, and Lucy Blake as Inez Castro are entitled to a large share of the honors won by this able cast.

"The Forbidden Adventure"

A Splendid Mutual Master-Picture Released Dec. 2, Reviewed by Neil G. Caward

CHARLES RAY and Louise Glaum, famous stars with the New York Motion Picture Corporation, who have recently made their debut as stars with the same organization on the Triangle program, once more appear on the Mutual screen in "The Forbidden Adventure." That is the Mutual Master-Picture scheduled for release on Thursday, December 2.

The story deals with the famous Arabian "City of the Dead," which lies just beyond the ancient city of Er Heb, and is visited by Herschal Mayall and Charles Ray in their roles of John Robbins and Cecil Weatherby, two adventurers who are exploring the Orient. Miss Glaum is cast as Ameera, an Arabian priestess in the temple, and her dark oriental beauty well adapts itself to the role of the priestess who lures her young English admirer to the brink of death.

As is always the case with productions of the New York Motion Picture Corporation, a spectacular climax is reached in the third reel, when one beholds the rope bridge across a deep chasm, and the escape of the hero across the swaying structure. The villain, Dhur, sets out to pursue him across the hanging bridge and Ameera deliberately cuts the suspending rope, sending Dhur crashing down upon the rocks at the bottom of the chasm. This scene is particularly well staged, and the audience beholding it is sure to be impressed.

Cecil Weatherby and John Robbins, two travelers in the Orient, approach the ancient city of Er Heb as the story opens, and Cecil boldly announces his intention of invading the city which no white man has ever been known to visit before.

Though Robbins seeks to deter him, Cecil invades the Moorish garden of the temple of the great god Bo. There, looking up, he sees through a barred window, the wide dark eyes of a beautiful priestess, and knowing a few sentences of the Arabian tongue, Cecil makes bold to speak to her. Ameera tells him he must not talk to her, as, being a priestess, she is forbidden to hold converse with mortal man. As he is leaving the garden, Cecil encounters Zymba, the high priest, who commands him to leave the city never to return, but Cecil, having fallen in love at first sight, makes bold that very night to again invade the precincts of Er Heb.

While again conversing with Ameera, Cecil and his lady are surprised by the temple guards, and after being arraigned before the counsel of high priests, are doomed to death by starvation in the "City of the Dead."

This is the famous execution place of the priests, and in reality is a small pocket in the cliffs, hemmed in by precipitous walls of rocks. The lovers are lowered by ropes, hundreds of feet down, into this pit, whose bottom is lined with the bones of previous victims.

Though Cecil is bound, Ameera's arms are free, and she conceals within her clothing a clasp knife, with which she is finally successful in freeing Cecil. Cecil discovers that the sides of the cliff are of such soft rock that by patience he may be able to cut steps by which he and Ameera may possibly reach the surface.

Hours later, when he and Ameera reach the brink of the pit into which they were cast, they find before them Dhur, the young priest who had loved Ameera, and who had been the means of betraying her upon Cecil's first visit. Dhur and Cecil engage in a desperate struggle at the very edge of the deep pit and Cecil, after overpowering the priest, flees with Ameera and crosses the rope bridge which connects the "City of the Dead" with the land on the other side of the chasm.

Though the lovers escape across the bridge, Dhur seeks to follow and Ameera, realizing that Cecil is too weak to again fight for their lives, deliberately cuts the rope and Dhur crashes down to his death.

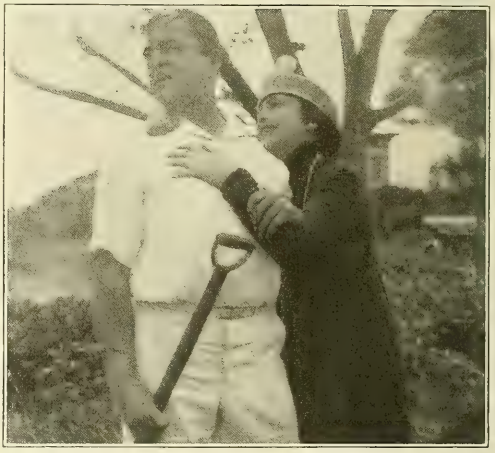
Next morning Cecil and Ameera are found by Robbins, who was just about to depart with his caravan, and together they set out for civilization under the protection of Robbins and his followers.

"The Cave Man"

Blue Ribbon Feature Released by V. L. S. E. Nov. 29 Reviewed by Thomas C. Kennedy

THE bare plot of "The Cave Man" may not be new to the screen but its effective treatment, excellent acting and production make this five reel offering entirely unusual. This Blue Ribbon feature, released November 29 on the V. L. S. E. Program, is an adaption from Gelett Burgess' story by Marguerite Bertch, who has prepared the scenario with consummate skill and keen appreciation for the best that is in the story.

"The Cave Man" sparkles with humor and should prove one of the most popular Blue Ribbon features. It is a comedy



Robert Edeson in scene from "The Cave Man."

dealing with the idle rich, and the sham and pretense of those who are greatly impressed with their social standing, which, often as not, is based upon their rating in the big books compiled for the convenience of bankers and merchants, make delightful material for satire.

Robert Edeson's performance as the coal heaver who is dressed up and sent forth to be a social lion, ranks as one of his best, if not the best, of his screen portrayals. In this part which permits him to be both, he proves a splendid comedian as well as a forcible dramatic actor. In the stages of his development from laborer to a man of consequence he is consistently convincing in his ragged laborer's clothes, his bewilderment when he attends his first afternoon tea and as the man to whom there has come an ambition to accomplish things.

Mr. Edeson is surrounded by efficient players. Fay Wallace, the Miss Mischief who, for a lark, introduces the coal heaver into the home of her recently wealthy friend, where he is accepted as an especially learned man (Smagg deals in generalities) is a real Miss Mischief in appearance and actions both. To make such a decided impression while playing opposite Mr. Edeson as he appears in this picture, reflects credit on Miss Wallace.

Lillian Burns as Dolly Van Dream, who is willing to

follow the lead of any person she believes can guide her to the path of culture, does very well. George de Beck; Frances Connelly; John T. Kelly and Charles Eldridge complete the cast. Theodore Marston is the director who has so capably produced "The Cave Man" and his efforts cannot be praised too highly. The action is smooth and most artistically placed and the settings particularly tasteful. There are some scenes, both interior and exterior, which were taken at a Pennsylvania steel plant and they are especially good from a standpoint of direction.

"The Cave Man" affords excellent entertainment and still there is truth in it. The action is so in accord with that which is natural that it seems as though the author after selecting his characters put them before the camera and allowed them to obey the promptings of their own minds, which is proof conclusive that "The Cave Man" is an exceedingly fine comedy.

"Faith and Fortune"

A Three-Reel Edison Drama Released December 10 Reviewed by George W. Graves

EDISON'S "Faith and Fortune," featuring Grace Williams and Curtis Cooksey, is a drama of considerable appeal to the sympathies. Under the direction if Frank McGlynn the three reels unfold their story with sufficient grip to prevent lagging interest and to convey the desired impressions to the spectator.

In contrast to Douglas Claiberne, the unworthy brother who takes advantage of his sister's devotion and squanders her savings, is Jerry Mason, a stalwart Westerner of noble instincts, in spite of the fact that he has lost several fortunes through gambling. Curtis Cooksey furnishes a strong, appealing characterization as Jerry Mason. Grace Williams is also very well cast as Molly, the wronged sister.

Douglas Claiberne, taking his sister's savings, travels west in search of the precious metal. Fortunately for Molly, she is cared for by an old friend of the family, Randolph Porter. Douglas becomes friendly with Jerry Mason and the two start out for the fields together. Jerry falls in love with Douglas' photograph of Molly and declares that she is his constant inspiration. In order to get the money to pay up gambling debts, Douglas writes his sister that he has struck gold and asks for funds to work the claim. Molly decides to go west, but before she arrives there, Douglas has been hunted down and killed for a murder he never committed.

When Molly arrives Jerry tries every possible means to keep news of her brother's death from her, and is successful for a time. The two are lovers from the start. Finally Molly discovers her brother's grave. The authorities find damaging evidence against Jerry, but the latter is saved from the noose by the timely arrival of his sweetheart.

The Current Triangle Bill

This Week's Offerings from Ince and Griffith Studios Reviewed by Neil G. Caward

WITH this week's bill the Studebaker theater goes under the management of Jones, Linick & Schaefer, though Triangle pictures still form the entertainment. With the new policy but two features are offered, a Keystone comedy and a five-reel feature. The other five-reel feature issued by Triangle, it is said, will be shown at the first two performances on Mondays, for the inspection of exhibitors, but the remainder of that day and the rest of the week a continuous showing of but two features will comprise the bill. Programs, sound effects, and the big orchestral accompaniment are also banished with the passing of the Studebaker from the Triangle management to that of J. L. & S.

"The Edge of the Abyss" from the Ince studios and "The Great Vacuum Robbery," a Keystone production, are the two attractions chosen for this week's offering by Jones, Linick & Schaefer and "The Penitentes," the Fine Arts picture, is the one that only gets a Monday morning showing.

Mary Boland, Willard Mack, Frank Mills and Robert McKim are the featured personages in "The Edge of the Abyss" and such sterling players naturally give a splendid portrayal of the interesting story C. Gardner Sullivan has prepared. Miss Boland makes her first screen appearance in this film and while at all times convincing and attractive she photographs better at a distance than in the "close-ups." Mr. Mack, as the burglar, holds one tense every moment that he is on the screen, and Frank Mills, as the attorney who defended the burglar, later as the husband of Alma, though forceful in his playing, never overacts his part. To Robert McKim falls the rather unwelcome role of Neil Webster, the



Mary Boland and Robert McKim in scene from "The Edge of the Abyss."

"other man" in the story, and he gives a most splendid interpretation of a hard role.

Several tremendously big sets are used in the society scenes and the Ince photography, as usual, is above criticism. The story in brief tells how Alma Clayton, a society butterfly, throws over Neil Webster, the young man of ordinary means who loves her. The reason for her change of heart is to be found in Wayne Burroughs, the rising young district attorney, who is already wealthy and so successful that his name is on everyone's tongue. After becoming Mrs. Burroughs, Alma discovers that her husband is so wrapped up in his career that he finds scant time to devote to her. When Alma suggests a divorce, the husband only laughs and moves his things to the club, declaring that he will reside there until she "has come to her senses." Neil, who is invited by Alma to call, again declares his love and suggests an elopement, but just then Jim Sims, a burglar, whom Burroughs had long ago defended, interrupts. Jim binds Neil to his chair, orders Alma to her boudoir and there relates to her the story of his respect for her husband. He points out to her the futility of defying society's laws and, thoroughly repentent, she orders Neil from the house, after he has summoned the police to arrest the burglar. Alma helps Jim to escape and then summons her husband home.



Orrin Johnson, Seena Owen and Paul Gilmore in scene from "The Penitentes."

Charles Murray, Slim Summerville, Ed Kennedy and Louise Fazenda create roars of laughter by their antics in "The Great Vacuum Robbery" which it is impossible to "review," in the ordinary meaning of the word. The meager

plot concerns the efforts of two crooks to rob a bank by means of a vacuum hose that sucks the money out of the teller's cage, and the pursuit of the robbers by two dime novel detectives, who are themselves mistaken for the criminals, but it is uproariously funny. Harry Booker, as the landlord of the hotel, earns not a few laughs for his "bit."

The Fine Arts production "The Penitentes," though not being shown throughout the week, is both spectacular and interesting—in fact well up to the Triangle standard. Jack Conway is credited with the production and has splendidly staged this story of Mexico in the seventeenth century, and the strange tribe of fanatics known as the Penitentes.

Orrin Johnson makes his Triangle debut as Manuel, and acquits himself in a way which will make his future appearances events to be eagerly looked forward to. Seena Owen, as Dolores, scores as much of a hit as she did in her first appearance, and Paul Gilmore is a dashing Commandante. Irene Hunt capably portrays Senorita Carmelia, and A. D. Sears as the Chief Brother and Charles Clary as Father David have important roles.

Manuel, an orphan boy, who has been raised by the strange fanatical tribe of the Penitentes, though in love with Dolores, looks with favor upon his selection as the victim of the annual sacrifice when he is chosen to be crucified on Good Friday. Dolores, after vainly seeking to win Manuel from his faith, lays her troubles before Father David and sets the machinery in motion for summoning the troops to exterminate the Penitentes. Just as Manuel is about to be crucified the troops arrive, break up the weird ritual of the fanatics and then, at sight of Father David, Manuel's old guardian confesses that Manuel is not a member of the Penitente sect at all, but was kidnaped when a baby, in order that his possessions might fall into the hands of the tribe. Manuel, now thoroughly happy, renews his courtship of Dolores.

"The White Scar"

Five-Reel Universal Broadway Star Feature, Reviewed by Neil G. Caward

ALL the glory and wonder of the big Hudson Bay country that lies to the north of us in the Canadian northwest has been imprisoned in celluloid by the Universal Company in its five-reel Broadway Universal feature, "The White Scar," which is scheduled for release on December 6.

Hobart Bosworth, who already has won a high place for himself in the esteem of motion picture patrons, is cast as Nah-Tah-Wan-Gan, which is Indian for "The Great Trapper," and in a picturesque hunting costume, surrounded by his Indian followers, wins new laurels for himself in this unique character.

Practically all of the story is laid in and about the Hudson Bay post to which Nah-Tah-Wan-Gan brings his furs and where he, for the first time in many months, lays eyes on Janet, the daughter of the factor, who later becomes his wife.

Jane Novak as Janet, the factor's daughter, splendidly interprets the rather difficult role that falls to her lot, and though one may not be impressed by her ability at first, she grows more and more fascinating as the story proceeds, and ere it ends achieves a triumph. Anna Lehr is cast as the Indian chief's daughter, also in love with Nah-Tah-Wan-Gan, and it is she who unfolds the story of "The White Scar."

The picture, which was made under the direction of Ulysses Davis, is beautifully photographed and has for its backgrounds some of the most stunning views taken across a lake, whose shores are lined with big timber, that the screen has recently given us. Artistic frames for the subtitles lend interest to the story and the subtitles themselves serve to give atmosphere to the production through their quaint wording, modeled after the style of "Hiawatha."

Briefly, the story concerns Nah-Tah-Wan-Gan, who, after impressing the dusky daughter of an Indian chief with his prowess as a hunter, visits the Hudson Bay post where the factor's daughter learns to love him.

The assistant to the factor, whose Indian name means "Black Wolf," proves to be a thoroughly unscrupulous scoundrel, who steals furs from the post and profits greatly thereby. When suspicion seems likely to fall upon Black Wolf he boldly inserts some of the stolen furs in a mail sack which the factor's son is to convey to the distant fort, but when the factor, after summoning back his son, discovers the stolen furs and is about to order his son to be taken three days' journey from the post and there released in the forest without food or weapons, Nah-Tah-Wan-Gan, who suspects the young man's innocence, offers himself as a sacrifice, claiming that it was he, and not the factor's son, who had committed the theft.

Janet, who admires Nah-Tah-Wan-Gan and looks forward with terror on the journey upon which he is about to start, disguises herself in male attire, assists Nah-Tah-Wan-Gan in escaping from the post and accompanies him to the nearest missionary's hut, where they are married, afterwards journeying far into the northland.

In time the evil deeds of Black Wolf overtake him and the real thief is discovered. Black Wolf is taken three days' journey into the forest and released, and ere starvation fells him, is able to reach the hut of Nah-Tah-Wan-Gan and his wife, where he is given refuge and cared for. He repays the kindness by hurling Nah-Tah-Wan-Gan over a lofty height into the lake and later telling the factor's daughter that her husband is dead.

She consents to let Black Wolf escort her home, but learns too late that he has deceived her and is about to take her still farther into the northland as his wife.

The Indian maid, who found and tended Nah-Tah-Wan-Gan following his fall, nurses him back to health and then assists him in seeking out the wife whom he thinks has proven false to him.

Nah-Tah-Wan-Gan arrives in time to prevent the wedding of Black Wolf, and the latter, cornered, throws his knife at the Indian girl who betrayed his whereabouts and is then overcome and taken back to get his punishment.

As the Indian maiden closes the story which she has been telling to Nah-Tah-Wan-Gan's little son she explains that the white scar on her bosom is the memento left by Black Wolf's knife.

"The Water Carrier of San Juan"

American's Two-Reel Production to Be Released Dec. 6, Reviewed by John C. Garrett

A STORY within a story is the two reel production to be released by the American Company, December 6. In this unusual drama "The Water Carrier of San Juan" there is some very good locale atmosphere. The story is laid in a Mexican fishing village and many beautifully photographed scenes are prominent throughout the production.

Winnifred Greenwood again proves her versatility and emotional ability in a role which is different from former ones. In a becoming black wig and a fetching Spanish costume she makes a most charming Juanita, who is famed the country over for her dancing. Ed Coxen is a handsome Romela, who through his love for Juanita is blinded for life by one Pedro and is forced to become an humble water carrier. George Field does convincing work as Pedro, the itinerant musician who wins Juanita and afterwards deserts her.

Two strangers enter the eating house of San Juan and are approached by Romela, an old man who is blind and is a water carrier. After quaffing from the bowl which he gives them the owner of the eating house comes up to the strangers and asks them if they would like to hear Romela's story. He then sits down and relates to them the following tale.

Juanita, the daughter of poor parents, and Romela, the rich proprietor of a fishing industry, are sweethearts and their wedding day is close at hand. Pedro, an itinerant



Romela brings love tokens to Juanita.

musician, comes into the village and by his grace and musical attainments captivates the heart of Juanita and arouses the jealousy of her lover.

Because he does not want to be absent from the girl he

loves, Romela sends his fishermen out alone, cautioning them not to venture into the sea beyond the island. Some few days later he leaves San Juan to get the necessary clothing and presents for his approaching marriage. During his absence Juanita continues to see Pedro, the musician, and finally is persuaded to flee with him. Upon Romela's return he finds that his sweetheart has gone and also learns that his fishermen have been lost at sea. He vows vengeance and starts in pursuit of Juanita and Pedro.

After journeying a couple of days he comes upon the eloping pair and a pistol duel follows. Romela is shot and severely wounded, while Pedro and Juanita mount his horse and flee. Some days later Romela is discovered blind and half dead and because his fortune has been lost he is compelled to pass the remainder of his days living as a water carrier.

Some years pass and Juanita returns to San Juan worn out and half dead from fatigue. She is taken to Romela and after begging his forgiveness tells him the story of how she had been taken from camp to camp. As the years pass her grace grew less and her popularity was on the wane. Finally Pedro tired of her and left her to cast for herself. Her story told the girl passes away.

The proprietor finishes his story and just then a coach drives up to the door and everyone goes out to meet it. A well dressed dark complexioned man steps from the coach and Romela happens to be in his way and he pushes him aside and tells the proprietor to keep him from bumping into him. Romela recognizes the man's voice and with a cry springs on him and sinks his dagger in the man's heart. He is carried off to jail, but is happy as he has avenged the death of Juanita and Pedro lies dead.

"A Yellow Streak"

Five-Reel Metro Drama Released December 6, Reviewed by Thomas C. Kennedy

WILLIAM NIGH is the author and director of "A Yellow Streak," a five reel Columbia production featuring Lionel Barrymore and released December 6 on the Metro program. The subject is an interesting one and it has received capable treatment by Mr. Nigh as author and director. The story centers about an especially interesting character. There is plenty of action and the melodramatic situations are finely presented. As is generally the case with stories in which the author has given most of his attention to characterization, "A Yellow Streak," as a play, is not perfectly smooth in its movement.

But Mr. Nigh has accomplished his purpose, and "A Yellow Streak" has much entertainment value in addition to presenting the spectator with an interesting bit of human nature study. It is the story of a man in whom the spirit of manliness, which he lacks, is instilled through association with his direct opposite, an outlaw who, if anything, is manly a bit to excess. Either Lionel Barrymore fits himself to



Mary discovers that the "parson" is no milk sop.

the part admirably or the part fits him, as his characterization is excellent.

Mr. Barrymore is convincing both as the spiritless Dale and the Dale who is every inch a fighting-man. That such a change should come over a man through inspiration, is quite understandable for even in the beginning Barrymore, while clearly depicting cowardice, suggests with this an amount of ableness and capability. Though the change from coward to bravado comes over-night, not in one scene does he overdo either.

Dale, a broker, is financially ruined by his supposed friend and deserted by his faithless wife. Intent upon suicide, he leaves for the west. There he meets an outlaw, who knows no such thing as fear and who continues to be an outlaw because he loves to make other men show their fear. The outlaw and another chance companion, a traveling preacher, are killed. Dale resolves to make other men show "yellow" as he had shown it when his friend put him out of his own home. He impersonates both the notorious "black mask" and the parson.

As the parson he is considered more or less of a joke in the mining town where he forms a strong attachment for a girl, who has proven to him that she has no "yellow" in her make-up. The girl has little time for him. On one occasion she calls him a milk-sop. But later Dale renders her a real service, and one such as can be rendered only by a red-blooded man. Then she admires him and agrees to become his wife.

Irene Howley gives a most pleasing performance in the leading feminine role. She makes Mary Austin a girl of strong character and unyielding spirit, but with all her self-reliance she is always a woman. Niles Welch, William Davidson, R. A. Bresee, William Cowper and Martin J. Faust are prominent in the cast which includes Dorothy Gwynne, J. H. Goldsworthy and John J. Donough. In its consistently well chosen locations and realistic settings the production is highly commendable. If there is any room for improvement it is in the subtitles. Though they perform their mission in making clear the action and some of them add a welcome touch of humor, they are not of a quality as high as this excellent production deserves.

"The Night of Souls"

Essanay's Three-Reel Feature Released November 29 Reviewed by Neil G. Caward

IMAGINE a famous surgeon engaged in a delicate operation on the body of a child whom he has run down in his automobile. Imagine that same surgeon at the most delicate point in his operation receiving news that his own little girl, at her home, has just been badly injured and that his skill alone will be able to save her life. That is the big situation in Essanay's "The Night of Souls," the three reel feature released Monday, November 29.

Richard C. Travers interprets the role of Dr. Allison—the physician—and is supported by Warda Howard, as Mrs. Allison, and Harry Dunkinson as Dr. Sewell, an old friend of the family.

As the story opens, one is given a human glimpse of Dr. Allison's home life, the love and affection lavished on him by the wife and little daughter, and then, a few moments later, we see Dr. Allison speeding down a wide boulevard in his car, and are horrified to behold the serious injury of a little girl who runs into the road-way directly in the path of the flying car. Allison hurries the little girl to the nearest hospital, and there sets about his preparations for the operation which alone can save the life of the child.

Meanwhile, Allison's own little one stumbles at the head of the stair-way in her home and comes crashing down the whole flight. When Mrs. Allison summons Dr. Sewell—an old friend of the family—the latter quickly voices his opinion that the little girl will die unless her father, who is the most famous surgeon in the city, reaches her instantly and performs the necessary operation.

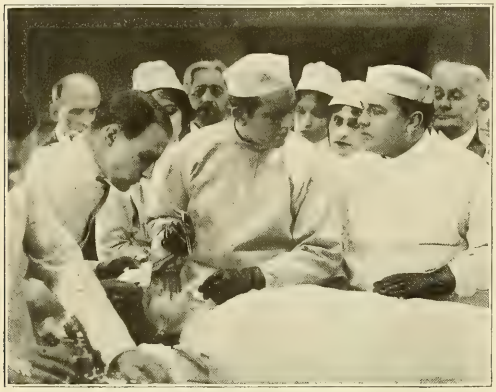
Word comes to Allison at the hospital just as he is at the most delicate point of the operation on the little girl he injured, and great indeed is his suffering, as he realizes that if he leaves his present patient to care for his own little girl the one he injured must die. Deliberately he chooses, and bravely goes on with the operation he had under way when interrupted.

At the earliest moment he can leave his patient, Allison hurries home, only to discover that his own little girl is dead, and to hear Mrs. Allison declare that he is nothing less than a murderer.

Next day Mrs. Allison leaves his home, and the physician, broken in spirit, and his mind dulled with sorrow, resorts to drink. As time passes, he sinks lower and lower until finally

the medical fraternity forbid him to practice further, and then he reaches the lowest depths.

However, time works another change, and finally Allison determines to make a new start in life. Being without funds,



The doctor saves his wife's life.

he seeks employment of the humblest sort in a huge factory, and there one day one of the factory women is injured while at work at one of the huge machines, and the doctor who is summoned, after examining the patient, realizes that only such a great surgeon as Dr. Allison once was will be able to save the woman's life. He wishes that Dr. Allison might be there, and looking up is amazed to behold the very man of whom he had thought. Allison volunteers his services as surgeon. His hands now are steady, and he performs the delicate operation that saves the life of the factory worker. Finally Dr. Allison discovers the woman upon whom he had operated is none other than his wife. The film ends in a joyful reunion.

"The Warring Millions"

American Correspondent Film Company's Mammoth War Spectacle, Reviewed by John C. Garrett

ON Monday, November 29, the Olympic theater opened its doors for the performance of the American Correspondent Film Company's stupendous five-reel production, "The Warring Millions." This spectacular photodrama will attract much interest wherever shown as it depicts war as it really is in the countries in Europe which are pitted against each other in bloody strife. The American Correspondent Film Company are to be congratulated on the excellent photography they obtained and on the pictures as a whole.

Lyell Fox, Jack Everett and A. K. Dawson are the cameramen who went into the midst of the battle to photograph this production. They showed no little daring in some of the scenes which they have taken which are right on the battlefields and, in fact, too near to be a pleasant undertaking.

The picture as a whole deals with the preparation of the German armies for their attack on Ivangorod. The first reel depicts scenes in peaceful Poland, where the farm folk are at work mowing and reaping the fields and unaware of the disaster which is to be brought upon them. Then into this peaceful scene strides deadly Mars and soon wreaks havoc wherever he appears.

This wonderful production shows the German encampments on the river bank just beyond Ivangorod. It then depicts the building of a pontoon bridge over a river which takes seven hours to complete and when it is finished it is a "bridge of sighs" as the women and children from the town make an endless journey across, knowing not where they are going.

Later the army receives word that it is to attack and capture Ivangorod and then the battle royal begins. The town is bombarded with shells and when the infantry attacks are repulsed, reserve artillery is rushed to the front. The forts of Ivangorod which are massive structures are crumpled ruins as an effect of the shells hurled at them and soon the German army storms the town and captures it. It is then that we are led through the streets and shown the ruins which were but a few hours before large buildings, but which are now crumpled bits of masonry.

"Curly"

A Clipper Three-Reel Drama to Be Released December 11, Reviewed by John C. Garrett

LOTTIE PICKFORD does some of the cleverest work of her career in Clipper's three reel production "Curly" to be released December 11. In this screen drama Miss Pickford is given a chance to do some heart stirring dramatic work and she does it in a very commendable way, making an appealing little "Curly," a girl who is brought up in the slums under the care of Mrs. McCarthy, a woman who is very fond of whisky and abuses the little girl.

William Russell plays opposite Miss Pickford and is splendidly cast as Arthur Brewster, a young millionaire, whose name and money are coveted by Isabel Morrisey, which part is taken by Charlotte Burton, and her brother Roland Morrisey, George Periolat, also is desirous of obtaining Brewster's millions. Eugenie Forde does exceptionally good work as Mrs. McCarthy. George Clancey as Tim McGraw, Lizette Thorne as Flo Murray and Marie Van Tassal as Mrs. Brewster, complete this strong cast.

The story of this unusual drama deals with Arthur Brewster, a wealthy young man and worker in the slums, who has founded the Good Hope mission. He comes upon Curly, an attractive little girl, who lives in the slums and who is cared for by a drunken old woman, Mrs. McCarthy. He asks Curly to visit the mission some time and this she does, later becoming a devoted friend of Brewster's.

One night two bums who are resting in the Good Hope mission see Brewster take out a large roll of money and determine to follow him home and slug him in order to get the roll. Brewster on his way home passes Curly's house



Flo Murray is seen pawning the stolen ring.

and stops to talk with her. She notices the two men following him and just after they have passed her they attack him and her screams bring a policeman and both his life and money are saved. Sometime after this Brewster gives Curly work at the mission.

Roland and Isabel Morrisey, brother and sister, have squandered their patrimony and have become social pirates living by their wits. Wishing to continue his social living Roland suggests that Isabel set her cap for Brewster. This she does and later succeeds in becoming the young man's betrothed. Roland who is in need of money converts some securities he has long held for the unknown heir of Captain Peters into money by selling them to Brewster.

Isabel notes with jealousy Curly's adoration for Brewster and she and her brother concoct a plot. Her brother meets with Flo Murray, a woman who is a victim of circumstances, and she manages to have Curly accused of stealing some rings belonging to Isabel. Things look pretty black for the girl until Tim McGraw, connected with the Good Hope mission, sees Flo Murray pawning the rings she accused Curly of stealing and she admits her guilt to him, and thus Curly's innocence is proven.

Mrs. McCarthy is taken fatally ill and on her deathbed she confesses that Curly is the rightful heir of Captain Peters' fortune. Brewster and Curly go to Morrisey's office where Roland and his sister are apprehended before they can flee with the Peters' securities and as the picture fades we see Brewster place a diamond circlet on the finger of Curly, the girl he has grown to love.

"I'm Glad My Boy Grew Up to Be a Soldier"

Selig Four-Reel V. L. S. E. Release of December 13 Reviewed by John C. Garrett

THE Selig Polyscope Company has for presentation on December 13, a screen version of the popular song hit, "I Didn't Raise My Boy to Be a Soldier." This stupendous production is another one which is so necessary and apropos at this time. It deals with war and shows us some of the



The citizen-soldiers are called to the front.

horrors which would be visited upon us in case we should be drawn into the conflict now raging in Europe.

Frank Beal was given the direction of this photodrama and has an able cast to enact the leading roles for him. His big battle scenes were registered exceptionally well upon the screen and the photography was excellent throughout.

This production gives just honor to the woman who is forced to give up her dear ones to the god of war and leaves her gazing into the fireplace while a vision of a great battleship firing a broadside of guns appears, later dissolving into a great thrashing harvesting machine, implying peace and industry and then the mother realizing that her sacrifice was for the good of the country is glad that her boy grew up to be a soldier.

Harry Mestayer as Jerry Warrington; Eugenie Besserer as Mrs. Warrington, his mother; Harry DeVere as James Warrington, Jerry's father; Guy Oliver as Frank Archer, Warrington's partner in business and Anna Luther as Mercy Archer, Frank Archer's daughter and the girl with whom Jerry is in love, are prominent in the cast of this production.

James Warrington, a successful architect, is happy with his loving wife and fine young son, Jerry Warrington. His partner in business, Frank Archer, who also resides in the house next to him, is a widower with a small daughter, Mercy.

The morning paper states that war has been declared and Archer informs Warrington that he is going to enlist as a volunteer and fight in defense of his country. Warrington, thinking of his wife and little son, hesitates, but his duty confronts him and he agrees to join a volunteer regiment with Archer and then comes the first note of sadness into the happy home. The regiment which includes Warrington and Archer marches away and Mrs. Warrington watches with tear-dimmed eyes.

Time passes and Mrs. Warrington receives no word from her husband. One day Archer arrives home and he has lost an arm while fighting in defense of his country. He calls on Mrs. Warrington and as Jerry and Mercy are playing together he tells her of the battle in which he was wounded, of how his faithful partner rushed to his aid and then of Warrington's death.

Seventeen years pass and Jerry has grown to young manhood, while Mercy has blossomed into a beautiful young woman and their childish affection has grown into love for each other. Again into the happy home comes word that war has again been declared and that the invaders have landed upon the coast.

The mother tries to keep the news from Jerry, but he goes to the office where he has taken up his father's duties and tells Archer that he is going to enlist. There comes a day when Jerry is sworn into his country's service and again the mother stands watching the soldiers march away just as she did seventeen years before. Mercy unable to stand the strain of separation from her lover goes to the front as a Red Cross nurse.

One day she returns and with her father goes to Mrs. Warrington's home, where she tells a story just as her father had told one seventeen years before. How she, sitting on the high rocks overlooking a battlefield, had spied Jerry in the forefront of the battle line; the men of Jerry's regiment leap from cover and advance upon the enemy; Jerry is suddenly stricken in the midst of the leaden shower and falls. He is taken to the Red Cross hospital dying and while Mercy holds her sweetheart in her arms he breathes his last with the word "Mother" hovering on his lips.

"Barbara Frietchie"

Metro Five-Reel Drama Released November 29, Reviewed by Thomas C. Kennedy

THE Popular Plays and Players Company presents an excellent screen drama in picturization of the celebrated "Barbara Freitchie," by Whittier. This beautiful five part production was released by Metro on November 29, and it would seem that the title alone should insure it a large audience wherever it is screened. The picture is of the type that can be exhibited to large audiences with the advance assurance that it will please thoroughly and generally.

The adaptation was made from Whittier's poem and the play by Clyde Fitch, and the scenario should be mentioned, for it is a splendid one. The action is continuous and as a whole the story is well constructed. Toward the end, where the poem is picturized and excerpts from it are used as subtitles, the interest is brought to a point of excitement. But pleasantly so, one's emotions are stimulated, not disturbed as is the way with melodrama.

Mary Miles Minter has a part which makes demands upon her dramatic ability and she plays it to remarkable effect. This youthful actress established herself as a screen star some time ago. In "Barbara Frietchie" she acts with the spontaneity of youth and with the skill of an experienced actress. Miss Minter is Barbara the younger, in the picture there are two, and Mrs. Thomas W. Whiffen, a famous actress of the stage of years ago, is in the part of Grandma Barbara.

Barbara Frietchie, though she has no love for the Yankees, is captivated by Captain Trumbull, a Union officer. Her grandmother sides with the North and defends Barbara when her father demands that she have nothing more to do with the Yankee. Trumbull is of much assistance to the Frietchie family, as the town of Frederick is held by the Union army.



A scene from "Barbara Frietchie."

When the town is retaken by the Southerners, Trumbull is seriously wounded, and he is brought to the Frietchie home, where, later, he dies. Both Barbara and her grandma, in a frenzy, carry the stars and stripes to the window and wave

the flag in defiance of the men. Several guns are aimed at the offenders, but are lowered at the command of General Jackson. One shot is fired, and that by a man who has been driven insane by jealousy. Little Barbara is struck by the bullet from the gun of her former sweetheart, and dies.

Though the play ends with the death of three of its most appealing characters, the ending is lightened by further scenes which, in double exposure, show Trumbull, Barbara and her grandmother visiting the places where the poem "Barbara Freitchie" is recited. The production is big. There are scenes in which Director Herbert Blache used hundreds of well drilled extras. The regiments of both Union and Confederate armies, and the locations give the play a true atmosphere. The interior settings are beautiful and the direction throughout is splendid.

Guy Coombs makes an attractive figure of Captain Trumbull and Fraunie Franholz is good in a character part as Jack Negly. Wallace Scott, Anna Q. Nilsson and Louis Sealy have the other important parts and play them well. The cast is completed by Frederick Heck, Myra Brooks, Charles Hartley, William A. Morse and Jack Burns.

"The Galley Slave"

Fox Five-Reel Feature Release of This Week Reviewed by Neil G. Caward

THERE'S a new Theda Bara on the screen. She's to be found in the current release of William Fox Features, entitled "The Galley Slave," and if comments overheard at the showing of the picture at the La Salle theater, in Chicago, which, under the management of Jones, Linick & Schaefer, this week begins the showing of the Fox program in Chicago's loop, is any criterion, she's going to be just as popular in the new style of roles as she has grown to be in the vampire type for which she is famous.

In "The Galley Slave" Miss Bara interprets the role of an artist's model, Francesca Brabaut by name, and is the wronged woman who is first deserted by her husband and later suspected of being the mistress of the hero. As the Italian girl she is as beautiful as ever, though in her tremendous scenes of denunciation, particularly in the close-ups of such scenes, her make-up seems a bit overdone.

Claire Whitney plays the American girl, whose happiness is spoiled by the suspicion cast upon her sweetheart when she finds him keeping a moonlight tryst with Francesca, and is most convincing in all of her scenes. She brings not a little beauty and a lot of real intelligence to her playing. Ben Hendricks, Stuart Holmes, and Hardee Kirtland are cast in important roles, and special mention is due little Jane Lee for her wonderful naturalness as the child of the model.

As the tragic little story unfolds we learn that Francesca, the daughter of proud parents, has married an artist who is considered beneath her by her father. Later she learns that her father's opinion was well founded, for the artist-husband sends his beautiful wife to plead with his uncle for funds. The uncle is of the belief that no woman is "good," and tells the nephew that if his wife proves to be as beautiful as she has been represented he may let her persuade him to change his will in the nephew's favor. Francesca proves her honor is above price and the uncle shamefacedly confesses that he misjudged womankind. After he has sent her away, he plans to add a codicil to his will providing for the woman and her child, but heart failure overtakes him ere he completes it, and the nephew comes into possession of the castle and title of his uncle, but the money goes to charity.

Francesca is then deserted by her husband and ekes out a bare living by posing for an American artist. Cecily Blaine, an American girl whose mother is anxious to marry her to a title, comes into the story as the sweetheart of the American artist, but Francesca's husband, now posing as a rich baron, seeks to win Cecily away from the American. In this plan he is aided by Mrs. Blaine and when Francesca would expose him to Cecily as a married man, he sends two decoy letters by which Francesca and the American artist are apparently shown to be husband and wife. Cecily, who witnesses their tryst, broken-heartedly departs and a few weeks later consents to marry the baron.

Later Francesca is sent to the galleys for theft, and the baron accuses the American also of stealing some jewels and bundles him off to the galleys where he again encounters Francesca. Ultimately, however, his evil deeds overtake the baron and he is exposed for the villain that he is. When he would kidnap his own child, a bullet from Francesca's revolver sends him to his death, and Cecily is once more free to marry her American lover.

"Detective Blackie"

Ninth Episode in Pathe's "Wallingford" Series Reviewed by Thomas C. Kennedy

IN "Detective Blackie," ninth episode in the "Wallingford" series being produced for Pathe by L. D. and T. W. Wharton, the famous confidence men essay a difficult task. Instead of setting out to hoodwink one man they attempt, and their attempt meets with success, to beguile the scores of officials who govern the town of Spanglerville. The town seems to be run on a sort of brotherhood basis, but the spirit of brotherly love, which in turn harbors a sincere love for dollars, reaches to the town limits and not an inch further.

The town of Spanglerville was instrumental in bringing about the ruination of Violet Warden's father, and the amount by which it was enriched upon his death is the amount which J. Rufus and Blackie take away from it—if reluctantly accepting the $60,000 which a number of men run miles to give you can be called taking it away. Blackie and Wallingford play the roles of detectives and about two hours after their entrance into Spanglerville the whole town is sleuthing it about.

From the looks of them one would judge that minding other people's business and assuming charge of affairs that do not in the least concern them is an old trait with the townspeople. They spy so readily upon the one person in the town who has succeeded in keeping his own affairs to himself that if there is any truth in the adage about the old dog and the new tricks, the "detectives" merely applied a



A scene from "Detective Blackie."

stimulant when they spoke in whispers and looked at some object calculated to be a few miles the other side of the gray horizon.

Blackie is in his heaven of delight for there is no end of opportunity to tell the rubes "fairy tales." This episode embodies as many funny incidents as the best of its predecessors. The officials of Spanglerville, hungry for information which they have no right to, are highly amusing as they walk on tiptoe and cast glances full of meaning at each other. Max Figman, Burr McIntosh and Lolita Robertson are supported by a fine cast. The support is so good that it is little wonder that their performances stand out. The settings show the same good judgment that prevailed in the staging of the former episodes.

"The House of Fear"

Pathe Gold Rooster Play Released December 2 Reviewed by Thomas C. Kennedy

THE third of the "Ashton Kirk, Investigator," stories by John T. McIntyre, with Arnold Daly in the title role, and for release on Pathe's Gold Rooster program, is entitled "The House of Fear." There is deep mystery in the first scene and it is maintained up to the time Kirke explains, in the last reel, to the master of the house the cause of the strange happenings which have so upset him and the other members of his household.

So interested does one become in the numerous incidents

that the last reel is reached before it is realized that the cause of them has not been even hintd at. Then the whole affair is explained in one conference betwen Kirk, who secludes himself, even from the audience, while he makes his deductions, and Cramp. Then there are pictures of events which happened years before and a quantity of subtitles. Everybody in the house harbors a terrible fear, but they, like the spectator, do not know what they are afraid of.

It is doubtful if one of the many people who see "The House of Fear" will feel the least desire to ever enter such a place. Charles Cramp, his sister, his aunt and a butler live there and each seems to feel as though the others know more than they care to tell. Kirk is interested in the house by his friend, Pendleton, who pays the Cramps a visit. At the end of his first two hours in the Cramp home he describes it very aptly when he says "some house." It is all of that.

The mystery is solved by Ashton Kirk, who discovers that Cramp's aunt is in league with a number of Mexicans who are anxious to secure some forged currency plates which are hidden in the cellar of the house. The Mexicans are a murderous looking lot and Kirk on one or two occasions is put to the necessity of using his brawn as well as his brains. The aunt, it transpires, is the wife of the leader, Alva, and she aids him in his attempt to obtain the plates. Kirk makes another discovery and that is that Grace Cramp is a very charming girl.

The picture has many exciting moments. It has been finely produced by Ashley Miller and Mr. Daly. The house, interors, and locations are almost weird in their somberness and they help as much as anything else to make the story as



Scene from "The House of Fear."

mysterious as it is. The search-lights which Cramp's butler plays about the grounds as soon as night comes on, and the peculiar sword, and harp which Miss Hoheno takes such excellent care of are other interesting features of "The House of Fear."

Supporting Arnold Daly as Ashton Kirk, are Sheldon Lewis, Jeanne Eagles, Charles Laite, Ina Hammer and William Bechtel, in the important parts. Sheldon Lewis is presented with opportunities by his part, and this and the fact that he uses them to such good advantage makes Charles Cramp the most prominent character in the story. Jeanne Eagles is pretty and acts her part naturally.

"The Ogre and the Girl"

Lubin's Three-Reel Photo Drama to Be Released December 9. Reviewed by John C. Garrett

THE Ogre, a kind and wealthy man, is loved by all the children and feared by their parents. This man who has been blessed by the riches of earth, is cursed by an ugly countenance which is the cause of much unhappiness and prevents him from enjoying the wealth in his possession. His heart belongs to one girl, but she is young and beautiful and her ideal is a handsome youth, so the lot of the Ogre is surely a most unhappy one.

The above is the plot of Lubin's three-reel production, "The Ogre and the Girl." Bernard Siegel has been given the task of portraying the part of the Ogre and his work and characterization of this part are splendid. Geraldine O'Brien, a newcomer to the Lubin forces, does commendable work as the girl; Marie Sterling makes a lovable mother; James T. Daly is good as the father and Kempton Greene, as the hero of the story, does exceptionally clever work. The photography throughout the production is up to the general Lubin standard and some of the exterior scenes are beautifully portrayed.



Scene from "The Ogre and the Girl."

As the picture opens we are shown the mansion-like abode of the Ogre, a kind and wealthy man of forbidding face who has been given the name of the Ogre by those who do not know him. He is tired of loneliness and is in love with a girl, whose parents encourage his suit but she, lover of the beautiful and child of nature, shrinks from him and seeks the solitude of her beloved glens and brooksides. On one of her wanderings through the woods she meets a young surveyor and these two fall in love.

However, a discarded lover who has come back from afar to again press his suit, comes upon the two and a fight ensues in which the surveyor is injured and the girl has him taken to her home. A forest fire breaks out and soon spreads to the girl's home. Hemmed in by the flames and nearly choked by the smoke the girl attempts to carry her lover to safety. Her discarded suitor rushes in and carries the girl out, but leaves his helpless rival to die. The Ogre is standing near and the girl tells him she will marry him if he will save her lover's life and this he does.

The girl's family and the youth are taken to the Ogre's castle and here the youth recovers and learns that the girl has already promised to marry the Ogre and is making preparations for the wedding. The wedding day comes and the guests are assembled when from outside there comes the discordant pandemonium of a mob led by the discarded suitor, who has organized a charivari. The Ogre rushes into the garden and fires into the crowd, wounding the discarded suitor.

He is placed under arrest and returns to the drawing room where he places the hand of the girl in that of her lover and passes out into the night and two days later the youth and the girl are man and wife and the Ogre deeds to them his beautiful castle as a wedding gift.

"The Grey Mask"

World Film Drama in Five Parts for Early Release Reviewed by Hugh Hoffman

ONCE more the troubles that beset a chemist when he discovers a new formula for a high explosive are herein set forth. There seems to be a fate that pursues anyone who discovers a high explosive, and in this one the luckless inventor meets with all sorts of misfortunes at the hands of a desperate gang who are trying to obtain the formula for the representatives of a fictitious foreign government.

There are two valuable objects that gangs of crooks are always after. One is the formula for a new high explosive, and the other is some celebrated jewel. These being well-established facts, there is not a great deal of need to give the outline of this story. Edwin Arden is featured as the detective who runs down the gang and marries the girl. The girl is Miss Barbara Tennant. Miss Tennant always screens beautifully and her technique is invariably good.

Mr. Arden is most convincing as a detective of the brainy sort. He conveys the impression of ultra-shrewdness. and throughout the picture is altogether masterful in his

handling of the part. All of the parts are very well played, and they lift what would otherwise be a commonplace story up into a high-class feature.

Johnny Hines is rapidly becoming known as one of the



Jim Grath the detective behind the gray mask.

celeverest light comedians on the screen. His work is permeated with a most bizarre personality, which is at once pleasing and forceful. His skill as an actor is considerably above the average, and he shows up well in this production.

Buckley Starkey and Hugh Jeffries furnish a nice bit of character work as the two burglars. Frank Monroe, as the inventor, is well cast and plays his part extremely well. Georgio Majeroni, in the heavy part, as the representative of the foreign government, does some excellent work. He is an excellent type of the genteel heavy and his work in this picture should assure him many more engagements.

The production was staged by Frank Crane in a very adequate way. The settings are proper and the exteriors are very well chosen. The action has a nice continuity and as a whole the production is intelligent and ought to give satisfaction as a feature.

"The Run on Percy"

Selig Releases Another Bloom Center Chronicle Reviewed by Neil G. Caward

CONSTABLE PLUM, Postmaster Pash, Chubby Green, Percy Pinkham, Selina Tubbs, Margaret Tate and a number of the other unique characters who have made previous releases of the Selig series entitled the "Chronicles of Bloom Center," are all to be found in the latest release of this series called "The Run on Percy."

This time, however, it is Percy Pinkham, the boy printer, about whom the chief action centers, for Percy learns with surprise that his uncle, who is extremely wealthy, is going to leave him a fortune, providing he marries a Bloom Center belle within 24 hours, and Percy has to get some quick action in order to stand even an outside chance of landing that fortune.

Sidney Smith, who directs the Bloom Center series, again makes use of the familiar backgrounds that were used in previous releases of Bloom Center Chronicles, and the village print shop, the drug store, the watering trough that stands in the heart of the rural village, and Percy's home, are the principal scenes of the action, in the December 6 release of this series-serial.

As the story begins, Percy Pinkham, who has invested all his money in the Bloom Center *Bugle*, discovers that he is short of funds with which to settle the numerous bills which come pouring in upon him, and when he is embarrassed by discovering that he cannot even pay his colored washwoman, he writes to his uncle asking a loan.

In reply to the letter Percy's uncle arrives in person. Unfortunately he is in time to find Percy in a little session of poker. He is so indignant at discovering Percy's love for the cards, that he takes a room at the hotel and writes Percy a note, declaring that unless he agrees to marry a Bloom Center belle within 24 hours he will cut him off without a cent, but if Percy is successful in winning the love of some Bloom Center girl, he will be given the deed to one of the best farms in the country.

Johnny West, correspondent for the county seat newspaper, learns of the uncle's offer to Percy and prepares a front page story that startles Bloom Center to its most remote precincts.

When the county seat newspaper arrives, every nonmarried lady for miles around starts for Percy, and that young man has the time of his life in defending himself from the many who seek his hand in marriage. After barricading himself in his room, only to have the door broken in by the eager ladies, Percy escapes through the back door and visits Margaret Tate, whom he has long admired.

Margaret agrees to become Mrs. Pinkham, and the next



A humorous moment in "The Run on Percy."

day he receives from his uncle the deed to one of the finest farms in the county, the uncle explaining in a letter which accompanies the deed that his previous note was only a plot to make Percy realize the seriousness of life and the value of a good wife.

Pathe Filming "The Precious Packet"

Donald Mackenzie, the Pathe producer, will soon start work upon "The Precious Packet," adapted from the novel of the same name by Fred Jackson. Lois Meredith, one of the most beautiful of the younger women upon the stage, and Ralph Kellard have already been signed for the picture. Mr. Mackenzie will have to take his entire company to a Maine lumber camp to spend several weeks there, since many of the scenes are laid amid such surroundings. In the meantime he is anxiously awaiting from correspondents in Maine reports of heavy snowfalls. The scenario requires deep snow, you see.

Robert B. Mantell, the eminent Shakesperian actor who recently deserted the spoken drama and entered into a contract of several years' duration with the Fox Film Corporation, will sail on Wednesday for Jamaica, British West Indies, where he will be photographed in a series of new Fox pictures. Mrs. Mantell, who is known both on the dramatic stage and in motion pictures as Genevieve Hamper, accompanies her husband and will be co-starred with him in each of the new productions.

HORSLEY TO FILM SPECTACLE

"Vanity," Eight-Reel Maserpiece, to Be Filmed Upon His Return to Centaur Coast Studios— New Camera in Use

David Horsley, the master-mind of the Centaur Film Company and one of the men who made pictures before the film business became an industry, arrived in New York a little over a week ago. Mr. Horsley admitted that he came all the way from his West Coast studios to attend the Screen Club ball, but inquisitive persistence revealed that the real object of his visit was to sign contracts with Mutual for additional productions. Further than that they will be five-reelers and come regularly and often. Mr. Horsley would not say, but he intimated that he might reopen his Bayonne studio while here and install a feature company to produce big dramatic subjects. It is probable that these latter will take the place of the present three-reel pictures now on the Mutual program. Alternating in release with them will be five-reel animal features with Captain Bonavita.



"As soon as possible after my return," said Mr. Horsley, "we will begin preparations for the production of a special feature to be called 'Vanity.' It will be fully seven or eight reels in length, and will be distributed through Mutual, but not in the regular service. The script, which was rewritten five times before meeting with the full satisfaction of myself and Miss Theodosia Harris, our scenario editor, is now ready for filming. There are three distinct leads in the cast. Just who will play them we have not yet decided. There is a possibility of this picture's being made in the east."



Reading from left to right beginning with fourth occupant of automobile are: Thomas R. Marshall, vice president of the United States; Mrs. Marshall; David Horsley, owner of the Bostock Arena and Jungle; Harry E. Tudor, general manager; C. M. Fais, controlled; and Captain Jack Bonavita, chief trainer. In the foreground is "Bryan, the scrapper," just Christened.

The value of good scripts cannot be overestimated, according to Mr. Horsley. "Good directors and actors are essential, of course," he said, in explaining his statement, "but the main thing is the story. The plot must be in the picture in order to make it a success. The name of a famous stage star at the head of its cast is not sufficient. Some stage celebrities have shown unquestionable talent before the camera, but the majority of them have not.

"For a time multiple-reel pictures were features only because they contained an expensive star, and they sold on that same asset, but those days are over. The people have taken to the four and five-reel length feature, and want good pictures. What the people want, the exhibitor needs—and it is up to the manufacturer to supply him. Good scripts in the studio form the foundation of a service which meets this demand. Sound, consistent stories are the first consideration; then comes the cast. And here, in most cases, experienced screen stars deserve preference over their stage cousins.

"Our feature company at the coast is at present engaged in the production of one of these five-reel pictures which will be released through Mutual under the new arrangement which goes into effect about the first of the year. We are also trying out a new comedian for light slapstick comedy. If our present plans go through he will be featured in short comedies much like the Ovey comedies."

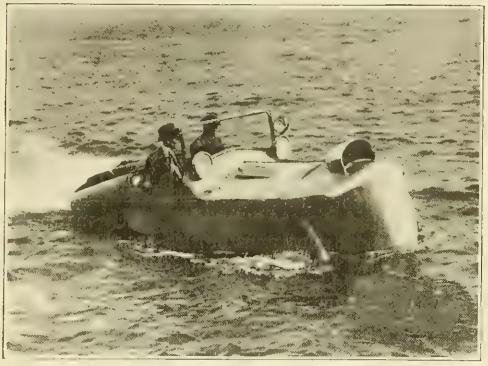
The present forces of the Centaur studios, covering five acres of ground in the heart of Los Angeles, amount to five companies; two comedy, one dramatic feature, and two animal companies. An addition is being made to the plant to facilitate production. The arena, which is outdoors, has a convertible canvas roof, so that work can be carried on regardless of weather conditions. A balcony has been constructed over the dressing rooms, so that outsiders can see the arena and the jungles without being caught by the camera or interfering with the director. There are six separate and distinct jungle sets opening upon the arena.

A part of Mr. Horsley's time while in New York was given to looking over the completion of several of his recent inventions, among which are his new printing machine and his light shifter. Mr. Horsley's double-exposure camera, which he invented some time ago, and which requires the films being run through but once, is perfected, patented, and in everyday use at the studio, but no arrangements have as yet been made for putting it on the market.

Milwaukee Exhibitors Incorporate

The motion picture exhibitors' association, of Milwaukee, organized without capital stock, has filed articles of incorporation in the office of the secretary of state. The purposes of the association, as stated in its papers, are to uplift the moral standard of the business of the motion picture exhibitors of Milwaukee, to promote the business interests of exhibitors and to maintain a strictly neutral attitude with respect to film manufacturers. Members of the association will meet in the Plankinton club rooms of the Plankinton hotel on December 3, to perfect the organization. Incorporators are: Henry Trinz, George Fischer, Philip O. Gross, Paul Langheinrich, Sr., Otto Anders, Richard Lauffer, Otto Treusser, Sr., B. K. Fischer, Charles H. Phillips, J. H. Filliman and H. D. Graham.

News of the Week as Shown in Films



Launching combination auto boat at San Francisco, Calif. Copyright, 1915, Hearst-Selig News Pictorial.



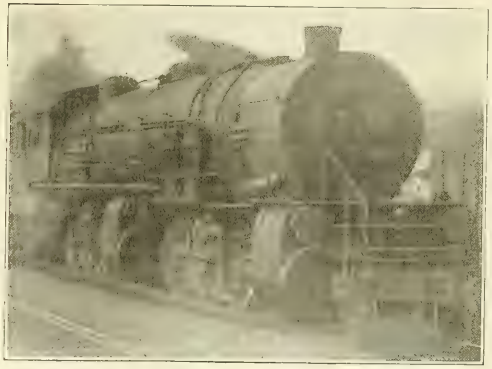
Dr. H. J. Haiselden, who refused to save the life of a mentally defective baby. Copyright, 1915, Pathe News.



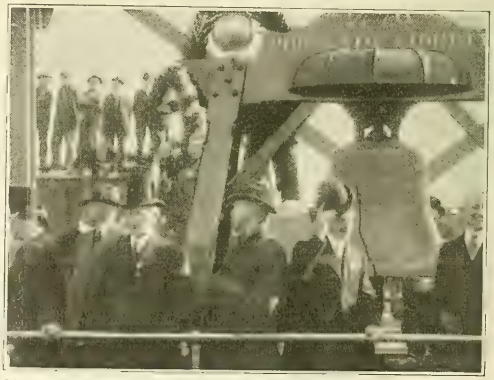
Troops of Winnipeg, Canada, just before leaving for the scenes of war. Copyright, 1915, Universal Animated Weekly.



Mimic hotel burned as part of harvest festival at Atlanta, Ga. Copyright, 1915, Hearst-Selig News Pictorial.



Largest engine in the world put into service. Copyright, 1915, Pathe News.



Liberty Bell leaves San Francisco for Philadelphia. Copyright, 1915, Universal Animated Weekly.

Brevities of the Business

PACIFIC COAST NEWS

By "Capt. Jack" Poland.

Harry E. Aitken, president of the recently organized $5,000,000 Triangle Film Corporation, has been an interesting visitor to this city during the present week, guest of **D. W. Griffith, Thomas H. Ince** and **Mack Sennett,** vice-presidents and producers of feature pictures for the new Triangle program. Mr. Aitken was splendidly entertained by prominent stars and producers of filmdom, and was a guest of honor at the Motion Picture Directors' Association Thanksgiving ball at Hotel Alexandria. After personally inspecting the several big studios in which his organization is interested, Mr. Aitken expressed himself as thoroughly satisfied with the magnificent productions being produced for the Triangle houses. He predicts even greater achievements and successes for 1916.

The most notable success in the social life of Pacific coast motion picturedom was the grand ball and bouffe given by the Motion Picture Directors' Association at Hotel Alexandria Thanksgiving night. It was a semi-social-charitable event, the funds to be used to provide two free beds at local hospitals for worthy and deserving film players who may need medical attention and are unable to pay for same. It was the initial event of the rapidly growing organization and nearly everyone of consequence in screen life now on the coast was present. The scene in the great Rose ballroom, with hundreds of celebrities of the professional world, caused many present to feel as though the Rialtos of New York and Chicago had been transplanted to Los Angeles. The ball and bouffe was a brilliant social and financial success, and the directors were recipients of hearty congratulations from their associates and guests. The following committees had charge of affairs:

Arrangement: **Allen Curtis,** chairman; **Frank Beal, Joseph DeGrasse, William Robert Daly,** and **M. J. MacQuarrie.** Reception: **Otis Turner,** chairman; **Charles Giblyn, Robert Leonard, Walter Edwards, Charles Swickard, Reginald Barker, Al. E. Christie, Phillips Smalley, Travers Vale, William D. Taylor** and **Hobart Bostworth.** Floor: **Dell Henderson,** chairman; **Eddie Dillon, Jay Hunt, Frank Lloyd, Francis J. Powers, Charles K. French, Roy Clements, Raymond B. West, Lloyd B. Carleton, Henry Otto, Leon D. Kent** and **J. P. McGowan.**

A splendid private showing was given at Woodley's theater last Monday night by the Universal Film Manufacturing Company, under the personal supervision of Director-General **Henry McRae,** of the feature picture, "Undine," featuring **Ida Schnall.** The picture was produced under the direction of **Henry Otto,** and was pronounced by many critics and motion picture people attending as a most brilliant and artistic production. This picture will soon be released on the Universal program.

As an aftermath of extensive advertising of the famed picture, "Damaged Goods," by Exhibitor **J. A. Quinn** of the Superba theater last week, Mr. Quinn was arrested charged with unlawfully obstructing the sidewalks with crowds waiting to buy tickets. The house has been crowded at every performance. Mr. Quinn was fined by a local judge $100 and the sentence suspended. In the meantime crowds continue to flock to see the picture.

Mayor **Charles E. Sebastian** announces the following five as the new Board of Censors for Los Angeles: **Austin C. Shafer, Neal P. Olsen, Clarence Ferguson, Mrs. M. E. Sherard** and **Mrs. Grace Mellus Thomas.**

Phillips Smalley, that enterprising Universal director, has secured the services of the celebrated "Foxy Grandpa" cartoonist, **C. E. Schultze,** for a series of comic pictures for the Universal program. He is already at work under the Smalley tutorship and the Foxy expression is right there in evidence when payday comes and he lines up for the cash-erino. The pictures, however, are worth the price. This will be a new novelty for the Universal and Mr. Smalley has been heartily congratulated upon his success in securing such a notable character for his venture.

MID-WEST NEWS

By William Noble

Arkansas

In the chancery court at Fort Smith, Ark., the final decision was given in the equity case which has grown out of the sale of the old Lyric theater at that place. In October last the court gave a decree of judgment and foreclosure and sale to **S. J. Rossmond** as against **Lawrence Wright** et al. On Monday last the court gave a verdict in favor of **Reutzel & Trusty** for alleged differences in amounts of payments made by defendants in the purchase money of the property. The cross-complaint of Routzel & Trusty was based upon this character of claim.

Arizona.

Fire which originated presumably in defective electric wiring in a moving picture in Lovell, a suburb of Bisbee, Ariz., November 20, destroyed property valued at $65,000, including the theater.

Oklahoma

Dr. **Phil C. Baird** has installed a moving picture machine and booths in the First Presbyterian church in Oklahoma City and will show moving pictures in the church from time to time. The first picture shown was the Pathe three-reel picture, "The Life of Christ." Red lights for exits and cleared aisles will be conformed to and children under 12 years of age will not be admitted unless accompanied by their parents. Of course it goes without saying that nothing but censored pictures will be shown.

Missouri

Alleging that he was ousted from his position as manager of the New Grand Duchess theater, formerly the Hippodrome in St. Louis, and that despite the fact that he held a ten years' contract with the Walmar Theater Company, that he was forcibly thrown out of the theater when he attempted to enter, Mr. **Bromley** has entered suit against the theater company for $10,000 damages for breach of contract, and also for an injunction from being ousted as manager. Members of the company refused to discuss the filing of the suits further than to say there had been a disagreement over the contract, and that Mr. Bromley's services as manager had not been satisfactory, that Mr. Bromley had not been ousted from the theater, but simply had been refused admittance.

The Rialto theater of St. Louis, Mo., formerly the Delmar, has been purchased from Mrs. **O. T. Crawford** by **Benjamin P. Stromberg,** member of the school board and former trunk manufacturer. With the sale of the house went a three years' lease of the property. Mrs. Crawford declined to state the consideration in the sale of the Rialto to Mr. Stromberg.

Texas.

The jury in the moving picture show injunction case virtually decided November 18 that moving pictures could operate and give moving picture shows in Fort Worth, Texas, on Sunday. The jury decided in effect, after an hour's delibera-

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	95	99 †
Biograph Co.	41	56
Colonial M. P. Corp.....	1	3⅞*
Famous Players Film Co...	100	130
General Film Corp., pref...	40	45
Mutual Film Corp., pref...	48	51
Mutual Film Corp., com...	45	50
No. Am. Film Corp., pref..	71	75
No. Am. Film Corp., com..	67	72
New York M. P. Corp.....	50	59
Thanhouser Film Corp....	2	3½*
Triangle Film Corp.....	5½	6 *
Universal Film Mfg. Co...	190	..
Vogue Films, Inc.....	125	..
World Film Corp.....	4⅛	4⅜*

*Par $5.00

†Carrying the dividend.

American Film Co., Inc., has been in good demand, owing to the close proximity of dividend period, at 95.

Famous Players Film Co.: There have been some inquiries on this stock, although the issue has been fairly inactive. The spread between the bid and asked, however, is too large to permit of much trading.

North American Film Corp.: Reports up to the fifteenth of the month credited the "Diamond from the Sky" with a volume of business in excess of $900,000.

Vogue Films, Inc.: In order to perfect their plans on a more comprehensive basis, the first release—instead of being made in December—is now scheduled for the first week in January. Stock is in good demand, around 125.

tion, that Sunday shows would not depreciate the value of property. The verdict as technically expressed is for or against certain plaintiff property owners and defendant showmen. The next move on the part of the picture show owners will be to file a motion to dissolve the injunction now in force prohibiting picture shows in Fort Worth on Sundays, but in addition the showmen and citizens who favor Sunday shows will endeavor to secure a city ordinance to legalize Sunday shows in Fort Worth. To do this it will be necessary to order a referendum election, and petitions asking that it be done will at once be placed in circulation. It is not probable that any shows will open on Sundays, attorneys for the picture men stated, until the city has made it possible to do so without violating the law, although the injunction against it has been dissolved by the Sixty-seventh District Court.

NEW YORK NOTES

Bill Barry, advertising manager of the Nicholas Power Company, is the sole and disgruntled possessor of a cold. He has spent the past week trying to persuade it to "lay off," and, according to reports, is succeeding in his campaign.

J. H. Finn, president of the Nichols-Finn advertising agency, has returned to Chicago.

Lloyd D. Willis is now general manager of the Fox Film Corporation, taking the place of **Winfield F. Sheehan,** who has left for a six months' trip to California.

Robert E. Welsh has resigned from his position as editor of the motion picture department of the *Dramatic Mirror,* and can now be found in the publicity and advertising department of the Kalem Company. **William Wright** is still manager of that department at Kalem, but his present executive duties allow him very little time for taking part in its activities.

Dick Wallace, formerly editor of the motion picture department of the Morning *Telegraph,* has returned to the ranks of the theatrical press agents. He is now publicity representative for the **Grace George** company at **William A. Brady's** playhouse.



Claude Fleming featured in Pathe's "The Light That Failed."

John W. Grey, assistant to **Albert E. Smith** of the Vitagraphh Company, is responsible for the unique Blue Ribbon advertising novelties now being distributed among the exchanges and exhibitors. The new invention is called the "Vanitab," and consists of five or six thin layers of two-inch-square cotton generously sprinkled with face powder. The little pads are enclosed in sealed transparent envelopes, bearing the Blue Ribbon seal and stamped with the name of the theater at which it is given out and the Blue Ribbon feature which it is playing.

L. J. Rubinstein, publicity manager for the Thanhouer Company, is eagerly looking forward to the Boston exhibitors' ball, scheduled for December 1. Ruby is going to escort a group of Thanhouser stars to the affair, and significantly states that Boston people are going to know that they are there. If Ruby steals the ball from the Boston exhibitors the way he did the Bronx exhibitors' ball from that association, there is no doubt but that the Bostonites will know the Thanhouser representatives and remember them for a long time to come.

David Horsley, president of the Centaur Film Company, paid a brief visit to New York.

PHILADELPHIA NOTES

By P. J. Cropper

Morris Spiers has transferred the Royal, Twenty-sixth and Girard, to **Ben Shillinger.** It is understood the consideration was $15,000, of which $14,000 remains on mortgage. This house has the fiercest competition of any in the city.

There was some excitement in the Apollo last Tuesday. It appears the Fox "Carmen" had been booked to the Garden originally, and then canceled by the exchange, who claimed its contract entitled it to take this course on giving fourteen days' notice, while the Garden people, claiming they only received thirteen days' notice, threatened an injunction. On the right of the showing the officers of the Fox features exchange asembled in full force at the Apollo, where they were joined by **Stanley Mastbaum** and members of his staff. All arrangements had been made to allow the sheriff to seize the show, and after his departure to substitute a second copy. However, this went up in smoke, for no legal action had been taken, **Goldstone** and **Mellon** of the Garden being content to make the matter public in another way. Of course this has raised some indignation among the smaller exhibitors. The exchange man insists on having a contract, which he breaks if it pays him to. Sometimes, as is alleged in this case, he has to take orders.

Proprietor **Earl M. Forte** of the Sherwood has been taking a honeymoon trip to the Bermudas. He reports seeing two motion picture shows in St. Nicholas; open on Saturdays only, admission one shilling, and one and threepence (24 to 30 cents), General Film program, no feature of more than three reels!

As showing the state of motion picture business in Philadelphia, within one week four houses closed their doors. The Keystone on Morris, Columbia on Third, Frolic on Fifty-second, and Gladstone on Seventeenth.

Jake Becker, well-known downtown man, having sold his "Becker theater" on Fifty-seventh, has leased the Parkway on Fortieth.

Julian M. Solomon, late editor of the *Susquehanna News,* the *Allentown Sightseer, Proverbs* and the *"Songs,"* blew into Philadelphia for Thanksgiving. His liberality in dining, wining and cigaring the motion picture press men of this city has caused a rumor to spread that he has rediscovered King Solomon's mines.

Since **Harry Jordan** replaced Manager **McSween** at the Chestnut street opera house, Triangle plays at $2 are a thing of the past. First showing prices are now 10, 15 and 25 cents.

The local exhibitors' ball is on the 8th. The two and only, **Francis X. and Beverley,** are to lead the grand march; among other celebrities attending are **Viola Dana, Virginia Pearson, Mabelle Trunelle, Edward Earl, Robert Conness, Billie Reeves, L. W. McChesney,** the Lubinites en famille, and many others.

CHICAGO GOSSIP

One of the finest tributes to a man that we ever heard was expressed by a film man the other day in a conversation about the departure of **J. A. Berst** from the Selig Polyscope Company. "Mr. Berst was only a name to me when he arrived in Chicago but when he left I felt as though I'd lost a chum."

George H. Sheldon and his pretty wife treated the ad-man to some instruction at "auction" this week. A return game on the Sheldon home grounds is scheduled at which we hope to trim the daylights out of them.

Henry B. Walthall of "The Raven" fame, together with some other Essanayites, went Nimrodding down around Beardstown during the Thanksgiving holidays.

Herbert Case Hoagland, formerly assistant to **J. A. Berst** at the Selig Polyscope Company, is now occupying the general manager's position with that firm. Mr. Hoagland has had a splendid schooling in the film business and his friends, joining in good wishes for him in his new capacity, expect to see him acquit himself creditably.

Clarence J. Caine, formerly of Motography, now engaged in editing film at the Selig Polyscope Company's plant, in company with his charming mother, paid the ad man a visit recently. Clarence is making a bid to fame by his articles in the *Street & Smith* picture magazine.

Aaron M. Gollos has been crowding war news off the front page of local newspapers recently. Aaron refuses to be the goat of any publicity man's schemes, thereby aiding and abetting said p. m. in his labors.

Adrienne Kroell has been made a splendid offer for a limited engagement at the Wilson theater. Adrienne has a wonderful voice which she had no opportunity of displaying while appearing in celluloid classics and being a very popular girl among North Side society folks Manager Lacolsi has made no mistake in tendering her the engagement.

The writer carefully pointed out in this column on October 23 that the Strand theater in its new location was going to make a lot of false prophets out of some very vehement exhibitors. President **John Devine** of "The Strand" theater beautiful is still "holding 'em out" and the evening performances have a "regular" attendance that any legit house would be proud to claim.

Pete *"Sheriff"* **Schmidt** by post card from Philadelphia complains bitterly that through publicity in this exhibitors' *"vade mecum"* he is being treated with contumely. Show them your star, Pete.

C. F. Hateley, the "Triangle" chief in Chicago, was host to **Mme. Cavalieri** and **Lucien Muratore,** the Grand Opera stars, at a box party at the Studebaker theater November 24.

The Illinois Naval Reserve attended the Thanksgiving eve performance at the Studebaker theater in full uniform. The submarine in the Keystone Triangle film "The Submarine Pirate" was the attraction for them.

NOTES FROM ALL OVER

The Green Room Club gave a beefsteak dinner to J. Stuart Blackton recently at the Forty-seventh street clubhouse, and the feature of the entertainment program, that was interspersed with the soup et al., was Miss Belle Storey, the prima donna of the Hippodrome, who sang a few songs to assist in making the occasion a memorable one.

The sales force of the New York exchange of the World Film Corporation will celebrate the first anniversary of Sol J. Berman's being in charge by giving a dinner in his honor on December 1.

James P. Cogan has been added to the staff of the Premier program in the capacity of scenario editor, because of his vast experience and thorough knowledge of this class of work. Mr. Cogan has done editorial work dating back to the days of the old Biograph company, when both Griffith and Sennett were with that company. For three years Mr. Cogan presided over the Twenty-first street studios of the Reliance and Majestic companies, and later joined the Universal, with which company he first served as picture critic, and later wrote many original scripts.

Now that the Lasky Company has acquired the rights to all of Mark Twain's works, it will immediately start work on the first, which is "Pudd'n Head Wilson," with Theodore Roberts as the star.

Two interesting new people joined the playing force of Balboa this week in the persons of Bert Ensminger and Elsie Randolph. The former is a well-known young player. Miss Randolph is a charming southern girl of promise in the realm of filmdom.

In the Augustus Thomas production, "The Other Girl," which is being filmed by the Raver Film Corporation, there is a scene where Paul Gilmore is required to put on the gloves with James J. Corbett. Gilmore says he believes he has now run the gamut of stunts that he has crossed fists with Corbett.

John Junior makes his initial appearance in motion pictures in Essanay's five-act feature, "A Daughter of the City." He plays the part of Dick Conklin, who rescues the innocent little girl from the vulture who has carefully planned her downfall. Mr. Junior has had extensive stage experiences, having played with some of the foremost players on the American stage. For three seasons he was under the management of the Frohmans, and will be remembered as having played the leading juvenile role in "Officer 666," which played at the Gaiety theater in New York for eighteen months. He had just finished an engagement with May Irwin in "Number 13 Washington Sq." at the Park theater in New York when he came to Essanay.

John W. Rankin, who has been actively connected with the general news publicity service of the Vitagraph Company, on Monday joined the press department of the Fox Film Corporation as publicity director. Mr. Rankin is experienced both in showmanship and publicity attendant upon it and enjoys a very large acquaintance in the picture trade field, as well as with dramatic editors of daily newspapers in New York and other cities.

Ever since her articles began to appear in the papers supplied by the McClure Syndicate, Mary Pickford has been deluged by letters from people of all walks of life demanding information on the most alarmingly varied subjects. If the Famous Players star were called upon to answer all of these inquiries, she would have to be a doctor, nurse, civil engineer, lawyer, architect, chauffeur, French chef, and ten or twelve other things all rolled in one.

Charles Chaplin and Bryant Washburn took Essanay's banner through the lists to the goal of a contest recently closed in a motion picture magazine. The contest was to decide the greatest cast in motion pictures. Chaplin was picked as male comedian by nearly two million votes and Washburn was assigned the villain's role by over a million and a half.

Charlotte Walker, the distinguished Lasky star, who made such pronounced hits in "Kindling" and "Out of Darkness," is expected at the studio this week to begin work on a series of photo-dramas.

May Allison had quite a nasty fall in the feature film, "The Other Side of the Door," at the American studios. She was supposed to jump from a window, a fall of five feet, she missed her reckoning and dropped a further ten feet and had to be carried home. She was in bed for several days and it is fortunate she was not badly injured.

Mona Ryan, who is interpreting the role of Mrs. Waterman in the Raver Thomas production, "The Other Girl," was chosen for type. Miss Ryan has had a long stage experience, playing with many of the big stars and herself appearing in prominent roles in some of the present-day big productions.



Mona Ryan.

Charles Miller, recently promoted to a directorship at Inceville, is this week staging the biggest scene he has ever undertaken since he began his theatrical career. It is an elaborate ballroom setting and is being used in the current Triangle-Kay-Bee feature in which Frank Mills, the notable Broadway star, is being starred.

Word comes from the west that Alan Hale, who has been with the Biograph Company for many moons, is leaving that company to accept a special engagement with the Lasky concern.

All preliminary detail for the production of "As in a Looking Glass," from the novel by F. C. Phillips, and chosen for the initial screen appearance of Kitty Gordon, the international star, has been completed. The production will start immediately under the direction of Frank Crane of the World Film staff.

Grace Cunard has had her little holiday and has returned to work at Universal City. She enjoyed the rest but is tickled to death to be back in the ring again—she could never rest for long, her temperament forbids. Francis Ford is still in the east, but will return soon, and until he makes his appearance, Miss Cunard is putting on a photoplay of her own and is taking the lead in it.



Anna Little snapped in a western scene at the American Company's studios.

Half a dozen prominent officials of the Salt Lake railroad, headed by F. A. Wann, general traffic manager, were recent visitors at the Balboa studios. Because of the steady growth in the volume of business done by the Horkheimer Brothers at their Long Beach plant, the transportation companies are vieing actively for their favors. It is coming to be more and more important.

At the dog show held in Los Angeles, Carlyle Blackwell's Great Dane won no less than six blue ribbons and a cup. Carlyle calls his dog "Babe," and it is an enormous animal. Babe misses her master sadly and is looking for him all the time, for two days she would not eat a thing.

That it pays to be married, even for two years, is the testimony of "Silent Bill" Haddock. On the second anniversary of his wedding, Friday, November 19, Mr. and Mrs. Haddock were presented with an expensive desk set by the members of the Rialto Star Feature Company, of which Mr. Haddock is director.

M. Tourneur, vice-president and general manager of the Paragon Film Corporation, says that it will be but a very short time now until the new company takes possession of the extensive quarters that have been preparing for them during the last few months right there in Fort Lee.

The Vitagraph studios at Santa Monica are almost dismantled, and a large part of the plant has been removed to the new location at East Hollywood. Only one or two buildings will remain on the old site, and they will follow the rest about March the first.

Ernest Maupain, who plays the villain's part in "The Law's Decree," Essanay's three-act drama, showed his enormous physical strength at the cost of a sprained hand and many severe bruises sustained by John Cossar, who is the hero of the story. Maupain and Cossar have a furious battle when the hero discovers that the villain has tricked him into buying worthless shares. The director of the picture determined that the fight should be most realistic. The two combatants were worked up into a high pitch of excitement in other scenes and when the fight was staged they sprang at each other with vim. When the dust cleared away, Cossar's hand was sprained and his back had been wrenched.



Allan Dwan and his lieutenants, Victor Demming, cameraman, and Arthur Rosson, assistant director of the Triangle Fine Arts.

Carter De Haven has begun the direction of his own company at Universal City in the production of a five-reel drama by Olga Printzlau entitled "The Ivory Box." In this story Carter and Flora De Haven play the leading roles.

Cecil B. DeMille has just completed the Fanny Ward production of "The Cheat," from an original photodrama by Hector Turnbull, former dramatic critic of the New York *Tribune* and now one of the photodrama writers at the Lasky studio.

The entire administration of Long Beach, headed by Mayor Lisenby, honored the Balboa studio with an official visit recently. This picture-making plant has by far the largest pay roll in the beach city, which it advertises so extensively. The municipality has been asked to make certain improvements to accommodate it. As a result of the visit, they are to be ordered.

Alma Hanlon, who made her film debut in George Kleine's film comedy, "The Fixer," will be given the lead in a story written especially for her by Max Marcin, the dramatist who wrote "The House of Glass," now playing at the Candler theater, New York. Work on the production is already under way at the big Kleine studios in the Bronx. Miss Hanlon, who has been referred to as the film star who "leaped into fame over night," is surrounded by a splendid cast, all the members of which are enthusiastic admirers of the pretty ingenue.

Plans for the dedicatory ceremonies that will mark the formal opening of the new Culver City studios being built by Thomas H. Ince were discussed again this week by Ince with representatives of the Culver City Chamber of Commerce. The result of the meeting was a decision to conduct a grand ball either on New Year's eve or New Year's night within the big glass enclosed studio now being erected at the plant.

Henry B. Walthall, Essanay leading man, is off on a duck-hunting expedition in the flats along the Illinois river near Beardstown, Ill., throwing off the glooms he acquired in playing the melancholy Poe in Essanay's six-act feature, "The Raven."

"Mother" Bensen, who is one of the most valuable among the members of the Big U organization at Universal City and who has endeared herself to thousands of film fans throughout the country by reason of her splendid protrayals of old women characters, met with an accident at the floral show recently held in Los Angeles and was confined to her bed for a week.

Director Frank McGlynn and company of some twenty players have returned from a week in the Catskill mountains, whither he had gone to get the mountain scenes in his next release, the feature, "Her Inspiration," in which Grace Williams and Curtis Cooksey are featured.

Through the thoughtfulness of Commodore J. Stuart Blackton and the cooperation of General Manager Walter W. Irwin of the V. L. S. E. and George Balsdon, manager of the Boston office of that organization, the inmates of the Rhode Island state's prison at Howard will be afforded diversion from their montonous routine this winter by the exhibition at the prison Friday night of each week of some V. L. S. E. feature play.

Maurice Tourneur, the Peerless director, who has had his company in Alabama for the last month, getting scenes for "The Genius," his latest play, in which George Beban, who is the author, has the title role, has returned to the Fort Lee studios of the World Film Corporation, where the rest of the scenes will be taken.

Earle Williams has been selected to head a cast of Vitagraph players who will enact a new serial story being produced by the Vitagraph Company under the direction of W. P. Earle.

Wellington Playter and Director Fred A. Kelsey motored from Los Angeles to San Francisco and from that point to Palo Alto recently, on their joining the Palo Alto Film Corporation. It took two days to make the trip.

Barney Oldfield, the speed king, was among the many well-known visitors at Universal City recently. It was Oldfield's first visit to the plant of the Universal Film Manufacturing Company and he inspected it from one end to the other, covering part of the two hundred and thirty acres of the plant in his car.

Charles W. Travis, who plays heavy roles in the Rialto Star Feature Company at Jacksonville, Fla., directed by Richard Garrick, has been under a doctor's care for a week. He is suffering from a severe cold, which it was feared might result in serious complications. He is now on the road to recovery.

B. B. Hardcastle is the new manager for George Kleine's Atlanta office. He left New York last week to assume charge of the Kleine interests in the southeastern states, after a record experience as a salesman traveling out of the Chicago office. Mr. Hardcastle covered Indiana with the Kleine productions and the good wishes of Hoosier State exhibitors follow him to his new sphere of action.

Thomas Bedding, who has been connected with the World Film Corporation, announces that he has resigned his position, due to "a change of policy obliging this company to curtail expenses."

Ethel Lynn, well known in musical comedy circles throughout this country, this week joined the Nestor comedy forces under the direction of Al. E. Christie at the Universal City studios.

Robert Leonard and his company of Universal Rex players are still at Arrowhead, Hot Springs, where they want to make a series of one and two reel pictures with Leonard and Ella Hall in the leading roles. Marc Robbins is playing the leading character roles with them.

Among a number of well-known members of the theatrical profession in New York City added to the working forces at the George Kleine studios last week was John Jarrott, long and familiarly known to the theater-going public of two continents.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

D	11-29	The Night of Souls	Essanay	3,000
D	11-29	The Luring Lights	Kalem	4,000
D	11-29	The Legend of the Poisoned Pool	Lubin	1,000
D	11-29	Just as I Am	Selig	2,000
T	11-29	Hearst-Selig News Pictorial No. 95, 1915	Selig	1,000
C	11-29	One Plus One Equals One	Vitagraph	1,000

Tuesday.

D	11-30	Count Twenty	Biograph	2,000
D	11-30	The Losing Game	Essanay	3,000
C	11-30	Only a Country Girl	Kalem	1,000
C	11-30	Which Is Which	Lubin	1,000
D	11-30	Bad Man Boobs	Selig	1,000
D	11-30	The Mystery of the Empty Room	Vitagraph	2,000

Wednesday.

D	12-1	The Hungarian Nabob	Biograph	4,000
E	12-1	Microscopic Pond Life	Edison	1,000
D	12-1	The Magistrate's Story	Edison	1,000
C	12-1	The Fable of "The Low Down Expert on the Subject of Babies"	Essanay	1,000
D	12-1	A Voice in the Wilderness (No. 2 of the Stingaree Series)	Kalem	2,000
D	12-1	The Taint	Lubin	3,000
C	12-1	A Scandal in Hickville	Vitagraph	1,000

Thursday.

C	12-2	His Emergency Wife	Biograph	1,000
C	12-2	Jack Spratt and the Scales of Love	Essanay	1,000
D	12-2	The Silent Man	Lubin	2,000
D	12-2	The Love of Loti San	Selig	3,000
T	12-2	Hearst-Selig News Pictorial No. 96, 1915	Selig	1,000
C	12-2	The Conquest of Constania	Vitagraph	1,000

Friday.

D	12-3	My Hero	Biograph	1,000
D	12-3	Blade o' Grass	Edison	3,000
D	12-3	Life's Pitfalls	Edison	3,000
C	12-3	The Burglar's Godfather	Essanay	1,000
D	12-3	The Key to a Fortune (No. 6 of the Ventures of Marguerite)	Kalem	1,000
D	12-3	With Stolen Money	Lubin	1,000
C	12-3	Love, Pepper and Sweets	Vim	1,000
C	12-3	The Home Cure	Vitagraph	1,000

Saturday.

D	12-4	The Magistrate's Story	Edison	1,000
E	12-4	Microscopic Pond Life	Edison	500
C	12-4	The Sufferin' Baby	Edison	500
D	12-4	On the Private Wire	Essanay	1,000
D	12-4	The Tramp Telegrapher	Kalem	1,000
C	12-4	And the Parrot Said	Lubin	1,000
D	12-4	A Jungle Revenge	Selig	1,000
D	12-4	Cal Marvin's Wife	Vitagraph	3,000

Monday.

	12-6	No release this week	Essanay	
D	12-6	The Money Gulf	Kalem	3,000
D	12-6	The Other Sister	Lubin	1,000
D	12-6	The Run on Percy (No. 5 of the Chronicles of Bloom Center)	Selig	2,000
T	12-6	Hearst-Selig News Pictorial No. 97, 1915	Selig	1,000
C	12-6	Her Last Flirtation	Vitagraph	1,000

Tuesday.

D	12-7	A Woman Without Soul	Biograph	2,000
D	12-7	The Power of Publicity	Essanay	2,000
C	12-7	Minnie the Tiger	Kalem	1,000
C	12-7	Playing the Same Game	Lubin	1,000
D	12-7	Order	Selig	1,000
D	12-7	Wasted Lives	Vitagraph	3,000

Wednesday.

D	12-8	A Poor Relation	Biograph	3,000
D	12-8	Mary	Edison	1,000
C	12-8	Dreamy Dud in Love: Scenic	Essanay	1,000
D	12-8	The Black Hole of Glenranald (No. 3 of the Stingaree Series)	Kalem	2,000
D	12-8	The Web of Hate	Lubin	2,000
C	12-8	Sunny Jim's First Love Affair	Vitagraph	1,000

Thursday.

D	12-9	The Masterful Hireling	Biograph	1,000
C	12-9	The Merry Models	Essanay	1,000
D	12-9	The Ogre and the Girl	Lubin	3,000
C	12-9	Forty-five Minutes from Nowhere	Mina	1,000
T	12-9	Hearst-Selig News Pictorial No. 98, 1915	Selig	1,000
D	12-9	Sam's Sweetheart	Vitagraph	1,000

Friday.

D	12-10	The Painted Lady	Biograph	1,000
D	12-10	Her Inspiration	Edison	3,000
D	12-10	The Escape of Broncho Billy	Essanay	1,000
D	12-10	The Ancient Coin (No. 7 of the Ventures of Marguerite)	Kalem	1,000
D	12-10	The Stool Pigeon	Lubin	1,000
C	12-10	Strangled Harmony	Vim	1,000
C	12-10	Rooney's Pipe Dream	Vitagraph	1,000

Saturday.

D	12-11	The Lone Game	Edison	1,000
D	12-11	Blind Justice	Essanay	3,000
D	12-11	Crossed Wires	Kalem	1,000
C	12-11	Bashful Billie	Lubin	1,000
D	12-11	The Baby and the Leopard	Selig	1,000
C	12-11	Hughey of the Circus	Vitagraph	2,000

V. L. S. E. Program

	Sept. 20	The Circular Staircase	Selig	5,000
	Sept. 27	Tillie's Tomato Surprise	Lubin	6,000
	Sept. 27	The Great Ruby	Lubin	5,000
	Oct. 4	Dust of Egypt	Vitagraph	5,000
	Oct. 11	In the Palace of the King	Essanay	6,000
	Oct. 11	The Valley of Lost Hope	Lubin	5,000
	Oct. 18	A Black Sheep	Selig	5,000
	Oct. 18	The Man Who Couldn't Beat God	Vitagraph	5,000
	Oct. 25	The Rights of Man	Lubin	5,000
	Nov. 1	The Turn of the Road	Vitagraph	5,000
	Nov. 1	The Crimson Wing	Essanay	6,000
	Nov. 8	The Raven	Essanay	5,000
	Nov. 15	Sweet Alyssum	Selig	5,000
	Nov. 15	Heights of Hazard	Vitagraph	5,000
	Nov. 22	The Nation's Peril	Lubin	5,000
	Nov. 29	The Caveman	Vitagraph	5,000
	Dec. 6	The Alster Case	Essanay	5,000
	Dec. 6	The Man's Making	Lubin	5,000
	Dec. 13	I'm Glad My Boy Grew Up to Be a Soldier	Selig	4,000
	Dec. 13	The Price for Folly	Vitagraph	5,000

Mutual Program

Monday.

D	11-29	The Silver Lining	American	2,000
C	11-29	Foiling Father's Foes	Falstaff	1,000
C	11-29	Charlie's Twin Sister	Novelty	1,000

Tuesday.

D	11-30	The Crimson Sabre	Thanhouser	2,000
S	11-30	See America First, No. 12	Gaumont	500
C	11-30	Keeping Up with the Joneses	Gaumont	500
C	11-30	Billy Van Deusen and the Merry Widow	Beauty	1,000

Wednesday.

C	12-1	Lessons in Love	Rialto	3,000
C	12-1	Betty Burton, M. D.	Novelty	1,000

Thursday.

D	12-2	Stanley Among the Voo Doo Worshipers	Centaur	2,000
C	12-2	Checking Charlie's Child	Falstaff	1,000
T	12-2	Mutual Weekly No. 48	Mutual	1,000

Friday.

C	12-3	Broadcloth and Buckskin	Mustang	2,000
C	12-3	Spider Barlow Cuts In	American	1,000
C	12-3	A Shot Gun Romance	Cub	1,000

Saturday.

C	12-4	Film Tempo	Mustang	3,000
C	12-4	Making Over Father	Beauty	1,000

Sunday.

D	12-5	The Stab	Reliance	2,000
C	12-5	A Tangle in Hearts	Casion	1,000
D	12-5	The House Party at Carson Manor	Thanhouser	1,000

Monday.

D	12-6	The Water Carrier of San Juan	American	2,000
C	12-6	Minnie, the Mean Manicurist	Falstaff	1,000
C	12-6	A Janitor's Joyful Job	Novelty	1,000

Tuesday.

D	12-7	His Vocation	Thanhouser	2,000
S	12-7	See America First, No. 13	Gaumont	500
C	12-7	Keeping Up with the Joneses	Gaumont	500
C	12-7	Pretenses	Beauty	1,000

Wednesday.

D	12-8	Her Mother's Daughter	Reliance	3,000
N	12-8	The Army and Navy Game	Novelty	1,000

Thursday.

D	12-9	The Winning of Jess	Centaur	2,000
C	12-9	Clarence Cheats at Croquet	Falstaff	1,000
T	12-9	Mutual Weekly No. 49	Mutual	1,000

Friday.

D	12-10	There's Good in the Worst of Us	Mustang	2,000
D	12-10	A Broken Cloud	American	1,000
C	12-10	Doctor Jerry	Cub	1,000

Saturday.

D	12-11	Curly	Clipper	3,000
C	12-11	Nobody's Home	Beauty	1,000

Sunday.

D	12-12	The Wayward Son	Reliance	2,000
C	12-12	Curing Cissy	Casino	1,000
D	12-12	Her Confession	Thanhouser	1,000

Universal Program

Monday.

D	11-29	The Supreme Test	Broadway	5,000
C	11-29	Operating on Cupid	Nestor	1,000

Tuesday.

D	11-30	The Phantom Fortune	Gold Seal	3,000
	11-30	No release this week	Rex	
C	11-30	Safety First and Last	Imp	1,000

Wednesday.

C	12-1	He Was Only a Bathing Suit Salesman	Victor	3,000
C	12-1	Lizzie's Watery Grave	L Ko	1,000
T	12-1	Animated Weekly No. 195	Universal	1,000

Thursday.

D	12-2	Gilded Youth	Laemmle	3,000
	12-2	No release this week	Big U	
C	12-2	The Three Jeannettes	Powers	500
E	12-2	The Life of the Salamander	Powers	500

Friday.

D	12-3	His Good Name	Powers	2,000
D	12-3	The Devil and Idle Hands	Laemmle	1,000

Saturday.

D	12-4	The Connecting Link	Bison	2,000
	12-4	No release this week	Powers	
C	12-4	Mrs. Prune's Boarding House	Joker	1,000

Sunday.

D	12-5	Under a Shadow	Rex	2,000
D	12-5	Does It End Right?	Laemmle	1,000
C	12-5	A Saphead's Revenge	L Ko	1,000
D	12-5	When a Queen Loved O'Rourke (No. 2 of the New Adventures of Terence O'Rourke)	Universal	2,000

Monday.

D	12-6	The White Scar	Broadway	5,000
C	12-6	Their Quiet Honeymoon	Nestor	1,000

Tuesday.

D	12-7	Idols of Clay	Gold Seal	3,000
	12-7	No Release This Week	Rex	
C	12-7	Slim, Fat or Medium?	Victor	1,000

Wednesday.

D	12-8	The Awakening of Patsey	Victor	1,000
C	12-8	Sin on the Sabbath	L-Ko	2,000
T	12-8	Animated Weekly No. 196	Universal	1,000

Thursday.

	12-9	No Release This Week	Laemmle	
D	12-9	The Sacrifice of Jonathan Grey	Big U	3,000
C	12-9	The Frolic of the Marionettes	Powers	500
E	12-9	Nature's Monstrosities	Powers	500

Friday.

C	12-10	The Little Lady Across the Way	Imp	2,000
D	12-10	The Power of Fascination	Rex	1,000
C	12-10	Keeping It Dark	Nestor	1,000

Saturday.

D	12-11	The Lion's Ward	Bison	3,000
	12-11	No Release This Week	Powers	
	12-11	Title Not Reported	Joker	

Sunday.

D	12-12	Juror Number Seven	Rex	2,000
	12-12	No Release This Week	Laemmle	
C	12-12	Lizzie's Shattered Dreams	L-Ko	1,000
D	12-12	The Road to Paradise (No. 3 of the New Adventures of Terence O'Rourke)	Universal	2,000

Miscellaneous Features

The Whirl of Life	Cort Film Corp.	6,000
A Woman's Honor	Great Northern	4,000
Russian Battlefields	Indian Film Co.	4,000
Concealed Truth	Ivan Film Productions	5,000
Life Without Soul	Ocean Film Corporation	5,000
Thou Shalt Not Kill	Circle Film Corp.	5,000
For Her Son	Great Northern	4,000

Associated Service.

Released week of

Nov.	29	The Yellow Streak	Santa Barbara	2,000
Nov.	29	The Comeback	Ramona	2,000
Nov.	29	The Bitter Dregs	Alhambra	2,000
Nov.	29	The Rescue	Empire	2,000
Nov.	29	Ike With the German Army	Atla	1,000
Nov.	29	Elsie's Ambition	Federal	1,000
Nov.	29	Aunt Tillie's Elopement	Banner	1,000
Nov.	29	Rube's Delirium	Deer	1,000

Fox Film Corporation

Released Week of

Sept.	20	Regeneration		5,000
Sept.	27	The Wonderful Adventure		5,000
Oct.	4	Sin		5,000
Oct.	11	The Little Gypsy		5,000
Oct.	18	The Soul of Broadway		5,000
Oct.	25	The Family Stain		5,000
Nov.	1	Carmen		6,000
Nov.	8	The Blindness of Devotion		5,000
Nov.	11	A Woman's Past		5,000
Nov.	15	A Woman's Past		5,000
Nov.	22	Her Mother's Secret		5,000
Nov.	29	The Galley Slave		5,000

Kleine-Edison

Released week of

Oct.	6	Vanity Fair	Edison	7,000
Oct.	13	The Magic Skin	Edison	5,000
Oct.	20	The Green Cloak	Kleine	5,000
Nov.	3	The Sentimental Lady	Kleine	5,000
Nov.	10	Children of Eve	Edison	5,000
Nov.	17	The Politicians	Kleine	5,000
Dec.	1	Canavan	Kleine	5,000
Dec.	1	The Danger Signal	Kleine	5,000

Kriterion

Released Week of

Nov.	29	The Witness	Paragon	2,000
Nov.	29	Billy Puts One Over	Santa Barbara	1,000
Nov.	29	Big-Hearted John	Alhambra	2,000
Nov.	29	Sherlock Holmes Boob Detective	Santa Barbara	1,000
Nov.	29	The Keeper of the Flock	Santa Barbara	2,000
Nov.	29	The Unloaded 45	C. K.	1,000
Nov.	29	The Western Border	Monty	2,000
Nov.	29	Catching a Speeder	Punch	1,000
Nov.	29	Father and Son	Trump	2,000
Nov.	29	Such a War	Pyramid	1,000
Nov.	29	A Mask, a Ring and a Pair of Handcuffs	Navajo	2,000
Nov.	29	Syd, the Bum Detective	Alhambra	1,000

Metro Features.

Released week of

Oct.	4	Song of the Wage Slave	Metro	5,000
Oct.	11	The Stork's Nest	Metro	5,000
Oct.	18	The Final Judgment	Metro	5,000
Oct.	25	My Madonna	Metro	5,000
Nov.	1	Tables Turned	Metro	5,000
Nov.	8	Pennington's Choice	Metro	5,000
Nov.	15	The Woman Pays	Metro	5,000
Nov.	22	One Million Dollars	Metro	5,000
Nov.	29	Barbara Frietchie	Metro	5,000
Dec.	6	A Yellow Streak	Metro	5,000

Mutual Master-Pictures.

Released week of

Nov.	4	The Seventh Noon	Mutual	7,000
Nov.	11	The End of the Road	American	5,000
Nov.	18	Inspiration	Thanhouser	5,000
Nov.	25	The Strife Eternal	Mutual	5,000
Dec.	2	The Forbidden Adventure	Mutual	5,000
Dec.	9	The Buzzard's Shadow	Mutual	5,000

Paramount Features.

Released week of

Nov.	22	Chimmie Fadden Out West	Jesse L. Lasky	4,000
Nov.	22	Paramount News Pictures	Paramount	1,000
Nov.	29	Paramount News Pictures	Paramount	1,000
Nov.	29	The Prince and the Pauper	Famous Players	5,000
Dec.	2	Mr. Grex of Monte Carlo	Lasky	5,000

Pathe.

Released Week of

Dec.	6	New Adventures of Wallingford No. 10	Pathe	2,000
Dec.	6	Picturesque Hanoi (French Indo-China)	Photocolor	1,000
Dec.	6	Sugar Cane Growing (Mascarene Islands)	Globe	1,000
Dec.	6	Pathe News No. 98	Pathe	1,000
Dec.	6	Pathe News No. 99	Pathe	1,000
Dec.	6	A Foozle at a Tea Party	Phunphilms	1,000
Dec.	6	Max Hits the High Spots	Punch	2,000
Dec.	6	A Rose Among the Briers	Pathecolor	3,000
Dec.	6	The Greater Will	Gold Rooster	5,000
Dec.	6	Deep Dyed Dubs	Starlight	1,000

Triangle Film Corporation.

Released week of

Dec.	12	The Lily and the Rose; Lillian Gish, Rozsika Dolly	Fine Arts	5,000
Dec.	12	Aloha Oe; Willard Mack	Triangle-Kay-Bee	5,000
Dec.	12	The Village Scandal; Raymond Hitchcock, Roscoe Arbuckle	Triangle-Keystone	2,000
Dec.	12	The Great Vacuum Robbery; Charles H. Murray	Triangle-Keystone	2,000
Dec.	19	A Submarine Pirate; Syd Chaplin	Triangle-Keystone	3,000
Dec.	19	Jordon Is a Hard Road; Dorothy Gish, Frank Campeau	Fine Arts	5,000
Dec.	19	The Winged Idol; Katharine Kaelred	Triangle-Kay-Bee	5,000
Dec.	19	Crooked to the End; Fred Mace	Triangle-Keystone	2,000

World Features.

Released week of

Nov.	29	Not Guilty	Triumph	5,000
Nov.	29	The Sins of Society	Brady	5,000
Dec.	6	The Warning	Triumph	5,000
Dec.	6	Creeping Tides	Equitable	5,000
Dec.	6	The Gray Mask	Shubert	5,000

Brief Stories of the Week's Film Releases

General Program

Hearst-Selig News Pictorial No. 95—HEARST-SELIG—NOVEMBER 29.—Thousands crowd Panama Exposition grounds to see Liberty Bell on its way to Philadelphia, San Diego; boy scouts gather at King's Park where members of various camps go through competitive drills, Jamaica, L. I.; funeral of Father Reaney, for years engaged on Uncle Sam's big sea fighters, is held with military honors, New York; syndicate begins work on million-dollar race course, Tia Juana, Mex.; novel combination boat and motor car rolls over road to landing, christened and then enters the water for maiden voyage, San Francisco; sixty-eight-mile gale strikes America's largest city and overturns wagons, halts traffic and sends pedestrians flying for shelter, New York; twenty-four of the forty-eight monster searchlights of the Panama Pacific Exposition are sold to the Russian Government, San Francisco; Maine wins most points of eleven teams in inter-collegiate cross-country race over six-mile course, but Yale man is first over tape, Boston, Mass.; crowd at Harvest Festival watches firemen give actual demonstration of life-saving methods when hotel is set ablaze, Atlanta, Ga.

Universal Animated Weekly No. 195—UNIVERSAL—DECEMBER 1.—Tornado leaves wreckage in Great Bend, Kansas; boy scouts in field at Jamaica, L. I.; fire department's efficiency test in Atlanta Ga.; Orange Day fete, New Orleans, La.; mine disaster at Ravensdale, Washington, kills thirty-five; women life savers give exhibition on Ocean Park, Calif.; the University of Illinois students in annual sack fight at Champaign, Ill.; Glenn Martin takes naval reserve officer on first flight in war biplane at San Diego, Calif.; Brand Whitlock, envoy, and his wife arrives from Belgium; French war carries army observers aloft to spy on enemy; loading and launching under sea weapon aboard U. S. destroyer, *Ericson*; U. S. fight Haytians at Port Au Prince, Hayti; Cartoon by Hy Mayer.

Hearst-Selig News Pictorial No. 96—HEARST-SELIG—DECEMBER 2.—Monmouth Country Club holds fox chase, Red Bank, N. J.; children in San Francisco take a December swim in out-door pool; Atlanta pony farm owned by D. O. Smith furnishes children with free mounts; torpedo drawn to headquarters of Navy Defense League in New York and put on display; first cavalry of Chicago gallops thirty miles a day on annual test required by the government; J. M. Walker arrives in San Francisco completing last lap of his hike from Boston to the Pacific Coast, setting new world's record for pedestrians; canine bench exhibition at Boston, Mass.; Pacific coast suffrage leaders arrive in Boston seeking signatures to petition for amendment to Federal Constitution; actual war pictures of Serbian retreat before Teuton drive by staff photographer Varges.

The Burglar Godfather—ESSANAY—DECEMBER 3.—Featuring G. M. Anderson. The crook and his pal gain entrance to a home. They rob the man of the house of his personal belongings, then proceed to the upstairs, where they discover his wife, the mother of a new-born babe. The crook's heart is softened, and against the will of his pal, leaves the stolen property on a table. The crook later obtains employment in the factory of the man whose home he entered. He is not recognized until his pal reveals his past life. Instead of discharging the crook, his employer gives him a chance to start life anew, and furthermore asks him to be his child's godfather.

The Money Gulf—(TWO REELS)—KALEM—DECEMBER 6.—Featuring Alice Hollister and Harry Millarde. On the day of their marriage Ruth discovers that her sweetheart, Jasper King, is the proprietor of a gambling establishment and she denounces him and refuses to become his wife until he has given his ill-gotten wealth to charity. Ruth's brother Byron desters his wife because he fears his father will disinherit him for marrying beneath his station and attempts by gambling to win enough money to pay his debts. Jasper comes to the boy's rescue and when Ruth learns of her sweetheart's visit to the gambling house she is heartbroken. Later Byron's manhood awakened he confesses his guilt and Ruth thus learning of her sweetheart's visit to the gambling house forgives him.

The Other Sister—LUBIN—DECEMBER 6.—Featuring Joseph Smiley and Lillie Leslie. Sybil, a butterfly and the sister of Jane Forrest, marries Henry Arnold, the owner and manager of *The Evening Blade*, with whom Jane is secretly in love. Sybil finds life with Arnold rather dull and goes out with Donald Paulding, a former admirer and man-about-town, and upon their return home Jane surprises them in embrace in the hall way. At this point Arnold returns home and Jane saves Sybil by declaring Paulding had come with her. Later Sybil plans to elope with Donald, but Jane learning of this determines to thwart it. At a dance she appears stylishly gowned and ensnares Paulding and Sybil discovers him proposing to her sister. Realizing her mistake she rushes to her room and later when her husband returns she rushes into his arms.

Run On Percy—(Another of "The Chronicles of Bloom Center" series)—(TWO REELS)—SELIG—DECEMBER 6.—This story concerns Percy Pinkham, who appeals to his uncle for a loan and is promised a fortune, providing he marries within twenty-four hours. When Bloom Center learns of Percy's pending fortune, the young man is fairly mobbed by the unmarried ladies of the community. He finally wins Margaret Tate's promise to wed him, and he receives a deed to one of the best farms in the country. A full review appears on another page of this issue.

N. G. C.

The Power of Publicity—(TWO REELS)—ESSANAY—DECEMBER 7.—Edna Morris, the daughter of a banker, is left penniless when her father dies from the shock upon learning that his cashier has decamped with the bank's funds. She secures a position as assistant to Velma Tolliver, editor of the woman's page on the "News," and whose brother is owner and editor of the paper. One night Edna, dressed as a boy, hides in a room and overhears the conversation of some political crooks. She is discovered, but manages to escape with her "scoop." Tolliver, the editor, admires her courage and asks her to become his boss for life.

Minnie the Tiger—KALEM—DECEMBER 7.—Featuring Bud Duncan and Ethel Teare. Ethel promises to wed the captor of Minnie, an escaped man-eating tiger, and the count, who professes to be the greatest hunter in the world, and Bud set out to capture Minnie. When the count encounters Minnie he immediately takes to the tall trees. Bud meets the tiger and he finds urgent business elsewhere. The count reaches Ethel's home first and declares that he has killed the beast. Minnie takes a notion to appear on the scene and promptly the count flees with Minnie close behind. Ethel convinced that she always loved Bud anyway, falls into his arms.

Playing the Same Game—LUBIN—DECEMBER 7. Featuring D. L. Don. Mrs. Recentwed receives a note from one "Harry" Leiber and it is found by her husband, who becomes jealous. A friend tells him that the only way to punish his wife is to play her same game, and accordingly when his wife, that afternoon, enters the parlor with her college chum "Harry" Leiber otherwise known as Harriet Leiber, she discovers him making love to Becky. A bruised, tattered Mr. Recentwed was the result, but later he is forgiven by his wife.

Orders — SELIG — DECEMBER 7. — Featuring Thomas Santschi and Edith Johnson. Tom Daly, a traffic officer, although his child is dying, is ordered to stick to his duty and stop all traffic on the corner as a fire breaks out. A physician rushing to save his child in an automobile is stopped and also the automobile of the owner of the building is held up by Daly according to orders. Later when at the bedside of his stricken child he is told that there is such a thing as adhering too closely to rules, and is asked to send in his resignation. However, when it is told that he also stopped the automobile of the doctor en route to save his child's life, the story touches the heart of the police chief, and Daly is promoted, while the baby recovers its health.

Mary—EDISON—DECEMBER 8.—Margaret Prussing is featured as the girl who makes a great sacrifice in order that her friend, Laura, may find happiness with the man she loves, but with whom she has had a misunderstanding. The artist justly feeling that Laura does not wish to marry him puts her out of his mind and later proposes to Mary, but she, upon learning that Laura still loves Delevan, refuses him. Carlton King plays the part of the artist.

A Mix-Up in Black—EDISON—DECEMBER 8.—A one-reel comedy featuring Sally Crute and Raymond McKee, directed by Will Louis. Bob Banderbilt and Ann Whitney meet by chance. Both consider it destiny for they are mutually attracted. They part neglecting to ask for details so important to future meetings as names and addresses. Bob attends his club that night and takes his place in the dress rehearsal for a minstrel show. He has an engagement to attend a dinner and in order to catch the train leaves wearing his make-up. This leads to laughable situations which culminate in Bob and Ann meeting once more and thereupon announcing their engagement.

Dreamy Dud in Love—ESSANAY—DECEMBER 8.—Cartoon by Wallace Carlson, showing Dreamy Dud, who becomes susceptible to the charms of a little girl who makes eyes at him. He is sitting on a box singing lullabies to her doll when he is awakened by his father, who compliments him on his extremely fine voice. This reel also contains 500 feet of scenes taken in the Canadian Rockies.

The Black Hole of Glenranald—(TWO REELS)—KALEM.—DECEMBER 8. — An episode of the "Stingaree" series featuring True Boardman. MacBean, the owner of the bank at Glenranald, sets a trap for Stingaree, because of the huge reward offered for his capture. Stingaree learns of this trap through the loquaciousness of Fergus, a clerk, and turns the tables upon MacBean. After rifling the safe and beating off the mounted police, Stingaree and Howie, his partner, flee taking with them Fergus. Fergus makes an attempt to capture the bushranger, but Stingaree's horse throws the boy and on regaining consciousness he finds himself bound to a post and confronting death. Later the boy is found, but a note which Stingaree has pinned to a post saves the boy from disgrace when his employer and the troopers appear on the scene.

The Web of Fate—(TWO REELS)—LUBIN—DECEMBER 8.—Featuring L. C. Shumway, Melvin Mayo and Helen Eddy. Louisa Pardoni's father is killed by the members of a secret organization at the head of which is Otho Benfilo, whose son knows nothing of his father's connections. Louise swears vengeance and later when she meets Antonio Benfilo in a cafe, where she is dancing, she secretes a bracelet in his pocket and then sets up a cry of thief. The bracelet is found in his pocket and a free-for-all fight ensues. Antonio is severely injured and Louisa takes him to her home and nurses him back to health, her hate having turned to love. Later he is accused of having killed a policeman in the fight and is about to be killed when Louisa imposes her body between and takes the ball intended for him. He escapes, but remembering that Louisa cared for him when he was unable to care for himself, returns and with her in his arms he climbs the hill out of the shadows of hate into the sunlight of love.

The Merry Models—ESSANAY—DECEMBER 9.—Featuring Ben Turpin, Margaret Joslin, Harry Todd and Carrie Turpin. When the manager of the Brodiah cafe receives a telegram informing him that the marble statues which he ordered were destroyed by fire, he employs Bloggey and Mustang Pete to pose as statues in his cafe. The patrons are deceived and compliment the manager for his taste in the selection of the statuary. All goes well until both the wives of Bloggey and Mustang enter the cafe and recognize their husbands. A riot ensues in which the place is completely wrecked, and the two statues are chased home by the angry wives.

The Ogre and the Girl—(THREE REELS)—LUBIN—DECEMBER 9.—Featuring Bernard Seigel, Kempton Green, Geraldine O'Brien and Clarence Jay Elmer in a story of a girl who is encouraged by her parents to marry the Ogre. She encounters her ideal lover in the person of a young surveyor and after many exciting incidents they are finally married. For a longer review see another page of this issue.

Faith and Fortune—(THREE REELS)—EDISON—DECEMBER 10.—Featuring Curtis Cooksey and Grace Williams. In this story the brother, a failure, preys upon his sister's devotion and sacrifice. He is finally killed for a murder of which he is innocent, while his sister, Molly, falls in love with Jerry Mason, a rugged Westerner, his partner in a gold claim. Finally Molly has a chance to prove her love for Jerry by saving him from the noose. For a longer review see another page of this issue.

The Escape of Broncho Billy—ESSANAY—DECEMBER 10.—Featuring G. M. Anderson. Broncho Billy is in love with the rancher's daughter. Her father disapproves of their affair and one day quarrels with Broncho. A few days later the rancher drops dead while at work. Broncho Billy's rival discovers the body and seeing an opportunity to implicate Broncho, shoots the rancher's body. Broncho Billy is accused of the murder and is in jail awaiting his sentence when a child who had seen the act committed, tells who fired the shot and Broncho Billy is given his liberty.

The Ancient Coin—KALEM—DECEMBER 10.—An episode of the "Ventures of Marguerite" featuring Marguerite Courtot. Dangler, who poses

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as an agent for a foreign government, seeks to marry Marguerite and Enright, her old friend, dislikes the girl's sweetheart and tries to get her to dismiss him. Bob, her sweetheart, owns an ancient coin and passing an old beggar one day he gives it to him by mistake. Later he finds his coin in the possession of Marguerite's butler and this man informs Bob that Dangler had given it to him. Later Bob trails Dangler to an old shack and there discovers that Dangler and the old beggar are the same. Later Bob, together with Marguerite and a policeman, confronts the beggar as he stands on the street corner and Bob sweeps off his disguise and the man is dragged to the police station.

The Stool Pigeon—Lubin—December 10.—Featuring L. C. Shumway and Velma Whitman. Hickey acts as a police spy and threatened with the loss of his source of incoume because he is growing less useful to the police, he frames up a robbery and Joe King, a laborer, is the unfortunate whom he picks for the scapegoat. He notifies the police and King is arrested and later Benny is seen by Hickey robbing a woman's



purse and he is also arrested. King and Benny are convicted on the same day and on the way to the penitentiary King tells Benny how he was tricked by Hickey. Benny manages to release both himself and his companion and they flee in opposite directions. Later King returns home just as Hickey is forcing his obnoxious attentions upon King's pretty wife and King deals him a smashing blow in the face and he falls three stories to the sidewalk. Later dying he confesses and King is set free.

Blind Justice—(Three Reels)—Essanay—December 11.—Featuring Henry B. Walthall and Elizabeth Burbridge with a strong cast. Elsie Harding becomes interested in the outcasts of the slums, and induces her father to take her to the night court. Here among other derelicts, she sees Jack Langdon, and attracted by him, asks her father to give him a position. Six months later finds Jack making good and greatly interested in Elsie. Their friendship is opposed by her father, so one night they elope. Mr. Harding is indignant, but as weeks pass and Jack proves to be a man of great business ability, he is reconciled. Finally Jack admits that when Mr. Harding found him in the slums he was merely gathering material for a book, and proves to be a well-known author.

Crossed Wires — Kalem — December 11.—An episode of the "Hazards of Helen" railroad series featuring Helen Gibson. Crossed telephone wires enables Helen to overhear a plot between Joe and Bill, escaped convicts, to join a number of Chinese who are being smuggled into the country in a freight train. She notifies the detectives and they capture the Chinese and take their place in the freight car. Helen, who has been following them in an auto, leaps from the speeding auto to the side ladder of the racing train and pursues the fugitives over the roofs of the car. They try to hurl her to the ground, but she levels a pistol at them and compels them to leap into the auto, which is driven by one of the detectives. Later Helen accompanies the officials when they raid the rendezvous of the smugglers and assists in capturing the entire band.

Bashful Billie—Lubin—December 11.—Featuring Billie Reeves and Carrie Reynolds. Billie, a bashful bachelor, at a reception meets the beautiful Miss Frances Walton and unaccustomed to ballroom chatter makes many slips. Restaurant food brings indigestion and Billie consults a physician, who recommends exercise and the name of Dr. Walton, a physical culture expert. When the doctor arrives Billie discovers the physical culture instructor is the beautiful Frances Walton of the reception. Gradually Billie falls in love with Miss Walton and with tremendous effort he hikes himself to the marriage license bureau and returns determined to win her on the next visit. When she comes he has not the courage to propose and in the excitement he drops the marriage license and Frances finds it and she



summons a minister and they corner Billie in his gym and with the butler as a witness they recite "Love, Honor and Obey."

The Baby and the Leopard—Selig—December 11.—Featuring Edith Johnson and Lafayette McKee. Carl Snyder, an animal trapper, stops at the home of Fred Herman, a farmer in Africa, who lives with his wife and baby. Snyder tells Mrs. Herman that her painting talent is too great to be hidden in the wilderness and she agrees to go with him to the city. On the night of the elopement Snyder releases a wild leopard and lays a trail of meat to the room in which Herman and the baby are sleeping. Herman awakens, misses his wife and starts to search for her and the leopard steals toward the baby. Herman comes upon his wife just as Snyder is trying to kiss her and is just about to kill Snyder when they perceive the baby's peril. Herman rushes to his home and shoots the beast, while Snyder takes advantage of this action to make his escape, and Herman forgives his wife.

Mutual Program

Seeing America First—(Split Reel)—Gaumont—November 23. — A visit to Yale University, through the campus, a glimpse of the new bowl, and a trip to Hartford with the Mutual traveler.

Keeping Up With the Joneses, the animated cartoon drawn by Harry Palmer, occupies the second part of the film. In it, Pa McGinnis is again sacrificed on the altar of Ma's ambition to get ahead of their rivals, the Joneses.

See America First—(Split Reel)—Gaumont—November 30.—In the first part of this film the Mutual Traveler shows her spectators the historic Lake Mohonk. The scenes include many wonder spots between New York City and the lake.

On the same reel is "Keeping Up With the Joneses." The followers of the McGinnis family, still ardently striving to keep up with the Joneses, will have an unusual treat.

A Shotgun Romance—Cub—December 3.—Featuring George Ovey. Grace and Jerry are in love, but the latter has to overcome the enmity



of his girl's father. They finally succeed in eloping to a spot in the woods, but are prevented from osculatory exercise by the interruption of two toughs. Father and Mr. I. M. Short, father's

choice for his daughter, also meet with discomfiture at the hands of the toughs, being forced by them to exchange clothes. Some hunters then figure in the troubles of Short and Father, and at the end it is the privilege of Jerry to rescue the two men from their pursuers. Of course, Jerry and Grace receive the parental blessing.

Minnie, the Mean Manicurist—FALSTAFF—DECEMBER 6.—Two barbers, while arguing on the subject of "Votes for women" are so unpleasant to a woman worker that they arouse the ire of a customer. The latter tells the woman that if she can prevent the talkative barbers from voting against the suffrage amendment he will gladly contribute $500 to "The Cause." Minnie, the manicurist, comes to the aid of her colleague with a bright plan. This scheme finally works its full havoc and the two barbers are arrested. Fate arranges things so that they are brought before the judge who had offered the reward on the day before election. The barbers are forced to spend Election Day and many others behind the bars, while Minnie collects the $500.

The Water Carrier of San Juan—(TWO REELS)—AMERICAN—DECEMBER 6.—Featuring Winnifred Greenwood, Edward Coxen and George Field. This is a story within a story in which the owner of an eating house in San Juan tells the story of Romela, the water carrier of San Juan, to all newcomers. For a longer review see another page of this issue.
J. C. G.

A Janitor's Joyful Job—NOVELTY—DECEMBER 6.—"Fatty," the janitor, and Count Melville de Rose both are in love with Melinda Rousseau, who lives with her aunt. Melinda favors "Fatty," but her aunt does not share her views. As the count's tango lessons shake the walls and cause the janitor's hat rack to fall over, he puts it securely in place with a long spike. This penetrates the partition and enters the small of Melville's back. The count goes into spasms and his rival is called to the rescue. Early the next morning an inebriated gentleman hangs his hat on a gas jet. The smoke wakes the terrified dwellers. "Fatty" rescues Melinda. They are attacked in the hall by the jealous count, but make their escape. Alone at last, Melinda rewards her hero.

Pretenders—BEAUTY—DECEMBER 7. — Featuring John Sheehan and Carol Hollaway. Steve, a bank policeman, meets Mary Guffy. Steve tells the girl he is an officer in a bank, while Mary tells him that her father is a big engineer. The two become friends, a romance buds, then blooms, and they are about to be married, and then the horrible truth leaks out. Steve is an officer in the bank—a bluecoat officer with a shiny star, while Mary's father is none other than Mike Guffy, the 200-pound engineer in charge of the steam roller. However, the two are wedded and take up their abode under the Guffy roof.

His Vocation—(TWO REELS)—THANHOUSER—DECEMBER 7.—The girl falls in love with the man who saves her from drowning, but this man, who is a circus clown, goes off without even mentioning his love. After a long time of trying to forget, the circus comes to the girl's home town. Her baby sister, who has looked forward to attending the circus and seeing the clowns, falls ill. Finally it comes to the point where the doctor says his little patient must have any wish granted that will superinduce natural sleep and thus avert probable death. As the baby longs for a clown. Big Sister sends to the circus manager for one at any price. The girl's lover, although unrecognized, is the clown whose antics put the child's mind into receptivity for sleep. Thus the lovers are reunited, and the young man finds that his sweetheart is above discrimination of "caste" or vocation.

Stanley in Darkest Africa—(TWO REELS)—Seventh and concluding episode of "Stanley in



Africa" series—CENTAUR—DECEMBER 9. In the hasty flight for shelter from a tiger, Ada manages to elude her captor. She unsuspectingly walks into the camp of the Babusosses, a band of crocodile worshippers. Ada commits an act of desecration to the idol. She is later rescued by Jack, her lover. Andrea sees this from afar off. Holding a peculiar power over the Babusosses, Andrea has them tie Jack to a stake, and sends for a witch doctor to marry the girl to him (Andrea). Preparations for the ceremony are well under way when Stanley's party arrives and a pitched battle takes place. The party is compelled to retreat and Stanley is captured. Jack and Ada escape. Andrea now sends word to Ada that unless she will surrender herself to him, he will put Stanley to death. At last, at their wits end, they meet Livingston. The forces of the two parties unite in routing the Babusosses, Stanley and Livingston meet, Ada and Jack are united, and the expedition ends successfully.

A Broken Cloud—AMERICAN—DECEMBER 10.—Featuring Vivian Rich and Alfred Vosburgh. Colonel Armstrong desires that his daughter Nellie marry Robert Joffrey, a lawyer. Nellie, however, dislikes the attorney, and loves Joe



Bradley, an author. Joffrey arranges to have Nellie discovered in a compromising position and then plans to rescue her and in this way force her to marry him, but the girl is saved by Bradley and he obtains Colonel Armstrong's consent to marry his daughter. However, Armstrong is seized with an attack of heart failure and just before he dies pens a note to his daughter asking her to marry Joe. Joffrey changes the note to read "Joffrey," but his perfidy is discovered and happiness is in sight for Nellie and Joe.

There's Good in the Worst of Us—(TWO REELS)—MUSTANG—DECEMBER 10. — Featuring Anna Little and E. Forrest Taylor. Carol Danforth comes from the East to live in a western



state and here she meets with Black Pete, owner of a notorious dive and den on civilization's border. Paul Winsley, her fiance, objects to the friendship between Black Pete and the girl. Ainsley visits the den and Black Pete reminds him of a promise made long ago that he would shoot him on sight. Ainsley flees and is killed by a fall from his horse and later Black Pete tells Carol how years before at college Paul had wronged his sister and as Black Pete tells his story Carol begins to realize that she loves him.

Nobody's Home—BEAUTY—DECEMBER 11.—Featuring Neva Gerber and Frank Borzage. Mabel's father objects to her love affair with Dick. The boy receives a letter from his father telling him that when he is married and settled down that he will start him in business. Dick and Mabel elope and in order to put up a prosperous appearance he rents a house from a real estate agent for one day. Dick's father arrives in town intending to buy a home for his son and his bride and in the meantime Mabel's mother has brought Mabel's father around to her way of thinking and they also conclude to buy a house for the young folks. Mabel's father and mother and Dick's parents set out to look at a house and it is the very structure in which the young couple are



living on their one-day lease. However, all ends happily when parental bank rolls are pooled and the ease and comfort of the young folks are assured.

Curly—(THREE REELS) — CLIPPER — DECEMBER 11.—Featuring Lottie Pickford and Willliam Russell with a strong cast. Arthur Brewster, a wealthy young man and worker in the slums, comes upon Curly, a water lily in the mire of evil surroundings. She becomes his devoted friend and later he discovers that she is the rightful heiress to a fortune left by her grandfather. For a longer review see another page of this issue.
J. C. G.

Curing Cissy—CASINO—DECEMBER 12.—Cissy is athletic to such a degree that she annoys her father and causes Willie Waffles, who adores her, to pine away while contemplating the hopeless-



ness of her suit. Dad is resolved to cure her. He persuades Oswald Boomer, a down-and-out actor, to pose as the leader of the "Back to Nature" cult. So Oswald, Cissy, Willie and Cissy's father don primitive clothes and take up their abode in a tent. The first night is full of disturbances. Father takes a shot at some dogs barking nearby, but succeeds in killing a cow, as he learns when the farmer turns up to collect damages. The farmer becomes quite threatening, but the day is saved when Willie thrashes him. Then it is found that Oswald has been caught in a noose trap which he had set for a bear the night before. With her idol shattered and Willie elevated in her eyes by his brave conduct, Cissy falls upon the neck of her faithful sweetheart.

The Stab—(TWO REELS)—RELIANCE—DECEMBER 12.—George Landon's wife, Ruth, visits Pauline, an old chum, and entrusts their child to Alice, a neighbor. Pauline is an actress, and Ruth fits perfectly into her friend's environment. Charles Clarke, a rich young good-for-nothing, falls in love with Ruth. Knowing that her husband is coming to take her home, Ruth warns Clarke not to come near the house. After a short quarrel between husband and wife, Landon steps outside on the balcony. Clarke, in a drunken rage, thinking that Ruth has jilted him, enters the room and kills her. At Landon's trial, Pauline's testimony frees him. He then returns home to his child, and to Alice, Little Alice's substitute mother consoles the heart-broken man.

Her Confession—THANHOUSER—DECEMBER 12.—This story centers about the love of an unsophisticated young country girl for an artist that

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she meets and poses for. The man returns to the city, promising to send for her later so that they may be married. Months pass and there is no word. The time comes when to remain unwed means disgrace and ruin for the girl, and a broken heart for her mother from whom the affair has been kept secret. The deluded creature then journeys to the city, finds her faithless lover, and, in a fit of desperation, as she witnesses the artist's fascination for another woman, stabs him. Later, in a cell, the poor girl dies of grief after confessing to a priest.

The Secret Agent—(Three Reels)—Rialto—December 15.—Featuring Robert T. Haines. The story of the efforts of a secret service agent, Wilbur Clark, to prevent a valuable set of diamonds reaching America without paying duty. The diamonds are in the possession of the girl Clark loves, who is carrying them for her aunt. It is difficult for Clark to believe that his sweetheart is a party to the deception. In Paris, the secret of the diamonds has been learned by James Tawney, an international society thief. When Clark and the girl set sail, he also is on board and sees an opportunity to take the jewels from their hidding place. At last Clark confronts the thief, only to be balked by having Tawney declare that he himself is a secret service man. Tawney's credentials are proven false, but they are no more false than the jewels which he has trailed from Paris. It develops that the niece was merely carrying a set of paste diamonds to be used in making a setting for the original stones, which the purchaser intended to bring to New York later herself.

Universal Program

The Road to Paradise—(Two Reels)—Gold Seal—Adventure 3 of "The Adventures of Terence O'Rourke"—December 6.—J. Warren Kerrigan as O'Rourke, who receives a message by carrier pigeon from Beatrix, telling him of her forthcoming marriage to Duke Victor and asking for help. O'Rourke comes to the capitol and unknowingly falls into the hands of the Duke, who is resolved to show Beatrix that her lover is not worthy of her. Victor tricks O'Rourke into a scene with an Indian princess, who is made to believe that he has in his possession a priceless jewel for which she is searching. Beatrix witnesses the scene between O'Rourke and the princess, as per the Duke's intentions, and is convinced of her lover's faithlessness. Finally, one of the Adventurer's friends is the means of preventing a rupture between the lovers, and defeating the Duke's intended marriage.

Their Quiet Honeymoon—Nestor—December 6.—Lee makes a bet with his friend Eddie, that the first one to marry will pay the other $500. They both marry on the same day and slip off to what they think is a quiet hotel. Both husbands enjoin their wives to keep secret the bet. They all happen to be in the same hotel. The two friends meet in the bar and tell each other that they are still single. The fact that the bellboys hear this results in a raid. It finally takes a good deal of apology on the part of the officers to clear up matters. Eddie and his wife then go to Lee's room and declare that as the race was a tie, the bet will be called off.

Idols of Clay—(Three Reels)—Gold Seal—December 7.—Robert Leonard and Ella Hall. Ella, a young girl of twelve, sympathizes with her sad and lonely neighbor, Bob. He finally relates his story to her. The woman he had made an idol of deserted him and his friends proved faithless in the time of need. One day he gives his little neighbor a box of small idols and tells her that if she will sleep with them beneath her pillow, whatever she dreams will come true. She tries it the first night and dreams constantly of the lonesome man. A short time later Bob is arrested for his crooked partner's defalcations and is sentenced to ten years at prison. While grieving over this, Ella breaks one of the idols he has given her. After Bob has served his sentence he returns to the old home. Ella takes the broken idol to him and he tells her that he is sure the both of them can mend it. The picture closes with every indication that marriage will take place within the near future.

Slim, Fat or Medium?—Imp—December 7.—Slim Hoover, Charley Cupid and Harry Hazard are suitors for the hand of Betty Boniface. Father smiles upon Slim as he is the only one who possesses the means of support. Betty bestows her favors on Harry Hazard. Charley resorts to trickery in his efforts to "queer" Slim, who, he thinks, is his most dangerous rival. While Slim and Charley are scheming for each other's downfall, Harry and Betty elope. Slim receives an additional jolt when Sallie Sloppus gives him the "toss over."

Sin on the Sabbath—(Two Reels)—L-Ko—December 8.—Billie likes the girl, but her father doesn't have the same feeling about him, and he has to leave hastily when making a call. He goes back to his job at the soda fountain. Meantime Reggie thinks to make a hit with his girl's papa and takes him to the drugstore. Popper and Billie get more friendly than Reggie calculates, and the two even get to drinking something out of a bottle in the back room. Reggie puts a poison label on the bottle. The error is soon discovered however, and Bill, Popper and some other old scouts get busier than ever. Reg now calls the cops. They make a raid, but discover nothing but a church organ and the old scouts in a song service. Anyway, Popper gets his scare and lets liquor alone for some time.

The Awakening of Patsy—(Little Stories of Real Life—Second Incident)—Victor—December 8.—Patsy, a chorus girl, falls for Vincent Castleman, one of the idle rich. On the night of her expected marriage, she breaks the news to the other girls, and also to Mickey Donlin, her old sweetheart. The latter is broken-hearted. Later that evening Vincent calls and tells her that he has just furnished a dandy apartment for her use. But on Patsy's question, "When are we to be married," Castleman shows his true colors by saying, "Who said anything about marriage?" Patsy, blind with rage, drives him from the room. It is very easy later to understand why Patsy accepts Mickey, her old lover, and declares that she wouldn't marry Vincent on a bet.

The Sacrifice of Jonathan Gray—(Three Reels)—Big U—December 9.—Murdock MacQuarrie as Gray. Jonathan Gray, a shoe merchant in a small town, is deserted by his wife who elopes with a former lover to the city. She takes the baby with her and leaves Jonathan crushed. The man for whom she has sacrificed her husband



proves a brute and at last the mother is forced to leave the baby at the door of Mr. and Mrs. Dillon, a wealthy couple. By this time, Jonathan has come to the city and is employed at a cobbling shop. After a tense meeting with his wife in which he learns the whereabouts of the baby, she and the other man disappear forever. The father lives to see his child, Helen, grow up and marry a worthy chap named Tom Wesley. The child of Tom and Helen and a rag doll with which Helen played years ago are finally the means of bringing Jonathan and his daughter together again, and insuring the happiness of the old man's declining years.

The Little Lady Across the Way—(Two Reels)—Imp—December 10.—Jane is a tomboy, taking little interest in anything except athletics. Aunty brings several young men to the house, but Jane



refuses to have anything to do with them. To the house next door comes John Meadows. One day he chases her off his grounds and wrathfully accuses her of trespassing. The reason for John's bitterness towards women is because he

has been thrown down by a woman in the city, whom he loved very much. At last the woman sends a pleading note to John, begging him to come to her. His old love reviving, he makes a dash for the station. On the way his car breaks down. Along comes Jane and takes him in her new car. Resolving to get even, Jane gets lost on purpose and makes the man lose his train. Luckily, for if John had gone to the city he would have been in danger of getting killed by his former lover's husband. In the end, John finds that the little tomboy is the only girl, and they pledge their troth in a unique manner.

Keeping it Dark—NESTOR—DECEMBER 10.—Harry and Stella, both middle-aged, fall in love and marry. They both have children away at school but try to keep the matter secret. Stella writes to her son in college and Harry to his daughter. The children, having minds of their own, worry about their respective parents and decide to be on the ground. Harry and his wife each receive letters from daughter and son telling of their arrival. Harry gets rid of the maid and Stella persuades the butler to take a much-needed rest. Before anything can be discovered amiss, the boy and girl are hustled into the places left by the absent servants. All is well for a while, but there is a final reckoning; the truth comes out, and the old folks thereafter have competition in spooning.

The Power of Fascination REX—DECEMBER 10.—Cleo Madison as Juniata, a beautiful girl of Spanish parentage, who is on the point of marrying Rafael, a rich land owner, to save her estate from ruin. Just at this point, Grey, a



young American, arrives and offers Juniata $1,000 for a railroad right of way across her land. On seeing the two immediately fall in love, Rafael decides to do away with Gray. He finally stabs the American. Brooks, a member of Gray's surveying party, arrives soon after and scents trouble. With the help of Juniata, Brooks gets the drop on Rafael. The hidden body of Gray is then discovered and is found to be still alive.

The Lion's Ward—(THREE REELS)—BISON—DECEMBER 11. With Paul Bourgeois and Betty Schade. John Kronje, a Boer, gathers wild animals for zoos. Carl Kruger, his assistant, is in love with Mina, Kronje's daughter. Mina makes an enemy of her Arab suitor, Muji, by repulsing



him. The latter changes places with a Voodoo priest and tells the blacks that they must have the white maiden to sacrifice. While Kronje and Kruger are on a hunt, Mudji leads the blacks against the Kronje farm and burns it. Mina's pet lion, however, escapes. After Mudji rescues the girl, who has taken refuge in an old shack, from the attacks of wild animals, he gives her the choice of marrying him or being sacrificed to the Voodoo idol. Mina's lion at last comes to her rescue and kills the Arab. Carl and his party, who have been beating the jungles for the girl, arrive. Kruger and Mina are later happily married.

Mrs. P. Prune's Boarding House—JOKER—DECEMBER 11.—Featuring Max Asher. Mrs. P. Prune falls in love with Signor Bingbanger, a ventriloquist, and an occupant of her establishment. The ventriloquist practices with a female dummy. Mrs. Prune looks through the keyhole, sees her lover beating a supposed woman, whom he knocks out; rushes for the police. Red paint, red ink, and a drunken man are the main factors that put the sleuths on the trail of Signor Bingbanger. In the meantime the latter has decided to leave, and is on his way when the crowd overtakes him. The dummy in his trunk clears up matters.

Lizzie's Shattered Dream—L-KO—DECEMBER 12.—Lizzie is a country girl, imposed upon by her cruel stepfather. She longs for city life, and when two strangers from The Big Town come along, she is an easy victim. She steals her father's savings and elopes with them (the strangers and the savings). Father emits a yell that can be heard all over the community, gathers his farm hands, and pursues. Lizzie and her friends take refuge in an abandoned house, where a hot battle takes place. The battle is a draw as everyone is badly banged up.

Juror Number Seven—(TWO REELS)—REX—DECEMBER 12.—Featuring Ben Wilson. As a rich, unprincipled character, William Ralston, has in his employ a young man named Watson, whose wife, Edith, is a beautiful woman. Ralston's advances to Edith failing, he frames up a criminal charge against Watson, with the help of Murray, a political boss. Everything works so well that when the jurymen file out of the courtroom things look bad for the young foreman. But Murray has hired a derelict, Jim Hunter, to do his "dirty work" for him and had this man drawn on the jury. It so happens, that the latter is an old victim of the home-wrecking Ralston and has him to thank for his present condition. His pathetic story moves the jury; Watson is acquitted, and Ralston and Murray arrested.

Feature Programs

Fox

The Broken Law—(FIVE REELS)—FOX.—Featuring William Farnum as Daniel Esmond, a young novelist, whose father upon his deathbed confessed that he had betrayed a girl member of the Romanies band of gypsies and that somewhere among them the young man would find a half-sister. The author becomes a member of the gypsy band and Ursula becomes infatuated with him. Later he falls in love with Isobel, much to the chagrin of Ursula and Lord Duncan, a profligate, betrays her, and the girl accuses Esmond of the crime. Later Ursula tells the truth to Gorgiko, who knows that she is Esmond's half-sister, and the two arrive at the home of Isobel just as she is about to become the wife of the nobleman and they prevent the affair from taking place.

Metro

Barbara Frietchie—(FIVE REELS)—METRO—NOVEMBER 29.—Mary Miles Minter is featured in this production of the Popular Plays and Players Company, based on the poem by Whittier and the play by Clyde Fitch. Herbert Blache directed the picture which tells the story of a Southern girl who causes the enmity of her father and the townspeople when she confesses her love for a Yankee officer. Captain Trumbull dies of a wound and little Barbara and her grandmother, who sides with the North, wave the flag of the Union in defiance of the Confederate soldiers. The words of General Jackson, immortalized by the poem, are obeyed by all the men but one. A former sweetheart of Barbara's, crazed by jealousy, fires and she is killed by the bullet. For a longer review see another page of this issue.

A Yellow Streak—(FIVE REELS)—METRO—DECEMBER 6.—Written and directed by William Nigh, this Columbia production features Lionel

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Trade marks and *advertising in Motography* are the two greatest servants in the film business today. Their whole tendency is to raise qualities and standardize them while reducing prices and stabilizing them.

Barrymore in a cast headed by Irene Hawley. Dale is ruined by his supposed friend who does so to win the affection of Dale's faithless wife. Contemplating suicide he leaves for the West. There he meets an outlaw whose viewpoint brings a change over Dale. He becomes an outlaw, but his actions are not malicious and finally marries a girl whose strong character greatly impresses him. For a longer review see another page of this issue.

Mutual Master-Pictures

The Forbidden Adventure—(Four Reels)—New York Motion Picture—December 2.—Charles Ray and Louise Glaum are featured as an Arabian priestess and young English adventurer. Beautiful photography and a startling story make this rather an unusual motion picture. A full review appears on another page of this issue. N. G. C.

Paramount

Armstrong's Wife—(Five Reels)—Lasky.—Featuring Edna Goodrich as May Fielding, belle of a country town with two suitors, David Armstrong, her next-door neighbor, and Harvey Arnold, a gambler. She marries the gambler, who has a wife living and undivorced. Later her husband flees and Armstrong offers May the protection of his name. She weds him and the pair go to Northwest Canada to live, where Arnold again finds May and after a duel, which nearly results in Armstrong's death, learns that her heart has been his from the first and her liking for Arnold only a girlish infatuation.

Chimmie Fadden Out West—(Five Reels)—Lasky.—Featuring Victor Moore as Chimmie Fadden, who has as a sweetheart the little French maid of the Van Courtlandt family, where he formerly worked. He goes into Death Valley, where he is supposed to discover a gold mine, and the news of the supposed gold strike spreads broadcast and Chimmie is the idol of the hour. Later he discovers that it is a hold-up scheme and after being married to his sweetheart she refuses to have anything more until he pays back every cent Van Courtlandt has collected and in this way he wins his way back into the graces of his wife.

The Prince and the Pauper—(Five Reels)—Famous Players.—Marguerite Clark is featured in this picturization of Mark Twain's celebrated story produced by Edwin S. Porter and Hugh Ford. The story tells of the strange adventure which results from the meeting between the Prince of Wales and Tom Canty, the prince of paupers. The resemblance between them is so strong that when they decide to trade places for the enjoyment it will give each, the protestations of Tom that he is not the Prince and the Prince that he is not a beggar cause each, in his present surroundings, to be considered mad. The end finds the Prince in his palace and Tom enjoying a handsome and deserved reward. For a longer review see another page of this issue.

Pathe

Pathe News No. 94—Pathe—November 24.—Scenes of the destruction after the tornado which swept the Central States; boy scouts give demonstrations of first aid methods at King's Park, Jamaica, L. I.; Christy Mathewson, famous baseball pitcher, finds clay pigeon shooting keeps his eye in trim; Dr. Harry J. Haiselden who refused to operate to save life of defective baby records his decision in the case, Chicago, Ill.; Mrs. and Mr. W. F. Estes start life anew in the Maine woods, depending on nature for food, clothing and weapons, Bangor, Me.; body of Booker T. Washington carried to its last resting place, Tuskogee, Ala.; students enliven football game between Chicago and Illinois by parading about the field in land boats, Chicago, Ill.; lads of the Lancashire Naval Training School celebrate Trafalgar Day, Wallasey, England; crew of two-masted schooner H. S. M. have narrow escape from drowning when vessel drives ashore during a terrific Atlantic gale, Swampscott, Mass.; barges on the River Seine are fitted out for Red Cross work, Paris, France; new giant crane which lifts bodily 200-ton locomotive, has been installed by the Belt Railroad, Chicago, Ill.

Neal of the Navy—(Two Reels)—Pathe-Balboa—November 25—Chapter Thirteen.—Annette and her party arrive safely on the cannibal island. Hernandez and the Brute are believed to be gods risen from the sea by the cannibals. While Neal is in the partly submerged wireless room of the wrecked ship, the Blacks, led by Hernandez, capture Annette and Mrs. Hardin. Returning to the island Neal searches for them and in the fight which follows the Brute is seriously injured. The arrival of sailors from a ship which received Neal's message saves the white party from recapture by the cannibals. For a longer review see another page of this issue.

Pathe News No. 95—Pathe—November 27.—The jaguar takes the place of the cat as the ship's pet of the fruit liner *Tenadores;* the Woman's Peace Party receive a check for $8,000 given by Mrs. Henry Ford; Lord Mayor of England attends memorial services at St. Paul's Cathedral in London for Miss Edith Cavell; six military biplanes comprising the first Aero Fleet, U. S. A., begin a 500-mile trip cross-country flight; Pathe Paris fashions in natural colors; authentic scenes of actual war officially taken by the French government; Brand Whitlock, U. S. envoy to Belgium, returns to New York City with his wife; New York school boys organized as juvenile cops to protect their playmates at busy street crossings; Evacuation day celebrated by the historic Old Guard at New York City with reproduction of the first Union flag raising in Castle Garden, now called Battery Park.

Ragtime Snap Shots—Pathe-Rolin—December 1.—Lonesome Luke and his friend, after a long search, land a job in a photographer's shop. The first customer, a college graduate, proves that he knows more about the manly art than they gave him credit for. Later Harry Hardguy makes his appearance. Luke and Larkin attempt to square matters with him. When last seen they are running for safety.

The Gold Cobra—(Three Reels)—Pathe-Victory—December 1.—Colonel Douglas, returning to England after military service in India, purchases the estate of Frank Mallon. He presents his daughter with an image, a gold cobra, which he obtained from a sect in India. Mallon steals the image. The daughter's fiance, Hamilton, is called to Africa on business. In order to help him financially Kathleen "kidnaps" herself and writes to her father, demanding the gold cobra as a ransom. Learning that the image is in Mallon's possession, Douglas wearing a disguise, purchases it with a false check. The climax is reached when Mallon returns to Douglas house and is surprised by the police. He escapes in a balloon, but later is killed when he is thrown out by the pilot.

Neal of the Navy—(Two Reels)—Pathe—Balboa—December 2.—Fourteenth chapter, entitled "The Great Goal." In this the final episode of the serial, Hernandez and Inez, after their escape from the cannibal island, reach Lost Island, where they find a crew of pirates. The battleship bearing the Ilington party arrives there shortly after. On the way the Brute regains his senses and proves to be Annette's father. The pirates offer Hernandez a vast amount of quicksilver in exchange for Inez. The smuggler, upon learning that Annette is on the island, determines to capture her and give her as payment for the quicksilver. He is discovered by the party and pursued to the edge of a cliff, where Hernandez plunges to his death. With Hernandez removed, the Ilingtons and the Hardins enjoy the fortune derived from the mines, and Inez, wishing to make reparation for her part of the conspiracy enters a convent.

Hot Heads and Cold Feet—Pathe—Starlight—December 4.—Heinie and Louie, suffering the pangs of hunger, steal a brace of chickens. A mysterious hand, which they are unable to elude, leads them to the queen of a band of rogues, who directs them to kill a rival. When they return, their mission unfulfilled, she commands that they pay the usual penalty. They are pitched without ceremony into the tank reserved for such emergencies.

Detective Blackie — (Two Reels) — Pathe — Ninth Episode in the "Wallingford" series, featuring Max Figman, Burr McIntosh and Lolita Robertson. The confidence men visit the town of Spanglerville. The officials of the town are impressed when they learn that two celebrated detectives are in town and after a conference they conclude that they have come to investigate Henry Closby, the only man in the town whose business is not everybody's. When Wallingford learns this he leads them on with the result that they buy a certain invention from Closby, who has joined forces with J. Rufus, for $60,000. For a longer review see another page of this issue.

The House of Fear—(Five Reels)—Pathe.—A Gold Rooster Play produced by Arnold Daly. Charles Cramp and his sister live in a continual fear of somebody who sends strange warnings. Ashton Kirk is interested in the case by his friend, Pendleton. Kirk learns that a Mexican who desires to secure some forged currency plates which were engraved by Cramp's father, is the one responsible for the disturbances in the household. In the closing scene Kirk catches the Mexican in his attempt to steal the plates, which, unknown to Cramp are hidden in the cellar. For a longer review see another page of this issue.

The Rose Among the Briers—(Three Reels)—Pathe-Balboa.—This picture is in natural colors, which add materially to its beauty. Jackie Saunders is featured. It is a modern drama of a factory girl who is admired by two young men—one who works at a factory and a young phy-

sician. She fears that she is not well enough equipped by education to hold the love the physician offers her and refuses to marry him. Mary becomes a cabaret singer and meets a libertine who makes her believe that he takes a fatherly interest in her. When she learns his true intentions and is saved by the factory worker she decides to marry the doctor.

Triangle Program

Released Week of December 5.

The Golden Claw—(FIVE REELS)—TRIANGLE-KAY-BEE.—Featuring Bessie Barriscale in a story of a greedy woman who is raised from childhood to believe that money is all powerful and that without money life is scarcely worth living, but who later comes to understand that love is worth far more than gold and precious jewels. For a longer review see page 1030 of the November 13th issue of MOTOGRAPHY.

Double Trouble—(TWO REELS)—FINE ARTS.—Featuring Douglas Fairbanks as Florian, a Sunday school boy of the ribbon counter type and later as Eugene, a sporty politician, a plunger and a Romeo with a girl on every corner. For a longer review see page 1030 of the November 13th issue of MOTOGRAPHY.

The Best of Enemies—(TWO REELS)—KEYSTONE.—Featuring Joe Weber and Lew Fields, who, after quarreling over a debutante, separate, and Joe, to avenge himself upon Lew for winning the girl's heart, pretends to have been drowned by his enemy and sees Lew led away to jail. Later Lew succeeeds in escaping from his cell and Joe replaces him, is led into the execution chamber, and things end in a riot of complications. For a longer review see page 1030 of the November issue of MOTOGRAPHY.

A Janitor's Wife's Temptation—(TWO REELS)—KEYSTONE.—Featuring Fred Mace as a janitor of an apartment house and Marta Golden as his wife, who has troubles of her own and falls in love with Harry Gribbon, the artist. The final scenes in the restaurant when Mace is bouncing about like a rubber ball in the fountain are side splitting. For a longer review see page 1079 of the issue of November 20th of MOTOGRAPHY.

Universal Special

The White Scar—(FIVE REELS)—UNIVERSAL—DECEMBER 6.—Hobart Bosworth featured as a great trapper in the Hudson Bay country, who marries the factor's daughter after many misunderstandings and hair-breadth escapes. A complete review of this picture will be found on another page of this issue. N. G. C.

V. L. S. E. Inc.

The Cave Man—(FIVE REELS)—V. L. S. E.—NOVEMBER 29.—Robert Edeson featured as the laborer, who, equipped with handsome clothes and a few instructions as to deportment, becomes a social lion. When he realizes that he has been nothing more than a plaything for the young society woman who makes the experiment merely to satisfy a fancy, he is tempted to make her pay for the game she has played, but upon discovering that he really loves her he decides to go into the world and make a success. He realizes his ambition and marries the girl. The picture was produced by Theodore Marston. For a longer review see another page of this issue.

I Am Glad My Boy Grew Up to Be a Soldier—(FOUR REELS)—SELIG—DECEMBER 13.—Featuring Harry Mestayer, Eugenie Besserer, Harry De Vere, Guy Oliver and Anna Luther in a version of the great song hit, "I Didn't Raise My Boy to Be a Soldier," in which a mother after losing her husband in the war objects strongly to sending her one and only son to the front. However, he enlists and is killed by an explosion of a shrapnel and as the mother sits brooding before the fireplace in her home she says: "I am glad my boy grew up to be a soldier." For a longer review see another page of this issue. J. C. G.

World

The Warning—(FIVE REELS)—EQUITABLE.—Featuring Henry Kolker in a story which deals in the ending of good fellowship as the term is generally applied. Robert Denman is continually under the influence of drink, and on New Year's while drunk he meets "The Woman Who Smiles." He arrives home and goes into his son's room where in a drunken slumber his mind goes back to the street where he again meets the woman and neglects his family, loses his position and is discarded by her. His soul goes out into the depths which makes it recoil in fear and his entreaties for another chance are granted. He awakens from his slumber and upon joining the family circles resolves to heed the warning.

The Sins of Society—(FIVE REELS)—WORLD.—Featuring Robert Warwick as Captain Dorian March, who is affianced to Gwendolin, the twin sister of Marion. Noel Ferrers, who wishes to marry Gwendolin induces Marion to trick a pawnbroker and give him a box supposed to hold a diamond tiara, but which holds only a paperweight. The pawnbroker grows suspicious and Marion, to prevent Morris from finding out the deception drugs and robs him of the fraudulent box. Later Dorian is rescued by a tramp steamer and returns in time to prevent the marriage of Gwendolin and Ferrers.

NOTES FROM ALL OVER

W. A. S. Douglas, who is Charles Pathe's right-hand man, was a visitor at the Balboa studios last week. He came from headquarters to see the finishing touches put on the filming of "Neal of the Navy." While he had always had good reports of the Horkheimer Brothers' plant, he was scarcely prepared to see a studio of such magnitude and compactness. He said he could not find words to express his admiration.

The annual benefit for the Actor's Fund, which will be given some time during the month of January next, will be held at the Strand theater, New York. The Mark Strand Theater Company have donated the house and its entire working staff, as well as the large concert orchestra, for the occasion. Daniel Frohman, president of the Actor's Fund of America, has accepted the offer and elaborate preparations for the benefit are already in progress.

Stella Hammerstein is now at work at Jacksonville in a Gaumont production called "The Ace of Death." This thrilling photodrama is from the pen of O. A. Nelson and is being directed by William F. Haddock. Part of the play is located in a Central American city and "Silent Bill" Haddock has been fortunate in selecting locations about Jacksonville which accurately reproduce the tropical atmosphere.

Edwin Carewe, who is directing the elaborate five-part feature, "The House of Tears," in which Emily Stevens, the gifted emotional actress, is starred, broke his arm in two places while cranking his automobile in front of the Rolfe Photo Plays, Inc., studio. Despite the painful injury, Mr. Carewe did not miss a single working day, appearing the next morning with his arm in a splint. He will continue until "The House of Tears" is completed, then Mr. Carewe will take a brief vacation of a week or ten days.

Charles Giblin, the Inceville producer, took his players, which include the star, William H. Thompson, and Louise Glaum, for a trip down the lower California coast, the object being to take some scenes for his current production.

One hundred and fifty-three cartridges, more than he has ever used in one production since he became a photoplay star, have been shot, to date, by William S. Hart of the Ince forces in the current Triangle-Kay-Bee feature in which he is being starred. This does not mean that that many shots are fired during the action of the story, but that they had to be used in order that the camera might correctly register them.

Chaperoned by "Kid" Hogan, former prizefighter, and now chief property man at the Rolfe-Metro studios, forty-two members of the scenic and property working staff under the Metro banner celebrated Thanksgiving eve with a dinner and dance as Reisenweber's restaurant, near Columbus Circle. After the thé dansant, which preceded the dinner, the group of atmosphere creators marched in a body down Broadway, and were entertained at the Columbia theater with a box party.

Garry McGarry, one of the younger of the Vitagraph players, who is fast forging to the front as a screen star and whose latest photodrama release was with Maurice Costello in "Saints and Sinners," is also a popular entertainer on the concert stage. His latest appearance was in a program arranged for the Immediate Aid Society of New York, where his name appeared opposite two numbers, a baritone solo, "Thursday," and a recitation, "The Reckoning," from the Songs of Sourdough.

H. B. Warner, the distinguished young actor whose work in "Alias Jimmy Valentine" and other Broadway successes gained him international fame, has acquired the title, particularly among his associates at Inceville, where he is working, of the "best dressed man in America." The epithet likely has been inspired by reason of the fact that during the greater part of the time the actor has been appearing as star in a current Triangle-Kay-Bee feature under the direction of Charles Swickard he has worn evening clothes.

Sure enough, Balboa had another wedding at the studio this week. The high contracting parties were Richard Johnson and Lulu Bower. They were the first couple to be open and above board in the dispatching of their matrimonial affairs, as the previous instances were all elopements. The groom is a well-known character actor in Balboa features, while his bride has also taken small parts. The Johnsons are the seventh couple in four months. The Matrimonial Film Company keeps up its record.

Several of the interior and exterior scenes of "The Other Girl," the Raver-Thomas production, were recently staged by Director Percy Winter in and about the Staten Island Military Academy.

WANTED—Position as scenario editor and director by man of broad education, widely traveled, well read, newspaper and theatrical experience as New York dramatic critic, special and humorous writer, scenario author and playwright, and who believes that beauty, intelligent art, and clean virile drama hold the future of the film.

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This academy was founded by his father, William A. Winter, the noted dramatic critic, who is now eighty years old and still writing.

According to all reports, the Lasky production of "The Immigrant," in which Valeska Surratt is to star, will be something absolutely different from anything in which she has heretofore appeared.

Lydia Yeamans Titus, who essays the role of the wife of a provincial justice, a part carried by the venerable actor, Herbert Standing, in the first Anna Held production, now under way at the Oliver Morosco studio in Los Angeles, for the Paramount program, wears a choice bit of real old Irish lace in the production. She prizes it highly, not because of its intrinsic value so much as because it was given her by her mother, Annie Yeamans, famous some years ago as an Irish character woman.

SOME NEW THEATERS

Alabama.

The Strand, Trianon, both Odeons, Princess and Amuse-U motion picture theaters were the houses in the central part of Birmingham to take advantage of the city commission's toleration of the opening of the picture shows on Sunday, which took place November 14.

Arkansas.

Moving-picture Studio.—Ozark Film company, capital $15,000; incorporated by C. C. Rayl, J. A. Shogren and others; will build studio in Eureka Springs; main office, Tulsa, Okla.

California.

A motion picture studio is being erected by the Palo Alto Film corporation near Mountain View. Work is well under way and the company will begin to take pictures shortly.

Illinois.

The addition to the Castle theater in Havana has been completed. It now has a seating capacity of nearly five hundred.

Emil Mykofka has asked permission to open a motion picture theater at 1836 South Fifteenth street, Springfield.

Manager James J. Reilly has installed a Seeburg motion picture pipe organ in the Princess theater in Alton.

During the winter, Finley Park will have a motion picture show, the pictures to be shown every two weeks.

The Elmwood theater in the new Kessler building on Harrison street between Elmwood and Gunderson avenues, Oak Park, was opened a few weeks ago under the management of H. E. McDorman. The theater seats 400 people and has ample exits and a fine equipment, including the best safety operating booth. It will give performances every evening and Wednesday and Saturday afternoons.

H. B. Meyers has leased a portion of the Bailey building on Main street, Mt. Sterling, and carpenters are now engaged in remodeling same into a picture theater.

C. M. McIntosh has sold the Idle Hour theater at Farmington, which he has managed successfully for four years to David Prior of Nevada.

Indiana.

The Palace theater in Peru, owned by James Chandler, was destroyed by fire. The loss is $4,000, with no insurance.

Marion has a new motion picture show on Thirtieth and Washington streets, known as the Mirth. It is operated by Peter Alles, who has made the playhouse as comfortable and cheery as possible.

Mishawaka's new picture house, mention of which was made in a recent issue, is expected to be ready for occupancy by December 20.

Fire originating in the operating booth of the Royal theater in Frankfort November 12 destroyed seven reels of film and damaged the playhouse and equipment to the extent of $3,000. The management of the theater succeeded in getting the audience out of the theater without an injury. Ray Thayer, the operator, was seriously burned before he could leap from the booth.

Kansas.

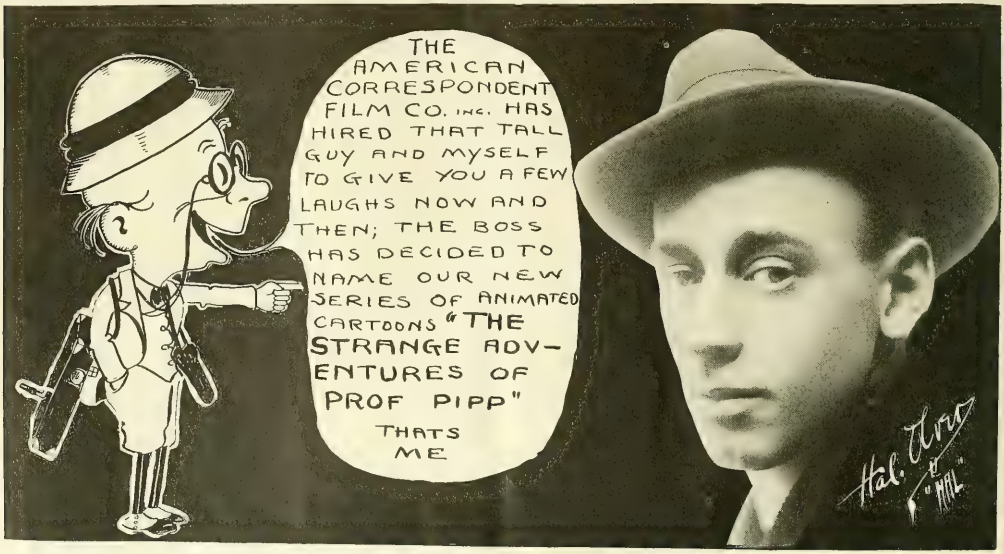
Mankato is to have a new, modern picture theater. J. P. Fair, president of the Mankato National Bank, will build the new theater on a lot adjoining his bank. Plans are being prepared. The building will be twenty-five feet wide and one hundred feet long and two stories. The floor will be an incline and 350 opera seats will be installed. N. B. Morris and son, Verner, have leased the building and will operate the picture show. Mr. Morris expects to have the finest theater of this kind between Topeka and Denver.

A new motion picture theater with a seating capacity of about 300 was opened at Colony November 13 by E. H. Pearson, manager of the Star theater of Ottawa. Harry Brown, operator at the Star, will remain in charge. A new operator has been secured for the Star and it will be continued with the usual attractions.

The Aurora theater in Topeka, purchased by Ewell Shipp, of St. Louis, is now remodeled and presents an attractive appearance. Mr. Shipp announces a change in the policy, showing only the highest class pictures, many of which will be features.

Kentucky.

The Enterprise Film company filed articles of incorporation with a capital stock of $2,000, divided into shares of a par value of $1 and with authority to incur an indebtedness not to exceed the capital stock. The incorporators are N. M. Sweet, R. W. Conant and N. J. Shelton, each with three shares of the capital stock.



MOTOGRAPHY

The MOTION PICTURE TRADE JOURNAL



DEC 11

JUNE DAYE
WITH
LUBIN-V-L-S-E.

Vol. XIV CHICAGO, DECEMBER 18, 1915 No. 25

(E) for Edison Excellence (E)

Leonie Flugrath

the charming child star

and

Pat O'Malley

in

The 3-act feature

"BLADE O' GRASS"

A love idyl of a wood nymph child

A FATHER, embittered of man and woman and a world which has treated him cruelly, takes his beautiful daughter to secluded woods and there the wood nymph grows up, pure, innocent, and as sweetly refreshing as its own pine breezes. Then comes to her, life and love. Leonie Flugrath, favored by nature with a charming sweetness and talented to a pre-eminent degree, draws hearts to her in this appealing, well-fitting role. This little girl is causing the sensational heart landslide that she made when she swung from Broadway to coast on the stage, in featured roles. Friday, December 3.



"MICROSCOPIC POND LIFE." An Edison laboratory educational picture of the weird and strange life in lowest animal life. On the same reel with "The Sufferin' Baby," featuring Bob Walker and a bunch of comedians. Direction Will Louis. 1,000 feet in all. Wednesday, December 1.

"THE MAGISTRATE'S STORY," featuring Richard Tucker, Pat O'Malley and William West. Civil war drama. 1,000 feet. Saturday, December 4.

Thomas A Edison

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General Film Company's

Regular Service

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What Triangle Offers for Week of December 12th

The production of consistently successful picture plays demands the highest resources of the human mind. You know what TRIANGLE PLAYS have done toward setting a high standard. It is time to tell you what some particular TRIANGLE products will do toward elevating it still further.

"The Lily and the Rose" with Lillian Gish, Roszika Dolly and Wilfred Lucas. This play, we believe, strikes an entirely new note in motion picture history. Everyone who has seen it comments on its wonderful charm and atmosphere. There are features of photoplay artistry in this production that make it of extraordinary attraction, and ultra novel appeal.

Then comes a distinctly new type of drama—one that makes full use of natural resources, "Aloha Oe," a powerful Hawaiian tale, with Willard Mack and Enid Markey in the principal roles. The storm at sea is acknowledged to be a triumph of motion picture artistry. In fact, the play has that extraordinary quality that makes a theater patron talk about it afterwards.

And then there are two Keystones. Any exhibitor knows what results follow the announcement of a Keystone Comedy. "The Great Vacuum Robbery" and "Fatty and the Broadway Stars." The first with Charles Murray and Louise Fazenda outdoes anything Mack Sennett has attempted for swift action. It is filled with real "Keystone Stuff." The second brings in Weber and Fields, William Collier, Sam Bernard, Joe Jackson, and the inexpressible Roscoe Arbuckle. That's one week's bill. Your patrons have a right to such service.

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71 WEST 23rd ST. NEW YORK



Tsuru Aoki, the Japanese actress, and nautch girls in "The Beckoning Flame," a new East Indian play directed by Thomas Ince for Triangle.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, DECEMBER 18, 1915 No. 25

Boston Exhibitors' Ball Draws Thousands

AFFAIR BIG SUCCESS

IT is estimated that about 10,000 people attended the third annual ball of the Motion Picture Exhibitors' League of Massachusetts, held at the Arena in Boston on Wednesday night, December 1. And what is not an estimation, but well known and actual fact, is that every one of the probable ten thousand, with the possible exception of an individual or two, had a corking good time, rush, crush, autographic delay and all considered. Who the single or accompanied individual was who did not corner some of the fun is not known, nor even is he reported to have been seen, but to be conservative in our figures we will leave ourselves that much of a margin. More is not needed.

From every point of view the affair was a much greater success than could reasonably have been expected—and the Massachusetts organization has been up and doing right along. Financially, it piled up green- and yellow-backs in sheafs. The presence of the governor of the state, mayor of Boston, and many other notables lent an air of importance and dignity which found reflection in the thousands present, creating the very correct impression that the Massachusetts exhibitors' ball was one of the red-letter events of the capitol city.



The Metro songsters.

From the publicity angle, the ball was a triumph for the various manufacturers. Press agents found an enthusiastic audience for their "stunts" in the fans, and loyal supporters in the Boston dailies. The papers issued on the night of the ball and on the morning and evening of the day following displayed many Metro headlines and pictures of Metro stars, due to the activities of Arthur James and Edward Corbett, as well as to Metro's importance. The day after the ball the Thanhouser beauty contest began to attract newspaper space, and for days afterward newspapers from all over the country, displaying front-page accounts of the contest and pictures of its winner, Sophie Sidowski, poured into the New Rochelle office of the sponsor of the contest, L. J. Rubinstein.

The main body of the New York aggregation of stars and executives arrived in Boston at six-thirty Wednesday evening on the Knickerbocker Limited, which left Manhattan around noon. The Metro crowd left earlier in the day, arriving in Boston shortly after three in the afternoon. This start on the rest of the film world was capitalized by a Metro parade which, led by a band or two, rode about the town and scared up optical acquaintanceships with people who previously had known Metro only through the screen. Those who arrived later paraded through the heart of the city to the Copley-Plaza hotel, where they were banqueted by the Exhibitors' League. The Metro body, who also made headquarters at the Copley-Plaza, had a banquet of their own.

At about nine o'clock the stars began to gather at the Arena. A crowd of fans had preceded them by an hour or more. After running the gauntlet of those gathered on the sidewalk and hastily shaking hands with and smiling at the hundreds who pressed about the door inside of the hall, the film favorites were introduced from the platform. The applause for each was as thunderous as the rush for introductions and autographs was spontaneous when the stars were seated in the boxes.

The place of honor at the head of the grand march was occupied by Governor Walsh and Clara Kimball Young, while in second place could be found Francis X. Bushman and Mary Miles Minter. The climax of the evening's events came in the Thanhouser Beauty Contest, the winner of which, Sophie Sidowski, a Portchester girl of about 18 years of age, is to be given an opportunity to become a Thanhouser star.

In the governor's party were: Major William J. Casey, Major W. J. Keville, Captain C. T. Dukelow, Captain F. N. Gunby, Lieutenant N. T. Very, Judge Thomas H. Connelly, Joseph F. Mellyn, and Major Thomas F. Walsh. With Mayor and Mrs. Curley were Mr. and Mrs. Francis L. Daley, Secretary and

Mrs. Francis J. Brennan and a number of friends, besides members of the city government.

Among the stars were Clara Kimball Young, Gail Kane and others of the Equitable company; Francis X. Bushman, Beverly Bayne, Valli Valli, Mary Miles Minter, Edmund Breese, Grace Valentine, Helen Dunbar, Jeanette Horton, Peggy Hopkins and George Le Guere from Metro; Flo La Badie, Gladys Hulette, Louis Emerald Bates, Ethel Cook and Harris Gordon representing Thanhouser; Viola Dana, Edward Earle,



Metro crowd blocks Boston thoroughfare.

Mabel Trunnelle and Ethel Lawrence of the Edison company; Cissie Fitzgerald, Hal Forde and others from the Gaumont studio; King Baggot, Violet Mersereau, Ben Wilson and Dorothy Phillips of Universal; Earle Williams, Edith Storey, Virginia Pearson, Mary Maurice, Hughie Mack and Wally Van from Vitagraph; and Edwin August, Marguerite Courtrot, Christine Mayo and others of film fame and favor.

Among the executives who made the journey to Boston were: William T. Rock, Ad Kessel, Charles Kessel, Charles O. Baumann, William Wright, Richard A. Rowland, Joseph W. Engel, Len McChesney, Lewis J. Selznick, Carl Laemmle, J. S. Martin, A. Carlos, Sam Spedon, Arthur James, Harry Reichenbach, L. J. Rubinstein, Julian N. Solomon, Jr., Julius Stern, Louis Mayer and Charles Maddock.

The silent but active men in the background, to whom much credit for the ball's brilliant success is due, are Sam Grant, chairman of the executive committee, R. M. Brown, secretary, G. M. Clark, treasurer, and E. H. Horstmann, president of the state league.

Equitable Companies Scatter

S. E. V. Taylor, the latest addition to the Equitable's directorial forces, has taken the principals of his "Nan Perrine" company, with Molly McIntyre, the star, to Kingston and Port Royal, Jamaica, where a number of highly picturesque and exciting scenes are to be staged, with the great rocks of Port Royal harbor for a background. As Jamaica is a fortified British possession, the permission of the British government had to be obtained before the party's photographers could begin work, but armed with the permit there is every assurance that there is a treat in store for picture lovers.

"Babette of the Ballyhoo," another forthcoming Equitable feature, is to have the circus part of its scenes taken right where the outdoor winter shows are hatched and grow. Charles M. Seay, the director, has taken Muriel Ostriche, who is "Babette," and a number of principals to the sunny southland, where, with Athens, Ga., as his headquarters, he will join one of the big caravan shows for a fortnight, and get "atmosphere" at first hand.

The cave dwellers and the old cave habitations of New Mexico, and the great petrified forest of Arizona, where whole tree trunks, as well as the smallest twigs, have been turned into beautiful agate, will furnish the background for a number of scenes in "Her God," which E. Mason Hopper is directing for Equitable. The Zuni and Hopi Indian tribes will be among the participants in the scenes, with their native dances and costumes, and all their quaint and interesting ceremonials. Mr. Hopper started south on Wednesday and will make Albuquerque, N. M., his headquarters.

ANOTHER STUDIO FOR EQUITABLE

Big Horsley Plant in Bayonne, New Jersey, Taken Over by Triumph Company and Work Begins There at Once

Another big studio has been found necessary to keep up with the stage room demanded by the Equitable and to meet the increasing requirements, arrangements have been completed by which the great structure erected by the Horsley brothers in Bayonne, N. J., primarily for use by the Universal, has been taken over by the Triumph Company, the Equitable's producing ally. Edmond Lawrence, the director of "The Warning," has taken a company down to the big plant there, with Julia Dean as the star, and has started work on a big five-part production to be called "The Ransom."

The great building, which is on Avenue E, at the end of Sixty-ninth street, is almost entirely of glass, resting on a twenty-foot high foundation of brick, with a spacious cellar, in which the laboratories are located. It is completely equipped with everything necessary to producing photoplays of the most artistic type, and is a landmark on the path of the Central Railroad of New Jersey, down the narrow neck of land which leads to the long bridge across Newark Bay.

Boise "Fans" Get House Organ

The Idaho Amusement Company, Ltd., has sent Motography Volume 1, No. 3, of its new monthly magazine called *The Photo Player*. The publication numbers eighteen pages and cover, is well printed, and contains within its pages special articles by such writers as H. C. Weir, President H. E. Aitken of the Triangle Film Corporation, and H. H. Van Loan, besides brief reviews of some dozen or more special feature pictures, which will play during December at either the Isis or the Strand theater, which are controlled by the Idaho Amusement Company, Ltd.; the Isis showing Paramount films, and the Strand the output of Triangle, Metro and Universal.

The picture fans of Boise are certainly to be congratulated upon such carefully prepared advance information as they get in *The Photo Play*, and the Idaho Amusement Company is apparently finding it profitable, if one may judge by the amount of advertising the little house organ carries.

Palo Alto Corporation Begins Work

FAMOUS PEOPLE ENGAGED

JAMES CRUZE, Francelia Billington and Wellington Playter are playing the leading roles in the Palo Alto Film Corporation's five-reel picture now being made at the company's studio at Palo Alto, Cal. The script is an original one by the well-known scenario writer, Nell Shipman, and it is entitled "Wanda of the Red Street." Fred A. Kelsey, formerly of the Fine Arts studio, is directing the production, and W. Lee Ray, an experienced studio man, is technical director.

All of the above-mentioned bring to the Palo Alto company reputations for accomplishment in the world of films. The name of "Jimmie" Cruze brings to mind his several years' engagement with the Thanhouser company, his big role in "The Million Dollar Mystery" and in its follow-up serial, "The Twenty Million Dollar Mystery." It also recalls the recent across-the-state trip of Mr. Cruze by auto, and the thousands of people he entertained at the theaters en route and the thousands of hands he shook. Then followed an engagement with the Lasky company for one picture, and of three offers made him at the termination of this picture, he chose the Palo Alto affiliation.

Francelia Billington is the "Wanda" of the Palo Alto company's first five-reel picture. Her introduction to the screen occurred three years ago in a Thanhouser production in which Mr. Cruze played the lead. It was the picture in which Miss Billington, playing a bar-maid, was "discovered" by a critic on a motion picture trade journal, who advised that the charm of Miss Billington's personality deserved bigger scope. This the company gave her, and Miss Billington proved herself entirely capable. That was three years ago; since then she has adhered to the one connection, the Majestic company, and has played its leads for the last one and one-half years under D. W. Griffith's direction, leaving the Fine Arts studio for that of the Palo Alto company.

Wellington Playter's name associates itself primarily with Famous Players' productions, as his engagement with that company covered a year and a half and meant Mr. Playter's fine interpretation of many roles. He had the leading part in "A Daughter of the Hills" and had strong parts with Jack Barrymore, Bertha Kalich and other Broadway stars. Mr. Playter's finished work and his powerful physique make him a valuable screen personage; they led to his engagement with Kolb and Dill for a big role in their eight-reel picture, "Glory." Mr. Playter did not even have time to remove his make-up between the finish of the "Glory" picture and his start for Palo Alto, to play the heavy in "Wanda of the Red Street."

Nell Shipman, in giving this script to the Palo Alto company, contributed a strong foundation for the company to build upon; years of success in scenario writing has established her as one of the best-known writers for the screen. She is particularly fitted to produce logical scripts, as she has had experience in both acting and directing, and at present is playing the female lead in the Vitagraph company's Blue Ribbon feature "God's Country—and the Woman." During the past summer she co-directed with Jack Warren Kerrigan at Lake Tahoe on several scripts which she wrote for him.

Director Fred A. Kelsey, for the last two years, has been one of the directors at the Griffith studios. His work has received the commendation of press and public, and his offerings to the Mutual program have perhaps outnumbered those of any other one of its producers. His cameraman, C. Abel, accompanied him to the Palo Alto studio.

H. Tauber Goethe, president of the Palo Alto Film Corporation, is a Californian. He is a retired banker



James Cruze.

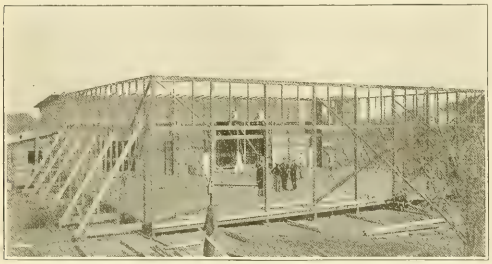


Francelia Billington.



Wellington Playter.

of Sacramento and has large cattle interests throughout California. He makes his home on a beautiful estate midway between San Jose and Palo Alto. Dr. Carl G. Wilson, vice-president of the company, is a



Outdoor stage being completed by the Palo Alto Film Corporation at Palo Alto, Calif.

lawyer of San Francisco; Melville Jeffrey, manager of productions, has had several years of theatrical and motion picture experience both in New York and on the coast. Professor H. C. Peterson, a member of the company's board of directors, is head of the Leland Stanford, Jr., museum and through him the university extends its good will and co-operation to the Palo Alto company. G. M. Herron, treasurer, and F. D. Macomber, secretary, are business men of Palo Alto.

A market on a strong feature program has been secured by the Palo Alto corporation for its early releases.

Official Call for Executive Committee

Numerous requests having been made of President Fred J. Herrington for information regarding the time and place for holding the semi-annual meeting of the executive committee of the Motion Picture Exhibitors' League of America I am directed by him to make a call for a two days' session of the above mentioned meeting, to take place on Wednesday and Thursday, January 5 and 6, 1916, at the La Salle Hotel, Chicago, Ill. First session to convene at 10:30 a. m. Wednesday, January 5.

Several matters of vital importance to the organization are to be considered at this meeting, including the selection of the city at which the national convention shall be held in July, 1916. Requests and liberal offers have been presented to the league by the following cities for the convention to date: Detroit, Mich., Chicago, Ill., Pittsburgh, Pa., and New York City.

In addition to the members of the executive committee, an invitation is cordially extended to all vice-presidents and state presidents of the league, and other exhibiting members of the league that may be at liberty to attend this meeting.

Prospects are that a good representative meeting will be had. President Herrington had very satisfactory results from his efforts in organizing a number of state branches since holding the office of national president, conferred on him July, 1915. Several states have already declared their intention of sending a representation to Chicago on January 5.

Any state league or member of the league wishing information pertaining to this meeting, or in any way relating to the league may secure same on applying to national headquarters, 238 Fourth avenue, Pittsburgh, Pa. James Delves, National Secretary.

WILLIAM FARNUM HONORED

Fox Star, with His Director, Oscar Apfel, and General Manager Sheehan, Are Guests of Honor at Sherman House Luncheon

William Farnum and Winfield R. Sheehan, general manager of the Fox Film Corporation, were the guests of honor at a luncheon given on Thursday noon, December 2, at the Hotel Sherman, over which District Manager Worthington, of the Chicago office, presided as toastmaster.

Mr. Farnum and his director, Oscar Apfel, Aaron Jones, head of Jones, Linick & Schaefer, and Alfred Hamburger, of the Alfred Hamburger Theatrical Enterprises, were a few of those who sat down at the head table, while in the room were some thirty or more exhibitors and representatives of the trade journals and daily newspapers.

Following the luncheon, Toast Master Worthington introduced Deputy Commissioner of Public Works William Burkheart, who welcomed Mr. Farnum to the city in behalf of Mayor Thompson.

In reply, Mr. Farnum rose to his feet and, after explaining that he was about to be attacked by stage fright, briefly outlined the purpose of his trip to the west, where he, in company with Mr. Sheehan and Mr. Apfel, is going to establish a Los Angeles studio for a number of the notable Fox film productions. As a get-away, Mr. Farnum recited one of the stirring scenes from the "Prince of India," in which he was at one time starred on the legitimate stage.

Director Apfel and General Manager Sheehan, Aaron Jones, William J. Sweeney and several other prominent men present were called upon for brief remarks, and the meeting broke up with a general reception in honor of Messrs. Farnum, Sheehan and Apfel.

Those present included Aaron Jones of Jones, Linick & Schaefer, Alfred Hamburger of the Alfred Hamburger Theatrical Enterprises, William J. Sweeney, C. J. Schaefer, Joseph Trinz of the Vitagraph theater, Nat Ascher of Ascher brothers, Samuel Katz and Max Hyman of the Avon theater, Robert Levy of the Revelry theater, Fred Bartholomae of the Shakespeare theater, Archie Schwartz of the Rose theater, Mr. Karrigan of the Hyde Park theater, J. Tipton Steck of the Parkway theater, Abe and B. Balaban of the Circle theater, Sid. Smith of the Kedzie Annex, Mr. Vance of the Variety theater, Mr. Hirshberg of the Franklin theater, Mr. Morse of the Morse theater, Mr. and Mrs. Theodore Weiss of the Clifton theater, Mr. Ross of Ross & Co., Mr. and Mrs. Burkheart of the Kenmore theater, all of Chicago; M. M. Rubens of the Princess theater, Joliet, Ill., V. T. Lynch of the South Shore theater, H. D. Burford of the Aurora theater, Aurora, Ill., C. E. Smith of the Grand Opera House, Terre Haute, Ind., Phillip Gross of the Strand theater, Milwaukee, Wis., D. Robinson, of the Apollo theater, Peoria, Ill., Messrs. Brentlinger & Mason, Orpheum theater, Ft. Wayne, Ind., S. E. Greenbaum, Casino theater, Davenport, Iowa, William Hollander, Chicago *Daily News*, E. W. McQuigg, Chicago *Evening American*, Miss Joclyn, Chicago *Post*, Walter Bloeser and Richard Little of the Chicago *Tribune*, Theodore Mead, of *Motion Picture News*, F. C. Zindler, *Billboard*, and Messrs. E. J. Mock, A. L. Haase and Neil G. Caward of Motography.

The Gaumont Company declares that the production entitled "The Secret Agent," which has, in some trade journals, been announced as ready for release on December 15, has been moved further ahead on the program, and in place of "The Secret Agent" Gaumont will release on December 15 a feature entitled "The Ace of Death."

GOFF IS ASSITANT MANAGER

Erstwhile Coast Division Head Given Second Big Promotion by V. L. S. E. Within Single Year—Assumes New Duties Immediately

An important change was made in the executive staff of V. L. S. E., Inc., this week when General Manager Walter W. Irwin announced the appointment of A. W. Goff, for the past three months in charge of the coast division of this organization, as the assistant general manager of the company. Mr. Goff is now on his way East, and will assume his new duties on Monday, December 13.



A. W. Goff.

His elevation to the direction of the V. L. S. E. sales force—which comprises the principal function of the position of assistant general manager of the V. L. S. E.—is the glowing recognition of the splendid work which Mr. Goff has done for the Big Four in the West, and of his noteworthy capacity to secure unusual results. It is the second appreciation of his capacity made within six months, Mr. Goff having been transferred from Cleveland, where he was branch manager for V. L. S. E., to San Francisco as coast division manager, last July.

In both Cleveland and along the Coast Mr. Goff made an enviable reputation for both himself and his company. He is dedicated to serving the exhibitor in the fullest sense of that word, and in every territory in which he has worked, he has come to be regarded by the theater managers both as their friend and as their counsel upon whom they might rely to help them build bigger and better business.

Mr. Goff is an ardent supporter of the "open booking" policy which is one of the fundamental business doctrines of V. L. S. E., believing that the best results are obtained for both the exhibitor and the distributing company if the exhibitor is permitted to book the particular feature he wants, when he wants it, for as long as he wants it, without tying him up with a contract that makes it obligatory to take features he does not want, and therefore limit the run of each feature.

In the appointment of Mr. Goff it is understood that Mr. Irwin desires more time for creative work, and therefore sought the lieutenant best suited to relieve him of much of the excutive detail in connection with the V. L. S. E.

Mr. Goff holds with General Manager Walter W. Irwin, who is responsible for the emphasis which V. L. S. E. gives to the "open booking" policy that there has never been a feature—a strong feature—exhibited long enough to give everybody interested an opportunity to see it. He has won hundreds of theater managers to this viewpoint, showing them that the cast-iron yearly contracts which prevent an exhibitor from re-booking and re-running the features that score big hits, have cost them thousands of dollars, and that they have lost a tremendous volume of word-of-mouth advertising by being forced to let these features pass on, in order to make a place for the next feature released on the program.

Mr. Irwin plans to spend more time with his different department managers and with his branch managers, bending every effort to make the Big Four's service of the highest possible efficiency to the exhibitor.

Original Scenarios Only for Equitable

"If the purchasing of dramatic stories and former stage successes at fictitious prices is the only way Equitable can succeed, Equitable is doomed to dismal failure."

Arthur H. Spiegel, president of the Equitable Motion Pictures Corporation, is the author of the above terse paragraph.

"We are going after original, unconventional, different stories with exceptional plots, unpictured situations, clean but powerful documents. We are willing to go a long, long way to procure an original story—but to buy in a dramatic piece, with a conventional plot and nothing novel, at a great big price, just because some well known writer is responsible for it, and it played a few months on Broadway—we will not do it!"

"We bought 'The Chain Invisible,'" said Mr. Spiegel, "only after our two scenario experts and one of the best directors we have, read and approved it. We were aware all the time that Richard Le Gallienne was a wonderful conceiver of plots and situations, but we cannot visualize reputations. We can only put the material on the screen."

In answer to a question, Mr. Spiegel said:

"We have contracted with Roy McCardell, who has written no less than two hundred successful film stories, to write a scenario for us, and Mr. McCardell will bear me out in the statement that before we treated with him at all he was asked to submit his plot, ideas and scene plots.

"Mr. McCardell was broad. He left our office on Monday and returned a few days later with his story entirely outlined. His work was thorough, he had met our request with a finished and detailed statement as to what could be done with the two thousand word synopsis he submitted. The result was that a deal was consummated and Mr. McCardell is now at work completing his scenario.

"Rachel Crothers, who is responsible for half a dozen big Broadway plays, is under contract with us to write scenarios—but before we concluded arrangements with her, we were satisfied in every respect that she was equipped and able to concoct stories that could be visualized.

"Our great trouble in the past," continued Mr. Spiegel, "was that producers have been buying stories written at the stage, and in which dialogue played the principal role. We must have stories written directly at the screen, and in which the dialogue is but a minor feature."

Speaking about stars fitting the plays Mr. Spiegel said: "We have all been wrong on that, too. It is a fallacy to say that such and such a play does not fit a star. An actor of merit is an actor of merit. He or she is being paid big money on the strength of his or her ability to portray various parts."

ESSANAY TO RELEASE SERIES

Chicago Film Concern to Produce "The Strange Case of Mary Page" With Henry Walthall and Edna Mayo

"The Strange Case of Mary Page," a drama of mystery, is being produced by the Essanay Company. Henry B. Walthall, probably the most finished actor in motion pictures, and beautiful Edna Mayo, whose dramatic ability equals her pulchritude, will be the stars. The drama will be issued in a series of episodes, the first of which is to be released early in January. Each episode will be complete in itself.

The production is announced as being "not a dramatized dime novel acted by acrobats," but a first-class drama with a notable cast and with direction and photography of the highest type. The story, which will be printed in serial form by nearly 500 newspapers, is by the author of that famous serial, "What Happened to Mary."

A feature of the photoplay, appealing especially to women, will be Miss Mayo's gowns. Her elaborate wardrobe, which includes costumes for every occasion —from boudoir to ballroom—is being designed by Lady Duff-Gordon (Lucile).

"The Strange Case of Mary Page" is the first series ever offered by the Essanay Company, which has kept out of this department of picture production until its officers were positive that they could release the best and most fascinating series of all time.

In addition to the publication of the series of tales in the newspapers, a monster advertising campaign in a score of magazines of the widest circulation has been launched. Among the periodicals that will be used are *Cosmopolitan, McClure's, Ladies' World, Pictorial Review, McCall's, Metropolitan, Hearst's, Mother's, Collier's, Leslie's, Munsey's* and all the motion picture publications.

"Red Circle" Director Well Qualified

Balboa's production of "The Red Circle," the serial photoplay soon to be released by Pathe, will, it is rumored, bear particular watching, for it promises to be one of the strongest features issued by that firm. Those responsible for the production are Sherwood Macdonald, director, and William Beckway, cameraman. Owing to their combined efforts a highly creditable piece of work has been turned out for the screen, Ruth Roland and Frank Mayo being the featured players.

"The Red Circle" consists of fourteen two-reel episodes. It differs from preceding screen serials, in that a natural story runs all the way through, which possesses the power of holding attention, without resort to spectacular situations, artificial thrills and the usual claptrap associated with this sort of production. Will M. Ritchey wrote the scenarios on the basic idea furnished by H. M. Horkheimer, head of the Balboa Company.

Director Macdonald is well fitted for putting on a picture of this sort. A native of New York, he first went to Philips Academy and then graduated from Yale in 1902. Following, he studied law at Columbia, after which he practiced his profession in the metropolis for seven years. Criminal law being his specialty, Macdonald gained first-hand insight for visualizing just such a story as "The Red Circle." While he liked the law, Mr. Macdonald could not resist the call of the camera.

Going west, he decided to learn the film business from the bottom up and started in as an "extra." Because he owned a dress suit and knew how to wear it, he soon got a chance to play a "bit." Joining Balboa, it wasn't long before the opportunity to direct was offered and he made good from the start. Among the



Left, William Beck, cameraman; right, Sherwood MacDonald, director who filmed "The Red Circle," Pathe's forthcoming detective photoplay.

many notable features put on by Mr. Macdonald recently was "The Adventures of a Madcap," with Jackie Saunders in the lead.

Wiliam Beckway is Balboa's head cameraman. He has been with the Horkheimer brothers ever since they opened their Long Beach studio. Picture making is never work with Beckway, but an art. The effective "shot" is what he always aims for, not so much because it makes a pretty picture, but because it is the surest way to drive the thought home. Beckway never makes a commonplace exposure; and he refuses to be hurried. He firmly believes in taking time, though to the inexperienced it might seem to be wasting it.

He Has an Eagle Eye for Locations

P. Thad. Volkman, assistant to Director Edgar Jones, of the Metro staff, is so fortunate in finding suitable locations for motion pictures that his companions accuse him of using some sort of a divining rod. He was the first person to receive permission to use a prominent church in New York City for making interior scenes. In making "The Turmoil," which is now almost completed, it was necessary to have a big warehouse that would collapse under the weight of several men on the roof. For a time it appeared as if the Metro forces would have to build such a structure.

Thad. was put on the job to see what he could find, and true to form, he found a warehouse on the Boston Post Road, near Pelham, N. Y., that the owners were about to raze. Thad. has contracted to take down the building, which will fall with a crash while the cameras click, and three actors, including Ferd. Tidmarsh, who plays the role of "Jim Sheridan, Jr.," in "The Turmoil" will meet their doom.

Valli Valli is starred in "The Turmoil" and George La Guere, the talented juvenile, is featured. The feature was made from the famous novel of the same name, written by Booth Tarkington.

The Man Who Put Ninth Street on the Map

TOM MOORE'S CAREER

AFTER much persuasion a representative of Motography was able to secure an interview with Tom Moore, better known as the pioneer exhibitor of Washington. The word persuasion is used because Tom Moore is a hard worker, with whom every minute in the day counts and he is adverse to talking about himself, preferring his vast enterprises to speak for him.



Tom Moore.

Mr. Moore had just finished his morning mail when the interviewer was ushered into his cozy private office in the Garden theater building and his frank, cordial manner soon put the scribe entirely at ease. "It was after a successful vaudeville career and years previous to the opening of Washington's first regular motion picture theater that I began operations in the nation's capitol, my home town," said Mr. Moore. "I was heartily tired and sick of 'the road' with its hurried jumps and poor hotels, that I just naturally longed to settle down permanently.

"I started in rather a unique way. It happened at about the time when the Edison film of 'The Great Train Robbery' was first interesting the American public. Here, said I, is my opportunity, so I collected all of my available assets and bought a print of the film from an itinerant circus man for the sum of twenty-one dollars. Then I did some high financiering and traded the picture to a farmer for a horse, harness, buggy and a cow. I thought he was a farmer indeed, but after I got a slant at the bovine I concluded he was a wise guy. However, the farmer's hired man bought the cow for twenty-five dollars and I was satisfied, for this amount enabled me to fatten up the horse, which I later sold together with the harness and buggy for eighty-five dollars.

"This capital was immediately invested in other films. From this humble start I developed a 'live wire' exchange business, which I later sold to the General Film Company. While in the exchange business I gradually took over various local theaters and at one time my circuit comprised sixteen houses. About this time I began to see the enormous possibilities in the exhibiting end of the industry, and realized that large theaters were an absolute necessity.

"The Imperial theater on Ninth street, built for vaudeville purposes, having proved a failure for its promoters passed into my hands in August of 1912. For a while I ran vaudeville, but being a picture man myself and perceiving the handwriting on the wall, I established a straight film policy with a large orchestra. To the best of my knowledge and belief I was the first man in the east to have a symphony orchestra accompany pictures. I laid special stress upon the music, for the orchestra was composed of first-line soloists of the United States Marine Band, and when they gave concerts at the White House the second-line soloists played at the Garden.

At that time features of the big variety were almost unheard of, and I had to go out into the open market to find them; indeed very often I had to buy them outright. The direst failure was predicted for me by my fellow exhibitors, who claimed that I wouldn't fill the eleven hundred seats of the Garden once a day."

"Daresay they were bad predicters," interposed the interviewer. "Indeed, they were," replied Mr. Moore, "for the Garden opens at 10 a. m. and we practically play to capacity business all day long. Rather providentially for me, Messrs. Stair and Havlin, who had been operating the old Academy of Music, at Ninth and D streets, just below the Garden, tired of trying to sustain a losing proposition, relinquished their lease and I lost no time in taking over the house. The theater had been allowed to almost run itself, its clientele was of the most undesirable character, and its entrance was around the corner on D street and up a short flight of steps. I immediately started a paint-up-and-clean-up campaign, made the interior look like new and rechristened it Moore's Orpheum theater. No matter how strong an attraction I put in, no matter how hard I tried, they just wouldn't come in. I even had the huge stage relaid in bird's eye maple and instituted exclusive stage dansants after each performance, but the public still passed it by and crowded into the Garden. After a great deal of trouble and after a large expenditure of money I succeeded in constructing an entrance on Ninth street. Again I rechristened the house, this time calling it Moore's Strand theater, refurnished the entire interior and installed an augmented symphony orchestra of soloists. 'Cabiria' was



Moore's Strand Theater.

the opening atraction under the new regime and after a short struggle and a heavy advertising campaign we wooed and won the fickle public and the Strand is now an even and consistent money getter."

The interviewer interrupted long enough to say, "You must be a great believer in Ninth street." "I am," replied Mr. Moore, "I've seen it develop from a side street into Washington's most important promenading thoroughfare and the street is fairly crowded with pedestrians both day and night. Locally I have been given large credit for its popular development. I have long since disposed of my other holdings and at present I operate the Strand, the Garden and the Plaza theaters, all situated on the same block of Ninth street."

"Have you other houses in prospect?" asked the interviewer. "Yes," replied Mr. Moore. "I intend to erect two more theaters in this immediate vicinity. I have already secured the property and will commence building operations in the early spring. One of the



Moore's Garden Theater.

houses will be an exact duplicate of the Strand in New York, except that it will be larger in every respect. In all probability I will devote this theater entirely to high-class photoplays. The other theater will in large measure duplicate the Rialto, Rothapfel's new photoplay theater on the site of Hammerstein's in New York —indeed, I expect the plans from him in a week or so. This will be a straight motion picture theater and I have made arrangements with Mr. Rothapfel to follow his program at the Rialto. These two theaters will represent an investment of over a million dollars, and then I shall rest upon my oars for awhile."

But from the writer's observation rest and Tom Moore are absolute strangers, for by his own admission he has worked many a time twenty-three out of twenty-four hours. "What will be the capacities of these new theaters?" asked the interviewer. "Thirty-three hundred and twenty-five hundred, respectively. The attractions to be staged in the new houses will probably, as outlined by Mr. Rothapfel and myself, be specially staged. Orchestras in each theater will be composed of from twenty-five to thirty soloists, and prices of admission will probably range from twenty-five to fifty cents. Each theater will have a handsome ballroom and finely equipped roof garden with elevators and escalators leading to same."

"Now let me have some of your observations upon film plays and the motion picture industry," said the interviewer. "Well, to my mind," said Mr. Moore, lighting a fresh cigar, "the absolute success of the industry has been its cleanliness and progressiveness. Three years ago I predicted in an article in the *Dramatic Mirror* the exploitation of stage stars in pictures and their advent into the field was a great uplift to the business. I am a great believer in music and exercise the greatest care in the selection of our programs, which are carefully balanced. There is no excuse for an exhibitor playing a poor picture nowadays, for he has an abundance of features to choose from. The idea of pleasing the public is in large measure buncombe, for ofttimes the fickle public doesn't know what it wants and it's up to the exhibitor to display his showmanship ability. Good pictures, properly displayed, with correct musical accompaniment, will always attract the picture-going public, providing they are in the right house on the right street. I pay special attention to the running of my theaters and my managers are in thorough sympathy with me and endeavor in every way to carry out my ideas. Courtesy and refinement toward the public are two of our hobbies, and our employes are carefully instructed along these lines."

"What do you think the future of the motion picture drama will be?" was the next query. "That's a question that would require the services of a prophet. The pictures are mighty fine now, the photography and acting, in the main, first class. Some predict the return to one and two reels, but I don't think that would satisfy the public. It demands big things. To my mind the future will draw the speaking stage and the screen closer together; can't you imagine the effectiveness of a production wherein the indoor scenes are enacted by experienced players and the outdoor episodes depicted on the screen? Such a novelty may come to pass."

Film to Be Christmas Attraction

Another illustration of the inroads which the screen is making upon the stage is afforded in the announcement that the Lyric theater in Cincinnati, a Shubert house, will offer for its holiday bill the new Lubin drama, "The Great Divide," which is to be released through V. L. S. E., Inc., on December 20. This feature will run at this house during all of Christmas week, and will be extensively advertised in the same manner as Hubert Henck, manager of the Lyric, advertises the legitimate productions.

Exhibitors everywhere are looking forward with keen interest to the release of "The Great Divide." It is predicted that it will be one of the strongest features in its drawing qualities that the trade has ever been offered. Impartial critics who have seen the picture say that it should run for two years easily. The photographic effects reach the zenith of the art. The production itself is powerfully dramatic.

The Lubin Company, through V. L. S. E., Inc., is issuing some remarkable advertising on this feature. It has been prepared under the direction of R. W. MacFarland, the New York representative.

The Making of a Railroad Screen Novel

BY SAMUEL S. HUTCHINSON*

FROM the day that the idea of the power of steam was conceived in the mind of a boy sitting in his mother's kitchen, watching the stream of vapor rise from the spout of a boiling kettle, down to the present day of billions of dollars worth of railroad properties and the speed of the lightning express trains and powerful mogul engines, there has not developed a theme of greater popular interest than the railroad.



S. S. Hutchinson.

In all rural and suburban districts the people depend upon the railroads as a means of transportation. In the larger cities and the business centers of our civilization commerce depends upon the railroads. A large percentage of the working class is directly or indirectly in the employ of these great organizations and countless thousands of persons, great and small in our social scale, derive their livelihood from the earnings of these common carriers. Capitalists watch the earnings of these railroad enterprises, as well as legislation for or against them, as the chief barometer of the times. It can be well said that in the railroads beats the pulse of our national life. Therefore, to portray a railroad story on the screen requires that those who attempt it be the best in their line. Frank Hamilton Spearman, the author of "The Girl and the Game," made a study of railroad life which carried him into the innermost secrets of the financial and operating ends of our great transcontinental lines. He knows "the game."

James P. McGowan, the director, is a practical railroad man and his pictures have won for him the praise of railroad officials, the country over. Helen Holmes, the heroine in "The Girl and the Game," is ideal for the part. She possesses that deep and thorough understanding of picture values and ability to present exceptional dramatic interpretations, and the courage to take personal risks, to bring realism to the story, that places her in a niche all her own. Miss Holmes is fair and fearless—the heroine perfect.

In order that the director and his company might be accorded every facility for the taking of the unusual and spectacular scenes in "The Girl and the Game" I had erected a depot on the grounds of the Signal studios, practicable in every way, inside and outside, switch towers at various points on the Signal trackage and all the known safeguards, as well as hazards of the rail, were installed or provided for, including locomotives and rolling stock.

An idea of the completeness of the Signal studios may be gleaned from the fact that in the taking of the first chapter of "The Girl and the Game" Director McGowan, twenty minutes after the author's script had been given to him, had a train of Pullmans, parlor cars, diner, baggage car, day coaches and engine, all ready and waiting for the camera.

In the actual operation of railroads there is much that is romantic, much that is adventurous, bringing into the hearts of all a responsive feeling of compelling interest. Great writers have turned to the rail for their theme, but Mr. Spearman has felt the pulse of "the game" as has no one else, and a fertile imagination has enabled him to paint into all of its realism "the girl," dainty, charming and daring.

Mr. Spearman has deciphered the mysterious web entangling the operations of vast railroad enterprises, drawn it gently from off the statuesque shoulders of a pampered daughter of society, and hidden within it the piercing eyes of some charmer of another sisterhood, who has put her jewel laden hands into "the game."

It is because there is so much of the human element in the life of those of the rail that Mr. Spearman was attracted to it as a subject teeming with unusual heart interest. He is thrilled by the hum of the long steel threads and the chant of the telegraph key, distributing its messages of mingled hope, success and despair. It all means something to him and he has knowingly written what that meaning is. Were he not a writer, it would mean just as much to him, for his understanding of it all is beyond a suppression of feeling—something unconquerably big and undeniably dominant.

Thus in "The Girl and the Game" he gives you himself—his innermost self, wrapped up in lingerie of literary lace and a tremendous storm coat of vigorous thought, which Director McGowan with convincing realism has put upon the screen.

The keyboard of life lives in "The Girl and the Game" and author, director and star bring forth in natural continuity and definite sincerity the pictured chants of regret, and anthems of triumph, the great human notes of which are characters of blood and bone.

*President Signal Film Corporation.

Ince's New Plant Nearing Completion

Working like veritable beavers night and day, the contractors who are building the new "$250,000 studio at Culver City for Producer Thomas H. Ince announced this week that the plant should be in full operation before the first of next year. All the steel structure work has been completed and the only thing the builders are waiting for now is the settling of the concrete foundations. The eight stages and the glass enclosed studio are rapidly assuming shape and work on the erection of the mammoth administration building already has commenced. Under the direction of Business Manager E. H. Allen, plans are being made for the grand ball which will be a feature of the dedicatory exercises on New Year's Eve.

TWO OCEAN RELEASES A MONTH

General Manager Goldberg Announces His Company, Beginning January Fifteenth, Will Offer Famous Book Adaptations in Film

The Ocean Film Corporation, which has lately released its initial production, "Life Without Soul," is now actively engaged in the production of features, to form a part of its program to release two five-part features a month, adaptations from stage plays or popular novels, with legitimate or screen stars in the lead. The program will have its initial release about January 15, the program to be controlled by independent exchanges, to whom a franchise will be awarded at a convention of the exchanges, called for Saturday, December 11, 1915, at the Astor Hotel in New York City.

The Ocean Film Corporation has purchased, through the Paget Literary Agency, the rights to the internationally famous novel, "The Fortunate Youth," written by Edward J. Locke, which has been pronounced the most notable novel of the year, and has also secured options on sixteen of the foremost dramatic and literary productions placed before the public within the past ten years. Negotiations are also pending with legitimate stage and screen stars to appear in each of the coming releases of the company.

The definite plans of the Ocean Film Corporation, as announced at the executive offices of the company in the Candler building, are to produce the highest class features possible, without sparing expense in the producing end of the work, but eliminating every conceivable overhead charge that does not add to the wealth of the feature or is not indispensable to the proper working of the organization.

The formal organization of the company was completed Thursday evening, at a meeting of the subscribers to the capital stock, and the following gentlemen were elected officers and directors:

President and financial manager, John L. Dudley, who is a trustee of the Citizens Savings Bank of New York City, and a member of the New York Chamber of Commerce. Vice-president and general manager, Jesse J. Goldburg, who, prior to his association with the Ocean Film Corporation, was the organizer and secretary and general manager of the Life Photo Company. Secretary, George S. Brown.

The board of directors consists of the three officers above named and Francis R. Masters, of William Whitman & Company, one of the leading textile manufacturers of the country; Paul E. Rasor, one of the leading representatives of foreign insurance companies in America; William D. Judson, of Parker Wilder & Co.; R. C. E. Brown, formerly editor of the New York *Tribune*.

George DeCarlton, popularly known in the motion picture industry as one of the pioneers in the producing end, has been engaged, under a long term contract, as manager of productions. The present quarters of the company have been enlarged by the addition of six offices immediately adjacent to those heretofore occupied by the company in the Candler building. Plans have been drawn for the erection of an eastern studio and laboratory in Westchester county, the construction of the building to be under the personal supervision of Edward Barnard Kinsila, the architect who has planned and built most of the large motion picture studios in this country. The plans embrace innovations in the construction that permit of the conversion of an artificially lighted studio into an open-air studio, as well as a daylight studio. Major Joe Farnum has been engaged as publicity and advertising manager.

Jesse J. Goldburg, vice-president and general manager of the company, declares, "We have proceeded rather slowly in our organization work, in order to systematize the entire organization, and will not engage men with fancy titles in order to lead the exhibitors or the exchanges to believe that we intend operating their business. Every employee of this company will be a man who is engaged in the production end of the work. We feel that if we deliver to the exchanges a meritorious production, they, in their turn, knowing how to operate their business, will not require assistance by way of local advertising men, traveling inspectors, and the like."

Arthur Donaldson

Of the many legitimate players nowadays abandoning the stage and entering filmdom few are more thoroughly equipped than Arthur Donaldson, the well known actor, author and producer. Mr. Donaldson's first American appearance was made with a Swedish company in 1890. Finally his magnificent baritone voice gained for him an engagement with the Duff Opera Company, and subsequently with the famous singer, Emma Thursby, in concert tours under management of Major J. B. Pond. In 1893 he organized a Swedish stock company to play at the old Athenaeum in Brooklyn, and the following season he took his company of Swedish players to Chicago.



Arthur Donaldson.

In 1896-7 Mr. Donaldson was engaged by Fred C. Whitney to sing the title role in "Rob Roy," and the next season he starred as Baron De Grimm in "Madeline, or the Magic Kiss." He was then engaged for the Tivoli Opera Company in San Francisco, and after a very successful season there signed a three year contract with the late Augustus Daly to appear in his musical productions at Daly's Theater, New York.

In the summer of 1911 he went to Ireland with the Kalem Company to appear in the Irish pictures, and while abroad he accepted an offer to sing the leading baritone roles at the Oscar Theater, Stockholm, Sweden. For a year he produced and played in his own photoplays for the Swedish Biograph Company. On his return to Ameria he played for Pathe and Kalem. His last appearance with Kalem was as the great French general, Marquise De Montcolm, in the "Conquest of Quebec." His two most recent pictures are "The Salamander" and "The Land of the Lost," in which he played and directed.

Big Directors for Premier Program

Premier Program announces that four of its directors, who are at present at work on pictures, are George L. Le Soir, James W. Castle, Joseph A. Richmond and Hugh Reticker. All of these are prominently and favorably known as directors of marked ability. All have had extensive experience as motion picture directors and bring with them to the Premier Program the intimate and artistic knowledge requisite for the production of high grade pictures.

Castle is probably best known in the dramatic world as the man who produced "The Goose Girl" and "Graustark," and his recollection of things dramatic runs back through the time of Augustin Daly and extends to his first job as callboy in the Surrey theater, London, England.

Joseph A. Richmond started his theatrical career in the now classic production of "Ben Hur," later directing the summer stock in St. Louis, where such stars as Amelia Bingham, James K. Hackett, Henrietta Crossman and others came under his direction. His first motion picture experience was in 1908 with Selig in Chicago, from where he went to the Edison Company, later to join the Dra-Ko Film Company of the Premier Program.

George L. Le Soir comes to the Premier Program direct from Europe, having left Moscow, where he was producing Tolstoi's "Living Tomb." Previous to his Russian experience Mr. Le Soir directed pictures for the Art Film Company of London, and the Imp and Thanhouser Companies of this country. Pathe and Kalem have also availed themselves of his services as director. For the latter company he opened and managed the New Orleans studio. Mr. Le Soir is the founder and publisher of the *Theater Magazine* and previous to directing pictures was prominently known as an actor, having acted with John Drew, James K. Hackett and Bertha Galland.

Hugh Reticker started his dramatic career as stage director and after ten years of this joined the Motion Picture Sales Company, directing the old Yankee brand, later spending some time with Imp, Powers and Edison. His experience is wide and Ford Sterling is among those whom Reticker directed in the difficult art of motion picture acting. Recently he has produced several features, his last one being a baseball story.

ADDITIONS TO HORSLEY STAFF

Howard Millcrest, Edward Alexander, Irvin Martinas and Freddie Wade Engaged for Important Duties at West Coast Plant

Recent engagements by David Horsley for his playing forces at his studios in Los Angeles include Howard Millcrest and Edward Alexander, both well known photoplayers, and for his technical departments Irvin J. Martinas and Freddie Wade. Messrs. Millcrest and Alexander have been placed in Director William J .Bowman's company producing Centaur feature animal pictures, in which company William Clifford is featured. Mr. Martinas has been appointed Mr. Bowman's assistant, and Mr. Wade has been made cameraman for Ulysses Davis, who is also engaged in directing Centaur features.

Mr. Millcrest has been in motion pictures for the past year and a half and in that time earned extensive popularity. Prior to his picture debut he followed the speaking stage as a vocation, appearing with the New York Hippodrome Company in "A Trip to Japan" and "A Trip Around the World" and other attractions staged at the big playhouse. He was also stage manager for Julia Dean. His first picture for Mr. Horsley is "The Terror of the Fold," which is to be released as a Centaur feature, December 30, on the Mutual program.

Like Mr. Millcrest, Edward Alexander also makes his bow as a David Horsley player in "The Terror of the Fold." He was, until recently, with the American Film Manufacturing Company at its Santa Barbara studios, where he portrayed leading characters in "The San Rat," "The Curse of the Black Pearl," "The Arm of the Law," and other productions. This engagement was preceded by a two and a half years' service with the Universal company.

Mr. Martinas, who is Mr. Bowman's assistant,



Joseph H. Richmond.



James W. Castle.

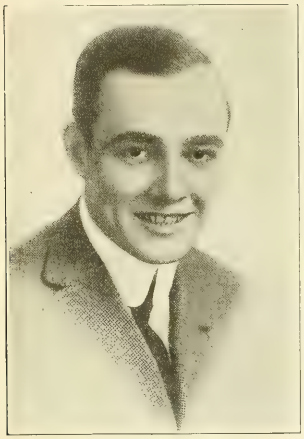


Hugh Reticker.

acted in a like capacity for the director during his term with the Quality company, releasing Francis X. Bushman pictures. Mr. Wade, the fourth acquisition, was for three years with the Vitagraph company. The first negative turned out by him is "The Arab's Vengeance," which is to be released as a Centaur feature on the Mutual program December 16.

Charles Ray of Triangle

When "The Coward" was exhibited on the Triangle program, Charles Ray came into his own. It was a psychological study of astonishing naturalness—that of the cowardly boy who was not the coward he thought he was. Such acting has seldom been seen on the screen. Other excellent roles he has given us include his parts in "The City of the Dead," "The Cup of Life," with Bessie Barriscale and "The Painted Soul" with the same clever actress.



Charles Ray.

Charles Ray is singular in that he has not acted first with one company and then with another. During his entire picture experience he has been under the guiding hand of Thomas H. Ince and has worked exclusively at Inceville by the Ocean. He has been with this concern for over three years now and has risen from ordinary juvenile parts to very considerable prominence. Charles has been very loyal and his loyalty has paid him well both in coin of the realm and in appreciation from his employers.

Charles Ray recently took unto himself a charming wife, who is not in the profession and they have a beautiful little bungalow in which they are making big plans for the happy tomorrow. He is very popular indeed with his fellows, is a fine swimmer and rider, loves tennis and is a fearless automobile pilot. Ray has much before him.

Cinema Camera Club Ball

On Saturday evening, December 18, the Cinema Camera Club will hold its third annual ball at the Palm Garden, Fifty-eighth street, near Lexington avenue, New York City. Cinema members promise that it will rival the Screen Club Ball in its splendor and costumes and in the number of motion picture celebrities present. Moving pictures will be taken of the grand march, and will be released in the different motion picture weeklies.

Boxes have been purchased by all of the leading companies in the industry, and will be filled with executives and famous stars. The grand march will be led by Anita Stewart, Vitagraph, and William Farnum, Fox. The advance sale of tickets indicates that this will be the most successful affair ever held by the club.

The Cinema Camera Club was organized on April 5, 1913, for the mutual benefit and welfare of the camera men. Its membership consists of the leading cinematographic artists of this country. The arrangement committee for the ball is composed of Phil Rosen, Walter Scott, A. L. Ausbacher, Arthur Edeson and George Lane. The purpose of the ball is not alone the frivolous one of affording a good time, which is assured those who intend to be among the present, but is to advance the camera men's club house fund.

Edison Folk Frolic in Studio

A big "house warming" and get-together party of the Edison folk was held Saturday evening, December 4, in the Edison studio, which was given over to the fun of the hour. Manager Leonard W. McChesney believes that all work and no play makes not for the best, so the Edison players, who have been particularly busy of late turning out features for the General Film Company's program and the Kleine-Edison Feature Service, made a playground of their workshop.

The officials of the Edison organization, at Orange, were invited, and Thomas A. Edison, C. H. Wilson, vice-president and general manager, and Second Vice-President William Maxwell, among many others, met the players.

The entire studio floor was cleared and especially prepared for dancing. A large orchestra furnished the music. A huge pie concealed favors for every one present, which came into view by each one pulling on his surprise string. Many felicitous speeches were made at the refreshment hour, after which all present were entertained by a rich burlesque on some of the officials and the leading players. Jesse Stevens surmounted physical differences and gave an imitation of the little star, Viola Dana, with laughable success. Under guise of an imitation of "Maple Prunella," sketched by Mabel Dwight, Miss Trunelle was easily seen. Raymond McKee imitated Edward Earle, Harry Eytinge took off "Dick" Weber, assistant to Manager Leonard W. McChesney; Julian Reed, an Edison official; while Richard Tucker picturized "Henry Fordham, the jitney actor." Mr. and Mrs. Brad Sutton "got away with" a mind reading act, and Messrs. Harris, Fables and McKee did a trained animal skit. Carroll McComas, well known on vaudeville and dramatic stages, rendered songs and a whistling act.

Prizes were awarded for the best dancers. John Rough, chief scene artist, gave some lightning cartoon sketches of players. About four hundred attended. The affair was informal and in charge of a committee consisting of Sally Crute, Jessie Stevens, Mabel Dwight, and Richard Tucker.

Triangle Service Multiplies Rapidly

The program service of the Triangle Film Corporaiton is increasing at the rate of 60 to 75 new theaters every week. The expectation that 1,000 theaters will be taking the service before the middle of the year is rapidly becoming a reality. A noticeable fact is the fairly equal distribution of the films all over the United States in proportion to population, showing that the work of Messrs. Griffith, Ince and Sennett is as strong in one section as in another.

Gaumont to Triple Present Plant

INCREASED FACILITIES REQUIRED

RECENT rumors regarding increased activity of the Gaumont Company by no means measured up to the magnitude of that company's operations as outlined in an authoritative statement just issued from the Gaumont headquarters at Flushing, L. I. It was understood that there would be alterations and improvements in the present plan, but large purchases of adjoining property have brought an acknowledgment that by spring Gaumont will have increased its present facilities at least three-fold. This is in addition to the thousands of dollars being invested in permanent winter quarters at Jacksonville, Fla.

Having quietly tied up practically all the Flushing property bounded by Linden, Myrtle and Congress avenues and Park place, last week the Gaumont Company completed the necessary purchases. Not only will the buildings upon these sites be torn down immediately, but the present administration building, the studio, open-air stage, shipping department and structures housing the staff of the technical director and properties will also be leveled to the ground in order to lay out the new plant to the best advantage.

When the Rialto Star feature companies, which make the Gaumont releases on the Mutual program, return from Jacksonville in the spring they will have great difficulty in recognizing the property where they worked last summer. A large plot will be devoted to the all-year studio, which will be erected on the Linden avenue side of the property. Here several companies will be able to work at the same time under glass and artificial light. The large space required for studio purposes under glass foreshadows the announcement that there will be companies at work all the year at Flushing, in addition to the Gaumont winter activities at Jacksonville.

There will be dressing rooms under the stage sufficient to quarter comfortably all the visiting stars, members of the several stock companies, and at least a couple of hundred extra people. These will be modern in every respect, having all the conveniences warranted by the magnitude of the Gaumont operations.

The directors will have offices close to the stages where they will work. The plans call for an open-air stage so large that half a dozen directors may work at the same time without interfering with each other. This will extend from a line near Myrtle avenue almost to the present factory site that fronts on Park place.

The work of the Gaumont technical director will be rendered easier by locating his workshops and property room between the studio and the open-air stage. The staff of artists employed by Cartoonist Harry Palmer to aid him in producing his humorous animated cartoon series, "Keeping Up With the Joneses," will be housed in this building.

"We are contemplating an expenditure of from $150,000 to $200,000," said F. G. Bradford, general manager of the Gaumont Company, in discussing the expansion of the interests which he directs. "The greater part of this money will go into our Flushing property, although I am frank to say if we consider our Florida winter quarters desirable that we shall put in many thousands of dollars of improvements there to establish a plant on a permanent basis.

"Through the Mutual Film Corporation there will soon be issued an announcement of the part the Gaumont Company will take in the new $8,000,000 program. I may say now, however, that to us will fall a larger share of production than we have enjoyed up to the present time. As you may readily imagine, our big additions and improvements are the necessary first steps.

"The performance of our program arrangement may be inferred from the fact that the members of our stock companies are planning to buy or lease homes in Flushing to be near their work. The Gaumont Company has the old-fashioned virtue of wishing to keep its people steadily in its employ. I look to see grow up in Flushing a pleasant colony of actor-folk, for whom we shall have a steady demand."

Contracts are now being made for construction work to begin soon after Christmas. When the Rialto Star feature companies return from Jacksonville everything will be in readiness for summer work. There will be no change in one pleasing feature of the Gaumont policy; each production will feature a new star. At present Malcom Williams and Miss Stella Hammerstein are being filmed at Jacksonville, the former in a Mutual Masterpicture. Now that producing must be discontinued at Flushing for a few months, new Rialto Star feature companies must soon be organized at Jacksonville.

Morosco Studios Continue to Expand

Shortly after completing the new additions to the Oliver Morosco Photoplay Company plant in Los Angeles, this progressive Paramount producer indicates a continuance of its policy of expansion and improvement. The most recent development along this line is the purchase of a large bungalow property adjoining the studio proper. The grounds of the property allow for a waiting room for "extras" and the extension of scene docks.

It is planned to house the scenario department, technical staff and art director in the newly acquired bungalow, making room available for other needs in the offices vacated by these. The additional property adds to the appearance of Mr. Morosco's up-to-date plant, which has become known as "the model studio of the Pacific Coast."

The bungalow is a pretty, vine-covered home and is so desirable for office room that several heads of departments have made a plea for space in it. Carpenters and scenic artists are especially active at the studio at this time, building new scenery for the pretentious productions now in the making and contemplated. All scenery is to be made fifteen feet high to permit of longer "shots" being taken, while all sets will be of the most substantial construction in keeping with the studio policy to dress all productions properly.

Work is rapidly progressing on the Anna Held subject, "Madama La Presidente," and from all indications this film will be one of the most elaborate releases yet offered to Paramount patrons by Oliver Morosco. The famous star has cheerfully changed her mode of living completely and arrives at the studio every morning at nine o'clock accompanied by her well known daughter, Liane Carerra, who is stopping with

her mother at Los Angeles at present. Both Anna Held and her daughter have become enthusiastic motion picture "fans" and visit local film theaters at every opportunity.

SELIG'S NEXT BIG FEATURE

Regina Badet, Known as "The Second Bernhardt" on Account of Her Emotional Roles, Will Play Lead in "No Greater Love."

"No Greater Love," a life drama of today, being the study of a woman's heart, will be released as a Selig Red Seal play in five soul-stirring acts through V. L. S. E. on January 10. The play was written by the famous author, William Le Queux, and features Miss Regina Badet, the wonderful French emotional actress, in the role of "Sadunah," the dancer. Probably never before has a photodrama marked with such beautiful emphasis the love of a mother for her child. "No Greater Love" is a drama of intensity throughout, revealing the wonderful power of mother love. Husband, fame, life itself are all surrendered in one glorious sacrifice for an only child. Sadunah, the dancer, has a beautiful daughter whom she wishes to defend from the perils of the world and see comfortably settled. Pursuing her sole ambition she marries a rich financier and when he gets into serious straits compels him to commit crime. But she, too, is ready to sacrifice, and the call coming, Sadunah, at whose feet the artistic world has paid homage, proves the Biblical adage of no greater love. Miss Badet has many opportunities for convincing emotional work and is supported by an all-star cast of players. The Selig Company is authority for the assertion that the grand climax of this Red Seal play has never been surpassed in thrilling interest.

A Record Breaking Attendance

What is perhaps the record for the percentage of attendance at a moving picture theater has been established by the American theater at Bellingham, Wash. This house, with a seating capacity of 2,000, was opened recently, having as its initial performance the Selig play "The Rosary," released through V. L. S. E., Inc.

Bellingham's population is 30,000. Of this number more than 20,000 saw "The Rosary" in the two days that it was shown. There was a constant crowd waiting for seats at all performances—this despite the fact that a 20-cent admission was charged. Perhaps one of the reasons for the remarkable attendance was the extensive advertising done by the new theater. "The Rosary" was billed and heralded all over the city, the stores carrying window cards and the newspapers getting good space and giving good press notices. More than one hundred one-sheet stands were used, and in addition to this there were also a large number of three, six and twenty-four-sheet stands.

Change in Triangle Releases

On account of the U. S. Government's using "A Submarine Pirate" to aid naval recruiting, the release of that unusual film by the Triangle will be delayed for a short period. To fill the gap in the releases of December 19, the Triangle offers what is literally the greatest all-star comedy ever produced. This is not press agent's exaggeration, but cold fact. This latest Keystone, "Fatty and the Broadway Stars," shows the stars playing themselves: William Collier, Mack Sennett, Weber and Fields, Sam Bernard, Joe Jackson, Bert Clark, Ford Sterling, Polly Moran, Mae Busch and others. It was a novel idea of Mr. Sennett's to present these distinguished winter guests of Keystone studio in their own proper persons in this travesty of motion picture studio life. It is predicted that it will prove one of the most popular Keystones ever presented.

Grace Williams of Edison

A new and pretty face appearing in Edison leads of late is that of Grace Williams whose work has been well received by critics and exhibitors. Though she has been appearing in Edison films for some little while, in minor parts, it was not suspected that so good material was so near by. Born and educated in New York, she still has the fairness of complexion of a country lass. She first appeared on the stage in stock. Much like girls out for a lark, she accompanied a girl friend who had a relative on the stage and landed in stock work. Later came an engagement with the "Coming Through the Rye" company while still a slip of a girl. In this she was introduced in a dance specialty which she does very well. Then came "The Land of Nod" engagement and back into stock work again. Other companies which she has been with are: "The Rose Maid"; with Weber and Fields, in their New York theater, in "Roly Poly"; with Christie McDonald in "Sweethearts"; and in "The War of Wars."



Grace Williams.

She had done some work for Reliance and the Biograph before she went with Edison. Some of her films are, the features, "Faith and Fortune," "The Truth About Helen," and "Waifs of the Sea" and "The Broken Word."

Maryland Exhibitors to Fight Censorship

The Exhibitors' League of Maryland held a stag get-together meeting on the evening of November 30 at the Hotel Raleigh in Baltimore. Fred J. Herrington delivered a very strong address on censorship, the bugbear which seems to confront the exhibitors of Maryland at the present time.

At the meeting the exchange men of both Baltimore and Washington signified their intention of assisting in every way they could in regard to the censorship question, and the exhibitors have asked the exchange men to become honorary members of the league.

Some Interesting Financial Facts

BY E. D. HORKHEIMER*

PICTURE producing is rapidly becoming one of the popular sports of the country. From the reckless manner in which people are plunging in, the prevailing impression seems to be that to succeed one needs only to make up his mind to become a screen impresario, get together a little money, hire a studio, and presto, change—the desideratum is achieved.

Stories as to the money-making possibilities of the film industry have been spread broadcast so alluringly that most people are consumed with a desire to share in the profits. As in the case of gold mining, only the winners are remembered by those tempted to invest. The fact that for every dollar taken out of the ground nine have been sunk by others is seldom thought of by the investor.

And much the same condition prevails in the moving picture field. True, many fortunes have been made out of it. But it is equally true that vast sums of money have been lost in it. Men of means, hoping to make more, have contributed their share—to say nothing of the army of those ill able to afford it, who have risked their small savings in the hope of enriching themselves, on the representations of smooth promoters, and lost.

"More Money in Moving Pictures Than in Standard Oil" and "Bell Telephone Profits Insignificant as Compared with the Returns from Motion Picture Investments" read the catchlines that have lured the "sucker money" from tin cans, old stockings and even safety deposit vaults. Some time ago, there was a big scandal over the way in which the dear public was mulcted by a wireless corporation. One day the fly-by-night picture concerns may be found a fruitful field of research for some investigator.

New York and Los Angeles are the two chief headquarters for moving picture producing companies. While there are no exact figures available as to the number of concerns incorporated for putting on photoplays in the past decade, it is safe for the purposes of this article to make the estimate 5,000. More than likely it is twice that number; for the reports from Albany and Sacramento show that from five to ten new companies are incorporated every week.

All of them start out bravely to put on film dramas. The majority make a reel or two and then quit, for lack of financial backing. But in the meantime a large sum of money has been squandered. It is time that a warning be sounded against people putting their money into moving picture producing companies, unless they know with whom they are dealing or can afford to risk it in a very hazardous undertaking. The small investor has very little chance, in spite of the millions of people who are daily patronizing picture shows.

Personally, I know of no more fascinating business than producing for the screen; but to make good at it one has to know the game. And it is changing so continually, that one must give his whole time to its constant study. Absolute control is necessary if you would make money out of any business. Of course, that is out of the question for the average investor in picture shares.

One of the biggest advertising campaigns of the present year was for the purpose of obtaining $5,000,000 to finance the ambitions of three of the leading picture producers. The success of the campaign is still the talk of financial circles; but it remains to be seen if the promises of the promoters to the investors can be made good. One part of the original program has already proved a failure, because the mass of people are not able to pay $2 for pictures, or else they do not feel the product offered them worth the price.

In Los Angeles, only recently, two companies have been formed to make "masterpieces," right off the bat. The heads of both organizations were each connected with another big production that is reputed to have been a considerable money-maker. This seems to have whetted the individual appetites; and so, in an effort to corral all the profits, each one has gone into the picture producing business on his own hook. The experience of both these undertakings will be watched with much interest by those active in the trade.

It remains to be seen if it is possible to get together an organization that will be able to attain maximum results immediately. To date, the experience of most picture makers has been to the contrary. It has been found necessary to build up a working force first. Like an intricate mechanism, the cogs must wear into each other, so in a studio, director, player, laboratory and the half dozen other essential departments must be carefully fitted before a harmonious film can be turned out. This takes time and patience. At least it has up to date. But, of course, the newcomers to the field may have a secret for getting the results the pioneers have been so long achieving.

Of late I have noticed a tendency to organize picture producing companies all over the country. In almost every city of any size the promoters are busy. They work upon the home pride of Minneapolis, Seattle, Cincinnati or Atlanta, calling upon local capital to get together and exploit the scenery and advantages to be found peculiar to each place in picture plays written to bring them out. Needless to say, many investors "fall" for the talk. But show me a film produced by any of these "home pride" companies that has made good.

After you have made your picture an outlet is necessary. This is the important thing that is overlooked by the average investor. He thinks that all you need to do is to make a picture; that, once finished, there are a million exhibitors clamoring to get it. He doesn't know that there are a dozen big selling agencies fighting frantically to dispose of the wares of widely advertised companies of national reputation, with unlimited capital, with whom he must compete. And just here is where the rub comes in.

In this day of business development, big industries have all become localized. The volume of shoes, iron, automobiles, etc., is each one produced in some specific place. And just so with moving pictures. There are economic reasons why New York and Los Angeles will always be the chief centers for their production. As it is possible to operate a woolen mill in Indianapolis, just so a company organizing there may be able to put out a few photoplays. But it is not reasonable to expect that city to become the locale of a big film producing industry.

Despite the efforts of Chicago, San Francisco and other cities to become important centers for putting plays on the legitimate stage, New York has always remained

* Of Balboa Amusement Producing Company.

the undisputed leader in this regard. And so the film capital is fixed on the West Coast, particularly when it comes to big outdoor pictures. Indoor productions will continue to be made in New York by a number of companies. Yet California is the logical cinema locale, as is evidenced by the fact that all the important picture companies have studios here.

These points are brought out for the benefit of persons who may be thinking about putting their money into moving picture producing companies. There are some safe ones, just as there are some good oil wells in which stock is offered for sale. But lots of people have lived to regret their investing in "dusters." Unhappily, there have been many "flivvers" among the picture companies. Not due to the business itself, however, but because of the irresponsible men who have used the films as a bait to prey on the "suckers." For the benefit of this business, which, honestly conducted, is as clean and reputable as any other endeavor, this warning is sounded. No names are mentioned or fingers pointed. Just a few facts stated. Should they arouse any indignant outcries, remember that only the dog which is hit yelps.

The writer has no axe to grind, as the Balboa Company, with which he is associated, has no stock for sale and never has had. The foregoing facts are set forth for what they may be worth to any reader, as well as putting the moving picture producing industry right in the eyes of those with whom it has become discredited.

The Palace's Playroom

Manager Myers of the Palace theater in Waterloo, Iowa, has just discovered a new wrinkle for appealing to his women patrons. At the rear of his house are a number of loges and just back of these has long existed a long narrow room that has not as yet been used. Workmen are now busy cleaning up this room, carpeting and furnishing it, installing glass windows between the loges and this room, and when completed will throw it open as a nursery, reserving the loges for mothers with small children. In the past many ladies have doubtless been prevented from attending the pictures, on account of having children who might cry and disturb those about them, but in the new room they will be able to care for their little ones and at the same time enjoy the films. A competent matron will at all times be in charge of the nursery and Manager Myers is already receiving reservations for seats in the adjoining loges.

Thrills in Centaur Releases

The December releases of Centaur Feature animal pictures are exceptionally rife with stirring scenes enacted in part by members of the Bostock animal aggregation. Each of the five releases for the month contains a number of daring animal scenes but at the same time each carries a "bit" which stands out as evidence of animal training.

The first two subjects for the month, "Stanley Among the Voo Doo Worshippers," released December 2, and "Stanley in Darkest Africa," the last episode of the "Stanley in Africa" series, have already been seen by most exhibitors, so comment is unnecessary. The third subject of the month, "The Arab's Vengeance," scheduled for release December 16, introduces beautiful Margaret Gibson as the featured player in scenes with the Bostock animals that tax the courage of any actress.

"The Winning of Jess," released December 23, brings before the camera the Bostock grizzly bears and the Bostock pumas for the first time. With one of the former species Captain Jack Bonavita stages a realistic fight to save a child toward which the animal is lumbering. He also carries on an exciting scene with a puma, which in the end scurries off into the woods after a flying leap through an open window.

The release for December 30 brings the Bostock collection of pumas before the camera in a drama of the Northwestern woods, "The Terror of the Fold," in which William J. Clifford, recently added to Mr. Horsley's forces, is the featured player.

All of the animal scenes are supervised by the director of the picture but actually worked by the different trainers connected with the Bostock organization.

THE NEW EDISON PROGRAM

After December Twentieth Edison Will Release Only a Three-Reeler Weekly on the General Program—McChesney Welcomes Open Market

Under the new reorganization plan of the General Film Company, the weekly Edison program will consist of the release of one three-reel feature put through the regular service of that company, Manager Leonard W. McChesney has just announced. This is contrary to the recently made announcement of the General Film Company which stated that Edison would release a one-reeler on Tuesday and Wednesday of each week and a three-reeler on Friday. Edison's regular program, until this change, was the release of a one-reel on Wednesday and Saturday and a three-reel on Fridays.

Manager McChesney feels that the elimination of the one-reels will allow more time and concentration of effort on a three-reel feature which will, as a result, reflect the best in that length of feature.

This change dates from the week of December 20 and the first release under this plan will be "Blade o' Grass," on Friday, December 24, featuring Leonie Flugrath and Pat O'Malley. Next will be "The Matchmakers," on Friday the 31st, featuring Sally Crute and William Wadsworth.

In addition the Edison studios will continue to release two five-reelers each month, put through the Kleine-Edison Feature Service. In this service, Miriam Nesbitt and Marc MacDermott will once again be seen playing together in "The Catspaw," by William Hamilton Osborne, on Wednesday, January 12; Viola Dana and Edward Earle, a new combination, in "The Innocence of Ruth" on Wednesday, January 26; Mabel Trunelle and Robert Conness in "The Crucifixion of Phillip Strong," on Wednesday, February 19.

Manager McChesney welcomes the new order of things and is enthusiastic about what the open market will do for film betterment and the elimination of the unworthy picture.

C. Lang Cobb, Jr., manager of sales and publicity for Ramo Films, Inc., has placed his resignation in the hands of the president and directors of that company. He will leave, it is understood, on January 1, 1916. It was his intention to give up his duties on October 30, but he was persuaded to continue until the first of the year. Mr. Cobb has been the efficient manager of Ramo for three years.

Big Shakeup in West Coast Studios

MANY PLAYERS DISCHARGED

FROM word received from Los Angeles, it is evident "the motion picture capitol of the world" is undergoing a thorough shakeup, for already a number of the leading studios on the coast have made radical changes in their staffs, and it is rumored that still more sweeping changes are to occur in the plants not yet affected.

The Fine Arts Film Company, of which D. W. Griffith is the producing head, is said to have dismissed a number of directors and some thirty-five members of the stock company, the explanation given being that "we have been spending too much money, and the payroll was cut down to the people we actually need."

At the winter studio of the Biograph Company, which has been occupied for a week or two by some 125 directors, actors and stage helpers brought to Los Angeles from New York, less than a score are said to remain, including one director and some half a dozen or so of principals.

The Selig studios are said to be in line for retrenchment, and a number of changes are rumored as about to take place there.

One of the biggest happenings of the past week was the installation of H. O. Davis, former director general of the San Diego exposition, as head of the Pacific coast studios of the Universal Film Manufacturing Company, with title of second vice-president.

An early rumor was to the effect that Mr. Davis, through lack of harmony with the twenty-six producing directors now engaged at Universal City, would eliminate the majority if not all of the men. He authoritatively stated, however, that there was nothing to the rumor, and that the organization would proceed as usual, only that he expected to place it on the same business basis as railroads and other great corporations are operated under. Speaking of the reported dismissals of many of the directors and players, Mr. Davis said to a Los Angeles reporter, "There will be no dismissals; rather the contrary will prevail, and within a year we will have brought our twenty-six producing directors up to fifty or sixty, and the addition of every director means an extension of the payroll, taking on of new actors, and the securing of new properties.

"Mr. McRae, who has been director general of the Universal, will leave for the Orient within a week or two with his company. One of our first steps will be to secure more scenarios. We are negotiating now with some of the largest publishing houses in America to secure the first dramatic rights to the big books and serials which they are to issue. The popular demand for films is daily increasing, and we are laying our plans to meet it.

"However, the producing end of the game is not in my line, and I shall not attempt the making of pictures. I am going to put the film game on a standardized business basis, a condition which has not been satisfactorily worked out so far, because the industry has grown more rapidly than it could be handled in that respect."

War Films Bring Conflict to Chicago

POLICE GUARD THEATER

THE numerous war films playing in the various loop theaters in Chicago have brought about a miniature civil war in that city, the conflict centering about the Olympic theater, which until last Saturday was showing a production entitled, "The Fighting Millions," which is being exploited by the Buffalo *Times,* owned by Norman E. Mack, who leased the theater for four weeks from Klaw & Erlanger for the purpose of showing these films.

On Saturday, the *Daily News* and Hearst newspapers advertised the showing of other war pictures, one entitled, "Fighting In France," put out under the auspices of the Chicago *Daily News,* and the other called "Fighting For France," and controlled by the Hearst publications.

The *News* film was advertised as going into the Olympic theater on Saturday night for an indefinite run, while the Hearst film was announced as the chief attraction at the La Salle theater beginning the same day. When John F. Miller, Mr. Mack's representative in Chicago, sought to continue his performance of "The Fighting Millions" on Saturday, he found the theater barred to him, and the property guarded by stalwart policemen.

At 8:30 Mr. Miller obtained an injunction from Judge Smith enjoining the owners of the theater from interfering with the exhibition. Armed with this, he went to the theater but found the doors locked and bolted. Police officers were summoned to prevent interference and Miller, with some twenty-five men to reinforce him, climbed the fire escape and shortly after 11 o'clock, put on his show.

In an interview with a reporter for the Chicago *Tribune* late Saturday night, William H. Rudolph, attorney for Mr. Miller, declared, "the real trouble is the Hearst people. They are showing French war pictures at the La Salle theater, and fear our competition with pictures fresh from the French fighting front would interfere with it, so they used their influence with Klaw & Erlanger in New York to fight us. The same trouble has occurred in New York and Boston."

By Monday morning things seemed to have quieted down and the *Daily News* pictures were shown at the Olympic, while the Hearst pictures were exhibited at the La Salle, but on Monday night Manager Harding of a local detective agency, accompanied by some two hundred representatives of the same agency, is declared to have assembled his army at the Hearst offices and marched them en masse to the Olympic theater with instructions to purchase tickets and occupy the Olympic gallery.

The *Daily News,* hearing of the plans, assembled

one hundred or more Pinkerton detectives and a squad of policemen, and lined them up in the Olympic lobby, the result being that the management refused to sell tickets to the Hearst cohorts, under the assumption that, if they entered the theater they would attempt to cut wires, smash the projection machines, and otherwise break up the show. The Harding force had been routed by the Pinkerton men and a new injunction was obtained by which the Hearst party hopes to prevent the *News* from showing its French pictures, and as MOTOGRAPHY goes to press, the war still continues.

SECOND FARRAR FILM READY

Lasky Will Release "Temptation" Early in January and Famous Opera Star Is Expected to Duplicate Her Triumph

Geraldine Farrar's second photoplay appearance as a Paramount picture star will be the second release of the Paramount program for the month of January, according to a statement issued from the New York office of the big company. It is entitled "Temptation," and like "Carmen," was produced by the Lasky Feature Play Company under the direction of Cecil B. DeMille. The original scenario is from the facile pen of Hector Turnbull, formerly dramatic critic of the New York *Tribune* and now a member of the Lasky literary staff at Hollywood, California.

Following her immense success in the title role of the Famous Players-Paramount picture, "Bella Donna," produced from Robert Hichen's celebrated novel and play, Pauline Frederick will be seen in "Lydia Gilmore," on January 3, ushering in the new year.

The stars to be seen in the January Paramount pictures are among those of the legitimate stage who have been most successful in their new field as shown by records in the home office and those who are about to make their first photoplay appearance with every indication of success. They include, in the order in which their pictures will be released, Pauline Frederick, Marguerite Clark, Constance Collier, Blanche Sweet, Mary Pickford, Hazel Dawn, Cleo Ridgley and Wallace Reid, and Dustin Farnum.

The Famous Players Film Company contributes, beside Miss Frederick in "Lydia Gilmore," Miss Clark in "Mice and Men" on January 10, Miss Pickford in "Miss Jinny" on January 20, and Miss Dawn in "My Lady Incog" on January 24.

The Lasky Feature Play Company adds to its list of previous successes "Temptation" on January 6, Blanche Sweet in "The Ragamuffin" on the 17th, and Miss Ridgley and Mr. Reid in "The Golden Chance" on the 27th.

Oliver Morosco is represented on the 13th by Constance Collier's first appearance on any screen in "Tongues of Men," and Pallas contributes Dustin Farnum in "The Call of the Cumberlands," its second production for the Paramount program.

Leo Takes an Awful Chance

Leo Maloney, who plays opposite Miss Helen Holmes in "The Girl and the Game," makes a remarkable leap in the first chapter of the big screen novel, released December 27, as a Mutual special feature.

It is in a train wreck and it is a sure enough smash-up, for it took a Salt Lake wrecking crew, with crane and all the necessary mechanical appurtenances, two hours to clear the track.

Mr. Maloney as the engineer of the runaway train, like a regular hero, stuck to his post when the remainder of the crew jumped to safety. He is shown at the window of the cab when the runaway takes a switch at high speed, the giant engine careening dangerously, but finally righting and dashing on its way.

Suddenly there looms ahead, four empty box cars and into these the runaway crashes, sending two cars end first straight up in the air. On either side of the engine the wreckage piles up and out of it slides the heroic engineer. By waiting until the very last instant—even longer than the director told him to wait, Mr. Maloney develops the full measure of thrill and brings to the scene every possible ounce of realism, for it seems that he really is at the very center of the great pile of wreckage and debris, the result of the collision.

He emerges to be met by Miss Holmes whose hand had turned the switch that sent his train into the siding. Miss Holmes and Mr. Maloney, accustomed to each other's work and having full confidence in it, make an unusual leading couple performing feats rare on the screen and taxing the producer's bag of thrills to the utmost.

INCE STILL ADDING INDIANS

Many Copper Skinned Warriors Arrive at Ince Studios to Begin Work Before Cameras in Western Dramas

Additional proof that Producer Thomas H. Ince is firm in his intention to supply the amusement world with stupendous Indian spectacle dramas was furnished this week by the announcement that fifty more redskins have been added to the tribe now encamped within the big Inceville domain in the Santa Monica mountains. The half-hundred aborigines arrived, as did their brothers last week, in the care of W. A. Brooks and were immediately booked for work before the camera.

This announcement, important as it is, however, only half tells the story of Ince's plans. Negotiations, it is said, are now under way for the engagement of even more of the bronzed warriors and within a few weeks there will be several hundred, in all, at Inceville. To make really great Indian pictures, Ince contends, it is necessary to have virtually an entire reservation at his disposal and to that end the producer will, he says, continue to engage Indians until he has all that he can possibly obtain for the work. He has instructed his representative, Mr. Brooks, to comb the country for all available redskins and sign them up for appearance before the camera.

Preparations are already under way for the commencement of work on the first of the big Indian series. C. Gardner Sullivan, the gifted Ince photoplaywright, is hard at work putting the finishing touches on an elaborate drama of the frontier days in which each of the many redskins will have ample opportunity to pose in front of the lens. The property room at Inceville is daily being stored with divers Indian "props" and the supply will continue to be replenished until nothing is lacking.

Just what director will be assigned the task of handling the first big subject is still undecided.

Censor Board Lays Down Standards

PENNSYLVANIA BODY STRICT

J. LOUIS BREITINGER, chairman of the Pennsylvania Board of Censors, and his two assistants, Mrs. E. C. Niver and Ellis P. Oberholzer, have prepared a new set of "standards" which will govern the Board of Censors in its future deliberations. It is rumored that the new "standards," which were prepared in order to conform to the provisions of the recently passed censorship law that repealed the 1911 Censorship Act, have been fully approved by the office of Attorney General Brown and are even looked upon with favor by Governor Brumbaugh.

However, it must be frankly confessed, the "standards" are still so loosely worded and confusing that the exchangemen, manufacturers and producers are as much "up in the air" as to what can be shown and what cannot, as they were before the new rules were drawn up.

Film manufacturers are warned in the new set of regulations against showing any of the following "scenes of a debasing and corrupting character":

The rough treatment of persons by kicking, the use of pins, clubs, etc.

Suggestive rolling on women in slapstick and other farces and comedies.

Prolonged bedroom scenes in night dress.

Drunken foolishness as a sustained theme running through a comedy.

Excessive and suggestive wriggling of the body, whether of a man or a woman.

Loose clothing not properly fastened or ready to fall.

Making comedy of a woman's form and her clothing.

Taking hold of a woman's limbs in a suggestive manner.

Men looking lustfully at a woman's form in a way to attract attention.

Spitting in another's face.

Persons of the opposite six, though they may be man and wife, lying in bed together.

Suggestive action, while a woman sits on the lap of a man, or vice versa, or similar conduct.

The board says the general objects of the censorship are:

To establish standards on progressive lines and to keep motion pictures attuned to public opinion, and not necessarily in harmony with productions of the stage or newspapers, but rather to restrict the motion pictures to such as promise to afford clean, wholesome entertainment or amusement, and to eliminate everything which shall tend to debase morals or inflame the mind to improper adventures or to establish false standards of conduct.

The feeling of reverence for certain things or forces counted sacred is deep-seated and it should be carefully respected. Death and other depressing scenes unduly emphasized may be objectionable. Grewsome subjects in general should be avoided.

Bar room scenes, drinking and drunkenness have a legitimate place in the motion picture drama. Objection to them may be found in the large proportion which they may bear to all other scenes. If a photoplay requires such scenes to give it realism and color, and if these scenes are not of undue length and are used with discretion, they may be approved.

Frank exposure of the person may be less objectionable than partial exposure. To adolescent, as well as adult minds of arrested development, this may awaken the imagination and become suggestive of immorality and indecency. Disrobing and bedroom scenes should be avoided as much as possible. The dress of comedy characters must also comply with existing standards of propriety and must not be used for purposes of suggestion.

Plays which make light of, or cast discredit on the marriage vow may lead to dangerous results. The Board will insist that problems of sex shall be treated with seriousness and reserve. Plays which hold up to ridicule any sect (religious or otherwise), will not be approved. Slap-stick comedies if produced must be free from suggestiveness or vulgarity. Plays which indicate loose morals must be avoided.

The Board disapproves of showing a good woman doing that which would be considered a bad thing in the society of which she forms a part. The place the incident occupies in the picture and the final total effect will be the determining factors in the judgment of the subject by the Board.

Plays depicting underworld scenes, opium dens, objectionable dances, flirtations, questionable resorts, etc., may be condemned, and when scenes of this kind are produced it should be done in such manner that no one may be stimulated by the example to similar adventure or conduct. When the portrayal of scenes of this type is necessary to the development of a story the Board will require that it be truthful and complete and that it be given no false glamour with the effect of leading anyone to misapprehend their true character, but rather know the essential sordidness and shallowness, discontent and commercialism on which these scenes rest.

The use and effect of habit forming drugs is not considered by the Board a legitimate subject for motion pictures. When the whole story runs along this line it will be condemned and scenes of a like character in films will be eliminated.

The Board will require that deeds of violence be not degrading and the constant and undue use of weapons such as guns, revolvers, knives, clubs, etc., tending to a debasement of morals will be discouraged.

The Board will require respect for the law in the action as well as the spirit of pictures, and the work should be approached in a spirit of seriousness more than amusement or entertainment. The Board will not object to crime as

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

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such, but it will object to the display of crime being objective, instructive and grewsome. It will insist upon a sane balancing of the picture as a whole so that the final effect will be good or in any event harmless.

Suggestive, instructive and ingenious criminal methods should not be exploited, nor should there be introduced in films attempts at burning or wrecking; or torture scenes or suicide (unless the same is necessary to the logical course of the play); or murder or assassination or hanging or other execution.

The exhibition of the methods of using poison, drugs, "knock out drops," sleeping potions, hypodermic needles, etc., is prohibited. Reproductions on films of the names on labels of poisons or drugs used in committing murder, or suicide must not be made. This rule will be strictly enforced.

Obscenity, immorality or indecency in a picture are prohibited. Actions by the characters of a suggestive nature will be eliminated.

MAIL ORDER BOOKINGS LARGE

Manager of Sales Promotion System of V. L. S. E. Surprises All by Results of Mail Order Campaign to Secure Bookings

More and more those at the helm of things are beginning to appreciate the value of a two-cent stamp properly used in getting new business in the motion picture industry. Leon J. Bamberger, manager of the sales promotion system of V. L. S. E., Inc., who is credited with conducting one of the most successful mail promotion campaigns which has yet been started, by means of efficient follow-up letters, is booking from the home office, it is understood, several thousands of dollars' worth of business a week.

All the members of the sales force of the V. L. S. E. are enthusiastic over the mail methods of promoting business, as they have been developed by Mr. Bamberger, under the supervision of C. R. Seelye, assistant general manager of the Big Four, and many of the offices are adopting the system to a larger extent each week. It is held that if such campaigns are worked consistently and if the letters are prepared in a manner to help the exhibitor, practically the same amount of interest may be aroused as a personal solicitation, and at far less expense.

C. A. Meade, manager of the Dallas office of V. L. S. E., Inc., adopted the follow-up plan with marked success, in soliciting Thanksgiving business. Mr. Meade is the first manager who has reported a special holiday campaign. Mr. Meade's first letter brought him forty turkey day bookings. The final result from the campaign was more than one hundred.

Bray Cartoons for Paramount

Following the announcement that J. R. Bray, most famous of animated cartoonists, creator of "Colonel Heeza Liar" and other famous cartoon characters, had become associated with Paramount Pictures Corporation and that the products of the Bray Studio, Inc., would be seen solely on the Paramount program, it is now stated that Mr. Bray's schedule of releases for the first four weeks has been prepared and adopted.

The new year will usher in the first release on January 6, when Mr. Bray's own cartoon "Colonel Heeza Liar's Waterloo" and an educational "split" will have its initial unreeling under the Paramount banner. This is Colonel Heeza Liar's premiere as a star on the same program with Mary Pickford, Marguerite Clark, Geraldine Farrar, Dustin Farnum and the other celebrated players associated with the various producers of Paramount Pictures.

On January 13, L. M. Glackens, one of Mr. Bray's corps of six assistants, will be represented by "Haddem Baad's Elopement," a cartoon, and also a part reel of educational material yet to be announced.

On January 20, a silhouette fantasy by C. Alan Gilbert, the noted illustrator, entitled "The Chess Queen," will be released with several hundred feet of educational film. This is the picture about which there has been so much talk and which Mr. Bray and Mr. Gilbert will soon be in a position to announce finally to the public.

C. T. Anderson, another of Mr. Bray's assistants, will prepare for the Paramount program on January 27, a cartoon entitled "The Police Dog on the Wire," and education films of entertainment value will be assembled with the cartoons. In this connection Mr. Bray has a very big plan which is so humorous and yet so deeply interesting, that he desires to work it out fully before allowing the details to become generally known.

The releases of the Bray Studio, Inc., herein announced, are in addition to the political cartoons and others which Mr. Bray will draw for Paramount Newspictures.

George R. Meeker, formerly manager of the rebooking department of the Paramount Pictures Corporation, has become editor-in-chief of Paramount Newspictures, and has succeeded in adding to his staff men of such national reputation that the success of his animated news seems a certainty.

Premier Simplifies Casting

Those who seek positions in motion pictures as actors and actresses usually find it extremely difficult to secure an interview with the man whose final judgment would be the deciding one for the applicant. It often occurs that generally meritorious applicants are unable to secure the coveted interview, owing to the poor judgment or inefficiency of a minor employe, while a less efficient but persistent applicant gains the coveted part.

To avoid errors of this kind Premier Program has arranged with John W. Mitchell, the theatrical agent, to meet and interview all applicants for parts and to tabulate the result of such interviews according to type, dramatic ability and physical qualifications.

In selecting the cast for any forthcoming productions a careful list of available people is prepared by Mr. Mitchell and arrangements are made for the final selection, with the director of the company producing that particular feature. John W. Mitchell brings to this work years of active experience in matters theatrical and a wide personal knowledge of available people.

A Nifty Exchange House Organ

Motography is in receipt of the second issue of *Paramount Pointers,* a little four-page house organ published weekly by the Famous Players exchange of 1321 Vine street, Philadelphia, Pa.

Paramount Pointers seems a most interesting little sheet, and conveys a number of suggestions that should be both interesting and profitable to exhibitors receiving it. Unquestionably it will aid the Famous Players exchange in Philadelphia in securing bookings on the famous attractions issued by the Paramount Film Corporation.

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Using the Local Newspaper

IN THE country village the general store has a monopoly. For that reason many people would say the country merchant would be foolish to advertise. The people of his community have got to come to him anyway. But the apparent condition is not the true one in this case. It has been proved by example that the general store, monopolistic in its territory, can increase its business by advertising. The people know the store is there whether it advertises or not; but the psychologist would say their knowledge was subconscious until the advertising made it active.

What the country storekeeper does not sell today he may sell tomorrow or next week. If it does not move then, he can hold a "sale" and get rid of it at a shorter but quicker profit.

The small town exhibitor is not a perfect parallel to the country merchant. He may have a monopoly; his patrons may know all about his show whether he advertises or not; but he cannot sell today's stock next week, nor dispose of it by marked-down sale next month. His business is not so flexible as that. If he figures he must average a four hundred daily attendance to get by, that does not mean he can show to one hundred a day for one week and to seven hundred a day the next week. He must keep his trade as regularly distributed as possible. Therefore he has more reason to advertise than has the storekeeper.

As a general rule every town big enough to have a picture theater has a newspaper. We recall some exceptions; but we doubt if there are many. These little newspapers are thoroughly read. Their advertising rates are low. Practically every one they go to is a prospective or actual patron of the theater.

The fact that the people know the theater is there does not make them go to it. No doubt a good many will go because they crave entertainment. But a good many others will not go because the craving is not strong enough to overcome their laziness or indifference. The exhibitor must stimulate their curiosity and imagination by telling them what a beautiful, thrilling or funny show he has prepared for them. The only way he can tell them is by advertising.

He must tell them more. He must keep them reminded that his theater is warm in winter and cool in summer; that the seats are comfortable and the air pure and the projection good. He must impress upon them that the show they are to see cost a lot of money and is popular in the big cities; for they do not know that.

There are several ways of advertising. Handbills or heralds, posters on fences, form letters mailed out, all come under that head. But we believe the local newspaper is the best medium, because the people buy it and read it carefully, and believe what it says.

And that last fact leads to another point. The advertising space bought and paid for is not the only thing the advertiser gets—or can get if he goes about it right. The editor of the paper will be glad to co-operate with a good customer by giving him "reading notices," write-ups of his house and reviews of his shows. These may be fully as valuable as the "display" advertising which is paid for.

Most film manufacturers are in a position to supply exhibitors with "copy" and cuts for local advertising, and a large amount of this stuff is used. But many exhibitors make the mistake of considering it sufficient without any "copy" of their own. They must remember that the theater itself is where their money is invested, and it should be made popular as well as the show.

The thing that must be driven home is not primarily that tonight's films are good, but that that particular theater *always* shows good films.

Legislating Admission Prices

IMAGINE being an umbrella salesman in a town where the people wanted silk umbrellas with gold handles, and then running up against a law that says you must not charge over seventy-five cents for an umbrella under penalty of a fifty-dollar fine. It can't be done, you say. Unconstitutional and all that.

West Point, Ga., has a population of two thousand, and one picture theater, the Vaudette, W. W. Jennings, manager. West Point also has a law. It says the picture theater *shall not charge more than ten cents admission,* under penalty of paying fifty dollars to the city.

We are not lawyers. We know, of course, that "public utilities"—meaning electric light, gas, telephone and railroad companies—may be regulated by law and their rates dictated. Where such regulation exists, the public utilities are usually protected from competition. That is, the city will not grant a franchise to a second company competing with the first. Picture theaters are not public utilities. They are not protected from competition. There is nothing to prevent anyone starting another picture theater in West Point, Ga., or six others. Since the city does not protect, what right has it to regulate prices?

As a matter of common sense we would say it has no such right. The theater is not a public necessity, at least in the legal sense. The people can go to it or stay away from it as they choose. If Mr. Jennings in West Point, Ga., wishes to charge a quarter or a dollar or two dollars instead of a dime, he has as much right to do so as the shoe dealer has to charge ten dollars for a pair of shoes. If the people don't like it they can go elsewhere for their shoes and their shows—or go barefoot if they prefer. When they did that an overcharging merchant, losing his trade and his money, would be brought to a reasonable rate at once.

But, assuming that Mr. Jennings pays the price of a good show, his town arbitrarily decrees that he shall sell it at less than cost. He has no choice in the matter. No difference what he paid for it, he must sell it for ten cents.

In other words, he is not allowed to buy programs costing over a certain modest figure. If he will not agree, he has the alternative of going out of business. Wonderful privilege of a free country!

If the West Point Vaudette is a member of a state or national association of exhibitors, that association unquestionably should take action in this case. Probably it is important only in a local way, for we cannot imagine any other community in the United States making the same kind of a bone play. But ridiculous as the situation is, an object lesson should be made of the town for the education of other foolish villages. A fair to average sort of lawyer should be able to do something interesting with it.

Just a Moment Please

"Many a fillim needs a vacuum cleaner," writes Bill Wright, the Selig Sage.

—

Ah, yes, Bill, and then again there's many of 'em quicklime only will provide for.

—

Of course Bill and us are discussing the other fellows fillims. That goes without saying.

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TOM GETS BACK AT US.

A couple of weeks ago we fired a shot at Tom Hamlin's reference to Rothapfel as "The Napolian of M. P. exhibitors" in *Amusements,* his well edited little weekly. In his latest issue the sonofagun digs far back into the darkest pages of our past with the following result:

Doggone it, Neil, you must not forget the many times you asked us how to spell Ludifisk—Lutefisk—Lootfrish—when you came in the old Tribune office after covering a political meeting in the Sixth Ward. Besides I had a lullaby. I was sleeping. You will notice that the linotype had "Nap's" name all right in the story, but the hand-set man is a German and thought he'd slam the "Allies."

Since Tom admits he was enjoying a "lullaby," we believe we'd better "let sleeping dogs lie" and stop this argument.

—

We hasten to advise Lloyd R., Ben S., Jake W., P. A. P., Jay C., and the rest of the alumnae of the Caward Art Scollege that a new pupil has matriculated in the ivy-covered halls of the stately institution. His name is Harry Poppe and from present indications Mike Angelo will have to look to his laurels. Harry's first examination paper has just been marked and we'll publish his markings next week.

—

PRETTY PUNK, CHAS., BUT PERHAPS YOU CAN DO BETTER NEXT TIME.

Chas. Ver Halen, late of these parts, but now of Noo Yawk, advises that Paul Gilmore, who has been married four times, is now with "The Other Girl." Chas. frankly admits his contribution is "kinda rotten, but nevertheless a wheeze."

—

Take it from us, Pete "Sheriff" Schmid is one of the most versatile press agents alive. In his latest bulletin he attempts to render in type an imitation of Anna Held eating watermelon, with the following result: "Miss Held gurgles 's-l-u-g-h' as she struggles to——, etc." Now will some other inspired P. A. favor us with an imitation of an M. P. star drinking champagne through a straw?

—

GOSH, WHAT A CALANDER, "HEN"!

Henry McMahon of Triangle supplies a still picture of a coming production and writes on the back of it "Release of Dec. 50th."

—

OUR BURG

The European battle zone has nothing on Our Village this week, for these war fillims running in various opry houses in our loop, has resulted in a regular little civil war over who's to show 'em and where. The troops of Brigadier General Wm. Randolph Hearst has twice stormed the citadel of the Olympic theater and twice the Daily News' war strategists has thrun 'em out. And still the battle continues. If we can locate Col. Heeza Liar, our famous war correspondent, we shall send him instantly to the front and next wk. furnish our readers with an exclusive story of the conflict.

Harry Aitken, of Noo Yawk, what has been out to Los Anglaiz, flitted through Our Burg, headed for Broadway, last wk.

Looie Noto is said to have used up a half dozen lead pencils within the past ten days writing bookings on "The Girl and the Game." Keep it up, Looie, the pencil factories has got more.

—

SOME COSTUME, SAM, SOME COSTUME!

S. S. Hutchinson, Pres. of the Signal Fillim Corps., in his essay in another portion of this issue refers to Frank Spearman, the author of the new series of railroad stories, as follows:

He gives you his innermost self wrapped in a lingerie of literary lace and a tremendous storm coat of vigorous thought, which Director McGowan with convincing realism—etc.

—

Some authors we've heard of might be tickled pink to have even that much of a wardrobe, but we supposed the "ghost" walked often enough for Frank so that he could possess even a couple of suits of "soup and fish."

—

But perhaps not.

N. G. C.

William Randolph Hearst

to the

MOTION PICTURE INDUSTRY

says regarding the

HEARST-SELIG NEWS PICTORIAL

"The Improved Edition Goes On—Bigger and Better Than Ever—It Is My Order"

On the next three pages appears briefly the digest of what is surely the most important statement and promise ever made on the subject of news in motion pictures

The Memorable Interview with Mr. Hearst

SOMETHING over two years ago a motion picture man with a keen sense of values was able to win the attention of Mr. William Randolph Hearst. The publisher of the greatest newspapers and magazines and owner of the International News Service, with various subsidiary departments supplying all the important news publications in America with text, news and photography, had for years previously, appreciated and employed motion pictures.

The result of the interview was the Hearst-Selig News Pictorial. An arrangement was made with the Selig-Polyscope Co. of Chicago whereby that Company was to act as print manufacturer and distributing agent.

With the Hearst organization's advent in the field came a new meaning to motion pictures. With the Hearst-Selig News Pictorial, exhibitors began to vie with each other in the presentation of "beats," "scoops," and it became no unusual matter for a motion picture audience to view great events immediately after their occurrence.

William Randolph Hearst having inaugurated the Hearst-Selig Weekly, through his great news gathering organization, produced the reel in every detail, watched its growth, and visualized its possibilities. The point should be made that there are opportunities in the news reels which so far surpass those of any printed medium that the field is as wide as publishing. The possibilities for making the news reel a tremendous power with myriad activities are unlimited.

The Hearst-Selig News Reel performed its work in its day, but after consultations with exhibitors, exchanges, the Hearst editors and camera men—a plan and prospectus for a greater and better news reel as it should be was laid out.

The proposition was revolutionary—as revolutionary as the modern day newspaper is over the small town four pager. It called for such sweeping improvements, changes and evolutions that even to encompass the scope of what was suggested was a task.

The plan was discussed and developed in every detail. Then the question of the expense of this gigantic plan was considered.

"What do you estimate this will cost?"—Mr. Hearst asked.

The spokesman hesitated.

The figure was a startling one but he mentioned it. The Chief thought for a space of not more than a moment and he wrote the attached memorandum.

WILLIAM RANDOLPH HEARST
NEW YORK

Dear Mr. MacManus:-

Following the brief outlined to me this evening, I authorize you to proceed and make the new Hearst-Vitagraph News Pictorial right.

The innovations are good — make them.

The enlarged scope is essential. Proceed to the limit.

I want you to hesitate at no point because of expense.

Make the Hearst-Vitagraph right.

Sincerely yours,

W R Hearst

Thus the greater news reel comes into being. On January 1st it is to make its first appearance.

In order to bring the manufacturing company closer to the Hearst headquarters, an arrangement has been made with the Vitagraph Co., embracing all its branches whose tremendous plant and well known facilities assure the success of the new plan. It is to be known as the

HEARST-VITAGRAPH
NEWS PICTORIAL
(Formerly the Hearst-Selig Weekly—Now Better)

The Greatest News Gathering Organization in the World

IN the publishing business editors look to the Hearst Organization for their news. They know that through Hearst news comes in the quickest and most accurate manner.

The International News Service supplies a thousand newspapers in addition to magazines of all types with a complete telegraphic report of the world's happenings.

The International Film Service, the allied company supplies these same publications with rush photographs of the most timely events. In addition to this William Randolph Hearst employs special staffs for each of his various newspapers, including the New York American, and Journal, the Chicago Examiner, San Francisco Examiner, Atlanta Georgian, Boston American, etc. In addition to this he employs correspondents, specially retained for his magazines including the Cosmopolitan, Hearst's, Harper's Bazar, Motor, etc.

The manner in which the Hearst organization maintains a vigilant watch of the world is unquestionably the greatest example of efficiency known. Talk about a governmental spy system! Why there is not a city, town or hamlet that appears on the map which has not its Hearst correspondent and photographer on the ground.

This is why if the Sultan of Turkey is passing through Bagdad, a photograph of him is made by the Hearst Photographer and rushed to America. This is why if there is an important event from Maine to Mexico as soon as the news can be dispatched a Hearst man takes the picture and the news with him.

This is why, to relate an actual instance—down in Philadelphia a short time ago when the Roebling fire occurred a Hearst photographer had his films delivered in New York City before even the Philadelphia men were on the ground.

When you are supplied by William Randolph Hearst and his news and photographic service you may be assured that no one can be ahead of you first and generally you are ahead of any one else.

The New Hearst-Vitagraph Offers Many Innovations

The news reel lives or dies on one essential—news.

THEREFORE, the new Hearst-Vitagraph News Pictorial will get you the news first—will get you the news right, will get you the news that is interesting; will get you "scoops."

But outside of this there are several points which are tremendously valuable to the exhibitor.

First—The Hearst Vitagraph News Pictorial will come to you independent of any other service. It is not going to be packed in as an adjunct to comedies and dramas; it is not going to be just one of several things that are handed to you indiscriminately. It must stand or fall on its own merit because you will buy it separately and insist on its making good separately.

Second—a system has been worked out whereby the exhibitor names his price for the service. It is the most revolutionary move made on the subject of releases, dates of release and prices concurrent with these dates and with the exhibitors territory.

Third—the country is to be divided into zones—that is to say that if you are located in San Francisco you are not going to be served with the same news as though you lived in New York. International news will be supplied to all the zones, but each zone headquarter will maintain its own individual news gathering establishment in its own territory and will supply local pictures along with state, national and international events.

Fourth—for those theatres desirous of obtaining it a "special extra" service will be added. It will consist of photographs of unusual importance. A section of film will be rushed by messenger, special, etc., to the exhibitor.

Not only will the Hearst-Vitagraph be made right but it will be given a popularity by a campaign of advertising which will send people to the theatres where the reel is shown.

Fifth—a system of lobby announcements and posters which will have the atmosphere of news, rush, telegraphic effect has been worked out.

A number of other ideas have been collated into a book which outlines the whole proposition of the new Hearst-Vitagraph News Pictorial.

Joined with the VITAGRAPH

(America's Greatest Producing Company)

MAN to man with the Hearst Organization, there will be working the great Vitagraph Company. Add to the camera staff of Hearst, the camera staff of Vitagraph. Add to the news gathering facilities of Hearst, the news gathering facilities of Vitagraph. Add to the Hearst institution the Vitagraph institution.

Thus you can gain a conception of the immensity and power of the new Hearst-Vitagraph News Pictorial.

The Vitagraph Organization has been noted as a producer from its inception averaging higher than any other always. Despite the fact that Vitagraph has in the past years given America master pieces and head liners, there has never been a single picture bearing the name of Vitagraph which has not been up to the mark.

To measure up to Hearst and his Organization, is not a difficult matter for Vitagraph.

But to Vitagraph of all the field, the selection was made for proper co-operation and masterly direction.

To Vitagraph all the honor that is Hearst's is equally given.

The Whole Story *of the* HEARST-VITAGRAPH News Pictorial

(*Formerly the Hearst-Selig*)

Exhibitors, desirous of learning the details are requested to send us their names for a copy of the book, which is now on the press, and is to be issued in the course of the week. This is confidential. It is therefore earnestly requested that the name of the manager of the theatre be mentioned.

This book outlines the various innovations and includes the price chart, which enables every exhibitor to

"Make Your Own Price"

Every exhibitor, irrespective of what news service he is now using, should get this book. Write today to

HEARST-VITAGRAPH CO.

226 William Street, New York

The Hearst Organization
238 William Street,
New York

The Vitagraph Company,
Vitagraphville,
Brooklyn, New York

BOOK SENT ON REQUEST

Some Current Releases Reviewed

"The Buzzard's Shadow"

American's Mutual Masterpicture, Released Dec. 9
Reviewed by John C. Garrett

CONSISTENTLY good in photography, action and wealth of beautiful scenery is the five-reel American Mutual Masterpicture "The Buzzard's Shadow" to be released December 9. Thomas Ricketts is the man responsible for the



Alice bids Sergeant Barnes farewell.

direction of this splendid production and he has succeeded in obtaining excellent results in the screening of the big desert scenes which are most prominent in the picture. The illusions of the buzzard's shadow hovering over the desert are especially good. This photodrama is wholly enjoyable. The story deals with the life in a garrison of Sergeant Barnes and a young widow, who cooks and washes for the camp. The plot is logical and the story is well adaptable for screen use, having many satisfying qualities.

Harold Lockwood, the handsome American leading man, portrays the part of Sergeant Barnes, who is in love with Alice Corbett, a widow who lives in the camp, which part is played by Mae Allison. William Stowell as Dr. Deschamps; Harry Von Meter as Unitah, the halfbreed; Betty Harte as Mrs. Sears, wife of Colonel Sears, which part is played by Dick LeReno; Alice Ann Rooney as Arreep, the squaw, and Virginia Fordyce as Barbara, Alice's small daughter, complete the strong cast.

Sergeant Barnes is stationed at a U. S. army post on the edge of the great American desert and here Alice Corbett, a young widow, lives with her small daughter and between Sergeant Barnes and Alice a warm friendship is formed which develops into love. As a birthday celebration for Colonel Sears an army ball is planned and at this affair Barnes discovers the colonel's wife in a loving tete-a-tete with Dr. Deschamps.

He later incurs the bitter enmity of Deschamps when he asserts that the latter must hand in his resignation to Colonel Sears or be exposed and another enemy is made in the person of Unitah, whom the sergeant knocks down when he discovers the halfbreed maltreating a horse.

Colonel Sears sends Barnes with a message to be carried to another fort across the desert. Deschamps takes a phial of deadly poison and proceeds to saturate some lumps of sugar which Sergeant Barnes is taking along for his horse and Unitah, the halfbreed, follows Barnes and while he sleeps empties his canteen and replaces the water with sand.

The next morning Barnes' horse dies and later the young sergeant discovers that his water is gone. At his feet he sees a strange symbol—a symbol of death, the shadow of a buzzard soaring round and round, patiently awaiting the moment when Barnes must fall exhausted to die on the sand. His reason flees, but he manages to reach the shining rails that mark man's conquest of the arid waste and there he is found.

He later recovers his health, but his mind as far as the past is concerned is a blank. One day upon seeing the stars and stripes floating in the breeze the chain of events of the past are revealed before his disordered brain and he leaves for th army post. Just before he comes into the camp Deschamps plans to leave, as also does Unitah. However, Deschamps is taken to the post and thrown into the guard house to be dealt with in the way the army treats a traitor, and the buzzard's shadow is seen hanging over the army guard house, while young Barnes and Alice are reunited and are happy in each other's love.

"The Labyrinth"

Equitable Five-Reel Production, Released Dec. 13
Reviewed by Thomas C. Kennedy

THE Equitable Motion Pictures Corporation's "The Labyrinth," a five-reel production released on the World Film Program, December 13, features Gail Kane, who has won success on the speaking stage and in pictures, presents a story of general appeal. Stories built around men or women of the theatrical profession seem to be of especial interest to the public, whose liking for pictures of this kind has long since been manifested. "The Labyrinth" centers about a girl who tricks a theatrical manager into giving her an opportunity to star in a production.

The plot has depth and while it contains numerous complications and developments, the action is clear and easily followed. It is a melodramatic romance and the situations are all rather "heavy," but the story and the characters are more convincing than melodrama usually is. The scenes of life in the underworld, while realistically shown have not been enlarged upon to make them over-real and repelling. E. Mason Hopper directed "The Labyrinth" with ability, and



Scene from Equitable's "The Labyrinth."

he has secured some novel scenic effects. The photography is good.

The part interpreted by Miss Gale is well supplied with occasions for effective dramatic action. This character is

well drawn and highly interesting. Flo Burke is a girl who commands admiration by her determination and her ability to reach a reasonable conclusion. Though her dealings with the theatrical manager are not altogether honorable, she deceives him for unselfish reasons, which, coupled with the fact that he is a man of few scruples, justifies her in the eyes of the spectator and as a consequence she is entitled to the sympathy her later trials arouse.

The play covers a long period of time. After her success on the stage, Flo meets the Reverend Fenton, who, after a short acquaintance, asks her to marry him. Because gossip connects her name with that of the manager's, she refuses, explaining that she is the sister of the notorious Flo Burke. A railroad accident brings them together again. Flo's sister is killed and a report is circulated that the actress is dead.

She marries Fenton. Morse later discovers that his popular actress is not dead. He threatens to make known her real identity to her husband if she will not return to the stage or pay him the large forfeit called for in the contract she forced him to sign. To protect his mistress from Morse, the butler struggles with him and Morse is accidentally shot. When she confesses to her husband, Fenton tells her that there is nothing for him to forgive, which makes her happiness complete.

Richard Neal as the Reverend Fenton, and Edward Roseman as Morse, head the supporting cast which includes Dolly Larkin and Polly Champlain.

"A Daughter of the City"

Essanay Five-Reel Drama Released by V. L. S. E., December 20—Reviewed by Genevieve Harris

MARGUERITE CLAYTON, throughout the five acts of this play, looks and acts like a big, beautiful doll. And this is exactly what she is required to be, in the role of Margaret Fowler, the innocent, obedient daughter of a poor dressmaker, who, embittered by poverty, is anxious to lift her daughter out of it by means of the girl's own loveliness. Margaret is very "easy to look at," and she is as good as she is beautiful, but beyond that she is as wax in the hands of other people. In the beginning her mother forces her to give up her devoted but far from rich young sweetheart, Dick Conklin, played by John Junior, and in the end her benefactress, Mrs. Bancroft, brings him back for her, and arranges her marriage. The girl's purity, however, keeps her from falling under the influence of the villain, Henry Bancroft, who is well depicted by E. H. Calvert.

In the story, on Margaret's beauty is based her mother's hope of winning for her daughter riches and a man, the riches being more important than the man. She is not at all averse to sacrificing the girl's real happiness, and sends away the man she loves. But when LeMoyne, the famous artist, through his portrait of Margaret, brings the girl to the attention of



Scene from "A Daughter of the City."

Bancroft, the employer of the young lover, a man of wealth and of evil life, the mother is pleased. Margaret herself resists the man. Then the portrait attracts Bancroft's wife, a woman charitably inclined, who wishes to adopt Margaret and take her into their own home. Poor little Margaret sees the trap she will be in, under Bancroft's roof, and tries to refuse, but the mother, although aware of Bancroft's character, seems ready to push her daughter into the danger. Miss Clayton portrays the fear and loneliness of the girl at this crisis very effectively.

It is Mrs. Bancroft herself, a fine charactered woman, who saves the girl from her husband, and, learning of the first sweetheart, she contrives to bring the young people together again, and we leave the fair Margaret safely married.

The defense of Margaret by Mrs. Bancroft is the most pleasing feature of the story. Her fineness of character is in striking contrast to the unpleasant, mercenary mother of the girl. Her real love for the helpless little beauty, instead of the usual jealous hate of the wronged wife is a touch of originality.

The story holds the spectator's interest throughout, and while the plot becomes complicated, the thread of the story is clear at all times.

The Current Triangle Bill

This Week's Offerings from the Griffith and Ince Studios, Reviewed by Neil G. Caward

"BETWEEN MEN" and "Cross Currents," the two big spectacular offerings of this week's Triangle bill at the Studebaker, in Chicago, are both so good that it is next to impossible to declare one better than the other. The exhibitor who would choose between them must decide for



Courtney Foote, Sam DeGrasse and Helen Ware in a scene from "Cross Currents."

himself whether he wants a big, red-blooded production in which there is much in the way of physical conflict and rude, elemental passions, or a society story, splendidly staged, elaborately costumed and tremendously emotional. "Between Men" will appeal to every man patron, while the ladies will undoubtedly prefer beautiful Helen Ware and her wonderful array of gowns.

William S. Hart is the featured player in "Between Men," which was made at the Ince studios, and for once, at least, proves that he can wear a dress suit and play the gentleman as convincingly as he can portray the western types and characters for which he is so frequently cast. House Peters, another splendid actor, is Gregg Lewiston, Hart's rival for the hand of pretty Lina Hampdon. To J. Barney Sherry falls another of those grey-haired father roles that he knows so well how to interpret, and Bert Wesner and Robert McKim complete the cast.

The story concerns the possible ruin of Ashley Hampdon on the stock market by Gregg Lewiston, in order that Lewiston may be in a position to compel Lina Hampdon to marry him, to save her father's fortunes. At the critical moment Hampdon recalls an incident of the long ago when he staked Bob White (W. S. Hart) thereby permitting the westerner to retrieve his lost fortune. Out of gratitude White gave Hampdon a note authorizing the latter to call upon him for either physical and financial aid at any time that he might be in need of either. Hampdon sends for White, and the two

set out to defeat Lewiston in his attempt to ruin Lina's father.

Lewiston, ever tricky, sends Rankin, his partner, to White under pretense of having quarreled with the broker



Bob and Lina journey down the golden trail.

and being now in a mood to seek redress for his wrongs. White, while pretending to fall in with Rankin's suggestion that he buy a certain stock, secretly places a dictagraph in Lewiston's office and thus learns of Rankin's treachery. After a wild day in the stock market White and Hampdon find themselves a quarter of a million dollars richer and Lewiston is on the verge of ruin. Meeting White in a club, Lewiston hints that he played the market for the purpose of "buying a wife" and White resents the insult to Lina by following Lewiston to his apartments and there fighting him until he is too exhausted to longer continue the combat.

His mission completed, White starts for the west, believing that he has no chance of winning the love of Lina, but the girl and her father journey west on the same train and as the film ends Lina and White plight their troth on the observation platform of the limited train. The stock exchange scenes and the fight in Lewiston's apartment are two scenes that will long be remembered by film fans, and Hart will undoubtedly win new laurels in his latest role.

"Cross Currents" serves to introduce Helen Ware to Triangle patrons, supported by a cast which includes Courtenay Foote as Paul Beale, Teddy Sampson as Flavia, and Sam DeGrasse as Randolph, a man of wealth, in love with Elizabeth (Miss Ware). The story offers Miss Ware the best vehicle she has ever enjoyed in films and her array of stunning gowns will impress all by their beauty. She is particularly good in her emotional scenes with Flavia, just after she discovers the latter's love for Beale, and determines to break off her own engagement that her foster sister may be happy.

Elizabth Crane, a Washington society belle, engaged to Paul Beale, a rising young diplomat, breaks off the engagement when she discovers that Flavia, her foster sister, is head over heels in love with the same young man. After Flavia' marriage to Paul both sisters are invited to go on a cruise aboard the private yacht of Silas Randolph, a millionaire in love with Elizabeth. The yacht is wrecked and Flavia is picked up by a passing freight steamer, while Elizabeth and Paul are washed ashore on a desert isle. Later Randolph arrives at the same island, but displays so much of the brute in his character that Elizabeth, in self defense, is compelled to stab him. Paul and Elizabeth lead a Robinson Crusoe existence for many months, but in time Flavia has a vision of her sister still alive on the desert island and organizes an expedition to find her. Just as Flavia appears to claim Paul, her husband, Elizabeth renounces forever the man she loves and walks stoically out into the sea to her death. All of the principals are superbly cast and give the very best that is in them to an interpretation of the difficult roles assigned them.

After seeing "Crooked to the End," the Keystone offering of this week, one wonders if there is anything left in the way of a thrill for Keystone to stage. In this one production a head-on collision between two engines, some hair-raising stunts with an automobile, the hurling of a street car over a lofty cliff and a few more such spectacles are to be seen. Fred Mace and Lilie Leslie are the featured players.

"Jane"

A Five-Reel Morosco Comedy, Released December 5

Reviewed by Thomas C. Kennedy

THERE can be nothing but praise for the excellent production which the Oliver Morosco Photoplay Company has given the film version of the celebrated Charles Frohman comedy, "Jane," released through Paramount. The staging of the play is in every sense artistic, and it has been made as realistic as a story of the kind can be. With Charlotte Greenwood and Sidney Grant, favorites of the musical comedy stage making their screen debut, and Forrest Stanley, Myrtle Stedman, Herbert Standing and Lydia Yeamans Titus in the cast, it can be readily understood that there are no acting opportunities permitted to escape unnoticed. The settings, particularly that of Shackelton's drawing room, are beautiful and in splendid taste.

In many particulars "Jane" is familiar to patrons of the screen, for though it was written and produced on the speaking stage long years ago its situations have been used in comedies of more recent date. Whether it has been done consciously or unconsciously, "Jane" has often been flattered, since imitation is the sincerest kind of flattery. The complications resulting from the visit of a wealthy uncle to his bachelor nephew, who, to secure an increase in his allowance pretends he is married, are almost countless. There are enough in the last reel of "Jane" to supply several plays with fine material for comedy. The story was written by W. H. Lestrocque and was presented in England and America with



Jane and Shackelton prepare to meet uncle.

exceptional success by Charles Frohman. This Morosco production bids fair to enjoy the historical success "Jane" achieved as a stage play.

Jane is the maid in the house of Charles Shackelton, whose uncle informs him that his income cannot be increased unless he marries. Shackelton needs money badly and decides to marry Lucy Norton. He wires the news to his uncle and receives the increase, but Lucy's father objects, so there is no marriage. A year later the uncle decides to visit Shackelton, who, in a fix, offers Jane a nice reward if she will pose as his wife. This is not altogether pleasing to William, the butler, who has kept his marriage to Jane a secret. The uncle arrives and brings with him into the home of his nephew, all sorts of trouble. But out of this maze comes happiness to all.

Charlotte Greenwood is her usual angular self as Jane, and Sidney Grant has that most grateful part, William. William is an excellent part and Mr. Grant plays it most effectively, realizing all its possibilities with ease and a naturalness seldom found in a stage star's first performance before the camera. Forrest Stanley is the pleasure loving Shackelton and Myrtle Stedman plays Lucy Norton. Lydia Yeamans Titus gives a fine character performance as Mrs. Chadwick and Herbert Standing is seen as the uncle.

"The Solution of the Mystery"

An Unusual American Offering, Released Dec. 13 Reviewed by Neil G. Caward

A PICTURE quite unusual for the American studios will be offered by the American Film Manufacturing Company on Monday, December 13. It features Vivian Rich and Alfred Vosburgh, and is entitled "The Solution of the Mystery."

Reaves Eason is credited with the production, in which the most unusual things happen without any apparent explanation, and one's interest is keen indeed to discover what is going on, and what it is all about, but the picture lives up to its title, for, ere it finishes, a full solution of the mystery is supplied.

Those who care for the mechanical effects seen in out-of-the-ordinary stories such as "The Million Dollar Mystery," etc., will find secret passages, revolving picture frames, and other mysterious contrivances in this two-reel feature.

Wilbur Mitchell, crime investigator, is preparing a report on city vice conditions, and lives in a lonely house in the suburbs with his daughter Bessie, whose engagement to Franklyn Davis, a wealthy society man, has just been announced. Bessie, while writing to her fiance, senses the presence of someone else in the room, and turns about just in time to see a mysterious figure disappearing through the solid wall. Her father laughs when she relates the incident, and declares it a mere illusion, but is himself mystified to discover that an important page from his report has disappeared from his desk without any apparent means of departure.

Though Bess is expecting Franklyn to visit her, she receives a letter instead breaking off the engagement, and



A scene from "The Solution of the Mystery."

shortly afterward Jack Willard, who represents himself as an agent of the International Purity League, comes to confer with Mitchell, and instantly becomes interested in Bess, paying her much attention.

Jack proposes to Bess, and is rejected and dismissed, and then without any apparent cause Bess bodily disappears from the house in less than a five-minute interval of being left alone.

At this time, when you are thoroughly mystified, the plot changes so as to explain the various odd happenings, and you learn with surprise that Franklyn Davis had been attacked by a band of crooks who forced him to write Bess breaking his engagement, their motive being to get Davis out of the way, and securing Mitchell's fortune by marrying Bess to Willard, who, is, of course, not what he represents himself to be.

Through secret passages the crooks gain entrance into the Mitchell home, and secure the documents from Mitchell's desk, spying upon Bess and her father, and even attacking the latter through an opening in a big picture which hangs just back of his desk.

Mitchell discovers one of the crooks behind the picture frame, and after Bess disappears succeeds in finding her with the asistance of Davis, for Davis, whom the crooks have told of their plan, secures a mirror, using it to reflect the sun with heliograph signals across the street to the Mitchell home.

Mitchell rescues Davis, and the latter takes him to the hiding place in which Bess is concealed, and there the other members of the band of crooks are rounded up and arrested.

"Nevermore"

First Episode of Pathe's Serial, "The Red Circle," Dec. 18, Reviewed by Tom Kennedy

ON December 18, the first episode of the new Pathe serial, "The Red Circle" will be released. This continued photoplay is being produced by Balboa under the direction of Sherwood McDonald and will feature Ruth Roland, the beautiful and accomplished screen actress who starred in the "Who Pays?" series and more recently co-star with William Elliot in "Comrade John," and Frank Mayo, who has appeared in many Balboa productions. One two-reel episode of "The Red Circle" will be released each week and there are fourteen episodes.

The story is an original one written directly for the screen by H. M. Horkheimer and Will M. Ritchey and if the episodes to follow are as good as regards the story it will be further proof of the superiority of stories written especially for visualization over adaptions from novels or stage plays. The first episode is entitled "Nevermore," which, in addition to introducing the important characters, contains much interesting action, and promises much in the way of developments of human appeal and dramatic situations in the episodes to follow.

Miss Roland plays the part of June Travis, a refined girl who lives with her mother, and Frank Mayo is cast in the part of Max Lamar, a former member of the Secret Service who is now a private detective. These two meet for the first time at the prison, which June with her mother visits to aid if possible any of the unfortunates who have served their terms, and Lamar to watch the first move of "Circle" Jim Borden, a dangerous criminal who has greatly annoyed the police.

June asks Borden if he intends to reform, at the same time questioning him if he has no one dear to him whose happiness may depend upon his conduct. He answers that he has a son, who is already a crook and threatens to strike June for meddling in his affairs. Lamar follows Borden and sees him speak with his son, but before long they elude him.

He is accidently led to the hiding place of the crook. Borden overpowers Lamar and after exhibiting a peculiar circle appearing as though it was painted in red upon his left hand, explains that he and his worthless son will cease to be a menace to society; for he has decided to kill both the boy and himself. But first he will kill the detective. Borden is killed in the struggle and the son dies as planned by his father.

At the time of Borden's death, June, in her home, experiences a strange feeling of unaccountable sadness. The next day Lamar, while standing near an auto sees a lady's hand resting on the door of the car which bears the mysterious red circle. As the auto moves away he makes a note of the license number.

The direction is highly commendable and the photography is good throughout. If the interest is sustained in the future episodes as it is in this, which tells a splendid story and does not depend upon scenic effects and an occasional thrilling stunt for its appeal, "The Red Circle" will be more in keeping with what the average screen patron of today demands and therefore will not fail to enjoy remarkable popularity as a serial offering. Daniel Gilfeather is seen as Borden and Edward Peters plays the part of the son.

"The Coquette's Awakening"

Selig's Two-Reel Production, to Be Released Dec. 13 Reviewed by John C. Garrett

KATHLYN WILLIAMS, Selig's ever popular and attractive leading lady, is cast in the two-reel Selig production to be released December 13 as a coquette. Miss Williams, whose versatility has been proven in former releases, portrays this character splendidly and later when she discovers that she really is "in love" her acting of the real woman instead of a flirt is equally as convincing. The story is a very unusual one, containing good action and photography which is up to the standard set by the Selig Company with fade-ins which are clear and steady.

Kathlyn Williams as the flirt is supported by Harry DeVere, who does splendid work as Ralph Warner; Guy Oliver, who is cast as George, another of the flirt's many suitors, and Charles LeMoyne, who portrays the part of Father Time and appears to a splendid advantage in many of the allegorical scenes which are prominent because of their rich settings.

The Flirt lives only to play the game of love for the delight of the gamble. Ralph Warner, who loves the Flirt dearly, is informed by her that she has merely tolerated him for the enjoyment of the game. Ralph then tells the Flirt



A pretty scene from "The Coquette's Awakening."

that he is going to end it all that night. The Flirt laughs heartily, for she has heard this story before.

She falls asleep and dreams that she receives a message from Ralph that unless she telephones him before 10 o'clock that night he will take his life. The hands of the clock are pointing to the hour of 10. Overcome with remorse the Flirt beseeches Father Time to turn back the clock so that she may save Ralph.

Father Time takes the Flirt through the Garden of Love and shows her many examples of the loves of men and women and how Time destroys the unworthy and helps the worthy. Father Time shows her the true and false hearts and how even the primitive man sought the love of a good woman. With magic touch Father Time brings back the days of Antony and Cleopatra; of Romeo and Juliet, and ends by stating that unless she is true to the man who loves her, Ralph, Time will see that she is punished, for Time conquers all things.

The Flirt awakens and in the mirror sees a vision of herself as an aged woman, deserted by all her suitors. Ralph returns for his gloves, which he has forgotten, and the Flirt informs him that she regrets her actions and that she dearly loves him.

"The House of Tears"

A Five-Reel Metro-Rolfe Drama, Released Dec. 13 Reviewed by George W. Graves

THOSE who are paying their money to see a feature embodying all the acknowledged constituents that places it in such a classification and not a mere long film, will be perfectly content with "The House of Tears," produced by Rolfe Photoplays, Inc., for the Metro program under the direction of Edwin Carewe. The sparkling clearness of the photography is so marked that it is the first thing that comes to the thought on recalling the picture. The one or two "thrills" are such a natural part of the procedure that it is not necessary to ponder their significance. Hair-raising thrills here and there without acceptable reason for their presence have made more than one film an affair of sensation at the cost of sense.

Emily Stevens' acting is touching in the fullest degree as a wife whose husband pays more attention to the market than to her. This naturally results in Mrs. Collingwood's accepting the attentions of a Henry Thorns, and her subsequent discovery by her husband in a compromising position with Thorns. Henri Bergman is cast as Collingwood and Walter Hitchcock as Henry Thorns. Emily Stevens, who is now appearing in a Broadway success, is an actress of no mean talent, and it is doubtful if her art has ever reached the height in photodrama that it has attained to through the vehicle of "The House of Tears." We first see her as Mrs. Collingwood and later as Gale Collingwood, the child whom the divorce courts have given into the custody of her father. Soon after the separation, Mrs. Collingwood marries Thorns, accompanies him west and settles down to the humble life of a prospector.

Fifteen years later Thorns has tired of the woman he won by stealth. After winning $50,000 at faro he tells her that he is going back to Wall Street to start life again, but does not intend to take her. The woman's pleadings having no effect, she tries to force the money from him at the point of a revolver. In the following struggle a shot is fired. Thorns leaves the place believing that his wife was killed by a shot from her own hand.

The next we see of Thorns he is a man of great wealth, won through phenomenal success in investments. Gail Collingwood, her father long since dead, has grown to womanhood. She is known as Alice Gail, a reported on the *Evening News*. The girl is sent to interview Thorns, who is now using the name of "Edward North." The latter's heart nearly stops beating when he sees the close resemblance between this girl and his supposedly dead wife. Alice's admiration for the man soon merges into love and in due time their betrothal is announced.

'Way off in the mining town, Thorns' wife has been slowly regaining strength. Once more well, she determines to return to the scenes of her youth. She reads in the paper of Edward North's engagement to Jane Gail and loses no time in seeking out the residence of the girl. Here, Anne, the nurse, recognizes her and takes the poor, illclad woman in. Then the girl, for the first time since a baby, embraces her



Mrs. Collingwood's outside love affair is discovered by her husband.

mother. Later, the two make Thorns face his past in a prearranged meeting at the old Collingwood home. When the man faces the sad-faced wife whom he has thought long since dead, he dashes from the house in a cold fear. In a crazed condition he runs his machine over a steep cliff and is crushed beneath the car many feet below.

"The Primrose Path"

A Five-Reel Universal Feature, Released December 13 Reviewed by Neil G. Caward

IN the Broadway Star feature of December 13 the Universal Film Manufacturing Company will offer Gladys Hanson, a recently acquired star, in "The Primrose Path," an adaptation of the play by the same name, which was written by Bayard Veiller.

The production follows closely the lines of the original play, and some of the settings are truly magnificent. The photography is above criticism, and the acting in many parts rises to really great dramatic heights. However, frankly, Miss Hanson seems to overlook certain chances for emo-

tional work, or at least her features, as photographed, fail to register the suffering and agony which the character in the situation in which she is pictured must have suffered.

Hal Forde plays Ned Templeton, the artist husband of Joan, and William J. Welsh gives a splendid portrayal of Cartwright, the millionaire who seeks to win Ned for his own daughter, Helen, skillfully played by Anita Blake.

As stated above, the tragic little photoplay follows closely the lines of the famous legitimate production, beginning with the elopement of Joan, a simple country maid, with Ned Templeton, a young artist, and their establishment of a simple studio in Paris, where Ned continues his studies.

For a time both are happy, then poverty overtakes them, and Ned falls ill. An art dealer who has seen Joan falls in love with her, and offers her a large sum if she will visit his apartments, but Joan refuses until Ned is so seriously ill that the physician attending him tells her that he will undoubtedly die unless richer and more nourishing food can be provided, and Joan sacrifices everything in order to secure the necessary funds for Ned's nourishment.

Ned, on recovering, is led to believe that the money for his care came from Joan's father, and the girl, to avoid the art dealer, persuades Ned to return to America. But on shipboard Ned encounters Cartwright, the millionaire, and his daughter, Helen, who is much attracted by the good looking artist, and Joan once more finds her husband failing her.

As time passes, Cartwright induces Ned to paint Helen's portrait, and sets the young artist up in an elaborate studio, though making it conditional that Joan remain in the cheap flat which they rented upon their return to New York.

Joan temporarily accepts Ned's support, though remaining in the humble flat, but as Ned's visits to her grow fewer and fewer, culminating in a curt note enclosing a check, and explaining that he probably will not be able to see her for some time, she understands, and returns the check, explaining that she is his wife and not his mistress.

Joan returns to the studios as a model, and one day is astonished to meet Helen and Ned, and being recognized by Helen as the model of a certain picture Ned had painted, and which Helen's father had purchased. Then and then only, Helen learns that Ned is married, but her love for him is so great that she induces her father to offer Joan $100,000 to give up the young artist. Ned, concealed, overhears the offer, and when Joan, insulted at Cartwright's proposition, tells the true story of her sacrifice for Ned in Paris, the young husband is man enough to see that it is Joan he loves and not Helen. Rushing out, he embraces his wife and pleads for forgiveness, and Joan, seeing that his heart is hers again, leaves the mansion, deciding to begin life over again.

"The Inner Chamber"

Lubin's Three-Reel Production to Be Released Dec. 15 Reviewed by John C. Garrett

WITH a most fitting climax which adds greatly to its interest the Lubin three-reel production, "The Inner Chamber," is a thrilling romance. There is a breathless three minutes when the drug fiend, numbed and stupefied by drink and opium, rushes into the old mine which is to be blown into atoms within that short space of time, and one does not regain his breath until the man rushes out of the mine and pushes his own little girl whom he has imprisoned therein to safety.

Melvin Mayo as Ralph Morgan, a ne'er do well and later an incurable drug fiend, does some vivid playing. Helen Eddy as Marian Day appears to very good advantage, L. C. Shumway is most convincing as Guy Darwin, a cub reporter, and Adda Gleason as Fadette Devore, the deserted wife of Morgan; Ruth Hyatt as Hope and Adelaide Bronti as Mrs. Day complete this able cast.

When Fadette Devore returns home from her evening work, that of singing in the chorus of a burlesque show, she is met by her ne'er do well husband, Ralph Morgan, who takes her money and goes out on a spree. He meets a friend who persuades him to go to the city and there operate a bucket shop. Ralph returns home and finding Fadette asleep, packs his belongings in a suitcase and leaves a note telling Fadette that he loves her no more and is going to the city. However, she awakens just before he leaves and finds the note and although she pleads with him to stay with her because she is about to become a mother, he thrusts her aside and leaves her alone.

In the city Morgan is successful in his enterprise and is welcomed into society and wins the heart of Marian Day away from her humble suitor, Guy Darwin, a cub reporter. Fadette comes to the city and there Darwin saves her from committing suicide and she tells her story and he recognizes a picture she shows him to be that of Morgan who is that day to become the husband of Marian Day. He rushes with



Scene from Lubin's "The Inner Chamber."

Fadette to the church and arrives just in time to stop the wedding. Morgan is also wanted by the police for swindling and is sentenced for several years.

Some months later Marian becomes Guy's wife and Fadette dies shortly after her child's birth and Darwin and his wife promise to take care of the child, whom they name Hope. In prison Morgan acquires the drug habit and several years later when he escapes he finds a haven in an abandoned mine and one day he sees Marian and Guy, who have prospered, and thinking only of revenge, plans to steal the child Hope from them.

The opportunity presents itself and he takes the child with him to the deserted mine and there ties her in a room and then goes to gloat over Marian and Guy, who convince him that Hope is his own child. When Morgan arrives at the mine to release the child he finds that it is to be dynamited and the charge has been set to go off in three minutes. He manages to break into the mine, rescue the child and push her to safety and a few minutes later a fearful explosion takes place and his body is buried beneath tons of earth.

"Rosemary"

A Five-Reel Metro-Quality Drama, Released December 20. Reviewed by George W. Graves

THIS is a delightful play of "old England." The apparel and customs of the period are correct to the letter and, through the suggestion of atmosphere, keep one in the spirit of the story throughout its length. The interior of Minifie's Tavern is one of the most accurate and thoroughly convincing period sets ever shown. In it the English alcoved tables, decorations, etc., even to the stone slab floor, carry weight and force and emphasize the absence of that temporary and thrown-together appearance which many interiors have. All through the picture is the familiar dignified Metro polish, introduced through the efforts of the directors, William Bowman and Fred J. Balshofer. This picturization is adapted from the play, "Rosemary," which scored a big success on the speaking stage.

One of the essentials of a genuine success is to have the star suited to the leading role. Marguerite Snow is splendidly equipped for the portrayal of Dorothy Cruickshank, carries her part well, and gives an altogether pleasing performance. It would be difficult to bring to light a better English gentleman than the character portrayed by William Clifford as Sir Jasper. Paul Gilmore is also appropriately cast as Capt. Westwood, Dorothy's lover, while George F. Hernandez and

Frank Bacon stir up a considerable bit of good comedy in their impersonations. They take the parts of Captain Cruickshank, and Professor Jogram, the latter being a landlubber authority on navigation. The captain's aspersions on Jogram's text-book lead to lively times. A very amusing scene is the one in which the two gentlemen wake up in the morning to find themselves in the same bed, having no recollections whatever of retiring together.



Sir Jasper gives Dorothy a sprig of Rosemary for remembrance.

Dorothy Cruickshank elopes with her lover, Captain Westwood, whom her parents have never seen. Soon after their departure a raging storm sets in and the two lovers are forced to accept the hospitality of Sir Jasper Thorndyke, at whose house they seek shelter. Not long after the elopement, Captain Cruickshank discovers his daughter's note and he and his wife set out in the thick of the storm in pursuit. They meet with an accident and also accept the hospitality of kind Sir Jasper, arriving after Dorothy and Westwood are safely in their rooms.

Sir Jasper arranges that Dorothy shall not appear at breakfast next morning and takes this opportunity to gain the parents' consent to a marriage between Dorothy and her lover. A happy party soon starts out for London, where the marriage is planned. Sir Jasper, who now loves Dorothy pays her many attentions, to the great discomfort of Captain Westwood. Sir Jasper reaches the point of wishing to declare his love to the girl, and his chances appear good in spite of his age when Professor Jogram impresses upon him the fact that his intrusion would ruin the lives of the two young people. Sir Jasper then manfully dismisses the thought from his mind.

Many years later, Captain Westwood and his family are seen in the happiest of circumstances, while Sir Jasper, an old man, is shown musing over the little sprig of rosemary that Dorothy had given him years before, saying: "Rosemary, that's for remembrance."

"Apples and Egg-Beaters"

Tenth Adventure in Pathe's "Wallingford" Series Reviewed by Thomas C. Kennedy

IN the tenth episode of Pathe's "Wallingford" series, entitled "Apples and Egg-Beaters," J. Rufus and Blackie administer restoratives to the ill nourished business of one Pushman, inventor of the Pushman egg-beater, a device which its creator thinks well of, but which for some reason finds little favor with those who have practical use for such articles.

Theirs is a wonderful tonic, for in a few days the anaemic Pushman manufacturing concern revives and grows strong. All this is not done out of charity to either Pushman or his company. The confidence men have their own end in view and when the business booms to the extent that G. W. Slookum, apple grower and capitalist, willingly pays $60,000 for a controlling share in the firm, they feel that they have been justly rewarded.

In "Apples and Egg-Beaters" the characterizations of Max Figman and Burr McIntosh stand out in bolder relief than they have in any of the former episodes. The story in this release furnishes the cast with opportunities to walk into the picture and that is about all. If the situations provided the cast hold opportunities they have been passed unnoticed by both actors and spectator. But this is a resourceful cast and it is on occasions like this that its members prove their worth. "Apples and Egg-Beaters" is enjoyable because it is well produced and because Burr McIntosh, Max Figman and Lolita Robertson, though her part is a small one, render excellent performances.

Wallingford, Daw and the Warden sisters visit the country town for the purpose of making G. W. Slookum return the amount he swindled from old man Warden. Wallingford learns that the Pushman Kitchen Utensil Company is on the verge of ruin. He and Blackie, with Pushman's consent, assume active control of the business and in a few days wagonloads of cases are carried from the establishment. This sets Slookum to thinking and he is convinced when he sees the books that he can increase his holdings by gaining control of the business so he buys Pushman's share. The latter turns all the money over to Wallingford, who, after giving Pushman a nice profit, leaves town on the first train.

"A Man's Making"

Five-Reel Lubin V. L. S. E. Drama, Released Dec. 6 Reviewed by Thomas C. Kennedy

LUBIN'S five-part V. L. S. E. production, released December 6, and entiled "A Man's Making," tells an interesting story, and is admirably produced and enacted by a cast headed by Richard Buhler and Rosetta Brice. The story concerns a young man whose wild living while at college exhausts the patience of his father, which determines him to make a place for himself unaided by his influential and wealthy parent.



A scene from "A Man's Making."

The theme has human interest, for it is the study of man, his weakness and his strength and the incidents in his life which influence him.

"A Man's Making" was written and produced by Jack Pratt. The story was adapted by Anthony P. Kelly. The story is well constructed and convincing in its portrayal of the various characters who sustain well the interest of the spectator. The action has picturesque settings which are finely photographed. This gives the play a delightful atmosphere. In procuring pretty effects and atmosphere, however, the director has allowed the action to lag in some scenes, and there are a number of scenes which appeal only because of their pictorial beauty. The two realistic fights between Graham and the jealous sailor are filled with action, yet one feels that they could be shortened, and there are one or two other instances.

In the opening scenes we see Harold Graham in college, where he is very popular as the star football player and also as one of the boys. He neglects his work for cards, gay parties, and athletics. His father keeps him well supplied with money until Harold gets his name in the papers because of an affair with a chorus girl. Then the elder Graham visits the college and informs his son that his allowance will be cut down since he cannot put it to better use. Harold possesses as much will and spirit as his father and refuses more help, assuring his father that he can go into the world and make as much of himself as he did.

After leaving college young Graham meets with many

disappointments. He searches long but cannot secure a position which he deems he is worthy of. He wanders into a fishing village, where he meets for the first time a girl he feels he could really love. A few months later he is injured in a fight with Mary's former suitor, Bill Rose. He is visited by his father, who urges him to return home, but Harold refuses, he is determined to make good there. After organizing the independent fishermen and successfully fighting a trust he returns to help his father in his present financial difficulties. After materially aiding his father, Harold returns to Mary.

Richard Buhler uses to advantage the opportunities of his part of Harold Graham, and Rosetta Brice is a pretty Mary Haskell. Herbert Fortier, George Clarke, Nelson Hall and Wm. H. Turner make up the supporting cast. Praise for the fine artistry of the production and high quality of the photography cannot be too enthusiastic. In "A Man's Making" Jack Pratt has given the V. L. S. E. program a picture of rare beauty and a story of strong human appeal.

"The Blade o' Grass"

Three-Reel Edison Comedy Drama, Released Dec. 24 Reviewed by Thomas C. Kennedy

THE appeal of "The Blade o' Grass" is the result of its simplicity of story, characters and treatment. This three-reel Edison comedy-drama of youth and the outdoors was directed by Burton George. It is Mr. George's first production since joining the Edison Company. He is widely known both as an actor and director. "The Blade o' Grass" is the story of a "wild flower" who grows to womanhood in the seclusion of the Maine woods. She later visits her aunt, a New York society woman, where she cannot become accustomed to the conventions and formalities.

She finally marries a wealthy city chap, which is the usual thing in stories of this kind. But as familiar as it is in general, "The Blade o' Grass" has much entertainment value. To make a story like this interesting and thoroughly pleasing requires good acting and pretty settings and locations. "The Blade o' Grass" has both. The outdoor scenes have excellently photographed backgrounds of expansive rolling country, and the action taking place in the city has settings whose beauty is the result of man's craft.

"The Blade o' Grass" is the type of offering which is greatly popular, and deservedly so. This picture has individuality, there is nothing about it that strikes one as being commonplace or worn out. Leoni Flugrath does very well as the girl. She has appeared in several Edison productions, but she previously has not been seen to such good advantage as she is in this. Her work shows an improvement, in that she attempts more and yet retains her naturalness.

Leoni Flugrath is seen as Dorothy Ward, the daughter of a man who has become embittered and cuts himself off from the world. After his wife leaves him for a reason that is no reason at all, he retires from business and lives with his little daughter in the Maine woods. When she approaches womanhood his sister persuades him to allow the girl to live with her in the city. In a short time she grows tired of society and desires to return to her father. She is followed by Jack Winthrop, who wins the father's consent to marry her when he saves her from a vicious woodsman.

P. H. O'Malley is Jack Winthrop, and Charles Sutton gives an excellent portrayal of the embittered father. Mabel Dwight, Guido Volucca and Mrs. Wallace Erskine complete the cast.

"The Greater Will"

Pathe Gold Rooster Play Released December 10 Reviewed by Thomas C. Kennedy

THE father who cannot forgive the hypnotist who wrongs his daughter, and who finally enjoys the sweetness of the revenge he has lived for, is the part interpreted by Cyril Maude, the famous character actor of the speaking stage, in the Pathe Gold Rooster Play released December 10, entitled "The Greater Will." This five-part drama was scheduled for later release but was substituted for "The Beloved Vagabond" which was announced as this week's Gold Rooster Play.

Mr. Maude is a master of the make-up and in this picture he plays the part of an old man with his usual convincing appearance and expression. The story really gives him no great opportunity for dramatic action, as there are other characters more prominent who are presented with the dramatic situations provided by the play. "The Greater Will" was produced by Premo, under the direction of Harley Knoles, the author of the story.

The play deals with hypnotism and in most of its developments is quite simple. It is highly improbable and, as is the way with stories in which a subject of this kind is treated, it lacks conviction. But while the spectator feels that it is improbable "The Greater Will" is entertaining and sustains well the interest its characters create. Over a game of chess Professor Sloane, an antique dealer, answers his friend's question as to the mother of Sloane's little granddaughter, by telling him of the outrage done his daughter Peggy by a man named Watson.

This man uses hypnotic influence over Peggy and makes her believe that he has married her. A week later Watson deserts the girl, and she returns to her father. When her baby is born Peggy dies and Sloane is convinced that she was not married to Watson but that the latter had hypnotized her. Seven years later Sloane succeeds in meeting the hypnotist. Watson attempts to influence the professor but he instead is hypnotized by Sloane. Every evening thereafter Watson is haunted by a vision of the girl he wronged. The strain tells on him and he ends his own life.

Lois Meredith is charming and acts well the part of Peggy and Montagu Love is seen as Watson. The cast is completed by Charles Francis; Margot Williams, and N. T. Carleton. These are all well known players and they render effective performances.

"In the Sunset Country"

A Mustang Two-Reeler, Released December 17 Reviewed by Neil G. Caward

LIZETTE THORNE and Nell Franzen are featured in the melodramatic Mustang drama entitled "In the Sunset Country," scheduled for release on the Mutual program on Friday, December 17, the one as a school teacher and the other as a dance hall girl.

E. Forrest Taylor as Hal Newcomb, a prospector, acts and manly hero, and Werren Ellsworth makes a truly villainous boss of the dance hall, in his character of Mark Henley. The production was staged by Frank Cooley, and some splendid backgrounds are pictured, and there is stirring action aplenty in the production.

Madge of the dance hall is known among her companions as "The Lost Soul." Though Mark Henley, the owner of the dance hall, claims ownership of both her body and soul, she still retains a heart and a conscience all her own, for when the circuit rider urges her to give up the life she leads she finds courage to steal away, leaving a note that she is to begin life anew.

About this time, Helen, a school teacher, arrives in the



The rescuers arrive.

country, and while awaiting the erection of the new schoolhouse, holds her classes in the open air. Hal, the prospector, meets Helen and spends much of his time in her company. Henley of the dance hall also is attracted by the school

teacher, and forces his attentions upon her, though oftentimes rebuffed.

Madge, after setting out from the dance hall, is overtaken with fatigue, and Hal, the prospector, learning of her plight, gives her shelter for the night. Henley discovers Madge's presence in Hal's cabin, and makes haste to relate the incident to both the circuit rider and Helen. However, Henley is much put out when he finds that Hal means to defend Madge and to prevent her from returning to the dance hall. Helen misunderstands the girl's presence in Hal's cabin, and cuts the prospector cold when she meets him, but later the circuit rider explains to her his opinion of Hal's thoughtfulness for Madge, and Helen, repentant, goes to Hal's cabin to assist him in caring for Madge.

She arrives to discover that Madge, on finding that she is embarrassing Hal, has again departed, and is just in time to be seized by Henley, who, with some cow-punchers, has ridden over to Hal's cabin for the purpose of kidnaping Madge and returning her to the dance hall.

Finding Helen instead of Madge, Henley boldly seizes the girl, and carries her away to a lonely bit of woods and ties her to a tree. By chance, Madge, wandering through the woods, discovers Helen's predicament, and taking advantage of a moment when Henley and his followers are drinking, she frees Helen and sends her to bring help, while she herself takes Helen's place against the tree.

Helen succeeds in finding Hal and the circuit rider, who are searching for her, and brings them to the rescue of Madge. Henley and his followers are rounded up and driven out of the country, while Madge finds a home with Helen.

"Blind Justice"

Essanay Three-Act Drama, Released December 11 Reviewed by Genevieve Harris

"BLIND JUSTICE," in this story, is allied with the little blind god of love. For when a book bearing that title, dedicated to "The Under-dog," falls into the hands of Elsie Harding, daughter of William Harding, millionaire philanthropist, it so touches her that she wants to help a few of these outcasts, "under-dogs." She makes her father take her to a session of the night court, where she meets Cupid as well as Justice. Jack Langdon, one of the young men before the court, arouses her interest. Jack is played by Henry Walthall; so Elsie's choice is not to be wondered at. "If that man had a chance he would make good," she thinks, and she persuades Daddy to offer him a position in his office. With a very peculiar twinkle in his eyes, which we understand later, Jack accepts.

He makes good, and although Elsie's brother Walter and the Harding butler dislike to meet him socially, Elsie invites her protege to her birthday party. At the party, Elsie and Jack find that their interest in each other is very deep indeed,



Jack proposes to the girl.

so deep that Jack asks Harding for his daughter's hand. The millionaire indignantly refuses, and the young people elope that evening. Harding is heart-broken and the son has a chance to remark, "I told you so." The son, however, has various little hobbies which cause his father much grief and worry.

Jack is allowed to keep his position in the office, and he and Elsie, in their tiny home, are happy. Then—Harding's name is forged to a check. Harding at once suspects Jack, whom he has never fully trusted. But Walter, the son, breaks down and confesses the crime.

This is the big scene of the play, and it is handled very effectively. The father is bowed down by the knowledge that his own son, and not the supposed "reformed tramp" is the criminal, and by the fact that Walter's extravagance has endangered his entire business. The emotions of the four characters are well depicted, in a restrained manner, which "gets across."

Then Jack makes his confession. He is really a well known author, and he offers to put the father's business on a sound basis with money earned by his book, "Blind Justice," a sequel to which he was gathering material by posing as a tramp, when Elsie found and "rescued" him.

The play is interesting and clean. Elizabeth Burbridge, as the beautiful, petted daughter, whose heart has gone out to those less fortunate, is attractive and clever. The other parts are well taken.

Jack Wheeler to Edit Selig-Tribune

Jack Wheeler, who knows most all the notables by their first names, has been engaged as editor-in-chief of the Selig-Tribune, the new animated newspaper which will make its initial bow to public favor on January 3. Mr. Wheeler will take up his duties with a large staff of editorial assistants on December 13 at the general offices of the Selig Polyscope Company, Garland building, Chicago, Ill. Mr. Wheeler served for fifteen years in the United States Secret Service. During the past year he has been employed in Chicago as assistant superintendent of the United States Department of Investigation. Assignments to protect royalty visiting this country have fallen largely to Mr. Wheeler in the past and he accompanied Prince Henry, Grand Duke Boris of Russia, and others on their tours of Uncle Sam's domain. He was also assigned to the White House and had charge of all arrangements for tours of Roosevelt, Taft and Wilson. Wheeler traveled 134,000 miles with President Taft. Mr. Wheeler has also been actively engaged from time to time in diplomatic investigations for the government. He is a versatile newspaper man having served *Collier's,* the New York *World,* the Washington *Post* and other prominent publications. He has also had much motion picture experience. Mr. Wheeler is now touring the east renewing acquaintanceship with prominent personages in the interest of the Selig-Tribune.

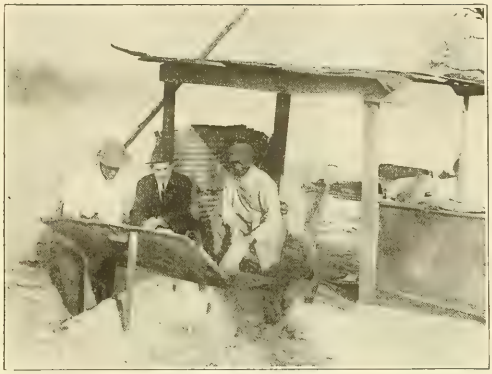
"The Girl and the Game" Booklet

Uncle Sam's American mail is carrying this week thousands of advertising folders prepared by the Nichols-Finn Advertising Agency, descriptive of "The Girl and the Game," the big railroad film novel in fifteen chapters, produced by the Signal Film Corporation, and to be released through the Mutual at an early date.

The advertising folder is prepared in the form of an engine running at full speed, and cut out to conform with the shape of the engine itself. Inside are lengthy descriptions of the story, the director, the author, and the biography of Miss Helen Holmes, who will be featured in this series.

It is evident the folders have already begun to serve their purpose, for all exchanges of the Mutual Film Corporation report heavy bookings of the new series serial.

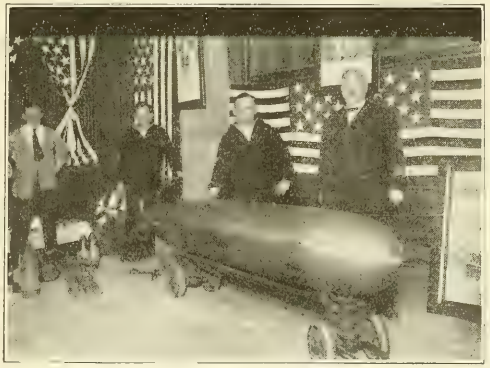
News of the Week as Shown in Films



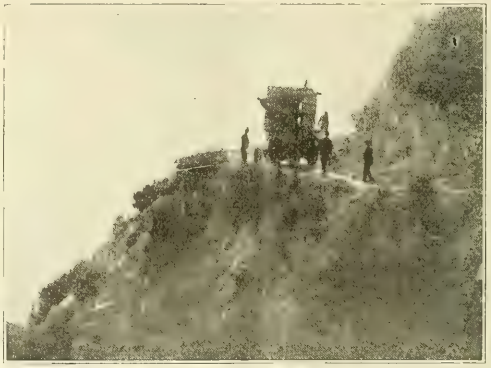
Seeking pearls in slime of White River, Arkansas. Copyright, 1915, Hearst-Selig News Pictorial



Results of the terrific tornado at Great Bend, Kansas. Copyright, 1915, Universal Animated Weekly.



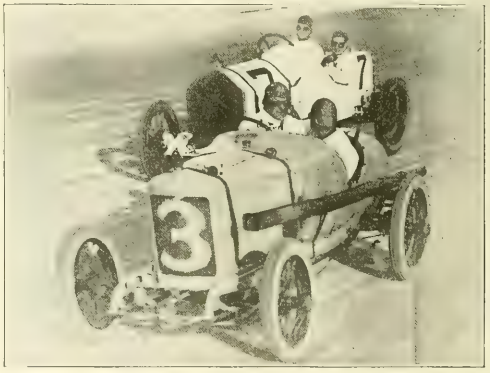
Immense shell used on U. S. Warship. Copyright, 1915, Universal Animated Weekly.



Immense casting for world's largest telescope hauled to Carnegie Observatory, Mount Wilson, Calif. Copyright, 1915, Pathe News.



Ships ply at last on the Buffalo-Troy Canal after sixteen years' work and immense expenditure. Copyright, 1915, Pathe News.



Earl Cooper wins Exposition auto race. Copyrighted, 1915, Hearst-Selig News Pictorial.

Brevities of the Business

PACIFIC COAST NEWS

By "Capt. Jack" Poland

There is great rejoicing at Inceville this week. **Thomas H. Ince,** director-general and founder of this famed studio, reports the arrival of a handsome bouncing son. His second boy. Congratulations have been in order all the week, and an air of happiness reigns from the publicity department down the line of directors, stars, players and employes. All of them are fond of the directing head.

Charges against Judge **A. P. Tugwell,** ex-president of the local board of censors of Los Angeles, were dismissed at a public hearing Wednesday. Judge Tugwell and ex-secretary **E. T. Jorgensen** were both exonerated of all charges. The matter was up before the Public Welfare Committee of the City Council.

A meeting of Los Angeles motion picture exhibitors was held Wednesday for the purpose of organizing a permanent association to combat censor laws. The principle being to work for legislation and action by the National Board of Censors instead of having pictures censored and distributed by local people thoroughly unfamiliar with and out of touch with picture productions. The following officers were elected: **J. A. Quinn,** president; **Thomas Dixon, G. M. Hutchinson** and **Jesse L. Lasky,** vice-presidents; **C. J. Morlen,** treasurer and **Dr. Sam Atkinson,** secretary. This organization has already become an active factor for the good of the exhibitors' cause.

Proposed organizers of the Photoplayers' Club of Los Angeles held a rousing meeting at a local cafe Thursday night. It was called "the psychological moment meeting." To decide whether there shall be a club or whether the moving picture men are to go without one. Much pleasantry was indulged in by those attending and another meeting was called for next week.

Many members of the Los Angeles, Santa Monica, Santa Barbara, San Diego, and other Southern California motion picture colonies and studios are planning for the holidays. Some expect to get leave of absence and visit the loved ones at home. Others are making reservations for special tables at the big hotels and restaurants where special entertainments are being planned for them.

The wide awake people of Los Angeles have been quick to appreciate the importance and prestige, as well as social and financial standing and values of the people of this big industry, and they are received socially among the more prominent people who are glad to number the real people of the profession as among their friends.

Great preparations are being made by the New York Motion picture Company officials for a huge celebration at Culver City, the new city half way between Los Angeles and the Pacific Ocean, where Colonel **Thos. H. Ince** plans to spend some $250,000 for new studios for his big organization. The local chamber of commerce and the Incevillians have decided to hold the dedication either on Christmas or New Year's Eve. Thousands of invitations will be sent out and this will become a semi-historical event in the advancement and development of the industry which means millions of dollars in expenditures each year in this section of the country in the production of pictures. **E. H. Allen,** business manager of the Nymp, has taken personal charge of the festivities.

Publicity men of local studios, known as members of the Scream Club, were gaily entertained Wednesday night at a dinner party given in their honor by the Gamut Club, a famous organization of musicians and professional people, globe trotters and Bohemians. **W. E. Wing,** the well known scenario writer, had charge of the screamer end of the festivities and he called upon each one of the staff to make a speech, and the way they did Gamut in response to the winger's invite. **Frank Woods** of the Fine Arts studios told of the magnitude of the industry; **Bennie Lubinville Ziedman** told about how glad he was to be in California; **M. G. Jonas** of the Universal publicity staff made good by inviting everyone present to be a guest at Universal City, and he was backed up by **"Buck" Massie,** the visitors entertainment committee, who said he would do the rest. **Kenneth A. O'Hara** of Inceville told about his titled ancestry; **Joe Murray** of the Keystone told a joke on his superior officer, and **J. Fred Ryan** of *Photoplayers' Weekly,* said how glad it was to be a guest at feed time. **Clark Irvine** of *Moving Picture World* told a story about a whale he saw recently which he thought a submarine; **J. C. Jessen** of the *Motion Picture News* congratulated himself and the Gamuters because he was there, and modest **C. W. Pope** of the New York *Morning Telegraph* spoke feelingly of his youth and ambitions. And everybody seemed to enjoy it. Bill Wing proved the ideal master of ceremonies and president **F. W. Blanchard** of the Gamut Club invited all the boys to be guests at the Christmas Jinks.

Many startling changes are happening in the motion picture headquarters of Southern California this week. There seems to be a general shakeup in progress, and quite a number whose heads will go under the axe. Our often called "Motion Picture Capitol of the World," from a production standpoint, is in the throes of things doing every minute. It seems to be a starting of the much talked about efficiency movement which has been so repeatedly written about in previous issues of MOTOGRAPHY. No one knows what's coming next, and numerous changes have taken place.

Several companies, including directors, players and cameramen, have been let out at the **Griffith** Fine Arts studios, and it is reported that of the 125 members of the Biograph company recently landed in Los Angeles for the winter that more than half of them have been let out, including directors, some stars and players. Changes are reported at Selig's studio also, and the Keystone and New York Motion Picture Corporation have let some people go.

H. E. Aitken and Messrs. **Griffith, Ince** and **Sennett** of the Triangle organization and controllers of local studios, have been busy in consultations since the arrival of Mr. Aitken in California some ten days ago, and the end is said to be not yet.

Anyhow, when they meet many of those who feel insecure in the efficiency movement, the first question is "Has anything happened out at your studio?" Then they get silent or slip away in con-

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked
American Film Co., Inc....	94	98½
Biograph Company	42	56
Colonial M. P. Corp.....	1	3½*
Famous Players Film Co...	95	125
General Film Corp., pref...	40	45
Mutual Film Corp., pref...	48	51
Mutual Film Corp., com....	45	49
No. Am. Film Corp., pref.	69	72
No. Am. Film Corp., com.	65	69
New York M. P. Corp.....	50	56
Thanhouser Film Corp....	2¼	3½*
Triangle Film Corp.....	5	5⅞*
Universal Film Mfg. Co...190		..
Vogue Films, Inc.....126		..
World Film Corp.....	4	4½*

*Par $5.00

American Film Company, Inc.: It is rumored that, in addition to the December dividend, the company will pay an extra dividend of 2½% before the regular April 1 2½% dividend disbursement. This would amount to 7½% within a period of about four months. This possibly accounts for the strong demand for stock at the present time.

New York Motion Picture Corp.: Had a sharp decline of 5 points and stock can now be had around 56; best bids on the market at this time are around 50.

Apropos of the bookings of "Diamond from the Sky" and the new serial—"The Girl and the Game" (this latter put out by the Signal Film Corp.) the mortality of a good serial is thoroughly demonstrated by the last reports of the "Exploits of Elaine" put out by Pathe Freres of America, which claims business closely approximating $1,500,000. As they are now running 80 prints in England and 40 in France, this series promises to pass all records held by the "Million Dollar Mystery" which was in the neighborhood of $1,600,000.

Thanhouser Film Corp.: Is in good demand around 2¼ and 2½; cheapest stock offered on the market now is at 3½.

General Film Corp.: There seems to be absolutely no trading in this stock at the present time.

Triangle Film Corp.: Volume of business done on the New York Curb is in diminishing quantities.

fidential conversation. No one seems willing to talk and heads of departments and companies have nothing to say.

Official announcement made Tuesday by Director-General **Henry McRae,** acting upon authority from President **Carl Laemmle** of the Universal Film Manufacturing Company by direct message from New York, is that **H. O. Davis,** former director general of the Panama-California Exposition at San Diego, is now second vice-president of the company and he has arrived on the scene of action and taken over full general charge of Universal City, the $1,000,000 plant and movie metropolis of the company.

The advent of Mr. Davis into such an important position in local film circles was the surprise of the year. He comes,



H. O. Davis.

however, highly recommended as an efficiency expert and man of business training, achievements and success. He has already made thorough inspections of the big plant and is in full charge.

It is rumored and openly stated that radical changes will be made in the entire personnel of the organization at Universal City. Many of the employes from the big fellows down are awaiting anxiously what the Christmas message will mean to them.

The new general manager has stated publicly that it costs lots of money to make moving pictures and this cost will be reduced by the Universal wherever possible. The cry seems to be that the company like other organizations in California has been spending too much money in its feature productions. Many important changes are being made, and the results are anxiously awaited.

Director-General Henry McRae, of the Universal, is now planning an early trip to the Orient, where he plans to carry out long cherished ideas and produce feature pictures for the Universal program filled with originality, charm and novelty.

PHILADELPHIA NOTES

By P. J. Cropper

Harry Schwalbe of the Electric Theater Supply Company has concluded one of the largest feature deals ever made in this city. He has contracted to handle the Triangle service for the ensuing twelve months, entailing an outlay of half a million dollars. It is stated first run will be removed from the Chestnut Street Opera House to the Arcadia. The Opera House has been paying twelve hundred dollars a week.

Jay Emanuel of the Ridge theater has put in four weeks hard on the Exhibitors' ball. Looks as if his efforts would be crowned with lots of free publicity.

Harry Berman, who controls the Penn, thinks of changing its name to Penitentiary; he would then be sure of getting regular meals.

"The Birth of a Nation" has played its 160th time, and has still four weeks to run.

The Liberty Film Company, making pictures up in Germantown, has gone out, oh, so quietly, in the moonlight. It is said to have given lessons to a lot of society's would-be stars, and raked in quite a pot of fees.

Jack Delmar, once black comedian, now manager of the Jefferson, celebrated his birthday at the Adelphia the other day. The guests arrived so late that Jack had paid for his cocktail and mizzled ere they got there.

MID-WEST NEWS

By William Noble

Arizona

"Every cowboy in Arizona is a moving picture actor; every roundup is a rehearsal." So said **John Harmon,** one of the wealthiest cattlemen of Arizona. His complaint is echoed by every other cattleman, for they are all losing their best hands for the motion pictures. "The cowboys imagine that they are stars of the first magnitude," stated Mr. Harmon, "and about the time that a man gets trained so that he knows the difference between a riata and a tapadero, he gets the picture bug into his noodle and after that he isn't worth two whoops as a cowboy."

Kansas

Fire destroyed the Orpheum theater at Pittsburg, Kansas, November 24, also a livery barn and three horses. Loss $20,000, with $15,000 insurance.

Oklahoma

Exhibition in the Met theater at Oklahoma City, Okla., of a film in which a celebrated artist's model appeared recently apparently naked, moved the Women's Christian Temperance Union to adopt vigorous resolutions condemning "the nude art." Demand upon the city for a strong board of motion picture censors, two of whom, at least, shall be women, is included in the resolution.

Whether or not Bartlesville is to have Sunday opening of moving pictures is the big issue now confronting the people there. About two years ago Sunday opening of moving pictures was stopped, but the question has again been revived and the issue will be fought to a finish on both sides.

New Jersey

Owners of moving picture shows which were closed Sunday night by police order, to show the alleged absurdities of "Jersey blue laws," took steps to summon to court a dry goods merchant for selling goods on Sunday, a constable for throwing dice for cigars in a store, ten conductors and motormen for operating trolley cars, 200 storekeepers for keeping their stores open on Sunday and one chauffeur for operating an automobile. The moving picture men will aid in the prosecution of three men arrested Sunday, two for selling gasoline for automobiles and one for buying it. The theater men assert that the city authorities show discrimination when they close the moving picture houses Sunday evening.

CHICAGO GOSSIP

The Kleine Optical Company is sending out its new catalog of educational motion pictures, 1915 edition. This is a splendid catalog of all the travel, educational and special feature films of the George Kleine Company. The matter was compiled by **Mr. Miller** of the Kleine Company. The book is one that should be in the possession of every educational institution making use of moving picture films in America.

H. L. Wallick and **E. V. Sweet** have started a new company to be known as the Republic Co-operative Film Company, not incorporated, to handle feature films. They have about twenty-five subjects of varying lengths, to take care of their present trade and are putting two men out on the road beginning Monday, December 13, to secure bookings. Mr. Sweet will be remembered as having covered the state of Michigan for **F. O. Nielsen** on "The Spoilers" and other Nielsen features.

E. B. Lockwood, formerly of Lockwood and MacGeary, has just signed a contract to become camera man for the Selig-Tribune.

Henry P. Caulfield, formerly auditor of the Universal Film Manufacturing Company, in California, and **Ivan B. Kahn,** were visitors to MOTOGRAPHY's offices on Monday, December 6. These two gentlemen, who are well and favorably known in the film industry, have contracts with a number of the leading motion picture actors and actresses, giving them exclusive rights to the manufacture of novelties bearing their names or photographic likenesses, and have disposed of a number of the novelties to large candy companies. Their friends are sincere in tendering the best wishes to this enterprising couple for a big success.

J. E. O'Toole, one of the genial film representatives of the Mutual Film Corporation started on his travels to points east and west, his itinerary calling for South Bend and Fort Wayne, Ind., as well as Rock Island, Ill. Mr. O'Toole is the engineer of the Helen Holmes' special, put out by the Signal Film Corporation, entitled, "The Girl and the Game." All aboard!

W. H. Bell of the four B's is sending out cards of admission to a private showing of the proposed December releases of his company, which will be held at the Band Box theater, 107 West Madison street, on Thursday, December 9.

J. Skirboll of the Metro Pictures Corporation, Pittsburgh, was in Chicago December 6, and while here purchased the rights for Pennsylvania, Ohio, Kentucky and West Virginia on **A. M. Gollos'** two-reel feature, "Sarah Bernhardt at Home."

A. M. Rosenthal, representing the All Features Distributing Company of 71 West Twenty-third street, New York, has been with us for a week and disposed of seven multiple reel subjects to **A. M. Gollos** of the Photoplay Releasing Company.

The friends of **James MacGeary** were invited to attend a "wake" given by Mr. MacGeary last Tuesday. After the last solemn rites were over, the last remains of the Renfax Musical pictures were packed into a box and consigned to New York.

Two young lady photoplay fans met on the west side the other day and the following conversation was heard, "What's your hurry, Mayme?" "I'm going to the Albany theater and I have to get there by one o'clock." "But what is that bundle under your arm?" "That's my lunch. The show starts at 1, but doesn't let out until 11. You know you get fifteen reels there for 5c."

A. M. Rosenthal of New York has purchased the rights on the two-reel feature, "Sarah Bernhardt at Home," for six New England states, and New York and New Jersey from the Photoplay Releasing Company of Chicago.

A great many complaints have reached the writer from exhibitors, who desire relief from a serious condition, all of them centering around the action of one Chicago exhibitor who makes a practice of giving from twelve to fifteen reels of features for 5c and 10c. These exhibitors, if they belong to the Exhibitors' Association of Illinois, should put their complaint in writing and present it to the Association, asking that action be taken by that body, in the form of a courteous request to the film exchanges to refrain from renting so many reels to a single customer for one location. This, of course, brings up the question of "three reels for a nickel and four for a dime," which was MOTOGRAPHY's slogan several years ago, when the effort was made to have exhibitors see the benefit of such an arrangement. The film exchanges at that time, with one exception, agreed to a policy of this kind. With the introduction of the five and six-reel feature film, it is impossible to limit service to four reels for 10c at the present time, but there must be some equitable basis on which the number of reels per unit of admission price can be arranged.



Director Edwin Carewe discussing a scene in Metro's "The House of Tears" with Emily Stevens, the star.

NOTES FROM ALL OVER

Margaret Greene, who has had some leading parts in Pathe Gold Rooster plays, has been signed for "Come on Charlie," John Cort's new play. Miss Greene last appeared in "Nedra," a Gold Rooster play produced by Edward Jose, which is making a hit everywhere.

Edwin Carewe, who directed the final scenes in "The House of Tears," a Rolfe-Metro picture, in which Emily Stevens, the famous emotional actress, is starred, will take a flying trip to his farm in Indian Territory to look after some business matters, before he begins work on his new Metro production. Mr. Carewe is one-fourth Chickasaw Indian, and inherited a farm of several hundred acres, through an Indian land grant, originally given his maternal grandmather. He has it stocked with high bred cattle and poultry, and in addition keeps a large herd of Indian ponies.

So important does Pell Mitchell, editor of the Mutual Weekly, regard the Ford Peace Expedition that he is sending his assistant, Lawrence Darmour, to act as cameraman for his motographic weekly. Mr. Darmour has been relieved from duty at the home office indefinitely and detailed to stay with the Ford party as long as it is engaged in its efforts to "get the men out of the trenches by Christmas"—even if that slogan means Christmas 1918.

Miriam Nesbit, Edison star, was tendered a dinner recently by Mary Rider, who has written a number of Edison successes, and Kate Jordan. It was a sort of welcome home dinner as Miss Nesbit but shortly returned from the west after a prolonged stay. Other guests were Hamilton Revel, Fuller Mellish of the Vitagraph, Russel Smith of the Equitable scenario department, and John Rumsey, well known play broker.

Mrs. Villa, wife of General Villa, together with a party of ladies and children, spent several days recently on a tour of inspection of the Selig Jungle-Zoo. Misses Ruth Harsley and Maud Bridson, accompanied by "Snookums," their fox terrier, also arrived at the Selig Zoo after a hike across the continent from Chicago, Ill.

Vivian Rich, the "American" Girl, will act in the immediate future under the direction of Frank Borzage, who will confine his energies to the producing end of the business. Included in the company will be Alfred Vosburg, George Periolat and Louise Lester.

The Gaumont Company plans to release on the Mutual program during the Christmas holidays a wonderful colored photodrama called "A Prince of Yesterday." This extremely beautiful film has been hand-colored.

Under the direction of E. J. Saint, William Garwood has practically completed his work in the production of the second installation of "The Journal of Lord John," by C. N. and A. M. Williamson, the scenario for which was arranged by Harvey Gates. This installment will be released in connection with the appearance of the original story in the January McClure's Magazine.

With the completion of the five-reel feature for V. L. S. E., Inc., release early in January, "The Wonderful Wager," the Ford Flivver comedy in which Raymond Hitchcock, Marion Sunshine and Jack Henderson appear in the leading roles, Rene Plaissety of the Lubin staff of directors has begun work on his second production under the Lubin banner. The story is one written by Daniel Carson Goodman especially as a co-starring vehicle for June Daye, the popular Lubin star, and E. K. Lincoln, the former Vitagraph star and head of the Lincoln players, who has just joined the Lubin Company and makes his first appearance as a Lubin player in this four-reel feature, "Revenge."

Louise Glaum is away from home for the first time in many moons. She is about fifty miles from nowhere on a wild, wierd coast in California where her director, Charles Giblyn, took his company for a feature which has the veteran William H. Thompson as its star.

Director Burton George, Edison, has returned from Phoenixville, Pa., where he spent a week, with a large company, staging the battle scenes for a pretentious three-reeler, "Coleste of the Ambulance Corps," in which Leonia Flugrath and Pat O'Malley are to be featured. The story is a war drama dramatically proving that, when really called upon by duty, the women of today are every bit as full of self-sacrifice as were the pioneer women. The scenes are laid in the Spanish-American war.

Irving J. Birsky, the versatile youngster who has been occupying the position of director of publicity for the Associated Film Sales Corporation, has been picked as a suitable party to represent his firm and several newspapers on the famous Ford Peace Expedition. He sails on the Oscar II at 2 o'clock Saturday from Hoboken. The Associated is to be congratulated on its pick, as there is no doubt in the minds of those that know Barsky, that he will produce the best possible results for them, if there are any results to be gotten at all. Mr. Barsky will take moving pictures of the expedition as well as stills, and will write articles which will be syndicated to newspapers by a firm specially incorporated for that purpose.

Three special deputy sheriffs are on duty at the Fort Lee studio of the World Film to safeguard against injury of any kind, what is probably the largest set ever used in a feature play. The same is in six sections, occupies more than half the studio floor and contains an abundance of priceless treasures in oil paintings. For a scene in "Camille," in which Clara Kimball Young will star, there is rpresented a French art salon, in which are displayed an unusually large number of oil paintings, the work of masters of the old schools in wide variety.

Frank Currier, well-known for his work in Vitagraph productions, has been promoted to the position of director. His first picture will be a one-part comedy written by Agnes C. Johnston, with William Dangman, Helen Guerney and Robert Turner portraying the important parts, and will be produced at the Vitagraph Studio at Bay Shore, Long Island.

"Ted Ross," eight-year-old son of Charles J. Ross and Mabel Fenton, gave a special treat to the alluring litter of puppies which comprise an interesting

part of the live stock on the Ross-Fenton farm at Asbury Park. The occasion was the first showing of "How Molly Made Good" at Long Branch, New Jersey. Small "Ted" makes his first public appearance with his actor parents and ten other Broadway favorites in this feature film.

William Morse, a prominent artist of the Popular Plays and Players Metro forces, who commutes between Fort Lee, New Jersey and Yonkers, New York, in his own motor boat, was run down by an unknown craft and had a narrow escape with his life off the Jersey shore. The vessel, which appeared to Morse to be a small steam yacht, of an old type, did not carry lights. The yacht did not turn back after the accident, but glided away as Morse struggled in the icy water. He managed to keep afloat until picked up by a small boat which put out from shore, after witnessing the accident and Morse's predicament.

Creighton Hale, the Pathe player, who is now playing with Pearl White in the Wharton picturization of "Hazel Kirke," matriculated as a real "vamp" in Ithaca recently. The steamer "City of Ithaca" burned at her dock near the Wharton Studio last week, and Mr. Hale left pictures for a while to put on a fireman's helmet and hip boots and drag a hose through a swamp.

Grace Cunard having returned to Universal City from her vacation sooner than Francis Ford, the direction of that company has been placed in her hands for the time being. Her first production is a two-reel drama written by herself under the title, "Her Better Self."

The announcement of the Gaumont Company that it plans great expansion both at Flushing, N. Y., and the winter studios at Jacksonville, Fla., is borne out by news that Andre Barletier is known to the trade as the successful handler of the camera which caught Miss Annette Kellerman when she played "Neptune's Daughter" for the Universal. When Miss Kellerman went south recently to make another big picture, Mr. Barletier went to Jamaica with her to direct the camera work. Having finished that big picture, he was snapped up by Gaumont for its new Rialto Star Feature Comedy.

Mr. Lawrence Carey has been engaged by the Nola Film Company, whose output is handled by the Associated Film Sales Corporation, to play heavies. Mr. Carey has been engaged in the various fields of the legitimate and motion picture stages for years.

Joseph De Grasse and his company of Rex players this week left the Universal City studios for a trip to San Francisco, where they are to stage a number of exterior scenes in the production of a five-reel feature entitled, "Love Thine Enemy." After a few days' stay in the northern part the company is to return to the studios, where they will complete the film.

"The Adventures of a Madcap," the four-reel hand-colored Balboa-Pathe feature film, with Jackie Saunders in the leading role, recently released, has been acclaimed one of the prettiest pictures thrown on the screen. Much credit for the success of it is due to Sherwood Macdonald, the director in charge. The story though simple was interesting; and "the Maude Adams of the screen," which Miss Saunders has been christened, was the personification of joy.

Mr. Andrew Rogers, one of the oldest dramatic men in the game today, has been converted with the rest of the reformers to the silent drama. His former connections for the last two seasons have been as leading man in "Old Kentucky." His next appearance on the screen will be opposite Miss Leatrice Joy Zeidler in a Big "A" release, "The Turning Point," on the Associated Program.

Robert Henley, who had his ankle broken recently, is getting along nicely at the Universal Hospital. The twenty-second of November was his birthday, and it was also his mother's birthday. Curiously enough his younger brother has the same natal date as their father. Henley is receiving lots of callers, including many visitors from the east, and he is not losing any pluck even if he does lose a little sleep.

Thomas Santschi, Selig star, has laid aside his producing for the present in order to devote his entire attention to playing the leading role in a sea feature soon to be completed by Director Colin Campbell.

M. G. Jonas, head of the Universal's Pacific Coast publicity department, is this week under physician's care. Jonas had been suffering from a severe attack of bronchitis for two weeks, but refused to give up. At last he was pronounced on the verge of pneumonia and advised that an attempt to continue his work at the studio would perhaps result in serious consequences. Not unitl then did he consent to remain away from the studios.

The many friends and admirers of Sarah Truax will be sorry to learn that her mother is seriously ill. She was taken with a sort of scizure, and for some days her condition was most critical. She appears to be resting more easily now, but is not out of danger.

Little Mary Miles Minter, the fascinating young Metro star, will play Santa Claus to a number of poor children on Christmas Day by giving them a Christmas party at her home in Riverside Drive. The little ones will be the children of parents now identified with the stage or screen in minor capacities.

Holbrook Blinn, Fania Marinoff, Director Barry O'Neil and supporting members of the forthcoming World Film production of "McTeague of San Francisco," will shortly visit Death Valley, where several scenes of this absorbing drama will be completed. Accompanying them from New York will be George Cowl, now appearing in "The Rack," who has already experienced the sensation of traveling through and emerging from this renowned abode of death.

The little love bug has been scratching around again and this time it has joined forces with little "Babe" Cupid and directed the darts Lubinward, where the most unsuspected man of the plant, Daniel Ellis, the scenario editor, is the "victim." Daniel has succumbed to the wiles and charms of a fair one, and slying so too, for on Wednesday, December 1, taking with him a grim determination to end the lonesomeness of life and with the little shining band of gold safely tucked away in the lower left hand corner of the right side waistcoat pocket, he led pretty Anna C. Duffy, a charming daughter of "William Penn," to Baltimore, Md., where they pledged to one another to "love, honor and obey."

But a few scenes remain to be photographed at Universal City in the Smalleys' production of the five-reel story by Rufus Steele, "Hop." The story deals with the smuggling of opium into this country and the leading roles in it are taken by the Smalleys themselves, with Marie Walcamp, Juan de la Cruz, C. Norman Hammond and Eddie Polo supporting.

Gordon Sackville, who plays the chief of police in "The Red Circle," the detective serial produced by Balboa and soon to be released by Pathe, was at one time considered the handsomest man on Broadway. He had just returned from Paris and was Fritizi Scheff's leading man. When his voice gave out, Sackville naturally took to the screen and he has been seen in prominent parts in many Balboa features during the last two years.

George Le Guere, who is to be featured in "The Upstart," a Metro feature that will be put in production shortly, has gone to Savannah, Georgia, where many of the scenes will be photographed. "The Upstart" is a picturization of the very amusing comedy which had a successful run at the Maxine Elliot theater in New York city.

Miss Leatrice Joy Zeidler has been engaged to play leads in all future productions of the Nola Film Company, one of the releasing companies of the Associated Program. Miss Zeidler holds the unique distinction of being the only player of the Nola Film Company who has played in all of its productions and is held over for the Big "A" productions.

Word received from Mount Baldy this week from William H. Thompson and a company of Ince players, brought the information that the weather atop the historic resort is so cold that the cameramen are having considerable trouble with static. Under the direction of Charles Giblyn, Thompson and his associates are enacting some scenes for the Triangle-Kay-Bee feature in which the veteran actor will be starred.



Nell Shipman in Vitagraph's "God's Country and the Woman," which was directed by Rollin Sturgeon.

The title of the Carter De Haven five-reel feature now in course of production at Universal City was this week changed from "The Ivory Box" to "The Wrong Door." De Haven is directing this production himself and is sharing the honors for place with his wife, Flora Parker De Haven. The scenario was written by Olga Printzlau.

Louis Gottschalk, the notable composer, who recently was engaged by Producer Thomas H. Ince to write incidental scores for Triangle-Kay-Bee features, is this week laboring over his initial effort. He is composing the accompaniment for "The Despoiler," the next subject in which Frank Keenan will be starred and those who have heard the music played—as much of it as has been written—declare that it strikes a strong note in dramatic musical composition.

In casting about to find a suitable actor to play the part of a "tough" of the lower strata in New York city, who had pugilistic proclivities, Charles Horan, the director, happily found just the man he wanted in the Rolfe-Metro studio. Mr. Horan is directing Mary Miles Minter in her newest Metro feature, "The Rose of the Alley," a story of New York's underworld. One of the chief characters in the production is the aforesaid prize fighter, and "Kid" Hogan, who has charge of the property boys in the studio, is playing the role.

Sydney Ayres and his company of Universalites are still in the Bear Lake regions, where they have been for the past two weeks making exterior scenes in the production of F. McGrew Willis' three-reel drama of the Canadian Northwest, "John o' the Mountains." Sydney Ayres plays the title role with Louella Maxam, T. V. Henderson and Dixie Carr supporting.

To Colin Campbell, dean of Selig directors, has been assigned the duty of closing the famous Edendale studio. Campbell moved his company to the Selig Jungle-Zoo recently. His is the oldest Pacific Coast Selig company and it was agreed that this company should be the last to bid farewell to the first permanent studio on the Pacific Coast.

The California studios of the Vitagraph Company have been removed to the 11-acre site at Hollywood, Cal. Only two buildings remain at Santa Monica, the dark room and negative department buildings. These will remain there for a couple of months, during which time a modern up-to-date laboratory and film room will be constructed at Hollywood. The present office quarters are only temporary, but the plans for the new ones look very promising.

Becky Bruce, who is very fond of hunting, recently gave a duck dinner to her co-workers in "The Other Girl," the Augustus Thomas successful stage play, which is being produced by the Raver Film Corporation.

Lynn Reynolds and his company of Universalites this week left the Universal City studio for Mt. Wilson, where they are to stage exterior scenes in their production of a two-reel story of the mountains written by Reynolds himself under the title, "Missy." Myrtle Gonzalez, Frank Newburg and Val Paul appear in the leading roles.

Director T. N. Heffron and his company, headed by Miss Grace Darmond, arrived from Chicago last Thursday. The Selig Jungle Zoo studio will be their future headquarters. All the members of this studio stood by and gave the newcomers a good, old-fashioned welcome. Mr. Heffron, it will be remembered, staged some of the big features produced by the Klaw & Erlanger-Biograph concern.

One broken leg, several strained backs and countless bruises, was the toll in staging a big scene for "Rose of the Alley," the five-part Rolfe-Metro feature now in production. Little Mary Miles Minter is starred in the feature, which is a story of New York city's underworld. The big scene, in which so many persons were injured, is a raid on a dance hall by a large force of police. It was made at a dance hall on Broadway, and more than fifty persons were obliged to jump out of windows from the second story, twenty feet above the pavement.

The Premier Program publicity department is under the direction of E. A. Levy, whose previous connection with Favorite Players Film Company and Excelsior Film Company has introduced him to motion picture circles in the past.

SOME NEW THEATERS

Michigan

A new picture theater will be erected in Alma by Contractor Joseph Nordella.

Architect W. M. Clarke has prepared plans for a moving picture theater to be built in Grand Haven. Its location is next the State Bank building, and will be 35x110 feet, one story, absolutely fireproof. It will have a seating capacity of 500.

Bursma & Gannon of Grand Rapids have made application to the local common council for permission to erect a two-story building adjoining the Meyers Music store in Holland, which they will use as a motion picture house.

Thanksgiving, Main street's handsome new vaudeville and motion picture theater, the Lyric, was formally opened.

J. H. Reaper, owner of the Reaper theater, Monroe, is contemplating enlarging his theater.

E. N. Brown has opened the Stocking Avenue theater, which will be one of the finest and safest moving picture houses in Grand Rapids. The new theater is located at 634 Stocking avenue, and has a seating capacity of 600 persons. It is in an absolutely fireproof building and has the widest aisles of any theater in Grand Rapids. This will enable patrons to leave the theater quickly and safely. The building is steam heated and has an up-to-date ventilating system.

George Spaeth, who for several months has been treasurer of the Fuller theater in Kalamazoo, has been promoted to the management of the playhouse. Mr. Spaeth has already assumed his managerial duties. For some time the Fuller has been what is known as a combination theater, running moving pictures at times between the bookings of regular dramatic attractions. Hereafter it will be devoted to the moving picture business on an extensive scale, which will be shown daily except when some theatrical company is booked. In order to feature the pictures extensive alterations will be made in the Fuller. The house will be closed for two weeks after the engagement of Francis Starr on December 7. Then a concrete booth to cost $600 will be erected on the main floor of the theater. This booth will be both noise proof and fireproof and will house a double lantern and moving picture apparatus of the very latest type. The alterations will be from plans drawn by C. Edward Crane of Detroit.

Minnesota.

Directors of the Minneapolis branch of the Drama league have approved of the motion picture drama and hereafter will work in conjunction with other Minneapolis organizations that aim to obtain better motion pictures, especially for the children. The indorsement was given after considering a request from Mrs. C. W. Cartwright, vice president of the league, that the organization take such action. While the league does not indorse every picture show, it declares that the film has great possibilities as a means of artistic dramatic entertainment. Robbins Gilman, head resident of Northeast Neighborhood house, was named as chairman of a committee that will work out a line of activities for the league on the motion picture field.

Four applications for licenses to build moving picture theaters on Hennepin and Lyndale avenues, Minneapolis, were denied by the city council November 12 following the report of the license committee. The licenses denied because of protests from property owners and school and church authorities were for the following sites: 2021, 2307 and 2401 Hennepin avenue and 1816 Lyndale avenues. Because of petitions from the Tuttle school district against the erection of a moving picture house at 1515 Como avenue the council rescinded its action of two weeks ago granting a license to John P. Degnan.

The Purdy-Palmer Realty company has negotiated a lease for a new moving picture show house at Thirty-eighth street and Chicago avenue, Minneapolis, for P. E. Hays. The building to house it is now being erected for G. L. Hartsock.

Ludcke Brothers, managers of the opera house in St. Peter, have installed a Powers machine.

By a vote of four to three the city council refused to grant a license to Gilosky & Kelly for a motion picture theater at 646 Grand avenue just west of Dale street, St. Paul.

The Princess is the name of a new motion picture theater which C. O. Hannen will shortly open to the public in Glencoe. He has decided to remodel the property purchased from the Albers estate which he now occupies as a piano salesroom and in the manufacture of Glisto polish. These lines of business will be carried on in the annex portion of the building and the main structure will be remodeled into a theater.

W. H. Hodges has disposed of the Royal theater on South College street, Albert Lea, to D. K. Tomilson and F. E. Wheeler of Scotland, South Dakota.

Failure to find the original license of a motion picture theater at 4312 Upton avenue south, Minneapolis, almost caused

the closing of the place. The license was found, however. Warren F. Backer, the owner, was selling the theater and the license had to be transferred.

Missouri.

Edward J. Carroll and William T. Findley recently purchased a lot on the southeast corner of Hodiamont avenue and Hamilton terrace, St. Louis, and propose to erect a combination business block and theater building.

Frank L. Newman will erect a $30,000 motion picture theater at 109-111 East Twelfth street, Kansas City. The building will be 38.6x78.6, steel frame, reinforced concrete, heat ducts in floor under each seat. H. Alexander Drake, architect.

The Center Amusement company of St. Joseph, owners of the Orpheum theater here and motion picture houses in several other cities, has further extended its circuit by the purchase several days ago of the National theater in Sioux City. The house will be remodeled and opened under the name of Strand. This gives the Center company four picture theaters —two in Sioux City, one, the Orpheum, in Atchison, and the local house.

The explosion of a film at the Gillis theater, Fifth and Walnut streets, Kansas City, caused damage to the building and about $1,000 on the contents.

The new photoplay house, the Delmar theater, St. Louis, which has been remodeled and redecorated, opened November 24 under the management of C. A. Maberry.

The Garrick theater, St. Louis, has been leased by the Cincinnati-St. Louis Amusement company and will be opened as a moving picture house November 28. A continuous show will be run at the Garrick from 10 a. m. until 11:30 p. m. W. F. Jackson will be manager.

Triangle photoplays will be shown at the Royal theater, St. Joseph.

Moving picture show tent of Michael Nash, of 2535 Howard street, at 2919 North Jefferson avenue, St. Louis, was recently destroyed. Loss, $1,000, including tent, chairs, films and machine. Not insured.

Montana.

The management of the Palace theater in Great Falls will show the Triangle Film company's program.

The Century Film corporation has selected a site near Roundup for a studio, where they will produce western films.

Nebraska.

Thanksgiving day Henry Rohlff opened his new picture theater on Leavenworth avenue, Omaha. The new theater is very modern and feature pictures will be shown.

The Empress theater in Gordon is scheduled to open December 10.

New York.

Uncle Sam Film Corporation, films, bookings, exchange, theaters, scenarios, $100,000; John J. Martin, Antonio Petraglia, James Knight, 1212 Times building, New York.

Motion Picture Corporation, Manhattan.—Motion picture and film business; capital, $25,000; incorporators, A. S. Werblin, M. S. Hirsch, J. Lichtenberg, 19 Cedar street, New York City.

The old Atlantic Garden property, at 50 and 52 Bowery, New York, will be made over into a vaudeville and moving picture theater at a cost of $10,000. The William Kramer's Sons Realty company is the owner of the premises.

Zenitz Pictures Corporation moving picture films, $25,000; J. Lichtenberg, M. S. Hirsch, A. S. Werblin, 19 Cedar street, New York.

Al Sherry, the new manager at the Colonial theater, Elmira, will install a Wurlitzer organ.

New York.

Frank Bonadid will start the erection of a picture theater on the site of the Franklin Arcade, Watertown, January 1.

Zenith Pictures Corporation, Manhattan.—Motion picture firm business; capital, $25,000. Incorporators: A. S. Werblin, M. S. Hirsch, J. Litchenberg, New York City.

M. H. Blackwell, Incorporated, Manhattan.—Motion picture business; capital, $225,000. Incorporators: M. H. Blackwell, 1890 Beverly Road; R. D. Tristram, 511 Lincoln Place, Brooklyn; H. Newfield, 557 West 124th street, New York City.

All motion picture theaters in New York have been reported safe so far as precautions against fire and the requirements of health, according to a report recently submitted to the mayor by George H. Bell, commissioner of licenses.

Concourse Theater company, Bronx, theatrical, musical, moving pictures, slot vending machines, $5,000. Jos. M. Baum, Milton M. Goldsmith, Charles M. Rosenthal, 35 Nassau street.

Mr. Foster, manager of the new Avon theater, Lafayette and Broadway, Utica, states that the opening date has not been decided upon.

The Rochester Motion Picture Exhibitors Association has been incorporated with the following directors: Willis C. Hubbard, Fred C. Gerling, William Wunder, Casimer Staley and Frank I. Simpson, all of Rochester.

A defective radiator in the Golden Gate moving picture theater, 130 Manhattan street, New York, managed by Martin Hemowitz, was the cause of scalding two persons and throwing the audience into a panic.

Gronenberg & Leuchtag have completed plans for a moving picture theater and stores to be erected at the northeast corner of Fordham Road and the Concourse, by the Fordham Road Corporation, Irving Judis, president, who has leased the theater section through M. & L. Hess to the Concourse Theater company for a long term of years at an aggregate rental of $75,000.

Express Films company, motion pictures, $25,000; Arthur S. Friend, Henry M. Wise, Solomon K. Lichtensen, 40 Exchange Place, New York.

The Mutt and Jeff News Weekly, motion picture business, capital no par value; Joseph L. Friedman, John N. Wheeler, Harry C. Fisher, 373 Fourth avenue, New York.

North Carolina.

The Pastime was the name chosen for the new motion picture theater on Union Square, Hickory.

Julius P. Taylor was recently made manager of the Royal theater at Wilmington.

North Dakota.

J. M. Ensor, head of the Southern Film Exchange, recently purchased the Crescent theater, 118 West Second street, Grand Forks, and opened it to the public the fifteenth of November. The Crescent was formerly owned by B. F. Shipp.

December 1, M. H. Rogers and A. J. Withnell will become owners of the Bijou theater in Jamestown, having taken over the lease from Mr. Kavanagh of Grand Forks.

C. L. Harrison has purchased the interest of his partner, J. P. Grady, in the moving picture theater at New England.

Work has been started on a new theater at Sentinel Buttle to be owned by J. H. Kane.

Wilton's handsome new Grand theater and moving picture house was opened to the public Thanksgiving day with a free afternoon performance and a packed house in the evening. The building, which is of presed brick, was erected by C. V. Danielson, one of Wilton's prominent business men, at a cost of $10,000. The new theater is electric lighted and furnace heated with a ventilating system of the latest improvement. The picture machine is an up-to-date model, and Mr. Danielson has announced the best films obtainable. The theater seats 375.

John Lein and Alfred Heen are the proprietors of the new De Luxe theater which was opened in Grafton a couple of weeks ago.

Ohio.

W. W. Kolb, 144 East Fulton avenue, Columbus, is contractor for a one-story addition to brick picture show at 1624 East Main street, to cost $1,700, for the Eastern Amusement company, in care of the Hall Hardware company.

The Gil-Ken Amusement company, Youngstown; $10,000; buying, selling and operating places of amusement, especially exhibition of motion pictures; Hugh E. Gilkeson, James D. Kennedy, W. Ed Crider, Jennie F. Gilkeson and George H. Kennedy.

At 9 p. m., in every motion picture show in Cleveland, a slide will be flashed upon the screen by order of Juvenile Judge Addams, ordering all elementary school children, not accompanied by parents or guardians to go home.

The Rex theater, Middletown, presents a very attractive and cozy appearance, many improvements having been made. The interior has been decorated and the screen set back, while the management has installed a Wurlitzer Photoplayer to add to his patrons' enjoyment.

The D. N. Grill company, investments, Williamson building, has reported that a Cleveland amusement company is being formed to build several new motion picture houses in Ohio. It was said two are to be built in Cleveland, one at Lorain avenue and Fulton road, N. W., and the other on Superior avenue, N. E., near East Fifty-fifth street. Each theater, it was said, is to have a seating capacity of 1,500 persons.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

	12-6	No release this week	Essanay	
D	12-6	The Money Gulf	Kalem	3,000
D	12-6	The Other Sister	Lubin	1,000
D	12-6	The Run on Percy (No. 5 of the Chronicles of Bloom Center)	Selig	2,000
T	12-6	Hearst-Selig News Pictorial No. 97, 1915	Selig	1,000
C	12-6	Her Last Flirtation	Vitagraph	1,000

Tuesday.

D	12-7	A Woman Without Soul	Biograph	2,000
D	12-7	The Power of Publicity	Essanay	2,000
C	12-7	Minnie the Tiger	Kalem	1,000
C	12-7	Playing the Same Game	Lubin	1,000
D	12-7	Order	Selig	1,000
D	12-7	Wasted Lives	Vitagraph	3,000

Wednesday.

D	12-8	A Poor Relation	Biograph	3,000
D	12-8	Mary	Edison	1,000
C	12-8	Dreamy Dud in Love: Scenic	Essanay	1,000
D	12-8	The Black Hole of Glenranald (No. 3 of the Stingaree Series)	Kalem	2,000
D	12-8	The Web of Hate	Lubin	2,000
C	12-8	Sunny Jim's First Love Affair	Vitagraph	1,000

Thursday.

D	12-9	The Masterful Hireling	Biograph	1,000
C	12-9	The Merry Models	Essanay	1,000
D	12-9	The Ogre and the Girl	Lubin	3,000
C	12-9	Forty-five Minutes from Nowhere	Mina	1,000
T	12-9	Hearst-Selig News Pictorial No. 98, 1915	Selig	1,000
D	12-9	Sam's Sweetheart	Vitagraph	1,000

Friday.

D	12-10	The Painted Lady	Biograph	1,000
D	12-10	Her Inspiration	Edison	3,000
D	12-10	The Escape of Broncho Billy	Essanay	1,000
D	12-10	The Ancient Coin (No. 7 of the Ventures of Marguerite)	Kalem	1,000
D	12-10	The Stool Pigeon	Lubin	1,000
C	12-10	Strangled Harmony	Vim	1,000
C	12-10	Rooney's Pipe Dream	Vitagraph	1,000

Saturday.

D	12-11	The Lone Game	Edison	1,000
D	12-11	Blind Justice	Essanay	3,000
D	12-11	Crossed Wires	Kalem	3,000
C	12-11	Bashful Billie	Lubin	1,000
D	12-11	The Baby and the Leopard	Selig	1,000
C	12-11	Hughey of the Circus	Vitagraph	2,000

Monday.

	12-13	No release this week	Essanay	
D	12-13	The Glory of Youth	Kalem	4,000
D	12-13	The Moment Before Death	Lubin	1,000
D	12-13	The Coquette's Awakening	Selig	2,000
T	12-13	Hearst-Selig News Pictorial No. 99, 1915	Selig	1,000
C	12-13	Benjamin Bunter, Book Agent	Vitagraph	1,000

Tuesday.

D	12-14	Her Step-children	Biograph	2,000
D	12-14	Reckoning Day	Essanay	3,000
C	12-14	Almost a King	Kalem	1,000
C	12-14	The Great Detective	Lubin	1,000
D	12-14	On the Eagle Trail	Selig	1,000
D	12-14	A Question of Right and Wrong	Vitagraph	2,000

Wednesday.

C	12-15	Divorcons	Biograph	4,000
E	12-15	History of the Big Tree	Edison	333
C	12-15	The Black's Mysterious Box	Edison	333
C	12-15	The Hicks in Nightmare Land	Edison	333
C	12-15	The Fable of "Sister Mae Who Did as Well as Could Be Expected"	Essanay	1,000
D	12-15	To the Vile Dust (No. 4 of the Stingaree Series)	Kalem	2,000
D	12-15	The Inner Chamber	Lubin	3,000
C	12-15	The Faith of Sonny Jim	Vitagraph	1,000

Thursday.

C	12-16	Cupid Entangled	Biograph	1,000
C	12-16	Snakeville, Champion	Essanay	1,000
D	12-16	A Thief in the Night	Lubin	2,000
C	12-16	When the Snow Hit Watertown	Mina	1,000
D	12-16	The Golden Spurs	Selig	2,000
T	12-16	Hearst-Selig News Pictorial No. 100, 1915	Selig	1,000
D	12-16	The Flower of the Hills	Vitagraph	1,000

Friday.

D	12-17	Fate	Biograph	1,000
D	12-17	The Hand of the Law	Edison	3,000
D	12-17	Broncho Billy's Marriage	Essanay	3,000
D	12-17	The Secret Message (No. 8 of the Ventures of Marguerite)	Kalem	1,000
D	12-17	Sweeter Than Revenge	Lubin	1,000
C	12-17	Speed Kings	Vim	1,000
C	12-17	The Deceivers	Vitagraph	1,000

Saturday.

C	12-18	Santa Claus Versus Cupid	Edison	1,000
D	12-18	A Christmas Revenge	Essanay	2,000
D	12-18	The Wrong Train Order	Kalem	1,000
C	12-18	An Unwilling Burglar	Lubin	1,000
D	12-18	Jungle Justice	Selig	1,000
D	12-18	A Man's Sacrifice	Vitagraph	3,000

V. L. S. E. Program

Sept.	20	The Circular Staircase	Selig	5,000
Sept.	27	Tillie's Tomato Surprise	Lubin	6,000
Sept.	27	The Great Ruby	Lubin	5,000
Oct.	4	Dust of Egypt	Vitagraph	5,000
Oct.	11	In the Palace of the King	Essanay	6,000
Oct.	11	The Valley of Lost Hope	Lubin	5,000
Oct.	18	A Black Sheep	Selig	5,000
Oct.	18	The Man Who Couldn't Beat God	Vitagraph	5,000
Oct.	25	The Rights of Man	Lubin	5,000
Nov.	1	The Turn of the Road	Vitagraph	5,000
Nov.	1	The Crimson Wing	Essanay	6,000
Nov.	8	The Raven	Essanay	5,000
Nov.	15	Sweet Alyssum	Selig	5,000
Nov.	15	Heights of Hazard	Vitagraph	5,000
Nov.	22	The Nation's Peril	Lubin	5,000
Nov.	29	The Caveman	Vitagraph	5,000
Dec.	6	The Alster Case	Essanay	5,000
Dec.	6	The Man's Making	Lubin	5,000
Dec.	13	I'm Glad My Boy Grew Up to Be a Soldier	Selig	4,000
Dec.	13	The Price for Folly	Vitagraph	5,000
Dec.	20	The Great Divide	Lubin	5,000
Dec.	20	A Daughter of the City	Essanay	5,000

Mutual Program

Monday.

D	12-6	The Water Carrier of San Juan	American	2,000
C	12-6	Minnie, the Mean Manicurist	Falstaff	1,000
C	12-6	A Janitor's Joyful Job	Novelty	1,000

Tuesday.

D	12-7	His Vocation	Thanhouser	2,000
S	12-7	See America First, No. 13	Gaumont	500
C	12-7	Keeping Up with the Joneses	Gaumont	500
C	12-7	Pretenses	Beauty	1,000

Wednesday.

D	12-8	Her Mother's Daughter	Reliance	3,000
N	12-8	The Army and Navy Game	Novelty	1,000

Thursday.

D	12-9	The Winning of Jess	Centaur	2,000
C	12-9	Clarence Cheats at Croquet	Falstaff	1,000
T	12-9	Mutual Weekly No. 49	Mutual	1,000

Friday.

D	12-10	There's Good in the Worst of Us	Mustang	2,000
D	12-10	A Broken Cloud	American	1,000
C	12-10	Doctor Jerry	Cub	1,000

Saturday.

D	12-11	Curly	Clipper	3,000
C	12-11	Nobody's Home	Beauty	1,000

Sunday.

D	12-12	The Wayward Son	Reliance	2,000
C	12-12	Curing Cissy	Casino	1,000
D	12-12	Her Confession	Thanhouser	1,000

Monday.

D	12-13	The Solution of the Mystery	American	2,000
C	12-13	The Conductor's Classy Champion	Falstaff	1,000
C	12-13	The Book Agent	Novelty	1,000

Tuesday.

D	12-14	An Innocent Traitor	Thanhouser	2,000
S	12-14	See America First, No. 14	Gaumont	500
C	12-14	Keeping Up with the Joneses	Gaumont	500
C	12-14	A Girl, a Guard and a Garret	Beauty	1,000

Wednesday.

D	12-15	The Ace of Death	Rialto	3,000
C	12-15	A Musical Mix-up	Novelty	1,000

Thursday.

D	12-16	The Arab's Vengeance	Centaur	2,000
C	12-16	Bill Bunks, the Bandit	Falstaff	1,000
T	12-16	Mutual Weekly No. 50	Mutual	1,000

Friday.

D	12-17	In the Sunset Country	Mustang	2,000
C	12-17	Spider Barlow's Soft Spot	American	1,000
C	12-17	The Holdup	Cub	1,000

Saturday.

C	12-18	His Majesty the King	Than-o-play	3,000
C	12-18	Two Hearts and a Thief	Beauty	1,000

Sunday.

D	12-19	The Opal Pin	Reliance	2,000
C	12-19	Coccy's Innocent Wink	Casino	1,000
C	12-19	The Political Pull of John	Thanhouser	1,000

Universal Program

Monday.

D	12-6	The White Scar	Broadway	5,000
C	12-6	Their Quiet Honeymoon	Nestor	1,000

Tuesday.

D	12-7	Idols of Clay	Gold Seal	3,000
	12-7	No Release This Week	Rex	
C	12-7	Slim, Fat or Medium?	Victor	1,000

Wednesday.

D	12-8	The Awakening of Patsey	Victor	1,000
C	12-8	Sin on the Sabbath	L-Ko	2,000
T	12-8	Animated Weekly No. 196	Universal	1,000

Thursday.

	12-9	No Release This Week	Laemmle	
D	12-9	The Sacrifice of Jonathan Grey	Big U	3,000
C	12-9	The Frolic of the Marionettes	Powers	500
E	12-9	Nature's Monstrosities	Powers	500

Friday.

C	12-10	The Little Lady Across the Way	Imp	2,000
D	12-10	The Power of Fascination	Rex	1,000
C	12-10	Keeping It Dark	Nestor	1,000

Saturday.

D	12-11	The Lion's Ward	Bison	3,000
	12-11	No Release This Week	Powers	
	12-11	Slightly Mistaken	Joker	1,000

Sunday.

D	12-12	Juror Number Seven	Rex	2,000
	12-13	No Release This Week	Laemmle	
C	12-12	Lizzie's Shattered Dreams	L-Ko	1,000
D	12-12	The Road to Paradise (No. 3 of the New Adventures of Terence O'Rourke)	Universal	2,000

Monday.

D	12-13	The Primrose Path	Broadway	5,000
C	12-13	Her Speedy Affair	Nestor	1,000
D	12-13	Liquor and the Law (Graft Series No. 1)	Universal	2,000

Tuesday.

D	12-14	Lord John's Journal (Adventure No. 1, Lord John in New York)	Gold Seal	4,000
	12-14	No release this week	Rex	
C	12-14	Almost a Papa	Imp	1,000

Wednesday.

D	12-15	The Widow's Secret	Victor	2,000
C	12-15	Blackmail in a Hospital	L Ko	1,000
T	12-15	Animated Weekly No. 197	Universal	1,000

Thursday.

D	12-16	The Bride of the Nancy Lee	Laemmle	2,000
C	12-16	Colonel Steel, Master Gambler	Big U	1,000
	12-16	No release this week	Powers	

Friday.

D	12-17	The Vacuum Test	Imp	1,000
	12-17	No release this week	Victor	
D	12-17	Where the Heather Blooms	Nestor	2,000

Saturday.

D	12-18	His Real Character	Bison	2,000
D	12-18	The Water Clue	Laemmle	1,000
C	12-18	Title not reported	Joker	

Sunday.

D	12-19	The Bachelor's Christmas	Rex	3,000
C	12-19	The Doomed Groom	Laemmle	1,000

Miscellaneous Features

Russian Battlefields	Indian Film Co.	4,000
Concealed Truth	Ivan Film Productions	5,000
Life Without Soul	Ocean Film Corporation	5,000
Thou Shalt Not Kill	Circle Film Corp.	5,000
For Her Son	Great Northern	4,000
Joseph and His Brethren	Dormet Film	6,000
The World of Today	Reliable Feature Film	6,000

Associated Service.

Released week of

Dec.	6	A Slave of Mammon	Santa Barbara	2,000
Dec.	6	Cleansing Waters	Ramona	2,000
Dec.	6	When a Man Is Married	Alhambra	2,000
Dec.	6	The Rider of the Plains	Empire	2,000
Dec.	6	The Mishap	Atla	1,000
Dec.	6	Ike Captures a Fort	Federal	1,000
Dec.	6	His Middle Name Was Trouble	Banner	1,000
Dec.	6	A Silk Stocking Romance	Deer	1,000

Fox Film Corporation

Released Week of

Oct.	4	Sin		5,000
Oct.	11	The Little Gypsy		5,000
Oct.	18	The Soul of Broadway		5,000
Oct.	25	The Family Stain		5,000
Nov.	1	Carmen		6,000
Nov.	8	The Blindness of Devotion		5,000
Nov.	11	A Woman's Past		5,000
Nov.	29	The Galley Slave		5,000
Nov.	21	The Broken Law		5,000
Dec.	5	The Unfaithful Wife		5,000
Dec.	12	Her Mother's Secret		5,000
Dec.	19	A Soldier's Oath		5,000

Kleine-Edison

Released week of

Oct.	20	The Green Cloak	Kleine	5,000
Nov.	3	The Sentimental Lady	Kleine	5,000
Nov.	10	Children of Eve	Edison	5,000
Nov.	17	The Politicians	Kleine	5,000
Dec.	1	The Danger Signal	Kleine	5,000
Dec.	8	The Destroying Angel	Edison	5,000
Dec.	15	The Bondwomen	Kleine	5,000

Kriterion

Released Week of

Nov.	29	The Witness	Paragon	2,000
Nov.	29	Billy Puts One Over	Santa Barbara	1,000
Nov.	29	Big-Hearted John	Alhambra	2,000
Nov.	29	Sherlock Holmes Boob Detective	Santa Barbara	1,000
Nov.	29	The Keeper of the Flock	Santa Barbara	2,000
Nov.	29	The Unloaded 45	C. K.	1,000
Nov.	29	The Western Border	Monty	2,000
Nov.	29	Catching a Speeder	Punch	1,000
Nov.	29	Father and Son	Trump	2,000
Nov.	29	Such a War	Pyramid	1,000
Nov	29	A Mask, a Ring and a Pair of Handcuffs	Navajo	2,000
Nov.	29	Syd, the Bum Detective	Alhambra	1,000

Metro Features.

Released week of

Oct.	4	Song of the Wage Slave	Metro	5,000
Oct.	11	The Stork's Nest	Metro	5,000
Oct.	18	The Final Judgment	Metro	5,000
Oct.	25	My Madonna	Metro	5,000
Nov.	1	Tables Turned	Metro	5,000
Nov.	8	Pennington's Choice	Metro	5,000
Nov.	15	The Woman Pays	Metro	5,000
Nov.	22	One Million Dollars	Metro	5,000
Nov.	29	Barbara Frietchie	Metro	5,000
Dec.	6	A Yellow Streak	Metro	5,000
Dec.	13	The House of Tears	Metro	5,000

Mutual Master-Pictures.

Released week of

Nov.	25	The Strife Eternal	Mutual	5,000
Dec.	2	The Forbidden Adventure	Mutual	5,000
Dec.	9	The Buzzard's Shadow	Mutual	5,000
Nov.	11	The End of the Road	American	5,000
Dec.	2	The Forbidden Adventure	Mutual	5,000
Dec.	16	The Mill on the Floss	Thanhouser	5,000

Paramount Features.

Released week of

Nov.	29	The Prince and the Pauper	Famous Players	5,000
Dec.	2	Mr. Grex of Monte Carlo	Lasky	5,000
Dec.	6	Paramount News Pictures	Paramount	1,000
Dec.	6	Jane	Morosco	5,000
Dec.	9	The Unknown	Lasky	5,000

Pathe.

Released Week of

Dec.	13	New Adventures of Wallingford, No. 11	Pathe	2,000
Dec.	13	Climbing Mount Blanc	Globe	1,000
Dec.	13	Pathe News, No. 100	Pathe	1,000
Dec.	13	Pathe News, No. 101	Pathe	1,000
Dec.	13	Ruses, Rhymes, Roughnecks	Phunphilms	1,000
Dec.	13	Beloved Vagabond	Gold Rooster	6,000
Dec.	13	More Deadly Than the Male	Starlight	1,000
Dec.	13	The Red Circle, No. 1	Balboa	2,000

Triangle Film Corporation.

Released week of

Dec.	12	The Lily and the Rose; Lillian Gish, Rozsika Dolly	Fine Arts	5,000
Dec.	12	Aloha Oe; Willard Mack	Triangle-Kay-Bee	5,000
Dec.	12	The Village Scandal; Raymond Hitchcock, Roscoe Arbuckle	Triangle-Keystone	2,000
Dec.	12	The Great Vacuum Robbery; Charles H. Murray	Triangle-Keystone	2,000
Dec.	19	Jordon Is a Hard Road; Dorothy Gish, Frank Campeau	Fine Arts	5,000
Dec.	19	The Winged Idol; Katharine Kaelred	Triangle-Kay-Bee	5,000
Dec.	19	Crooked to the End; Fred Mace	Triangle-Keystone	2,000
Dec.	19	Fatty and the Broadway Stars; Roscoe Arbuckle	Triangle-Keystone	2,000

World Features.

Released week of

Nov.	29	Not Guilty	Triumph	5,000
Nov.	29	The Sins of Society	Brady	5,000
Dec.	6	The Warning	Triumph	5,000
Dec.	6	Creeping Tides	Equitable	5,000
Dec.	6	The Gray Mask	Shubert	5,000
Dec.	13	The Siren's Song	Shubert	5,000

Brief Stories of the Week's Film Releases

General Program

A Scandal in Hickville—VITAGRAPH—DECEMBER 1.—Featuring Anne Schaefer, Alfred Vosburgh and a strong cast. Ben Harkins manages to escape the sharp eyes of his wife and sneak away to meet Eben Dunn and go on a fishing excursion. Cy Denton, who has been ejected from the sheriff's home for courting his daughter, bumps into him, causing him to drop a big fish-knife he is carrying. Cy picks the knife up and runs wildly after Ben, and the village gossip sees this and tells a blood-curdling story to the other scandal-mongers of how Cy had chased Ben with a big knife and finally the women march to the Harkins home and tell Mrs. Harkins that Cy has murdered her husband. Poor Cy is locked up on the charge of murder, and then the discovery of the body follows. The doctor pronounces Ben is intoxicated, not dead, and the sheriff returns to the jail only to find that his prisoner has escaped and eloped with his daughter.

The Conquest of Constantia—VITAGRAPH—DECEMBER 2.—Featuring Flora Finch, Kate Price, Rose Tapley and Dick Leslie, Jr. Constantia Calthrope, an old maid, lives in a semi-detached cottage, with her housekeeper, Mrs. Carter, and maid, Nora. The cottage next door is taken by



Grace Melleville, a young widow, and her little son, Teddy, who takes a great fancy to Constantia's cat. Several days later the cat is stolen by a couple of boys and Teddy follows them and manages to rescue the cat and gets lost himself in the woods. He is later found and Constantia upon learning how he had rescued her pet is completely won over.

The Home Cure—VITAGRAPH—DECEMBER 3.—Featuring Mr. and Mrs. Sidney Drew. Henry Souser has a strong friendship for booze and Mrs. Souser determines to cure him. She pretends that she herself has become addicted to the use of liquor and proceeds to carry out her plan by greeting her husband on his return from the office with the pretension of being slightly under the influence of liquor. The next morning she pretends to have a terrible headache and her husband seriously demands to know how long this has been going on. She carries her idea further by emptying the decanter on the sideboard and pretending to have drunk it all, while at the same time brazenly drinks liquor from her medicine bottle. Henry sees his friend, the doctor, who advises him to destroy every drop of liquor in the house, and he does. His wife later tells him and he finally acknowledges that she has won—he is cured, and by the "home cure" at that.

Hearst-Selig News Pictorial No. 97—HEARST-SELIG—DECEMBER 6.—U. S. Marines leave San Francisco for Topolobampo, where Yaqui Indians threaten the safety of two hundred Americans; pirates' million-dollar treasure is unearthed in Central America and put on display by United Fruit Company; Massachusetts Red Cross make warm mittens and caps for men facing winter in trenches; pearl fishers drag beds of White River with tongs at Newport, Ark.; Cooper wins hundred-mile race that marks closing of motor season at Panama fair; blaze attacks lumber yard and warehouse in the heart of this city's wholesale season, San Francisco, Calif.; famous Bersaglieri are rushed to station and entrained for campaign in Goritz region on the Italian front.

Cal Marvin's Wife—(THREE REELS)—VITAGRAPH—DECEMBER 4.—Featuring Anne Schaefer, Mary Anderson and William Duncan. Cal Marvin's mother has never met Dolly, his wife, but hears how Cal had met her. Dolly had been a chorus girl in a theatrical troupe and she later left the troupe to marry Cal. They are happy for



a while, but after the death of their baby she becomes despondent, and George, who knows the child is not Cal's, is relieved but keeps silent. Shortly afterward the theatrical troupe returns to town and the father of Dolly's child is again attracted to her and prevails upon her to elope with him. Cal, learning of this, attacks Harry, and Dolly backs away from the struggling and falls down the edge of a high cliff. She, however, is caught in a tree growing on the side of the cliff, and Cal rescues her and later forgives her and takes her into his heart, as does his mother, when she hears the story.

Her Last Flirtation—VITAGRAPH—DECEMBER 6.—Featuring Alfred Vosburgh, and Myrtle Gonzalez. Florence, the sheriff's niece, arrives on a visit to his ranch and meets Jim. She is the heroine of many heart conquests and a great flirt, so Jim falls an easy victim to her wiles. The young man finally proposes and is shyly accepted. A few days later Florence quietly starts back East, leaving a cruelly enlightening note for him. He springs on his horse, catches up with Florence and takes her by force back to the minister's and he marries her with the word, "You may treat men that way where you come from, but you can't do it here." Sometime later love finally conquers and Jim wins out.

Wasted Lives—(THREE REELS)—VITAGRAPH—DECEMBER 7.—Featuring Julia Swayne Gordon, Arline Pretty and Leo Delaney. Marion Stuart, who is crazed because of her husband's attentions to Ann Bogart, an opera singer, attempts to drown herself, but is rescued, and about an hour later she dies in giving birth to a daughter. Ann Bogart forces the people who had rescued Marion to keep the birth a secret in order that she and her son, Reginald, may inherit Graham Stuart's fortune. Later Stuart marries Ann and seventeen years afterwards Graham, Ann and Reginald return to America, where the boy meets Lois, Marion's daughter, and attempts to force his attentions upon her. Bobby Sharp, a young newspaper reporter, discovers that Lois is the missing daughter of Marion Stuart, and later Ann confesses the whole truth. Lois is reinstated as Graham's heiress and marries Bobby.

Sonny Jim's Love Affair—VITAGRAPH—DECEMBER 8.—Featuring Bobby Connelly and a strong cast. Sonny Jim notices the growing love affair between his Aunt Julia and Mr. Elder, Eddy's bachelor friend. He himself falls a victim to the charms of four-year-old Ruth and when he breaks her doll and she tells him she will never speak to him again he is terribly depressed and especially so when his rival, Eddy, usurps him in Ruth's affections. He talks it over with Mr. Elder, who tries to help him, but it does no good, but just in his darkest hour Mother Dear comes to the rescue by buying a beautiful new doll, which Sonny presents to Ruth and after which everything is bright and happy again.

Hearst-Selig News Pictorial No. 98—HEARST-SELIG—DECEMBER 9.—Steamship *Great Northern* leaves for Honolulu from Los Angeles; electrical convention held in Boston; automobile road from Los Angeles to San Diego opened; Ways and Means Committee assemble for opening of Congress at Washington, D. C.; street car strike in Wilkesbarre, Pa.; Dr. Ray E. Hall of Chicago constructs device that catches aerial correspondence and writes it on tape; American steamer *Zealandia* arrives in New York after having been chased by an unknown fighting cruiser off the Jersey coast; Ohio agriculturists march to Executive Mansion in Washington, D. C.; *Oscar II*, Ford's peace ship, leaves on errand of peace.

Sam's Sweetheart—VITAGRAPH—DECEMBER 9.—Featuring Carolyn Birch, Anders Randolf and Mary Maurice. While living with Sam, her guardian, Bab's father dies, leaving her an orphan, and Sam, who is in love with the girl, keeps silent because he thinks he is too old. Bab's aunt in the city plans with Lord Merton to take advantage of the fact that Bab will inherit her grandfather's comfortable fortune. Bab goes to the city to acquire style of living, and there she becomes engaged to Lord Merton. The night before the wedding Bab overhears the lord demand additional settlement, and stunned, she slips away and goes straight back to Sam, where, after a joyful reunion, Sam's ward becomes his sweetheart and affianced wife.

Rooney's Sad Case—VITAGRAPH—DECEMBER 10.—Featuring Mr. and Mrs. Sidney Drew. Rooney with dreary visions of Mrs. Rooney ordering him to stay out until he gets a job, dares not go home, and plans to adopt the "lost memory" plan. He rents a flashy suit and takes his stand near a park driveway and he is taken to the home of a wealthy man, and there the doctor pronounces his mind a blank and leaves him to the tender nursing of his soft-voiced daughter, Kitty. Rooney's eyes are bandaged so he can't see Kitty's awful face, but he imagines her beautiful. But a charming romance is interrupted by the entrance of his wife, and when he sees Kitty's face he regains his memory in a hurry and his pipe dream is shattered.

Hughey of the Circus—(TWO REELS)—VITAGRAPH—DECEMBER 11.—Featuring Hughey Mack, Flora Finch and Nitra Frazer. Hughey, while strolling down the village street, flirts with a heavily veiled lady and discovers she is a circus bearded lady. He then meets a young girl and finds that she is Miss Powell, who is staying with her aunt, Flora Powell. Hughey sends a bunch of flowers to "Miss Powell" and Flora, the aunt, gets them and keeps a tryst suggested in Hughey's note. Later Hughey, in getting away from Flora, winds up in the circus, where he tries to pass himself off as Fatima, the fat lady, and when given a chance between marrying Kate, the bearded lady, or Flora, he chooses the latter.

The Glory of Youth—(FOUR REELS)—KALEM—DECEMBER 13.—Featuring Inez Bauer. Unaware of the fact that Gay loves Hal, the athlete who is helping him regain his strength, Cairns, an elderly invalid, asks the girl to be his wife and when the girl, who is deeply indebted to Delores, her benefactor, is ordered to wed Cairns she consents and Hal heartbroken over the turn of events decides to leave the house. Zarth, the millionaire's valet, learning of the love affair between Hal and Gay tells his master and Cairns plans revenge. He manages to lock them together in a room planning to starve them to death and Zarth, who is secretly in love with the girl, is stationed outside the door. Cairns who has gone to his town house, repents of his deed and after notifying the police he slays himself. Later Zarth enters the room and attempts to embrace Gay, but the police enter as Hal and Zarth are engaged in a desperate struggle. The valet is overpowered and led away to jail.

The Moment Before Death—LUBIN—DECEMBER 13.—Featuring Melvin Mayo, Ada Gleason and L. C. Shumway. Cummings, a crazed scientist,



jumps from the ledge of a tall building and as he is falling through space he receives the impressions of his life that led to his crime. He

was working on a wonderful machine in his laboratory when he discovered what he thought to be a love affair between his wife and his assistant, Dr. Grant. His invention was at last completed and with its sensitive means of registering the blood pressure he could tell whether his wife was guilty or not. The instrument adjusted to her arm he accused her of loving Grant. She was guilty. Later he found a letter showing that the secret between his wife and Grant was the planning of a new laboratory for him. Realizing the enormity of his crime he opens the door of the room in which he had thrust Florence, but she seemed lifeless. The last scene shows the people rushing to the sidewalk where he has fallen.

The Coquette's Awakening—Selig—December 13.—Featuring Kathlyn Williams and Guy Oliver. Ralph Warner who loves the flirt upon learning that she has tolerated him merely for the enjoyment of the game, tells her he is going to commit suicide that night but she laughs at him and that night she falls asleep and dreams and is taken back through the garden of love and shown many examples of the loves of men and women and how time destroys the unworthy and helps the worthy. For a longer review see another page of this issue. J. C. G.

Benjamin Bunter—Book Agent—Vitagraph—December 13.—Featuring Ethel Corcoran, William Dangman, Templer Saxe and William Shea. Jonah Grundell, a retired sea captain, is in charge of his niece's fortune until she becomes of age, or marries with his consent. If she marries without his consent before she is twenty-one the fortune goes to Jonah. He hates to give the fortune up and so when Polly is twenty-one manages to keep her in ignorance of the fact. Benjamin Bunter, a fresh book agent, arrives in town, meets and falls in love with Polly and she with him. White, the family lawyer, digs up a birth certificate showing that Polly is twenty-one and forces Jonah to give his consent to their marriage.

Her Stepchildren—(Two Reels)—Biograph—December 14.—Featuring Charles Perley, Vera Sisson and a strong cast. Dr. Lambert's children, Rose and Frank, do not welcome his new wife into the house. Rose meets Philip Ray, a dissipated bachelor and Mrs. Lambert hearing her promise to come to his apartments follows her there. Frank, Dr. Lambert's son, owes a friend in the same apartment with Ray $100.00 for his gambling debts and he goes to pay the bill about the same time that Rose goes to Ray's apartments. Leaving his friends he sees his stepmother entering Ray's apartment and telephones for his father. Mrs. Lambert hides Rose behind the hangings and faces her husband as he enters and he refuses to listen to explanations and strides out. Time passes and Rose finally confesses to her father and he tries to find his wife, but cannot. Later her child is born and she leaves it on the doctor's doorstep. Just after leaving she faints and is found lying under the window. Reconciliation with those for whom she has made such great sacrifices later comes to pass.

Reckoning Day—(Three Reels)—Essanay—December 14.—Featuring E. H. Calvert and Elizabeth Burbridge. Gideon Winfield, a bank employee, after stealing money to pay his gambling debts, marries Clara Worthington, the



daughter of a financier. The theft of the bank funds is discovered and Clara's father to avoid notoriety pays the defalcation and Winfield leaves town. Sometime later Clara marries after hearing that Winfield is dead. He is really alive, however, but is killed one night by a burglar when he enters Clara's home to threaten her.

Almost a King—Kalem—December 14.—Featuring Bud Duncan, Charles Inslee and Ethel Teare. King Gazabo who is threatened by a pair of gentle anarchists, takes refuge in a royal safety room and Pete is elected for substitute king. Bud falls into the anarchists' hands and is ordered to slay the ruler. Pete's eyes behold the fair Nicotina, the ruler's favorite tango artiste, and when Bud comes into the palace he appoints him assistant king, but his ire is aroused when he discovers that Nicotina is smitten with the little chap. King Gazabo decides to return to the throne and when he learns of Nicotina's fickleness he is furious and orders Pete and Bud thrown into the torture chamber where they are to be tickled to death. The queen discovering her husband's fondness for the dancer has him shot down the torture chute.

The Great Detective—Lubin—December 14.—D. L. Don featured. Hinky Dink swaps money for a tin badge from the Skinnem Detective School and becomes a full fledged sleuth. Later Mr. Scrapp who is henpecked by his wife pretends to commit suicide. Hinky tells of Scrapp's death and thinks that Mrs. Scrapps murdered her husband. Later he promises to marry Gwendolin Scrapp, slightly ancient in years, if she will hide him under the bed so he can look for more clues. After some time Hinky manages to escape to the woods, where he finds Mr. Scrapp, who is cold and hungry and he returns home to his wife and she seeing Gwendolin nestling in Hinky's arms, gives them her blessing.

On the Eagle Trail—Selig—December 14.—Featuring Tom Mix and Victoria Forde. Tom Merry, a stage coach driver, is in love with Vicky, daughter of Henderson, superintendent of the Eagle Mining Company. Jordon, who works in the office, proposes to the girl, but is refused and when he becomes insulting Henderson discharges him. As a result Jordon invites the men to a riot at the mining company's office and plans to hold up the stage which Tom drives on his return trip and get away with the pay roll. Vicky overhears the plot, goes to warn Tom and as the stage speeds by Tom throws the money to Vicky and arrives at the mining company's office just as the miners are about to wreck the place.

A Question of Right or Wrong—(Two Reels)—Vitagraph—December 14.—Featuring Maurice Costello and Leah Baird. When Grace is confronted with apparent proof that Paul Mathews, her sweetheart, is dead, she consents to marry Jason Caldner to save her father from financial ruin. Upon entering her new home Grace and her husband are confronted by Paul, alive and well. Caldner, seeing that there is love between his wife and Mathews, plots with Turner, an escaped convict, whom Dayton, a detective, is shadowing, to kill Paul. They argue over the matter of money and Turner hits Caldner over the head. Mathews comes upon the scene and when Caldner recovers his senses he accuses him of striking him. Meanwhile Dayton, seeing Turner escape from the house, arrests him and brings him back to the Caldner home and there everything is explained. Overcome by conflicting emotions and the shock of his injury Caldner staggers back and as Grace goes to his assistance he drops dead, pulling off her wedding ring. Mathews and Grace silently shake hands in their realization of future happiness.

Divorcons—(Four Reels)—Biograph—December 15.—Featuring Dell Henderson, Gertrude Bambrick and a strong cast. Henri Des Prunelles loves his wife, Cyprienne, but neglects her for experiments in his laboratory. The wife hungry for adventure accepts the love of her cousin, Count Adhemar. Des Prunelles catches his wife and the count together, but to their astonishment makes no move to harm them and later he tells the count he intends to give his wife to him. An easy divorce law passes the Legislature and Madame De Brionee and Monsieur Clavignac thinking Des Prunelles and Cyprienne interested call to discuss the matter with them. Later Madame De Brionee invites Des Prunelles to dine with her and Cyprienne gets the message. Cyprienne and her husband reconciled are dining happily in a private dining room when Madame De Brionee, Clavignac and Adhemar come into the cafe. Later Cyprienne returns home with her husband and proves to him that she has always loved him.

The History of a Big Tree—(Split Reel)—Edison—December 15.—The instructive value of this picture is second only to its value to afford excellent entertainment. The various operations a tree goes through from the time of its felling to its finished product in planks, boards, and moulding for building purposes are shown. At the end a panoramic view of impressive hills and valleys prompts the final sub-title, "Thus is grandeur sacrificed to utility," which is strikingly opportune.

The Fable of Sister Mae, Who Did as Well as Could Be Expected—Essanay—December 15.—Featuring an all-star cast. Two sisters lived in Chicago, the Home of Opportunity. Luella was a good girl and had taken prizes at the Mission Sunday School, but she was Plain. She found employment in a Hat factory. Mary was different. She lacked industry and Application. Finally she got a job as cashier in a lunch room. Soon her date book had to be kept on the Double Entry System. She turned them all down for a Bucket Shop Man, who had lots of Coin, and went to live in a flat with a Quarter-sawed Oak Chiffonier. She was Mae at this stage of the game, and took Luella away from the Hat factory and made her assistant cook. Moral: Industry and Perseverance bring a sure reward.

Snakeville's Champion—Essanay—December 15.—Featuring Ben Turpin, Lloyd Bacon and Margaret Joslin. Hotch, the world's greatest wrestler, arrives in Snakeville and stands ready to defend his title against all comers. Bloggie meets him on the street, and not knowing who he is, starts a fight. The result is that the champion sends a challenge to Bloggie. Bloggie immediately starts training for the match. Bloggie wins the first fall, and Hotch the second. Bloggie wins the third and deciding fall by tickling the bottom of his opponent's foot, and amid cheers is carried away on the shoulders of his admirers.

The Inner Chamber—(Three Reels)—Lubin—October 15.—Featuring L. C. Shumway, Helen Eddy and a strong cast in the story of Ralph Morgan, who deserts his wife and goes to the city, where he wins the heart of Marian Day. Later Marian's suitor with the help of Ralph's wife stops the marriage of Ralph and Marian and later upon Mrs. Morgan's death Marian and Guy promise to take care of her child and many years of trials follow. For a longer review see another page of this issue. J. C. G.

To the Vile Dust—(Two Reels)—Kalem—December 15.—An episode of the "Stingaree" series. On the verge of death in the desert Vanheimert is rescued by Stingaree and Howie. He is carried to Stingaree's gunyah and there discovers the identity of his rescuers and plans to betray them and obtain the reward offered for their capture. Vanheimert finds a loaded revolver, seizes it and crawls toward Stingaree who is apparently sleeping. However, the revolver is not loaded and then Ethel, Stingaree's sweetheart, saves Vanheimert from death at the bushranger's hand. Determined that justice shall be done Stingaree and Howie take the man back to the spot in the desert where the found him and leave him there to his fate.

The Faith of Sonny Jim—Vitagraph—December 15.—Featuring Bobby Connelly and a strong cast. Sonny Jim learns that there is no Santa Claus and is heartbroken. He will not be comforted by his mother and finally determines to prove the truth for himself. Sonny sits up in a big chair the night before Christmas, but soon falls asleep and dreams that a big gruff, cross-looking Santa comes down the chimney and carries him over the roof-tops to the great throne-room of King Santa Claus himself who reprimands Sonny for doubting his existence. He is then sent to Father Time, who tells him he must take away his youth, as only the old people do not believe, and he is placed in a big machine and he grows and grows until he is a great big man with a long white beard and grotesque features. Then Sonny awakens to find his stocking filled with toys and good things, and with a happy smile he tells his dog, Toto, that he will never again doubt Santa.

A Thief in the Night—(Two Reels)—Lubin—December 16.—Featuring Ormi Hawley and Earl Metcalfe. Caesar Lebrum brings his brother Louis, a famous surgeon, home to spend the night. As they enter Caesar's home they find Klyda,



his wife, reading and Caesar observes her breathing is irregular. Caesar explains that Louis is to perform an important operation and suggests that Klyda show Louis to his room and immediately after they have gone he levels a pistol at the closet door and says sternly "Come out" and from the cupboard steps a man in evening clothes, who says that he entered the house to rob. Klyda enters the room and Caesar tells her that his brother is going to operate upon the stranger to relieve the pressure on his brain which makes him a criminal. He then forces the stranger into

the closet and leaves to summons his brother and while he is absent Klyda tells the stranger through the door that she hates him and reproaches herself for allowing him to accompany her from the opera. Then Caesar enters the room and tells Klyda he overheard her conversation and is convinced of her purity and the stranger is ordered to leave.

Cupid Entangled—BIOGRAPH—DECEMBER 16.—Featuring Claire McDowell and Alan Hale. The actress in the country meets a country bumpkin, who falls in love with her and neglects his pretty little sweetheart. Discovering that the girl really loves the man the actress invites her sweetheart from the city and demands that he pretend to be in love with the country girl and thus arouse the rube's jealousy. He does this and he makes the rube jealous and when he comes to try to enlist the aid of the actress in reclaiming his sweetheart she laughs at him. However, the laugh is on her as her sweetheart falls in love with the girl and elopes with her.

The Golden Spurs—(TWO REELS)—SELIG—DECEMBER 16.—Featuring Bessie Eyton and Wheeler Oakman. Dick Belmont and George Favre, brother officers, are rivals for Helen Ryder's hand. Her brother Bert is in the power of Favre. Helen and Dick announce their engagement at a week end reception and Dick longs for a pair of golden spurs owned by Colonel Ryder, who declines to sell them. Bert is forced by Favre to steal the spurs and place them in Dick's room. Helen's father breaks his daughter's engagement with Dick, who is later dismissed from the military service. Dick lives in the solitude of the jungle and one day when Helen and Favre are out riding together Favre attempts to force his advance upon the girl and Helen frightened flees into Dick's shack. Later Dick and Helen are rescued from the cabin which is set afire by a torch and Favre is found dead the victim of a leopard.

The Flower of the Hills—VITAGRAPH—DECEMBER 16.—Featuring Carolyn Birch and Leo Delony. Jane, known as "The Flower of the Hills," is loved by Joe Dakes, a young countryman, but she meets Jack Brooks, a young city man, and falls in love with him. Later she goes



to the city with Jack, and Joe follows her, and she prepares to leave with him because Jack's mother and cousin tell her he is ashamed of her. Later, when Jack learns of his cousin's and mother's duplicity, he follows her and she finally convinces Joe that she loves Jack, and that Jack loves her, and he renounces all claim on her and "The Flower of the Hills" becomes the bride of the city man.

Fate—BIOGRAPH REISSUE—DECEMBER 17.—Featuring Mae Marsh and Robert Harron. Sim Sloane whose only redeeming quality is his love for his son, is helped out by an old forester when he breaks his leg. Sloane's response to his kind treatment is to become drunk, insult his host and abuse the little granddaughter's pets. When the story of his brutality is made known he is made the butt of ridicule and he thirsts for revenge. He hangs about the cabin until the children have left for school and then enters and lays a fuse of shavings from the hearth fire to a keg of powder that stands in the inner room. A few minutes later the children return and Sim's son enters the house, drives out the children, ramsacks the larder and sits down to eat and drink. Just as Sloane reaches the scene there is an explosion which hurls his beloved son into eternity and Sloane remains to grieve over his devilish handiwork.

Broncho Billy's Marriage—ESSANAY—DECEMBER 17.—Featuring G. M. Anderson and Marguerite Clayton. Broncho Billy, while in a dance hall, goes to the assistance of the girl who is playing the piano, when a patron tries to force her to drink. As a result, the girl loses her position. A few days later Broncho Billy finds her wandering about the streets. She tells him the sad story of her life, and how through her innocence, she was led into a shameless life. Broncho Billy falls deeply in love with her, and shortly after asks her to become his wife.

The Secret Message—KALEM—DECEMBER 17.—An episode of "The Ventures of Marguerite." Shortly after Marguerite has been presented with a fountain pen filled with invisible ink she is ensnared by Bolton, head of a band of crooks, who demands $50,000 as the price for her release. Bob is arrested by a confederate of Bolton's, who has donned police attire, and taken to the rendezvous. Bolton orders Marguerite to make out a check for $50,000 on her bank and this done he has Marforth and Irene, another of his accomplices, accompany the heiress to the bank, where the check is to be cashed. The girl writes a brief message requesting help with the invisible ink and this done she uses ordinary ink for the purpose of writing "Heat this check." The chief of the criminals discovering that his plot has misfired attempts to kill Bob, but the timely arrival of the police saves the young man's life.

Sweeter Than Revenge—LUBIN—DECEMBER 17. Featuring a strong cast. Bess Bowen, saloon keeper in the miningtown and Molly McCall laundress, both select as a mate Joe Best, a prosperous miner. Joe finally proposes to Bess and Molly goes to him with the story that Bess is a desperate criminal and then it is that he transfers his engagement ring to Molly. Later Bess seeks refuge in the teppee of an Indian family and then swears to never cease her efforts until the five men most concerned in her disgrace have met their death. Two of them while crossing a stream fall in it and drown, the third is bitten by a rattlesnake, the fourth is cut to pieces by a passing train and for five years she searches for Joe Best and one day comes across him, but he tells her that his babies could not get along without him and she spares the husband of the woman she hates because of the children.

The Deceivers—VITAGRAPH—DECEMBER 17.—Featuring Mr. and Mrs. Sidney Drew. When Mr. Simpkins gets a raise his friend Jones advises him to "hold out" a five or ten-spot. He puts this money in his hatband and later slips it in a vase on the mantel shelf. That night he takes a chill and his wife tells him the quinine pills are in the medicine chest. After taking two he sees the fatal skull and crossbones on the box and thinks he is poisoned. He then confesses the truth of his "hold outs" and is surprised to learn that his wife has also been saving "hold outs" and then he learns from the doctor that the quinine pills had gotten into the wrong box and all ends in supreme joy and relief.

A Christmas Revenge—(TWO REELS)—ESSANAY—DECEMBER 18.—Featuring G. M. Anderson and Marguerite Clayton. Broncho Billy becomes enraged when a stranger comes to town and wins the affections of his sweetheart. On the night of the wedding he "shoots up" the church wounding



the bridegroom and leaves a note to his rival telling him that he will finish the job Christmas night. On Christmas night Broncho Billy returns and dons the costume of Santa Claus which his rival was to have worn and thus gains entrance to the church with the intention of carrying out his threat. He suddenly relents, however, and lets his rival go unharmed.

The Wrong Train Order—KALEM—DECEMBER 18.—An episode of the "Hazards of Helen" railroad series. Torney is so upset over the message that his son has been injured that he delivers the wrong train order to the engineer of the freight. Helen, who is a passenger of the freight, climbs aboard the caboose and while the engineer and the firemen are trying to seat what is wrong with the train they are hurled to the ground. In the meantime Torney discovering his error phones, ordering the operator at the Arling station to flag the freight. The runaway dashes past Arling, however, and Helen seeing the operator vainly signalling senses something amiss. She climbs to the roof of the freight and fights her way forward atop the lurching cars. She climbs out on the pilot and a trackwalker throws open a siding switch and thus averts a wreck. By this time Helen has reached the emergency and applying the air brings the runaway to a halt.

An Unwilling Burglar—LUBIN—DECEMBER 18.—Featuring Billie Reeves. Mr. Henry comes home at 12 a. m. and is mistaken by a burglar for another one and at the point of a revolver is forced to try to break into his own home. He awakens his wife, the maid and the cook, and later the real burglar runs upstairs and into the room where the maid and cook are and tries to crawl under the bed. Later a policeman captures Spike, and Henry tells his wife he has been trailing Spike and takes all the credit for the capture.

Jungle Justice—SELIG—DECEMBER 18.—James Clinton, hunter of big game, incurs the enmity of Kahale, chief of the jungle. Nell his daughter receives word that her cousin, Laura Brandt, is coming to visit her and upon her arrival Nell's sweetheart, Captain Trent, becomes infatuated with her. Laura flirts with Kahale and he asks her to be his wife and she continues to flirt with Trent while Nells silently suffers. Kahale seizes an opportunity and kidnaps Laura. He ties her to a tree in the jungle and when found she is dead.

A Man's Sacrifice—(THREE REELS)—VITAGRAPH—DECEMBER 18.—Featuring Edith Storey, Evart Overton and a strong cast. Mary Alden rejects Andy Stevens, a worthy young man, and accepts Bob, who has a fondness for drink. Andy leaves for the gold fields and there prospers, while Bob loses his position through his love for liquor.



Andy arranges a job for Bob at the gold mine without revealing his identity, and in the mining town he tells Bob who he is and forces him to send home part of his wages to Mary. One night while under the influence of liquor Bob falls down a ravine and is killed and his body brought back to the village. Andy is shocked and not having the heart to tell Mary continues to forward the monthly salary installments. Several months later Mary learns of her husband's death and as she has received several months' money is mystified and worried, and after going West learns who it was who had helped her out and his unselfish devotion wins her heart and both find happiness as man and wife.

Mutual Program

Seeing America First—(SPLIT REEL)—GAUMONT—DECEMBER 7.—Housewives will delight in the first part of this reel. They will be taken by the pretty Mutual traveler to visit a flat silverware manufacturing establishment in Providence, R. I., where they will witness the making of all sorts of table accessories. The State House of Rhode Island will also be given its due share of prominence, as will the beautiful homes, parks and amusement spots in and around the city. On the same reel is:

Keeping Up With the Joneses—An animated cartoon drawn by Harry Palmer, the well-known cartoonist.

A Musical Mix-Up Novelty—DECEMBER 8.—Ella Lee gives piano and singing lesson. Edward Pickett, smitten with Ella's charms, opens a banjo school across the hall. The mischievous Miss Lee persuades two old farmers and a hulking country fellow to palm themselves off as deaf-and-dumb applicants for banjo lessons. They arrive in rapid succession, and Pickett is in despair. However, he notices that when he picks the strings of his instruments, the two old duffers

cannot keep their feet still. At last the entire joke comes out. Pickett plans a sweet revenge upon Miss Ella. The revenge takes the form of ardent wooing—and a few weeks later a big sign reads: "Mr. and Mrs. Edward Pickett, Piano and Banjo Instruction."

Army-Navy Football Game—MUTUAL—DECEMBER 9.—Exclusive motion pictures of the annual gridiron contest between the Army and Navy, played at the Polo Grounds, New York, on Saturday, November 28. The five Mutual camera men have caught every important play, as well as interesting snaps of President Wilson and the festive throngs.

Doctor Jerry—CENTAUR—DECEMBER 10.—Featuring George Ovey. Jerry plays a trick on father and poses as a doctor, thus gaining admittance to the daughter's presence. The young folks' merriment over their victory is of such a boisterous nature that father becomes suspicious. He puts his daughter to sleep and spots up her face a la small pox. Seeing his sweetheart in this state, Jerry flees in fright and meets Dr. George, from whom he appropriated the garb of doctor. The doctor chloroforms Jerry, decorates him with small pox spots and imprisons him in a quarantined house. The prisoner escapes, but after some chasing the police apprehend him. They are forced to acknowledge a mistake, however, for, during the chase, the spots have been washed off of Jerry's face. The officer then gives Jerry a roll of bills to buy his silence as well as to treat his wounds.

The Wayward Son—(TWO REELS)—RELIANCE—DECEMBER 12.—Featuring William Hinckley. C. Stuyvesant Brown's agent informs him that there is a Mexican claimant to his property in southern California, and advises Brown to send west an able-bodied man to protect the ranch. Brown sends his son, C. Stuyvesant, Jr., who has been trying to break the record for foolishness in New York society. Arriving in Los Angeles, young Brown is taken in charge by his father's deputies. On their way to the ranch they pick up a young Mexican girl of about ten years who seems to be lost. The little girl, it happens, is the claimant to Brown, Sr.'s property. She grows into a beautiful woman. Almost imperceptibly a romance interweaves itself with the man's progress and the "Mexican claimant" vanishes in becoming the young rancher's bride.

The Conductor's Classy Champion—FALSTAFF—DECEMBER 13.—Conductor 786, affectionately known as "Con," has outmaneuvered a rival for the affections of the woman he loved. The rival plans to start a rumpus in Con's car, and thus be the means of having him discharged. But Con falls in with a champion female hammer thrower, and she promises to help him. The muscular woman is on the car when the fight starts; takes the rival's two delegates and proceeds to make a long distance record with them. Afterward she accompanies Con to the superintendent's office and gives him all the credit.

A Girl, a Guard, and a Garret—BEAUTY—DECEMBER 14.—John Sheehan and Carol Hollaway are the featured players in this unique little comedy, concerning Jessie Fowler, daughter of a politician, and Billie, a reporter of a local newspaper, who love one another. After Billie has vainly attempted to elope with Jessie and her angry father has ordered a burly guard set about his daughter, the girl, locked up in the garret, opens an old trunk belonging to her father, and finds therein a number of photographs in which father appears in rather embarrassing, not to say compromising poses: the photos clearly indicating that father in his younger days was a gay young blade. Jessie at once sees the importance of these photos, and mails them to Billie with a hint that father might relent if a threat was made to publish the pictures. Billie at once prepares a lurid story and shows the proofs to father, who immediately relents, and as usual the picture ends with a "Bless you, my children."
N. G. C.

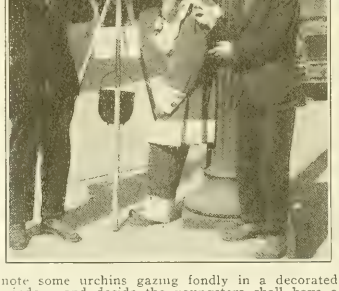
An Innocent Traitor—THANHOUSER—DECEMBER 14.—Twin daughters are born to the wife of an army officer, a doctor and a nurse being the only ones present at the birth. Both are secret spies of a foreign government. They abduct one of the twins and bring her up abroad, while the parents believe that there is only one child. Years later, the girl, who has been carefully brought up and schooled as a spy, is used to get some tracings of defense plans from her father, now a major. The girl's remarkable resemblance to her twin sister makes this easy. The major is on the verge of court martial, for it is believed that he is in league with his daughter to betray the defense secrets. But the other twin discovers her real identity, turns on the spies, leads them into the court at the point of a gun, and clears her father's name.

The Arab's Vengeance—(TWO REELS)—CENTAUR—DECEMBER 16.—Captain Vincent is in command of an outpost in Arabia. Mr. Calvin, a naturalist, on his way to the interior, presents a letter of introduction, as he wishes to leave his daughter, Carol, at the post, and to await letters of importance. The young captain assures the girl that she will soon become used to the peculiar ways of the natives. As the days pass, the young people become interested in each other. One day, the Captain has one of the servants whipped for stealing. The native in revenge conspires to kidnap Carol and sell her as a slave to a traveling band of Arabs. Soon after Mr. Calvin's departure for the interior, part of this plan is effected. Lieutenant Dagwell, learning of the abduction, hastens after the Captain and the girl's father. Meanwhile, Carol's captor is killed by a lion. The girl, pinioned in a hut, spends a night of horror, menaced by wild animals which try to enter. Just at daybreak the searching party approaches the hut, and a shot from the Captain's gun kills a lion, which has broken the door and is springing within.

Bill Bunks, the Bandit—FALSTAFF—DECEMBER 16.—The foreman and the ranch cook are in love with the ranch owner's daughter. The latter is disgusted with their attentions. One day the mail brings a copy of "The Matrimonial Fixer." This explains how, some time later, a rival for the girl's hand appears on the scene. How the Easterner defeats the desperados who lie in wait for him, makes a hit with the sheriff, and cuts a role of hero with his prospective bride, would be nothing short of miraculous to those who had known him in the days of the ribbon counter.

The Hold-Up Cub—DECEMBER 17.—Featuring George Ovey. In the beginning of this reel Bessie's mother "puts one over on" Jerry, her daughter's ardent lover. Some time later, however, Jerry saves Bessie's family from being robbed by a Mexican bandit, Cyclone Pete. This puts the hero in solid with father, but does not soften Mrs. Weston a bit. Pete is well on his way in accomplishing revenge at the country hotel, where Jerry and the Westons stop, when the police arrive and restore peace.

Spider Barlow's Soft Spot—AMERICAN—DECEMBER 17.—George Field is featured in this one-reel melodrama in the role of Spider Barlow, a burglar, a part that he has appeared in before. Spider and Spike—his pal—the night before Christmas



note some urchins gazing fondly in a decorated window, and decide the youngsters shall have a Christmas worthy of richer children. They enter and ransack the home of the wealthy Perry family, and disguised in Santa Claus garb pass policemen unmolested. The youngsters of the slums have a merry Christmas indeed the following morning, and invite Spider and Spike to join them in such a dinner as they have never had before. Charles Bartlett directed the production.
N. G. C.

His Majesty the King—(THREE REELS)—THANHOUSER—DECEMBER 18.—Featuring the Thanhouser kidlets and Gladys Hulette. The young ruler, King Alfonso VII, is only a few months old. His uncle, the wicked Regent, usurps the kingdom. The baby king is saved by a young officer and the Lady of Honor and taken to a neighboring kingdom. The officer, however, is captured and taken back to the capital. The Regent at last finds out where the child is, and sends to have him slain. But with the help of the Lady of Honor and Princess Helen, the baby is again saved. Finally the followers of the rightful king, who have been secretly planning the Regent's downfall, gain ascendency over him.

Two Hearts and a Thief—BEAUTY—DECEMBER 18.—Frank Borzage and Neva Gerber are featured in this one-reel comedy directed by Jack Dillon. Jack Nelson and Neva Winters love one another, though Neva's father objects. When Jack is sent with a note from Mr. Winters to his brokers, he leaves by mistake a message intended for Neva, setting an hour for their elopement. As a result the broker returns the note to Mr. Winters, it reaching him after he thinks he is ruined by a fall in the stock market, of the stock which he had ordered his brokers to purchase in his original note. Jack's mistake saves his fortune, and Winters is so grateful that he consents to



Ned's marriage, though Neva, who had been awaiting Jack to call for her, had been much embarrassed in climbing down a ladder she found, only to fall into the arms of a burglar, who was using the ladder to enter her home.
N. G. C.

Universal Program

The Three Jeannettes—(SPLIT REEL)—POWERS—DECEMBER 2.—A vaudeville act showing three agile and muscular gymnasts gowned in Dutch costume. Their act consists of tumbling, weight lifting and various other acrobatic tricks. The comedy is supplied by a little fox terrier who is a sort of Marceline character, managing to impede while attempting to assist. On the same reel is:

Life of the Salamander—An educational film taken under the direction of Raymond Ditmar, curator of the New York Zoo. In it the salamander is seen in all aspects, and its habits and method of hatching, etc., are given careful study.

Colonel Steele, Master Gambler—BIG U—DECEMBER 6.—In the village grocery store Colonel Steele, trying to make an impression on a young drummer who has just taught the village "cut-up" how to play craps, relates his life story. The later consists of how he saved a mine left to his friend's children from the hands of two scheming blacklegs. In it he sets forth how he was obliged to beat the men at their own game, and the thrilling experiences that followed in the wake of revenge. At the finish the young drummer is deeply moved and shows his admiration for such a brave man. His faith is rudely shaken, however, after Steele leaves. The storekeeper tells him that Steele is the biggest liar around there, and that he has never been outside his own country. As the drummer sheepishly leaves, Colonel Steele is seen at the rear of the store, absorbed in a lurid dime novel.

Universal Animated Weekly No. 196—UNIVERSAL—DECEMBER 8.—Ex-World's champion defeats famous Norse star in tennis, Long Beach, Calif.; the Governor of Texas visits Carranza on International Bridge at Laredo, Texas; Ways and Means Committee assembles for the opening of Congress at Washington, D. C.; thousands pay last tribute to Hillstrom, who was executed in Utah; Tennessee fox hunt at Columbia, Tenn.; women aid national defense, New York City, to obtain signatures to win Congress to "preparedness"; Lord Mayor's inaugural parade in London, England; memorial held for Nurse Cavell, London, England; Kitchener inspects 2,000 of London's volunteers; scenes from German front; Ford's peace pilgrims start for Europe in effort to end war; cartoons by Hy Mayer.

The Doomed Groom—L-KO—DECEMBER 9.—The groom is already late, and to make matters worse he encounters a beautiful lady while hurrying to the wedding. He gets in trouble with the latter's husband, who does not like to see strange men weeping on his wife's shoulder. The husband informs him that it will be healthier for him in another town and specifies the train on which he is to leave. On arriving at the bride's house the irate father makes it very plain that he had better remain in town. The groom fears the ill-tempered husband the most and tries to get away. But in doing so he runs afoul

of both his persecutors. At last he decides on a slow death and has the ceremony rushed to a quick conclusion.

Slightly Mistaken—JOKER—DECEMBER 11.—Featuring Max Asher. Pa has two Susans in the house, one the cook and the other his daughter. The latter is saved by a brave sailor. After being made much of as a hero, the sailor accepts an invitation to visit the girl later. The cook's beau is also a hero and accepts a like invitation. The door to the cellar is under the icebox. The daughter goes thither and finds herself locked in by the careless cook. When "Blubber" Bill, the cook's sweetheart, arrives at the front door, he is taken by father for his daughter's rescuer and entertained. Meanwhile the daughter's hero comes in through the kitchen and starts a mild flirtation with the cook. By superhuman effort the daughter opens the cellar door, thus throwing the icebox upon the two. The family, hearing the crash, arrives; explanations are made, and the lovers are rightly sorted out.

Her Speedy Affair—NESTOR—DECEMBER 13.—With Billie Rhodes and Ray Gallagher. Billie is a speed maniac. When her father's secretary presents her with a diamond ring she converts it into cash, invests in stock and buys a racer with the proceeds. She runs circles around everything in the new racer. On the way home, Billie races another car in which is father. The latter is forced to allow her to retain the new car, but stipulates that she marry his secretary to hold her down.

Almost a Papa—IMP—DECEMBER 14.—King Baggot and Edna Hunter. While her traveling husband is out of town, his wife sells all of his old clothes and buys a dog. Receiving word that there is a new addition to the family, hubby returns with all possible speed. When he arrives at the house, his wife is at her mother's. Then hubby fixes up a nursery and makes all things ready. The man receives the jolt of his life when his wife at last discloses the contents of a clothes basket. There, in the eiderdown and silk, blinks up at him a cute little puppy. Later, taking his wife in his arms, he communicates to her that he has not given up all hope of some day becoming a real papa.

Blackmail in a Hospital—L-KO—DECEMBER 15.—The hospital patients love the beautiful nurse, but the latter has a sturdy admirer who sends them flying in all directions. Finally Cookie thrashes the muscular man until he is almost



done for. His only chance for recovery is to have blood transfused into his veins, and the authorities offer $10 for a volunteer. A trustee has seen Cookie's rash act and demands $10 for hush money. Cookie gives his blood, but when the muscular one discovers the identity of his rescuer he forgets gratitude and beats him up.

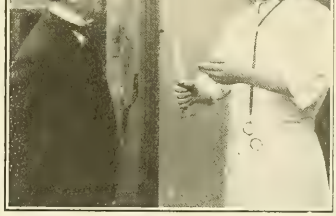
The Bride of the Nancy Lee—(TWO REELS)—LAEMMLE—DECEMBER 16.—Featuring Myrtle Gonzales. Myrtle Fairchild is the daughter of a stern old sea captain. She is in love with Alden Whitaker but fears to marry him until the return of her father, who is on a long voyage. Jacob Kittle is also a suitor, but she repulses him. Finally she is married to Whitaker in secret, intending to be married publicly on the return of her father. When the old captain returns, Kittle plays his game of revenge, with the result that Captain Fairchild beats Whitaker, leaving him for dead, and then takes Myrtle off on a long voyage. Kittle embarks as a sailor. Months after there is a mutiny and the brutal captain and his mate are killed. Kittle and his men take charge of the boat and head it homeward. Reaching home, there is a wreck; Kittle is drowned and Myrtle and her child are saved from the black and wild tempest by Whitaker, who has ever been praying for her return.

The Widow's Secret—(TWO REELS)—VICTOR—DECEMBER 15.—Featuring Warren Kerrigan. Widow Rance is shocked one day when she first sees John Forrest, a millionaire, and an exact likeness of her dead husband. This makes her thoughts revert to the past. Her husband had died and left her and her child under the



protection of Richard Harding. The latter had failed in his trust, and one day her little child was lost, and the widow lived on—alone. It develops that Mr. Forrest, the millionaire, is Mrs. Rance's son. At last he loses his fortune and his sweetheart throws him over. John is not left alone, however, for with him is the little mother who has always been true.

The Vacuum Test—IMP—DECEMBER 17.—Because his wife is much of the time with Robert Arnold, a former sweetheart, John Foster, an inventor and scholar, becomes jealous. At last, to put her to the test, he leaves home and returns unexpectedly. Instead of finding her in the embarrassing position that he anticipates,



he is in time to capture a burglar. The latter's mistaking a vacuum apparatus for a safe nearly costs him his life, for Foster, thinking Arnold is hidden in the machine, begins to extract the air. In the midst of events, the wife screams that she is being delivered of her child. Foster is so excited, proud and pleased that he allows the thief to escape and forgets his suspicions against Arnold.

Where the Heather Blooms—(TWO REELS)—NESTOR—DECEMBER 17.—With Eddie Lyons and Betty Compson. Gordon McKay receives a letter from Scotland notifying him that it is the wish of a rich relative that he come to Scotland, marry the Lady Mary and become the owner of a vast estate. He leaves at once. Lady Mary, however, does not like the idea of marrying a stranger and persuades her mother to pose as Lady Mary while she impersonates a Highland lassie. Gordon realizes there is a drawback to the agreement when he sees the supposed Lady Mary, but he falls in love with the Highland lassie. After many adventures in the "haunted" castle and a thorough testing of Gordon's sincerity, the girl tells her real title and there is a happy reunion.

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His Real Character—(Two Reels)—Bison—December 18.—Richard Livingston, a wealthy cattle broker, in his earlier days had robbed his partner and made him a helpless cripple. The son of the cripple, Martin, has vowed to catch and wreak vengeance on his father's partner. Through Irene, Livingston's daughter, Martin (the son) learns that Livingston is the man he is after and starts out in a mad rage after him. Irene's brave and womanly efforts to save her father at last have effect on the brutal young Martin; she dissuades him from his idea of revenge, brings Martin and Livingston together and is successful in gaining the former's remission. Some time later the four leave for the city and a future which promises to atone for the past.

The Water Clue—Laemmle—December 18.—In the morning the door of the library is found locked and the butler finds his master's body inside. The investigation of the police develops the fact that the husband, wife, and a friend were in the room the night previous. Hot words ensued and the friend was ordered out of the house by the husband. As the butler is the chief witness, the friend is taken into custody. A detective, however, makes a clever discovery which leads to the conclusion that the man was killed by accident and not by human hands.

The Bachelor's Christmas—(Three Reels)—Rex—December 19.—Ben Wilson and Dorothy Phillips. Hugh Travers, a wealthy bachelor, is caused by his real estate agent to sign some papers in regard to the foreclosure of certain mortgages. Hugh, knowing little of business detail, signs the papers as a matter of course. Thus he is the cause of turning out Ruth Warren, a girl of eighteen, and her young sister and brother, children of the ages of four and eight, from their beautiful home. The three are forced to move into a flat, and Ruth obtains work in a chorus. Behind the scenes one night she meets Hugh. At Christmas time the children determine to do some shopping. Hugh meets the pair and accompanies them home. Ruth has lost her job because she is not the complacent kind required by the managers of the theater. Learning of the trouble that he has caused, Hugh makes good. He brings the children many toys and a Christmas tree, and it is apparent that not only will their beautiful home be returned to them, but that this will be Hugh's last bachelor Christmas.

Liquor and the Law—(Two Reels)—Episode No. 1 of "Graft"—Featuring Hobart Henley—December 13.—Dudley Larnigan's activities in trying to run a powerful graft trust to earth result in his mysterious death. His son, Bruce, swearing to avenge his father's death, determines to carry out his father's unfinished work. Murphy, head of the liquor trust, finally gets the young man into his den on the east side, either to make him commit himself to the service of the trust or to kill him. The fact that Dorothy, his sweetheart, is suspicious and notifies the police, saves Bruce, while Murphy is killed by mistake by one of his own thugs.

Feature Programs

Morosco

Jane—(Five Reels)—Morosco—A picturization of the well-known comedy featuring Charlett Greenwood and Sidney Grant. The supporting cast is headed by Forrest Stanley and Myrtle Stedman. Jane, the maid, and William, the butler, keep their marriage a secret. Their employer, a gay bachelor, writes his uncle that he needs an increase in his allowance because he is now married. When the uncle pays Shackleton a visit he induces Jane to play the part of his wife, which leads to several complications, but all ends well. For a longer review see another page of this issue.

Mutual Master-Pictures

The Buzzard's Shadow—(Five Reels)—American—December 9.—Featuring Harold Lockwood and May Allison. The story of an army scout and a young widow, who makes a livelihood for herself and daughter by washing and cooking for the soldiers of the camp. The scout is sent across the desert and through the workings of Dr. Deschamps and Unitah, a half-breed, he nearly loses his life. However, after some trouble he returns to claim the widow as his wife. For a longer review see another page of this issue. J. C. G.

The Mill on the Floss—(Five Reels)—Thanhouser—December 16.—The Tullivers have owned "The Mill on the Floss" for generations, and there is a tradition that if the mill, instead of passing from father to son, is sold to another family the Floss will overflow its banks and destroy the mill. Mr. Wakem, a lawyer, finally gets the mill into his hands through trickery. Realizing that his family must be cared for, the miller consents to work for Wakem. Tulliver's last wish is that Tom, his son, shall buy back the mill. This Tom does soon after. Maggie, Tom's sister, has two suitors: Philip, the crippled son of Wakem, and Stephen Guest, the handsome son of a wealthy farmer. Stephen asks her hand in marriage, although he has already pledged himself to another girl. Gossip does its deadly work and finally Maggie is ordered from the house by her brother, Tom. Stephen, who has gone abroad, writes to his relatives, vindicating her. Realizing that it is best for both suitors to pass out of her life, Maggie's prayer is for the restoration of her brother's love. The next day the Floss overflows. Maggie makes a brave effort to save Tom, but the current is too strong for them. Some hours later their bodies are found in the wreckage in a close embrace.

A Man's Making—(Five Reels)—V. L. S. E.—December 6.—Produced by Lubin under the direction of Jack Pratt and featuring Richard Buhler and Rosetta Brice. The story tells of a young man who determines to make his own way in the world, when his father approaches him for his extravagance and mode of living. He becomes a member of the crew of a fishing boat and later grasps his opportunity to organize the fishermen and fight a trust which tries to force down the prices in the market. In the end he is reunited with his father and marries the daughter of his captain, Lem Haskins. For a longer review see another page of this issue.

Pathe

Apples and Egg-Beaters—(Two Reels)—Pathe.—Tenth episode of the "Wallingford" series, featuring Burr McIntosh, Lolita Robertson and Max Figman. Slookum, another member of the swindling clique, receives a visit from J. Rufus Wallingford and Blackie Daw. The latter is introduced as the greatest salesman of egg-beaters in the world. Pushman, the inventor and manufacturer of the egg-beaters, is in debt to Slookum, who presses him for payment of the note. Pushman's business suddenly becomes very prosperous, and Slookum grows curious. He bribes Violet and Fanny, the office girls, with candy to allow him to glance over the books of the company. The books have been "treated" by Wallingford, so Slookum is certain after looking them over that Pushman's share is worth $60,000, which he pays. For a longer review see another page of this issue.

The Greater Will—(Five Reels)—Pathe—December 10.—Years ago Peggy Sloane, only daughter of old Cornelius Sloane, met a millionaire named Stuart Watson and was prevailed by his hypnotic power to go through a marriage ceremony with him. A week passed and she returned, broken in spirit and body. Later, when her baby was born, she died. One night, while playing chess, old Sloane learns of the return to America of this man Watson and resolves to be revenged. Accordingly, it is arranged to have Watson come to the house of the old man. Watson tries to subject Sloane to his hypnotic will, but the latter, by his superior will-power, rejects Watson. Coming out of the trance, Watson is told that every night at eleven o'clock a vision will appear to him. It so transpires, and later, driven to despair by the awful apparition, he takes an overdose of drugs and dies. Thus the Professor feels his revenge is complete. For a longer review see another page of this issue.

The Red Circle—(Two Reels)—Pathe-Balboa—December 18.—First episode of this new Pathe serial written by H. M. Horkheimer and Will M. Ritchey. Ruth Roland and Frank Mayo are featured. Max Lamar, a private detective, follows "Circle" Jim Borden, a notorious crook, to his hiding place. Borden exhibits the red circle on his left hand and informs the detective that both he and his worthless son will be a menace to society no longer as he is prepared to kill his son and himself. He tells the detective that he will kill him first. In the struggle Borden is killed and the son dies as planned by his father. The next day Lamar sees the hand of a lady resting on the door of her automobile and is surprised to note that it is marked by the red circle. As the car moves away he takes the license number. For a longer review see another page of this issue.

Triangle Program

Released Week of December 12.

Aloha Oe—(Five Reels)—Triangle-Kay Bee.—Featuring Willard Mack and Enid Markey in the story of a brilliant, but dissipated lawyer who becomes a worshipped member of a South Sea Island. He soon tires of the idyll-like life and returns to civilization, but when passing a restaurant he hears the song of "Aloha Oe" (Farewell) and then returns to the life he left among the palms and flowers. For a longer review see page 1079 of the issue of November 20.

The Lily and the Rose—(Five Reels)—Fine Arts.—Lillian Gish, Rozsika Dolly and Wilfred Lucas in a story of a girl who is called the Lily and is introduced to a man whom she later



marries. He gradually tires of the girl and meets a sensational dancer, the Rose, who he finds to be shallow and fickle, but all too late as his wife has secured a divorce. For a longer review see page 1079 of the issue of November 20.

The Village Scandal—(Two Reels)—Triangle-Keystone.—Featuring Raymond Hitchcock and Roscoe Arbuckle in a story of a village fat boy who wins the affections of the village belle. A traveling trickster appears on the scene and wins the girl away from the fat boy. Later he sees the two laughing at him and turns the hose on them. For a longer review see page 1079 of the issue of November 20.

The Great Vacuum Robbery—(Two Reels)—Triangle-Keystone.—Featuring Charles Murray, Harry Booker and Louise Fazenda in the story of the robbery of a bank by means of a vacuum cleaning outfit. The man who gains access to the cashier's cage is followed by a couple of dime-



novel detectives. Later when they disguise themselves as an old woman and the other as a tough and register at the hotel much excitement follows. For a longer review see pages 1241-1242 of the December 11 issue of Motography.

V. L. S. E. Inc.

A Daughter of the City—(Five Reels)—Essanay—December 20.—Marguerite Clayton and a strong cast featured in the story of a young and beautiful girl, who is a typical daughter of the city, and through her mother's aspirations for her future falls into the hands of a rich old man, but is saved from his clutches just in time to be happily reunited with her boyhood sweetheart. For a longer review see another page of this issue.

World

The Labyrinth—(Five Reels)—Equitable-World—December 13.—Gail Kane is featured as Flo Burke, the popular actress, who does not deny the rumor that she has been killed in the railroad accident which causes the death of her lame sister. Later the theatrical manager learns that Flo Burke is alive and is now the wife of the Reverend Fenton. To the minister she poses as Flo's sister. Morse threatens to expose Flo if she will not return to the stage. In a struggle with the butler, who has come to the assistance of his mistress, Morse is accidentally killed. Flo's happiness is complete when she learns that her husband knew the truth from the beginning. For a longer review see another page of this issue.

SOME NEW THEATERS

Arkansas.

O. C. Hauber, owner of the Amuse-U theater in Pine Bluff, has secured a ten-year lease on the Simmons building at Second and Pine streets, and will spend $10,000 remodeling it for a motion picture theater. Work on the remodeling will start at once and the theater will probably be ready for opening March 1. The new house will be a modern one and in addition to a commodious lower floor the theater will have a balcony with entrance on Pine street, to be used for negroes. The capacity of the house will be 1,200.

California.

W. D. Walker, formerly of Chico, and George E. Duke, former secretary of the United States Feature Film company of Oroville and Chico, have incorporated the Golden State Film company with a capital stock of $53,000. The company's place of business is in San Francisco. Walker and Duke recently were handling the Evans and Sontag film The Folly of a Life of Crime.

One of the most important business deals of the year in Oak Park was consummated November 18 when Mrs. C. Siebert took over the interest of Lester Foster and George Bilby in the Princess moving picture theater on Thirty-fifth street. Mrs. Siebert assumed the management of the show house on the following Sunday.

The free motion picture shows put on by the business houses of Chowchilla are drawing well each Saturday afternoon and evening.

Colorado.

E. D. Marquand has become the sole owner of the Isis theater in Longmont, purchasing the half interest of W. O. Fuller.

By the terms of a lease which has just been signed the historic Tabor opera house in Denver has passed into the control of an Eastern company which will run the famous old amusement house as a motion picture theater exclusively. The company which has taken over the Tabor is the Denver Amusement company, composed almost entirely of men identified with the big theatrical enterprises of the East. Peter McCourt is the only local man who is interested in the company. The president of the new concern is John P. Harris of Pittsburg, a member of the Davis & Harris Theatrical company. I. Lisbon of Cincinnati is vice president and the secretary and treasurer is B. L. Heidingsfeld, a Cincinnati attorney, who has long been identified with amusement enterprises. The date for opening has not been announced.

Connecticut.

The Grand theater, Middletown, which has just been completed at a cost of about $50,000, opened November 24. The house will be given over to moving pictures and vaudeville. It has a seating capacity of 1,125, including a gallery for 300 persons. The theater is built in the rear of the Donovan property on Main street, connection being had by a lobby seventy feet long. The proprietor is Salvatore Adorno. Mr. Adorno plans to have a six-piece orchestra in connection with the theater.

District of Columbia.

Announcement that Washington is to have a new theater has been made by Marcus Loew, manager of Loew's Columbia, who is in the city on business connected with the new enterprise. The seating capacity will be greater than that of any theater in the city. The plans are in the hands of the architect, and the building may be erected during the coming summer on the F. street site. The structure is to be thoroughly modern in its adaptation to comfort and convenience in film presentation. Excessive patronage, far in advance of what manager Loew had anticipated, has made this new building necessary.

Florida.

The Eagle Film Manufacturing and Producing company, through its president and general director, who are now in the city, is making a bid for a location in Jacksonville or its environs, and it is possible that a definite conclusion will be reached. A. S. Roe of Chicago, president, and H. A. Kelly, manager of the company, had several conferences with real estate owners preparatory to making their decision. They plan to have the largest motion picture producing concern in the South, as well as a plant where the film prints are made. A variety of subjects will be used in the repertoire of their productions.

Illinois.

Work on the new Photoplay house which is being erected by Herman Rigg in Walnut, is nearing completion. The front of the theater is now practically completed and is of a brown matt brick, with a rough finish like stucco and the beautiful archway, have a most inviting appearance. It is expected to be ready before Christmas.

The new Spencer Square theater opened Thanksgiving. The style of architecture of the Italian renaissance period has been carried out. The owners of the house have spent $10,000 on interior decorations. At the front of the theater there are two fountains which are lighted by hidden lights and the water sparkles with all colors of the rainbow. Just above the fountains are two life-sized statues designed by a leading sculptor from Chicago. The theater has a seating capacity of 1,000, the seats being very roomy and the rows are placed far enough apart that there is no crowding.

Bodkin & Keane, proprietors of the Star and Grand theaters, have added another picture house to their Evanston chain. They have closed a deal for the Main street house, to be known in the future as the Triangle. The Grand has closed its doors for a short time, while the decorators have full charge.

The opera chairs for the Garden theater which is being rapidly completed in Canton, have arrived and will be installed immediately. The work is being rushed on the new motion picture house and it is expected to have it ready for the opening not later than the tenth or fifteenth of December.

Fire in the LeGrand motion picture theater at 5241 North Clark street, Chicago, early December 6, threatened the entire block of business houses with living apartments above, the smoke driving flat dwellers and patrons of the stores to the number of almost a hundred, in a panic to the street. Crossed wires was given as the cause. Damage $1,000.

Indiana.

The Palace moving picture show, managed by W. H. Sawyer, on West Market street, Buffton, has been closed.

John Day, a well known theater man of Muncie, has leased the New Irvin theater in Winchester. Mr. Day has changed the name of the theater to the Orpheum.

Iowa.

C. E. Thompson has sold the Glidden motion picture theater in Tabor to Homer Boatright.

The workmen are pushing the work on the New Orpheum theater as rapidly as possible which will be a credit to Maquoketa when completed.

The Princess theater, Cedar Rapids, which has been undergoing extensive repairs, is now resplendent in its new decorations and patrons of this cosy little house will find it on a par with the more pretentious places.

Kansas.

A committee of women has taken charge of the opera house at Blue Rapids and propose to run first class pictures.

More than a thousand school children from Peabody and the surrounding community attended the first penny moving picture put on in Peabody November 19, under the auspices of the Peabody club women, and the child welfare contest association.

The Elite theater in Ellsworth has installed a new machine.

J. E. Beadle of Barnard has arranged to have a motion picture show in Tipon every Sunday night.

Kentucky.

Louisville's first moving picture show house in a strictly residential section of the city will be erected at the southeast corner of Second and A streets within a short time. A syndicate headed by Aaron Kohn, Walter I. Kohn and Col. J. J. Douglas, have purchased the vacant lot at that corner and expect to have the new building completed within ninety days.

Maine.

The Technicolor Motion Picture Corporation has been incorporated in Portland, to manufacture and deal in moving picture machines, appliances and supplies, with an authorized capital stock of $150,000. E. P. Thompson is treasurer and E. C. Ramsdell, secretary. The directors are R. S. Almeder and E. C. Ramsdell of Boston; P. E. Coyle and C. A. Hight of Brookline; E. P. Thompson, Arlington, Mass., and E. T. Sheehan and H. P. Sweetser of Portland.

Maryland.

The Walbrook Amusement company, Baltimore, has asked bids on the construction of a moving picture theater to cost about $25,000. J. E. Lafferty is the architect and the building will be of brick, two stories high, 50 by 121 feet.

Massachusetts.

H. A. Appleton of Boston, who conducts picture houses in Quincy, Woburn and Marblehead, has bought the New theater building on the Richardson lot at Wakefield, from Brooker & Glazer, the builders, at Wakefield.

Michigan.

The Orpheum motion picture house, Kalamazoo, changed hands recently when P. C. Schram and P. F. Marquette purchased the theater from the Kalamazoo Amusement company. It is the intention of the new owners to make extensive alterations in the near future.

Ohio.

The Ohio theater was formally opened to the patrons of Alliance, November 17. The theater is nicely arranged and seats about three hundred. It is managed by Mr. Tender.

The Dreamland theater in Marysville has installed a new machine.

The Columbia Film Manufacturing company, Cleveland, increase $10,000 to $15,000.

Massillon's new picture show, the Lincoln, has been opened by F. C. Kelly.

Miss Mary Barchard, of Columbus, recently became unofficially a state moving picture censor because of the illness of C. G. Williams, chairman of the board of censors. The board assigned Miss Barchard, who is chief clerk in the department, to the work of reviewing films after eliminations have been made.

Two picture machines and seven reels of film were destroyed by a fire in the operator's booth of the Orpheum theater, owned by Harry Paley, 8914 Wade Park avenue, Cleveland.

The Cambridge and Marietta Amusement company has opened the Strand theater in Cambridge. The theater cost $40,000.

Reserve Photo Plays company, Cleveland; $250,000; manufacturing and dealing in photographic films for projection on screen and exhibition of same; C. L. Warson, John Ray, Robert H. McLaughlin, M. E. Beckwith, Samuel Doerfler, Samuel T. Haas.

Rialto Amusement company, Akron. Increase from $500 to $25,000.

Oklahoma.

Ozark Film company, Tulsa. Incorporators: C. C. Rayl, J. A. Shogren, A. B. McFarlane, R. B. McFarlane and Earl Sneed of Tulsa. Capital stock, $15,000.

Oregon.

Management of the Vining theater in Ashland has been taken over by O. T. Bergner, of Portland.

Pennsylvania.

To Scully & Walsh, 1602 North Tenth street, Philadelphia. Moving picture theater (alterations), 1651-53 North Eighth street. For G. H. Ladner. Cost, $300.

Israel Krohn, manager of the Star theater, Easton, has taken a lease on the Neumeyer theater and will run feature pictures until the improvements to the building are begun next summer by the owner, John H. Neumeyer. Mr. Krohn will continue to manage the Star theater, which is owned by his father, Morris Krohn.

William G. Fisher, deputy state factory inspector, has ordered the Coover and Bubb's moving picture theater in Middleburg closed. It is alleged that the safety laws were not observed.

With forty cases of diphtheria in the Mountain City, Hazleton school board directed the closing of the schools for ten days and the city authorities shut up the nickelets and theaters for an equal period.

The Jewel theater, Palmerton, has been closed by state inspectors for lack of safety appliances.

H. L. Roberts, theater, to cost $650, southeast corner Lambert and Race streets, Philadelphia.

Thomas D. Hill, secretary and treasurer of the Union Amusement Association, which conducts a moving picture theater at 2711-13-15 Germantown avenue, Philadelphia, has filed suit against his partners, David J. Miller and William J. Smith, asking for the appointment of a receiver.

The Chestnut street opera house in Philadelphia is now given over to pictures.

Glen Jackson, who has managed the Euclid moving picture show in Reading for the past several months, has resigned and the owner, D. M. Wagner, is now conducting the place.

Forty-nine motion picture exhibitors, representing an investment of $3,000,000, met at Tamaqua and organized the Exhibitors' League, of Eastern Pennsylvania.

Frank P. Boyer has purchased the Ideal moving picture theater, 1216 Eighth avenue, Altoona.

Robert Ritchey and Emory Diehl of Blue Knob, are putting a moving picture show in the store room formerly occupied by J. M. Dibert of Claysburg.

A new moving picture theater for West Pittston is now being planned by T. H. Atherton, Jr., architect, and it is understood that the promoters have in mind a chain of similar theaters for the prosperous small towns in this vicinity. Morris & Rice, of the Second National Bank building, are promoting the scheme and W. C. Brenton, county commissioner, is one of those interested. The first theater, the one now being planned, will be built on the Carr property, Luzerne avenue, just off Wyoming avenue, West Pittston. It will have a seating capacity of about 600 persons, will have a terra cotta front, modern ventilating apparatus, concrete floors and will be fireproof in construction.

Rhode Island.

The What Cheer Film company, Oakland Beach, $100,000. Frank O. Lambert, Ben L. Robinson, both of Providence; William A. Connell, Pawtucket; manufacture motion picture films.

South Dakota.

The management of the Deadwood and Pastime theaters, Deadwood, has passed into the hands of H. B. Hurst, of Chadron.

Texas.

Five motion picture shows in Dallas were ordered closed for repairs November 11, to comply with the law for safety against fires. The order was issued by city authorities following an inspection by deputies from the state fire marshal's office and by city inspectors.

Harold C. Norfleet became the owner of the Dixie theater, Houston, November 6, having purchased same from Wicks & Company.

The down-stair room in the Masonic building, at the corner of Washington and Hefferman streets, Beeville, will be occupied, when the extension and renovations are completed, by a modern picture show. E. C. Robertson and J. T. Craddock, of Winnsboro, experienced picture show men, have leased the building for a period of five years, and will install a modern outfit in every respect. They have been advised by the contractors that the building will be ready for occupancy within three weeks.

Virginia.

November 22 the Bijou theater, Richmond, which has been running stock, will change to motion pictures. Jake Wells will install the Triangle films and will give two performances daily. A symphony orchestra of fifteen pieces will be a feature.

Granby Picture company, Incorporated, Norfolk. Maximum, $15,000; minimum, $5,000. Moving picture business. C. C. Jones, president; W. I. Priest, secretary and treasurer, both of Norfolk.

The Village Amusement Corporation, Hopewell, Va. Maximum, $5,000; minimum, $1,000; par value, $10. Moving picture business. J. M. Luke, president, City Point, Va.; Paul F. Barringer, secretary, Petersburg, Va.

Arrow Film Corporation, Richmond. Capital, $350,000. Moving picture business. W. W. Crump, president, of Richmond; Albert F. LeVine, secretary, of New York.

The new Virginia theater on Granby street, near Freemason, Norfolk, is well under way. The building is being erected for the Arcadia Realty company and measures 60x160 feet, and will cost about $27,000.

Washington.

E. L. Davenport, who is well known to Tacoma photoplay fans as the manager of local picture houses, has secured the exclusive control and management of the Liberty theater and will show the Triangle program.

West Virginia.

There was a slight blaze in the Park theater, Moundsville, the wood on the under side of the floor having caught fire from a pipe leading to the hot air heating furnace.

The Fenray theater on South Fourth street, Harper's Ferry, will be opened to the public about December 20. Work is being rushed.

Wisconsin.

The Unique theater on Main street, Waukesha, one of the first motion picture houses in this city, has been leased for two years by the Frellson Amusement company to the Unique Theater company, which will be managed by Charles C. Frellson. Exterior improvements will be made.

F. J. McWilliams has opened his picture show at West avenue and Jackson street, La Crosse.

M. E. Burns and A. J. Fraser, of Milwaukee, have asumed the management of the Crystal theater in Sturgeon Bay.

December 1 the new Hall theater in Readstown was opened. J. Willard Hall is the owner.

MOTOGRAPHY

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If you have fixed charges it is but reasonable to wish fixed returns to set off against these. A profit one week and a loss the next is unsatisfactory. What is needed is to turn the occasional patron into a steady patron. Steady patrons spell profits.

Satisfaction based upon value received—every time—produces steady patrons. The steady, week after week buyer of theater seats is the source of a balance on the right side of the bank book. You need that balance.

TRIANGLE PLAYS furnish satisfaction. They are based on superior quality. TRIANGLE Quality is coming to have an exact significance in the motion picture world. It means what "sterling means to silverware." You can bank on it. Its magic transforms the man or woman who "drop in" into "regulars."

Emerson said that if a man but made a better mousetrap than any other man the world would crowd its way to him. We believe that TRIANGLE PLAYS are the best motion picture plays that can be produced, and the world is discovering it. Moreover, it is paying cash for the discovery. It is clamoring in the lobbies of theaters where TRIANGLE PLAYS are shown.

There is much proof that TRIANGLE PLAYS bring increased box office returns. The only question that remains is—

Do you want more profits?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK



A stirring moment in the Centaur star feature "The Mystery of Carter Breene" featuring Crane Wilbur and Celia Santon.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XIV CHICAGO, DECEMBER 25, 1915 No. 26

Mutual Announces New Feature Service

THREE MASTERPICTURES WEEKLY

THREE Mutual Masterpictures, De Luxe Edition every week—each in five reels. An additional three-reel feature for the Mutual's $8,000,000 program—a total of three 3-reel features a week.

These are the high lights in an announcement of new and important increase in the output of the Mutual Film Corporation, just issued from the New York offices by President John R. Freuler. This extraordinary development gives the Mutual a total of six multiple reel feature releases a week—the largest feature output of any releasing organization in the world today.

"Masterpictures, De Luxe Edition" is a re-cast of the established title-name of "Masterpicture." The change has been made to give the new name a meaning to cover and convey the exceptionally high standard of quality which, it is claimed, will characterize these coming features of 1916.

"Masterpictures, De Luxe Edition" will be released beginning the week of January 17, 1916. They will be most unusual in character—powerful picturizations of famous plays, world-famed books and works of fiction, and original scenarios by the most noted authors. Big increases in productive capacity have been made by the large group of manufacturers represented in the Mutual group. A large number of stars, famed in stageland and screenland have been put under contract for work in the array of additional companies which have been organized by the Mutual manufacturers. Studios have been built and new facilities for the printing, handling and shipment of film have been added. Work of preparation for the announcement just made has been quietly under way for months.

"I am speaking with a properly conservative estimate of values when I declare that this is the biggest development that has come in the history of the motion picture industry," President Freuler observed.

"It is part of the obvious destiny of this corporation and for what it stands in the motion picture business. While our announcement may and probably does come as a surprise in many quarters, it yet stands for just what any thoughtful student of the industry might have forecast. The vast increase in the Mutual output is the expression of a carefully evolved plan to meet the ever developing demands for the higher quality, the better pictures, the more appealing entertainment that is the continuously advancing goal of Mutual effort.

"When a few months ago we announced the new $8,000,000 Mutual program and thereupon proceeded to deliver it as an all-star, all-feature product, we found the exhibitors of the nation ready and anxious to receive it. It won the recognition and approval of the best exhibitors, the wisest buyers of film entertainment. We were not content merely with that announcement and the resulting product. It will be recalled that not long ago I was at some pains to tell the exhibitors of this country that the Mutual never would be done growing, that Mutual service was and would always remain a thing alive, virile, active. That is just what the announcement of today means—just another great big long stride ahead.

"But it is a well measured stride. We know where we are stepping and where we are going. The exhibitor can be sure that all of the great resources of the Mutual Film Corporation and its group of manufacturers are carefully aligned behind this new step in better, bigger film service. Every exhibitor can know that we deliver—that we can do, and do do, everything that we announce—that the product which appears with the Mutual name on it has to be of that high standard which makes it positively a box office guaranty.

"Our basic idea is to give the exhibitor the highest efficiency in picture service. That is what this move represents. It is just incidentally true that to do this it has been necessary for us to increase our releases to the point which gives us the biggest weekly feature schedule. Quality and efficiency rather than mere magnitude are our aims. It is a commercial coincidence that efficiency brings us to this vast volume.

"It is quite proper at this time, too, to direct the exhibitor's attention to the fact that the Mutual now has sixy-eight exchanges in the United States and Canada, all so located as to give the maximum of immediate service to each territory. We are taking the great facilities of the Mutual Film Corporation as close to the theater as possible."

Among the new Mutual Masterpictures, De Luxe Edition, in the release schedule now immediately ahead are:

"Silas Marner"—George Eliot's famous book, featuring Frederic Warde; "The Other Side of the Door"—Lucia Chamberlain's famous novel, featuring Harold Lockwood; "Vengeance Is Mine!"—featuring Crane Wilbur; "The Bait"—featuring William Clifford and Betty Hart; "The Idol of the Stage"—featuring Malcolm Williams; "The Five Faults of Flo"—featuring Florence LaBadie; "Lord Loveland Discovers America"—featuring Arthur Maude and Constance Crawley, and "As a Woman Sows"—featuring Gertrude Robinson.

IMPORTANT COURT DECISION

Motion Pictures of an Open Air Event May Be Taken by Anyone Holding a Ticket, Says Supreme Court Justice Philbin

A decision that will be of great interest to film manufacturers, particularly those who maintain "animated weeklies" of current events, was handed down by Justice Philbin in the Supreme Court in New York City the other day, which was to the effect that anybody, who has the price of a ticket of admission, may go to any public exhibition of an open air event and take all the moving pictures he desires.

Chester Norton, on an assigned claim of John Smith and the Sheepshead Bay Speedway Corporation, was asking for an injunction to restrain the Universal Film Manufacturing Company from exhibiting a film of the Astor Cup Races, held at the Sheepshead Bay track on October 9, last.

According to the papers, Smith made an agreement with the Speedway Corporation for the "exclusive rights" to chronicle that event in moving picture form. Imagine his surprise and chagrin, therefore, when he discovered, before his film was ready for presentation, that the Universal had "beaten him to it," in the language of the poet, and released about one hundred feet of the film in its "Animated Weekly."

Smith assigned his claim to Norton, who immediately filed an application for an injunction, alleging the Universal had flattened both Smith's prospects and pocketbook through its "unkind" action, said "unkindness" consisting in the taking of the picture, although detectives were watching the grounds to forestall just such an occurrence.

The defendant made a cross motion for judgment on the pleadings, on the ground that the complaint failed to state facts sufficient to constitute a cause of action. Justice Philbin also granted this motion.

In his decision, the court says: "The suggestion that the facts alleged show a breach of a contract, made when the defendant's employees became licensed spectators of the exhibition, and violated an implied obligation arising under such contract, cannot be sustained.

"The complaint expressly negatives any such claim when it sets forth that said employees entered the grounds without the knowledge and consent of the plaintiffs. The complaint fails to set forth a cause of action either upon the theory of common-law copyright or unfair competition."

Smith's agreement with the Speedway Corporation provided that, in consideration for giving him the "exclusive privilege" to the pictures of the cup race, he would turn over to the corporation one-fourth of his gross profits from the enterprise.

Vera Michelena Signs with Ocean

Following its successive announcement of purchasing the rights to standard dramatic productions, and popular novels for photoplay adaptations and the signing up of legitimate stage stars to appear in its future releases, the Ocean Film Corporation announces a long term contract with Miss Vera Michelena, who has heretofore resisted the lure of the screen.

The Ocean Film Corporation's offer appeared so attractive to Miss Michelena, as to cause her to reject all other offers and enter into a contract with that company. Miss Michelena is the daughter of Fernando Michelena, the famous tenor of the old Tivoli in San Francisco, and her father and sister, Beatriz Michelena, need no introduction to the theatrical and photoplay world. Miss Michelena was the prima donna for Ziegfeld Follies, and has had altogether rather a remarkable career. Her mother was a French actress.

She made her debut on the stage in New York at the age of 15, in the comic opera "Princess Chic," and at the age of 16 was promoted to stardom and was billed as "the youngest musical comedy star in the world;" later she appeared in the "Soul Kiss," "Girl in the Train," "Alma, Where Do You Live," and "The Lost Chord."

Her first production with the Ocean Film Corporation will form the third release of two five-part features a month, commencing January 15, 1916.

To Make Talking Pictures

Frederick W. Blanchard, a prominent Los Angeles business and club man, and president of the municipal art commission, last week purchased the Kallum talking picture plant at Edendale, Los Angeles, and announces that on that site he will erect a studio and film plant at an approximate cost of $200,000, for the purpose of producing phono films, which he explains are perfected talking motion pictures.

In an interview with a representative of a Los Angeles newspaper Mr. Blanchard said: "I shall combine what is high-brow with what is popular, combine the arts and public amusement. I intend to produce grand opera with the greatest opera stars of the world making the films and the records. In my new studio we will produce entire plays and operas with words and music perfectly synchronized with the films.

"Through the deal I have just finished, I have gained absolute control of phono films all over the country, and I anticipate making Los Angeles the home of one of the greatest film companies in the world. A number of very prominent Los Angeles capitalists are in the deal with me and interested in this company, but I cannot announce their names for another week."

Petrova to Remain in Films

Announcement is made this week that Lawrence Weber, president of the Popular Plays and Players, has signed a long time contract with Mme. Petrova to appear exclusively in Metro feature productions. Under the new arrangements Mme. Petrova will practically abandon the speaking stage entirely and devote all her time to the making of motion pictures.

Mme. Petrova has met with remarkable success since she made her debut in the silent drama. Critics have declared her to be even better in motion pictures than she was on the spoken stage. The Petrova pictures have proved to be among the most attractive productions on the Metro program, and there is an ever-increasing demand for them. Mme. Petrova is now working in the big five-part feature, "What Will People Say?", which will be the next release in which this inimitable emotional actress is starred. Among Mme. Petrova's recent Metro productions are "My Madonna," "The Vampire," and "The Heart of a Painted Woman."

PATHE SECURES SAVAGE PLAYS

Henry W. Savage, the Famous Theatrical Producer, to Release Through Pathe Such Famous Successes as "Madame X" and "Excuse Me"

Right on top of the announcement of the acquisition by Pathe of the A. H. Woods plays comes the news that the same house has purchased the rights to Henry W. Savage's great list of theatrical successes. Mr. Savage has to his credit some of the most popular productions of the time, and two at least, "Madame X" and "Excuse Me" hold records as being the most successful drama and farce respectively of recent years. "Everywoman" also has made a great name for itself.

These two plays have already been filmed under the direction of George F. Marion, who originally produced them, and who has been Mr. Savage's chief producer for the past fifteen years. Practically the entire original casts were used in these pictures, Dorothy Donnelly starring in "Madame X" and George F. Marion in "Excuse Me." Both pictures will be placed upon Pathe's Gold Rooster Program in the near future. "Madame X," which was written by Alexander Bisson, enjoyed the tremendous run of seven seasons, and for eighteen weeks in New York played to an average of $20,000 weekly. It proved to be as popular on tour as it was in the metropolis, and many theater managers remember it as the biggest attraction they ever played. It will be released in six parts. "Excuse Me" ran for four seasons, a phenomenal record for a comedy-drama. It was written by Rupert Hughes and will be released in five parts.

Among the other famous Savage productions which before long may be seen in pictures are "The Shogun," "Little Boy Blue," "The Sultan of Sulu," "King Dodo," "Maids of Athens," "Woodland," "Somewhere Else," "Peggy from Paris," and the "Prince of Pilsen" (operas), and "Common Sense Brackett." "Behold Thy Wife," "Along Came Ruth," "The Stolen Story," and "Miss Patsy" (dramas).

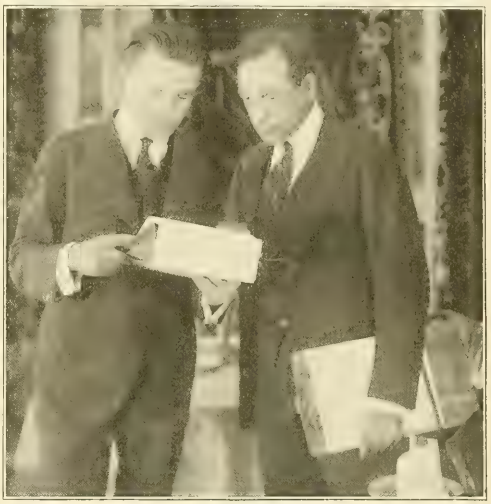
Mr. Savage was (and is) one of Boston's most prominent business men before embarking in the theatrical business. It is said that it was by mere accident that he went into it. If true, it was a lucky accident for the amusement world, for he applied to his new business the same high principles that won him fame in a more commercial calling.

As a result of this deal Pathe becomes so strongly fortified with photoplay material as almost to be classed as a monopolist in the possession of stage successes.

Two Notable Young Men

These two young men, Anthony P. Kelly and Edwin Carewe are said to be today receiving the largest salaries paid to men of their ages for their respective kinds of work. While both worked hard and intelligently for several years, it was through the same great feature that they really "arrived." This was "The Soul of a Woman," written by Kelly and produced by Carewe for the Rolfe-Metro with Emily Stevens as the star. On the strength of this picture Carewe was handed a new contract with the Rolfe Photoplays, Inc., at a princely salary, and Kelly became the chief scenario writer for Lubin, at what probably is the highest annual stipend paid to any salaried writer for the screen. His income from this and his royalities from his stage and screen compositions will top $40,000 in the next twelve months. He is 23 years old.

Both are products of the West. Kelly is a Chicago boy, and the son of a well-known contractor of that city. He was educated in the Roman Catholic academies there and his first job was as a reporter



Anthony Kelly and Edwin Carewe reading the script of "The Soul of a Woman."

on the Chicago *Examiner*. He went to Los Angeles and there came in contact with the motion picture studios which abound in that section. Carewe is one-fourth Chickasaw Indian and was born in Texas. He was a cow-puncher and an actor before he became a film director. He has directed some of the most prominent stage stars in the pictures, including Ethel Barrymore, Emily Stevens, Mabel Taliaferro, E. J. Connelly, J. Cooper Cliff, Walter Hitchcock, Percy Standing and Mahlin Hamilton.

Changes in V. L. S. E. Forces

Announcement is made that C. E. Shurtleff, formerly of the Atlanta office of the Big Four, has been transferred to Detroit, to take charge of the subbranch office in that city, which is under the supervision of Sydney E. Abel, manager of the Cleveland office.

Mr. Shurtleff has made a very enviable record by his work in the south, being consistently toward the top of the list in the efficiency tables, grading the work of the sales force of the V. L. S. E. as a whole.

Another addition to the Big Four's constantly increasing sales organization is that of Allan J. Bachrach, who will be attached to the Washington subbranch office, and will work in North Carolina and Virginia. Mr. Bachrach was a former exhibitor, who made quite a name for himself by reason of his advanced methods while manager of the Washington house of the Brylawski chain of theaters.

Mr. Bachrach entered the sales field of the industry when he became affiliated with the World Film office in Washington under Leon J. Bamberger, who

was then its manager. Mr. Bamberger is now sales promotion manager of V. L. S. E., so that Mr. Bachrach will again come under the notice of the man who first introduced him to the marketing side of motion pictures.

FIRST PALLAS PICTURE A HIT

"The Gentleman from Indiana" Hailed by Press and Public as One of the Best Films of the Season

With the release of its initial production in the film world, "The Gentleman from Indiana," by Booth Tarkington and starring the popular Dustin Farnum, Pallas Pictures establishes itself among the foremost producers in the country, by presenting to the trade and motion picture public one of the best films of the season.

Judging from the results of early runs of this photoplay in Paramount houses throughout the country, this film will easily score as one of the best attractions shown for some time, not only from the standpoint of the box-office, but also in the eyes of screen patrons who are appreciative of clean photoplays of the higher class.

The trade and newspaper criticisms which have been accorded the first Pallas-Paramount release in themselves speak well for the future of this photoplay and its producers and are unanimous in their laudatory comment. The New York *Evening Mail* in its criticism of the Booth Tarkington film said: "For genuine atmosphere and human feeling it is no exaggeration to say that 'The Gentleman from Indiana' is a second 'Birth of a Nation.'" Other metropolitan newspapers were equally enthusiastic in their praise. Other reviews of particular commendatory vein were printed by film experts on the trade papers including MOTOGRAPHY, the *Motion Picture News*, the *Telegraph*, the *Mirror*, and other publications of import in the film world.

As its second release on the Paramount program, Pallas Pictures will offer Maclyn Arbuckle in a screen version of his former stage success, "The Reform Candidate," written by Mr. Arbuckle in collaboration with Edgar A. Guest. Supporting the star in this play are such popular film and stage players as Myrtle Stedman, Forrest Stanley, Charles Ruggles, Howard Davies and others of equal ability.

Raver Using Pilot Studios

The Pilot studios in Yonkers will be used by the Raver Film Corporation in the filming of some of its interior scenes. Harry R. Raver, president of the company, made arrangements for the use of these studios through the courtesy of Dr. Shallenberger of the Arrow Film Company.

This gives the Raver company added facilities for the filming of the interior scenes of "The Other Girl," the successful Augustus Thomas stage play, which it is producing. At the outset it was thought that the production could be completed with the use of but one studio. Up to the present time the Gordon studios on Staten Island have been used exclusively. This new arrangement will not only facilitate the making of interiors, but also the filming of the outside scenes. Many of the locations have been picked in Yonkers, while other desirable spots were found on Staten Island.

Iva Shepard Joins Gaumont

On December 27, Iva Shepard, the prominent emotional leading lady, will leave New York for Jacksonville, Florida, to join the Gaumont Company which is working under the direction of William F. ("Silent Bill") Haddock. Iva Shepard is a Cincinnati girl who left that city at the age of 12 and moved from one city to another with her parents until, at the age of 17, she found herself in Portland, Oregon, at which time she got work as an extra in the cast of "Quo Vadis," then playing there. She was suddenly picked out one day for a small part which she played acceptably, and from that time on has been acting continuously in the west.



Iva Shepard

Her entrance into moving pictures was made as suddenly as her debut on the stage. She was telegraphed for by the western Selig company, which needed a leading woman in a hurry, and one of her former leading men in stock advised the company to secure her. For two years she remained with the Selig Company playing not only leads but character parts. Of late she has had considerable success in Magdalen parts. Under the direction of Francis Boggs, she developed rapidly. Incidentally, she was standing just outside the door on the fatal day when Mr. Selig was wounded and Mr. Boggs was murdered by his crazy Japanese valet a few years ago.

Governor May Act for Selznick

At least $200,000 and perhaps more can be earned by Governor Walsh of Massachusetts if he accepts an offer to appear in a big motion picture. Lewis J. Selznick, vice-president and general manager of the World Film Corporation offered the governor $15,000 a week to play the leading part in the film, with 10 per cent of the gross receipts. The film would require seven or eight weeks to make, and 10 per cent of the gross receipts might readily amount to another $10,000, as the picture will be a $2.00 attraction.

The offer was made about three weeks ago, and Mr. Selznick says that the governor has practically indicated that he would accept. The picture is to be a peace drama. It is tentatively named "The Olive Branch." The scenario was written with Governor Walsh in view, and many of the incidents in the picture have had their replicas in his career. In the event of Mr. Walsh's acceptance work will be begun immediately, and trips will probably be made to Florida and the West Indies for some of the scenes.

An additional 10 per cent of the receipts, Mr. Selznick said, would be given to any peace commission or society that Governor Walsh designates.

New Year's Forecast of Walter W. Irwin

"OPENBOOKING" APPROVED

"WHEN S. L. Rothapfel, at the conclusion of his trip around the country, declared that 'the most successful moving picture theaters are those which are run on the open booking plan,' and that 'this plan undoubtedly is the answer to an exhibitor's greatest success,' he sounded the keynote of a policy which V. L. S. E., Inc., has advocated from its very inception, and one which has brought it such support on the part of the exhibitors that it has had a consistent gain from the very start, even during the hot weather season," declares General Manager Walter W. Irwin, of the V. L. S. E.

"That more and more exhibitors will profit by the success which has been achieved by those who have adopted this form of booking, and that the public, the theaters, and the producer will benefit thereby to a greater extent than ever before, is my prophecy for 1916," continued Mr. Irwin. "For the public, the open-booking method will mean better productions, and a greater consistency of quality, because every picture is booked absolutely on its own merit. For the exhibitor, it will mean increased patronage, through increased satisfaction on the part of his clientele and the prestige gained by showing the highest general average of productions; better prices, resulting from the presentation of consistently good features; longer runs, and more wide-spread word-of-mouth advertising. For the producer it will mean better prices—because of the increase in the exhibitor's profits—the proper revenue to justify the production of pictures with greater artistic quality and higher dramatic value.

"The policy of open-booking is the principle of the survival of the fittest. It forces the manufacturer to constantly improve his productions, and makes the exhibitor largely responsible for his own success. In other words, various exhibitors have various classes and kinds of people as a clientele—people with different ideas and temperaments. The exhibitor is the one best acquainted with the likes and dislikes of that clientele and so is the one best fitted to judge what will please them and what will not.

"Consequently, to ask an exhibitor to take every picture on a program is not giving service to that exhibitor, for the reason that all pictures cannot be of uniform merit nor of uniform theme, and if an exhibitor must take each picture on a program, it follows that he necessarily has to present to his audiences pictures which he realizes will not meet with their hearty sanction. The policy of this company is to invite, in fact, to urge that each exhibitor view the picture before he takes it. In other words, an exhibitor can have from our program what he wants, when he wants it, and as long as he wants it.

"This policy followed during the last seven months has proved itself to be the correct one, because it has made it possible for each exhibitor to get for his house, what he thinks will be the most pleasing to his particular clientele. This brings about longer runs; for when an exhibitor is always able to get pictures that are pleasing to his people, he is encouraged to run such pictures until the proper percentage of his people has seen them. And longer runs are one of the most potent factors to increased profits for both exhibitor and producer which we have to consider.

"The results it has produced speak for themselves—in the growth of this company—in the fact that exhibitors throughout the country are willingly paying the higher-than-average prices for V. L. S. E. features, because they have found from experience, not only that the pictures are in the front rank in their drawing powers, but that the service which goes with these pictures is an asset of incalculable value.

"The consistency of this service on the part of the sales force is insured by a profit-sharing plan, which gives to every man in our organization, one-fifth of every dollar of the net profits from the business which comes out of his territory, so that it is to his advantage to see to it that the exhibitor is aided to the fullest possible extent in making the most of the Big Four features.

"We will further augment and strengthen this service during the forthcoming year, and with our manufacturers excelling even their own past records for the production of superior features, and the exhibitors coming in ever-increasing numbers to an enthusiastic appreciation of the advantages of the open-booking system, as practiced and advocated by the Big Four, we can have only the most optimistic view of the prospects for the next twelve months."

ZUKOR OFFERINGS VARIED

Next Month's Contributions of Famous Players to Paramount Program a Compromise Between Play Adaptations and Original Stories

In view of the controversy which is rife among producers concerning the relative merits of the adaptation of successful plays and novels, as compared with original stories, to the motion picture screen, the announcement of the Famous Players releases on the Paramount program for the first month of the New Year proves particularly interesting.

Adolph Zukor, president of the Famous Players, is among the staunchest advocates of the desirability of adapting any meritorious dramatic material, from whatever source, to the requirements of the screen. But that his earnest advocacy of the play and the story has not closed his eyes to the power of the photoplay which is written expressly for the screen is clearly demonstrated by the fact that, of the next four films released by his company, two are adaptations and two are original scripts.

On January 3, Pauline Frederick appears in an adaptation of Henry Arthur Jones' great human drama, "Lydia Gilmore," the first Paramount release on the tenth, Marguerite Clark will be seen in an adaptation of "Mice and Men;" on the twentieth, Mary Pickford stars in "The Foundling," an original script, and on the twenty-fourth, Hazel Dawn plays "My Lady Incog.," another original photoplay.

Thus the score stands even between adaptations and original photoplays—a fact which is symbolical of the attitude of the Famous Players on this question

which has been broadly agitated throughout the trade. As Mr. Zukor stated in a recent interview, the strictures which have been drawn on the adaptation of plays and stories by some manufacturers indicate that they have assumed the attitude that because a plot was used on the stage or has appeared in print, it is necessarily bad material for motion picture use.

It has been the contention of Mr. Zukor that the source of a plot or a theme was of absolutely no moment in determining its value for motion pictures, which must be based solely on the intrinsic merits of the individual plot, considered purely from the photoplay standpoint. The releasing of an equal number of adaptations and original subjects, though purely accidental in its arrangement, is concretely significant of the fact that this company is not prejudiced either for or against the one means of obtaining material as contrasted with the other.

Essanay Star Commutes for Gowns

Edna Mayo, Essanay star, wishes somebody would invent a plan for fitting gowns by telephone —a system by which a girl could get all the pleasure and none of the inconveniences that go with a fitting.



Edna Mayo.

Miss Mayo, like every other girl, loves to buy new gowns, but it's a terrible lot of trouble when one's work is in Chicago and one's modiste in New York. Lady Duff-Gordon (Lucile), who is designing Miss Mayo's wardrobe for the new Essanay series, "The Strange Case of Mary Page," is personally directing the making of Miss Mayo's gowns and asks that the film star appear every Friday for a month, for fittings. When Lady Duff-Gordon "asks" it is the same as a royal command and every Friday Miss Mayo must report, on time to the dot. So every Thursday afternoon Miss Mayo, who is appearing with Henry Walthall in "The Strange Case of Mary Page," now being filmed in the Essanay's Chicago studios, must tear away from directors and camera men and catch the Twentieth Century Limited for New York. On Saturdays she poses in New York for photographs in the new gowns and Saturday afternoon she boards a train that carries her back to Chicago, so she will be on hand early Monday morning to work until the next Thursday afternoon. Lady Duff-Gordon has completed eight of Miss Mayo's gowns, which will be worn in the early episodes of the serial picture.

J. Charles Haydon, who is directing "The Strange Case of Mary Page," visited New York last week to make drawings of the court room in which Harry Thaw was tried for the murder of Stanford White. This historic room will be reproduced in every detail at the Essanay studios, and will be the court room in which Edna Mayo as Mary Page will be tried for murder.

"Maciste" a Real Discovery

When a noted producer made arrangements to give "Cabiria" to the world in film form he was confronted with a most difficult problem. In order to give the picture that air of mysterious distinction and wonder that was brought out so forcibly in the story, he must find a character who was at once natural and supernatural, and yet the part was intended to be a minor one. Maciste, the Numidian slave, was the character, and in order to present the story as it was intended by the author, the man who should portray the role must be the possessor of miraculous strength, be able to handle crowds of men as one would handle so many flies, and do it in a manner that showed he really meant it, without bringing into play "camera tricks" that are easily discovered by the average film man.

The producer was a wonderful man, as all those who have seen his world famous "Cabiria" will admit, but his friends thought he had climbed a step higher than he could climb. He hunted his man for four years but in the end his untiring efforts were rewarded. He met Edward Pagano under most peculiar circumstances and he saw in the man all the brute strength he had dreamed of. Though Pagano was not an actor, it was not long before he was ready to assume the role allotted him and which later proved to be the star part in the film.

Because of his great success in "Cabiria" the picture company prevailed upon him to pose for one more masterpiece, which was to be written especially for him. The picture was titled "Marvelous Maciste" and was produced at enormous expense.

"Marvelous Maciste" is a wonder work of amazing and tantalizing thrills and stirring struggles. Maciste, the "superman," is seen fighting with scores of men, and seems to enjoy the battles. The film is both comedy and tense, exciting drama, and there is an element of mystery which holds, while the action moves with a speed that will bring the spectator to the edge of his seat.

This production is being exploited on the state right plan by the Hanover Film Company, Inc., New York City, under the direction of Samuel Grant and Charles E. Kimball.

Chatterton to Direct for American

Tom Chatterton, who has achieved a number of notable film successes, has been engaged in the capacity of actor-director by the American Film Company, Inc. Director Chatterton has been commissioned to produce one two-reel drama weekly to be released under the "Mustang" brand. Anna Little, Frank Borzage, Jack Richardson and other well known American actors and actresses will be under Chatterton's direction.

For a number of years Chatterton was on the stage. Recently he has been acting and producing pictures for another company at its California studios. His first production for the American is "The Cactus Blossom," a two-reel subject, in which Miss Little and Frank Borzage take the leading roles. "The Cactus Blossom" is scheduled for release December 31.

"RUBY" MAKES GIRL FAMOUS

Thanhouser Publicity Man Makes Doris Grey Famous Over Night at Boston's Film Ball—To Star in Pictures

Just how far a theatrical publicity man may go has almost been demonstrated, but the motion picture purveyor is still an unknown quantity. It is only known that the film P. A. can be the more spectacular of the two, a fact which has just been proven by Leon J. Rubinstein, director of publicity for the Thanhouser Company of New Rochelle. He turned the trick at the greatest motion picture event of the year, the Boston ball. While all the P. A.'s were striving to outdo one another, "Ruby" sat back with his trump card up his sleeve. It was not until after the grand march that he sprang the surprise. In the booming big voice with which he is gifted, he announced to the ten thousand people who packed the Arena that to the girl who was selected as the prettiest from among those present, Edwin Thanhouser offered a career in motion pictures. The sensation created was most satisfactory—even to "Ruby." With a jury composed of Florence La Badie and the dramatic critics of Boston's four great newspapers, the contest started and for a half hour this Thanhouser publicity work held the undivided attention of the great assemblage, including the governor of Massachusetts and his full staff. The lucky winner is Miss Sophie Sadowski, an eighteen-year-old Polish-American Boston girl. While a surging mob battled the police to congratulate the winner, it was decided that Florence La Badie select a nom-de-screen for her, and now she is to be known as "Doris Grey." The next day proved the value of "Ruby's" idea. Five evening papers carried Doris Grey's pictures on the front page, and all the others spread their space on her in double column pictures and special articles. Over night this obscure little girl had leaped into the limelight. According to the press representative of the ball committee (this is from his letter), "this stunt received more publicity than anything in the history of Boston, with the exception of 'The Birth of a Nation.'" When "Ruby" returned to New Rochelle he began to answer a stream of wires from papers requesting material for full-page features; also, two vaudeville offers for Doris Grey.



Leon J. Rubinstein



Doris Grey

Giving the girl a few days at home in which to recover from her sudden good fortune, "Ruby" then stirred the whole thing up again. Together with Mr. Thanhouser, he went up to Boston to bring Miss Grey down to New Rochelle. This time "the wizard of New Rochelle" took part in a great series of ovations. The girls from Miss Grey's high school gave her a farewell reception, after which she appeared on the stages of four big Boston theaters. In the evening Mr. Thanhouser gave a banquet to the press and the ball officials, to which the governor sent his personal greetings by his secretary. All this, of course, won more Thanhouser space in the daily papers.

Doris Grey is now one of the most widely advertised girls in the world, and has already begun her work in the Thanhouser studio. She is of medium height, slender, blonde, and has big brown eyes, and fair complexion. She will first be introduced on the screen in a five-reel picture entitled "What Doris Grey Did." It will picture the remarkable events which brought her to the screen. She will be directed by George Foster Platt, and Florence La Badie will take part in the production.

Picture Jammed with Thrills

"The Girl and the Game," heralded as the greatest thrill-filled screen novel thus far produced, will be released December 27. The first chapters have only been shown informally in Chicago, but received such a tremendous ovation from exhibitors that the prints which had been sent personally to Samuel S. Hutchinson, president of the Signal Film Corporation, were kept busy all day, that the continually arriving exhibitors might view them.

The result is that "The Girl and the Game," even a fortnight before actual release date, has a volume of business rivaling the records established by "The Million Dollar Mystery" and "The Diamond From the Sky."

The theme of this new screen novel is such a tremendous one that the most unusual opportunities are afforded for logical thrills. The story is of empire-building—the reclamation of the great houseless tracts of the west by the railroad. It is a tale of battling interests, not merely two men fighting for a fortune with the ever-present sympathy-inspiring heroine's welfare as the prize, but a struggle of man-made forces, in which millions of dollars are involved, the future of a country at stake and the prosperity of thousands in peril.

Helen Holmes, as the heroine-star, Frank Hamilton Spearman, the author, and James P. McGowan, the director, offer a combination of genius seldom poured into the making of motion pictures.

In addition to this matchless combination is the guarantee of Samuel S. Hutchinson, master producer of "The Diamond From the Sky," that there will be a thrill in every chapter of the heart-stirring kind, and a reason for such thrill, too.

"This great railroad film novel in chapters, starring Miss Holmes, is built differently from any previously attempted picture," says Mr. Hutchinson. "There is no element missing necessary to make it a box-office attraction. I guarantee these thrills and want the exhibitors to watch for them. I will only

attempt to point out those in the first four chapters. Here they are:

"In chapter 1—

Runaway train.

Helen's leap on horseback into river when her rescue mission seems foiled by open draw.

Terrific collision when Helen, by throwing a switch, sends a runaway freight into a siding.

"In chapter 2—

Train pursuit of the bandits.

Helen's mad leap from engine to engine.

Sensational capture of Spike, the crook.

"In chapter 3—

The burning train.

Helen's rescue of Storm, by stretching a rope across tracks from telegraph pole to tree top, as burning train speeds beneath. Storm is rescued by grasping rope.

Explosion of five cars of dynamite—biggest thrill of its kind ever attempted.

"In chapter 4—

The struggle on the edge of the cliff.

Helen's plunge into the ocean from the cliff.

Race between express train and speed launch.

"In my viewings of pictures I have never witnessed a greater exhibition of personal daring or a more thorough thrill than the leap Miss Holmes makes from one moving engine to another. It is the acme of realism."

THE NEW ANIMATED SUB-TITLE

How Lois Weber Conceived the Idea Which Is First Introduced in the Pavlowa Production "The Dumb Girl of Portici"

What are probably among the most unique sub-titles ever seen in a moving picture production have been introduced for the first time in the Universal Film Manufacturing Company's production of "The Dumb Girl of Portici." These animated sub-titles as they are called, were created by Lois Weber.

"Briefly, the new sub-titles were the result of a search for something original, or at least unusual. It was the result of attempting to find something new, some improvement on the old way, which is what we all must do if we expect our profession to improve as it should," said Miss Weber, discussing her achievement.

"While I was racking my brain for a new idea, I chanced to pick up and read some chapter in a novel of a generation ago. It was there that I got the idea. At the beginning of each chapter in the book there were quoted a few lines of verse, some from Shakespeare, some from Milton, none of them using the same names as the prose text, but each in its own way intimating something of the nature of the contents of the chapter that was to follow.

"Very well, I thought, if it could be done in a novel, there must be a way to do it in pictures. The animated subtitles were the result.

"Having arranged the wording of the titles, they were hand-lettered in white on a black background. Above the text matter we arranged a mirror. The camera itself was placed before the placard just as it would have been in making an ordinary sub-title. Then we turned the mirror just a trifle, swung it, in other words, so that the angle of incidence let it take in action which was going on away back of the camera and to one side, without showing any of the camera.

"Then by close attention to the work in hand and by much moving about of the camera and the people in the action, the drawing of lines within which space they must work, we were able to get a motion picture not of the action itself, but of the reflection of action which was going on. In other words, back of the camera and to one side of it, the action was taking place. That action was reflected from the mirror over the sub-title to the eye of the camera, where it was all taken.

"The greatest trouble was found in locating just the spot in which the action must take place to make the characters small enough to appear correct in the tiny space of the mirror. In the main, the idea, whether worthy or not, worked out about as we had figured. In a few instances, however, it fell below our preconceived ideas. For instance, when 'Fenella' was happy, the roses shown were full blown and perfect and when she was sad we arranged wilted and drooping ones in their place. This failed to register as we had hoped. The distance was a trifle too great. However, in the main it worked out as well as we had hoped.

"That really is all there was to it. But let me add that it was one of the hardest bits of direction I ever undertook."

Centaur Plant Not Taken Over

Editor, Motography, Chicago, Ill.

Note in your issue of December 18 story to the effect that the Equitable Film Corporation had taken over the entire Centaur plant in Bayonne.

This was a direct mis-statement; the Equitable Company, or one of its subsidiaries, rented one-half of the studio for a short term—I think one week only. They are not using the studio at present and at no time had they contract for the full floor space of the studio or for the factory and laboratory, as claimed in the story.

I am sure that this statement was made in the best of faith by Motography, but inasmuch as it is obviously hurtful to the interests of the Centaur Film Company, I will ask you to kindly make retraction at the earliest possible date.

Chester Beecroft, General Manager.

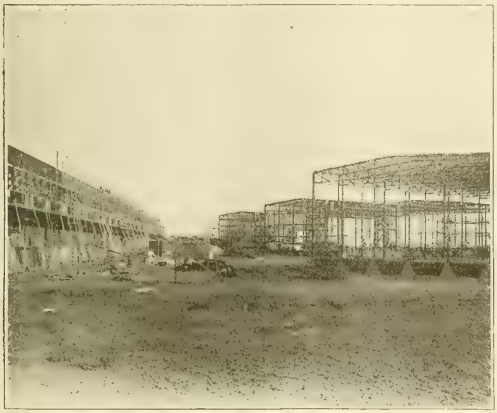


A quadrangle in the Griffith's angle of the Fine Arts Triangle in Los Angeles, California. The three on the left are star members of the scenario staff, and the fourth is the palpating publicity person. From left to right they are known as Bernaid McConville (Melodramatic Mac), Roy Somerville (Sob-Stuff Somer), Ted Browning (The Terrible Tod), and Bennie Zeidman (Bustling Bennie).

INCE IN PROSE AND RHYME

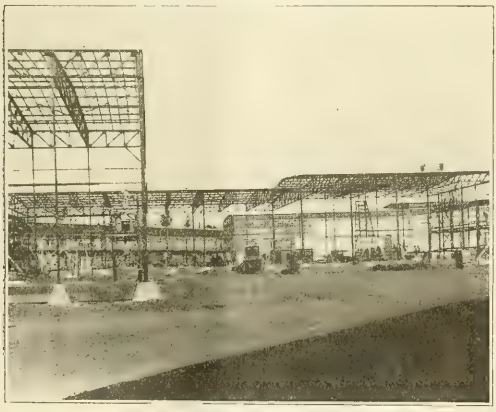
Walls of Culver City Studio Rise Whilst Its Famous Director General Warbles of Billie Burke in the Role of "Peggy"

The immortals who builded the lofty rhyme and at the same time carved monuments more lasting than brass, have nothing on Thomas H. Ince, the famous Triangle director, who, besides his directing activities,



View of the new Ince-Triangle studios at Culver City as they look today.

is engaged in building the immense new Kay-Bee studios at Culver City, Calif. These immense structures, an illustration of which is given herewith, are of the steel architecture that made skyscrapers possible. There is nothing about them reminiscent of the old shack period of studio development. They are constructed for all time, are thoroughly fireproof, light, airy and fitted with every modern equipment and appliance. A New Year's Ball is to be held at one of the studios, and feature films will be started within one of the completed edifices next month.



Rapidly nearing completion.

But in addition to building and directing, Mr. Ince has found time to woo the muse, as instance a sample verse or two from his new song, "Peggy," which will be distributed in connection with the coming presentation of "Peggy," his film play starring Billie Burke.

In the Bonnie Scottish Hi'land
Where sweet heather grows,
Lives a lassie whom I'd willingly die for;
Ah! her hair is soft and golden,
Her lips like the rose,
It's the kiss that lingers there that I sigh for.

Chorus:

Peggy, Peggy, you're the sweetest girl I know;
The very soul of Scotland's in your smile.
If I knew 'twas I that pleased you,
Why, it's in these arms I'd squeeze you
Bonnie Peggie, Arlin'—I love you.

I can hear the Pipers playing,
They're calling me back;
Back to Scotland and the days filled with gladness
Oh! it's not the hills and valleys
That I long to see,
But it's Peggy; she's the cause of all this sadness.

Peggy, Peggy, you're the sweetest girl I know,
The very soul of Scotland's in your smile;
I would give my kilts and plaidie,
Just to be your Hi'land laddie,
Bonnie Peggy, my darlin'—I love you.

Vincent Serrano Engaged

For the difficult role of Dr. Gilmore in its adaptation of Henry Arthur Jones' great dramatic success, "Lydia Gilmore," in which Pauline Frederick is to be starred, the Famous Players Film Company has secured the distinguished actor, Vincent Serrano. Mr. Serrano is one of the few remaining stage notables who has never before appeared on the screen, though for the last two years one of the largest producing companies has been making frequent efforts to induce him to appear in its photoplays.

Though new to filmdom, the name of Vincent Serrano is well known in the theatrical world. Among his many achievements is the unique record of having played Lieutenant Burton in the celebrated war drama, "Arizona," over one thousand times. He was co-star in "A Little Brother of the Rich" and "On Parole" and was featured in "The Lure" and "The Revolt." He has been associated with many big Broadway successes, among them the famous "Mrs. Leffingwell's Boots." Mr. Serrano is a native of New York and owes his striking name to the fact that he is half Irish and half Spanish. He has been on the stage for fifteen years, the last five of which have found him in the enviable position of never having to leave Broadway for an engagement.

Essanay Company Visits Milwaukee

Henry B. Walthall and Edna Mayo, the leads in "The Misleading Lady," and a troupe of players who were used in the big Essanay production, descended on Milwaukee for five days last week and took thirty scenes there. With the co-operation of the Milwaukee park commissioners and E. H. Bean, superintendent of the Milwaukee Park Zoo, the company made many scenes with a cub bear which was loaned them for the purpose. Nearly all the wilderness sets, excepting those taken in the Adirondack mountains, were taken in the country just five miles out of the Cream City. Miss Mayo stayed only one day, but the rest of the company crowded a week's work into five days. The bear was christened "Adversity" by the troupe

because of its rough methods of showing affection. There wasn't a member who didn't have cuts or abrasions, for "Adversity" was wont to show his appreciation by biting, and the human countenance, not trained to meet his methods, suffered in the showing.

Metro Engages Scenario Writer

Harry C. Hoyt, who has had more than four hundred scenarios accepted and produced, and who is the highest salaried writer in the profession, has joined the Metro staff, and in the future will write exclusively for that company. Until he was attracted to the Metro forces Mr. Hoyt was scenario editor for the Fox company, and before that was on the scenario staff of Kalem and Biograph.



Henry C. Hoyt.

Mr. Hoyt's record as a scenario author is practically the history of the scenario field of endeavor. He began writing for motion pictures ten years ago, when he was still a student at Columbia University. He continued writing after he went to Yale, where he was graduated with a view of taking up the practice of law. A few months in a law office was sufficient for Mr. Hoyt, and the increasing demand for his scripts prompted him to give up his proposed career as a barrister, and devote all his time and energy to writing.

Mr. Hoyt is an indefatigable worker, and under high pressure recently made a picturization of Booth Tarkington's famous novel, "The Turmoil," for Rolfe-Metro, in thirty-six hours. Edgar Jones, who directed "The Turmoil," was obliged to have the script within that time, or else call for a postponement of the production. Mr. Hoyt proved equal to the task, though he was obliged to survive on three hours' sleep, and numerous quarts of black coffee.

Mr. Hoyt wrote the scenario of "The Man Without a Conscience," in which Francis X. Bushman and Beverly Bayne will be starred, and which is now in process of production for an early release on the Metro program. This feature is being made by the Quality Pictures Corporation. Mr. Hoyt has also scenarioized the new and popular novel, "Big Tremaine," which Mr. Bushman and Miss Bayne will also use for a starring vehicle.

Fox Organization Welcomed to "Los"

When general manager Winfield R. Sheehan of the Fox Film Corporation arrived in Los Angeles to establish a Pacific Coast studio and rendezvous for Fox companies, he received a royal reception and the stars and players accompanying Mr. Sheehan to the coast received such a welcome as they little dreamed of, and were made to feel at home immediately.

With Mr. Sheehan were William Farnum, the famous Fox star, and his leading woman, Dorothy Bernard, a former Los Angeles girl popular for her ability and worth, a number of directors and players of four companies.

Headed by Henry Leonhardt, Pacific coast manager for the Fox Corporation, the Sheehan-Farnum-Bernard party was met at the railway station by a delegation of several hundred people, led by acting mayor Martin Betkouski, Frank Wiggins, secretary of the Chamber of Commerce; members of the Merchants and Manufacturers' Association, representatives of civic bodies, dramatic schools and many members of the motion picture profession. A royal welcome to Los Angeles resulted, after which the party were dined at the city's leading hotel. This was followed by a theater party at Miller's theater, the home of Fox productions.

The Fox companies have taken over the former Edendale studios of the Selig company, among the best equipped in the city of Los Angeles, and productions will begin immediately starring William Farnum and Dorothy Bernard.

This adds another notable aggregation to the California motion picture colony and adds more prestige to Los Angeles as the moving picture producing metropolis of the United States.

Mr. Sheehan plans to remain in Los Angeles until everything is well under way, pictures being made and everybody happily located.

Exhibitors Not Giving Ball

Sidney Smith of the Motion Picture Exhibitors' League of Illinois, in a letter to Motography calls attention to the fact that the International Motion Picture Exhibitors' Association wishes it distinctly understood that it is not identified in any manner, shape or form with the Movie Ball to be held at the Coliseum in Chicago on New Year's Eve, December 31, 1915. Neither is it connected with any of the promoters of this ball.

At the last regular meeting of the International Motion Picture Exhibitors' Association, held on Friday, December 10, the following resolution was passed:

> That the Motion Picture Exhibitors Association of Illinois desires to go on record as unalterably opposed to the contemplated charge of a tax on gross receipts of moving picture theaters.

Dra-Ko Films on Premier Program

Premier Program announces the Dra-Ko Film Company will release its feature productions through Premier. Dra-Ko is already well known as a feature producer, having recently completed "York State Folks"—a picturization of the rural drama of that name. For release on the Premier Program five reel features will be produced, under the direction of Joseph A. Richmond, at the Dra-Ko studio in Tappan, N. Y.

"We have associated ourselves with Premier Program," said Henry Decker of the Dra-Ko Film Company, "because we believe that the policies as laid down by this company are sound in principle. We believe that its method of distribution is both economical and efficient, and are convinced that it serves the best interests of everyone connected with the motion picture industry, the manufacturer, the exchange man, the theater and the spectator."

Press Agenting a Real Art

BY RALPH T. KETTERING*

PRESS-AGENTING is an art! Without a semblance of exaggerated ego I make my cry far and wide that "press agents are born and not made." A man must have a knack for news in order to be a first-class, successful press agent. While the profession of press-agenting is an art, it is still more so a business. To anyone who has devoted his entire life to the study of press-agenting, is apparent more and more the need of pure unadulterated truth. Be honest with your city editor and your drama critic. Treat him as you would your employer. Give him the benefit of your newsgathering propensities. The real press agent knows how to smuggle an item about his particular star or theater between two others of real news he has picked up on the rialto. And, whatever else you do, don't knock! I know one chap, who is likeable and a very good press agent, who has lost the friendship of five powerful newspaper men in Chicago through knocking others.

"Every knock is a boost." Remember that, you readers, and play the game on the square. I have never belittled anyone in my life and just to show the yuletide spirit within me, all my knockers have my very best wishes for a prosperous New Year.

Plain English is another indispensable asset of the successful press agent. Fancy expressions or jawbreaking words mean nothing to the average newspaper reader. Hit him squarely between the eyes with simple, plain statements, without frills or adjectives. Tell him what you are selling and present it in a cheery, tempting way. You know how good pumpkin pie is, served plain. You would not eat it if it had whipped cream and chocolate icing over it. That is superfluous. What you want is just plain old homemade pumpkin pie. So does the newspaper reader. Be brief and simple.

"Kettering has a cinch," I have heard a dozen people say. That is because I wear clean collars and buy new shoes for my family regularly. They do not know of the hours spent nightly in the struggle to create real news that the papers will print. And that is no cinch, I can tell you. If a press agent's work were merely the act of writing notices and delivering them to newspapers, you may rest assured that every other man you meet on the street would be a press agent. Lobby displays, cards, billboard copy, newspaper ads and advance periodicals are only part of the press agent's duties. He has to wrack his brain continually for a new way of dolling up old dope.

In the three years that I have been with Jones, Linick & Schaefer we have played over three thousand different acts, and of that vast number only two furnished my office with photos clean or decent enough to present to a newspaper. They were Winona Winter and Truly Shattuck. And then acts wonder why they don't get their pictures in the paper and their names signed to more contracts. It has been a fight and a struggle to make headway against opposition houses with the material given. I will wager, however, that my friends, Fred Eberts and Harry Singer, who manage the houses I oppose every week in the papers, will give me credit for fair, square fighting always and more space than I am entitled to most of the time. A good press agent will create news. Not, however, at the expense of truth.

Personal friendships and companionships have a great deal to do with the success of a resident press agent. Theatrical data at your finger tips and information at all times regarding new productions or acts is a necessity.

Be the guiding spirit in your campaign each week. Be enthusiastic! Be simple! Be brief! And above all things, be honest and fearless. Make up your mind that you are right and then tear into them!

And right now let me take this opportunity to praise the man who encouraged me when opposition was strongest, who gave credit when it was due, pointed error out without bluster and beamed that marvelous smile of his in token of appreciation; my friend, Aaron J. Jones. I owe much to his guidance and thoughtfulness. And believe me, folks, that motto about knocking goes double with him. I know!

*Of Jones, Linick & Schaefer, Chicago.

FINE ARTS STUDIO GROWING

Many New Structures Added to Buildings That House Griffith Directors and Army of Players, Photographers and Writers

The site of the Fine Arts-Triangle studios, 4500 Sunset boulevard, Los Angeles, California, might be termed a veritable city, with the hundreds of people employed there in the production of pictures, and often still active through the night and into the morning under the large Cooper-Hewitt lights in the inside studio.

To those who have not had the opportunity of personally inspecting this large plant, some idea of its magnitude may be gleaned from the fact that approximately ten thousand feet of exposed negative film stock emanates from there each week. The producers are on the jump from morning to night, when occasion requires continuing their work in what is technically known as the electric light studio. More than one hundred dressing rooms are required for the large number of players permanently employed, bringing the weekly pay roll up into very high figures.

Two large open air stages, in size, one, 60x100 feet and the other 50x100 feet, are used for the staging of interior scenes when the sunlight is available. The electric light studio, a recent addition to the plant, lies adjacent to the largest of open air stages, its dimensions being 60x60, and twenty feet in height. So powerful is the generator of the electric light studio that, when the occasion requires, which is very often the case, five electric light stages can be operated at the same time.

The wardrobe and costume department plays no small part in the Griffith plant, for here are stored thousands of costumes in the care of skillful modistes, who are also continually designing new garments for the Griffith players to wear in scenes of feature plays.

The property room is almost an entire plant in

itself, for here are located hundreds and hundreds of "props," so arranged that they are accessible the moment required.

The carpenters at the Fine Arts studio have been among the busiest people. The alarming rapidity with which they have to put up the fast increasing buildings have caused considerable comment about the fast growing plant. At the present, they are putting the finishing touches to an elegant new factory, where the film is developed, dried, printed, assembled, tested by means of projection, and canned in readiness to be shipped to the respective exchanges.

In charge of the Griffith factory are competent chemists, proven photographic experts, under the supervision of Joseph Aller and G. W. Bitzer, acknowledged America's premier photographer. Mr. Bitzer also has under his control a number of camera-men, who are duly assigned to the photographing of the various film productions.

Then there is the scenario department, guided by Manager of Production Frank E. Woods, who, besides overseeing and casting productions, keeps in touch with the literary market for material he believes suitable for picture purposes. This department employs a number of staff writers and adapters, who also conceive original scenarios.

Metro's Novel Foreign Advertising

One of the novel features used in advertising Metro pictures in Great Britain is a series of comic cartoons which appear in the newspapers and on window display cards. Ruffells, Ltd., distributors of Metro pictures in England and on the Continent, has engaged a well known comic artist to make the cartoons. A very talkative parrot, which has come to be known as the "Metro bird" on the other side of the water, furnishes the "spoken inserts" in the comics, and it suffices to say that the quality and merits of Metro pictures are fully extolled in the text. What "the bird says" seems to receive attention from all good photoplay fans.



A Sample of the Metro Cartoons.

Kleine Makes Channing Pollock Story

"Our Lady of Laughter" is the odd title of a story by Channing Pollock now in work at the Kleine studios in the Bronx, New York. It is a story of theatrical life on Broadway and will feature Arthur Hoops and Alma Hanlon. This popular twain will be supported by Frank Belcher, Herbert Hayes and others. The Pollock story is considered one of the scenario finds of the season and, in the opinion of those engaged in its making, will provide more thrills and sensations than is usually found in two ordinary five-reel features. "Our Lady of Laughter" will be released through the Kleine-Edison Feature Service.

S. Rankin Drew of Vitagraph

The descendant of a long line of men and women famous in the theatrical world, Sidney Rankin Drew, son of Sidney Drew and nephew of John Drew, is upholding the family honor in a splendid capacity as a producer for the Vitagraph Company. Reared in the atmosphere of the stage and well versed in all matters pertaining to that art, he is now considered one of the most capable directors of motion picture in the country today. This is in spite of his extreme youth, for he is but twenty-four years of age.



S. Rankin Drew.

Drew has just completed what he regards as a film masterpiece and a loving tribute to the memory of his dead mother. Mrs. Sidney Drew, who wrote under the name of George Cameron, dictated the Vitagraph Blue Ribbon Feature, "Thou Art the Man," as she lay in bed, her life ebbing away. She never lived to know whether it would be produced. When the script came to the Vitagraph Company it seemed altogether fitting that the picture should be placed under the direction of her son for production.

His entrance into the field of motion pictures was due to the advice he received from Lionel Barrymore and the possibilities were presented in so attractive a manner that Drew made an application to the Vitagraph Company. He made good as an actor and showed such mastery of stage craft that some one-reel dramas were given him to direct. He more than justified the confidence of the Vitagraph heads and is now one of the Vitagraph's foremost directors.

Congress to See "Battle Cry"

At the instigation of Mrs. Storey, president of the Daughters of the American Revolution, the members of the Senate and the House of Representatives will witness a private showing in Washington on December 17 of V. L. S. E.'s famous message on preparedness, "The Battle Cry of Peace." Mrs. Storey sought to secure the consent of the President to attend this performance, and was told that while Mr. Wilson feels that the picture is performing a wonderful work, he would have to forego the pleasure of viewing it, because of demands which would be made upon him to see other film productions.

METRO MOVING OFFICES

Film Corporation Has Outgrown Its Quarters and Will Next Week Move Across the Street Into Longacre Building

In order to meet the demand for greater office facilities, and provide room for an increase in the executive and clerical force, the Metro Pictures Corporation will move from its present location in the Heidelberg building at Forty-second street and Broadway, New York City, to the Longacre building, diagonally across the street, at No. 1476 Broadway. The rapid growth of Metro within the short space of time since its inception is indicative of the possibilities of the motion picture business and the growth of the industry. The proposed change from the present offices will be made on or about December 20.

In its present home Metro has been obliged to use two floors, the executive offices being on one floor and the publicity, magazine and mailing department on the floor above. In the new quarters the Metro company will occupy a large suite on the eleventh floor of the Longacre building, which is erected on one of the most costly pieces of property in the world. In all there will be 8,200 square feet of floor space, and each department will have its own offices opening on a general reception and waiting room.

One of the practical and most valuable additions in the new Metro location will be a large projecting room that will permit of a forty-five foot throw. This room will be done in old blue and white, and furnished with every possible convenience and comfort. The chairs, which are now being specially constructed, are craft wicker. There will be special tables for the use of those wishing to make notes, censors, newspaper and magazine critics, musical directors who arrange special programs for Metro pictures, and Metro employes desiring to make notes on corrections and suggestions on the pictures shown.

The new offices will be sumptuously and luxuriously appointed in every particular, and represent the last word in equipment and furnishing, in line with Metro's general plan in everything. Richard A. Rowland, president of the Metro corporation, will have his private suite of offices, and other private offices will include one for Joseph W. Engel, treasurer; W. E. Atkinson, general manager, and Charles W. Stern, auditor. Arthur James, director of publicity, will have his offices on the Broadway side of the building. Merritt Crawford, managing editor of the *Metro Pictures Magazine*, will also have his offices on this side, as will Henry James, business manager of the magazine.

The poster department, mailing rooms and kindred departments will adjoin the magazine and publicity suite. In this suite will also be located the scenario department, which is conducted under the supervision of Arthur James. Decorators, painters and carpenters are now at work remodeling the new offices to meet the needs of Metro. This work is being done under the personal direction of Treasurer Engel, who is especially fitted for the task. The lease for the new offices is for a term of years.

Gaumont's Colored Photoplay

Gaumont has never produced a more beautiful photoplay than "A Prince of Yesterday." It is a multiple-reel feature in original colors. In order to give the greatest value to the film, the play itself has been given in costume amid scenes of unsurpassed scenic beauty. This is a fitting photoplay for the Christmas season, since the warmth of color and beauty of investiture are wholly in keeping with the holiday spirit.

Reviewers who have seen this Rialto Star Feature declare that it is something they could not have believed had they not seen it with their own eyes. There is no wonder that the interest of motion picture patrons will be centered on this beautiful film in natural colors, since one of the greatest women's magazines, with over a million readers, has seen fit to devote laudatory space to scenes from the play.

As one description aptly says: "The pictures of gardens full of blooming flowers are masterpieces of the film-maker's art; the avenue of the princess's garden calls up the strongest feelings of all lovers of



Scene from Gaumont's "A Prince of Yesterday."

beauty. The interiors are unsurpassed. Seldom can such sights be seen in a picture gallery. The wonderful stained glass windows and the grain staircase, upon the walls of which are thrown rays of the moon, turned to wonderful colors as they pass through the windows, make one want to stop the film and allow the picture to rest on the screen so that its glories may be admired to the full."

Barriscale's Next Vehicle

Bessie Barriscale and Bruce McRae are soon to be presented by Thomas H. Ince as co-stars in an absorbing drama from the prolific pen of C. Gardner Sullivan, entitled "The Green Swamp." The production has just been completed under the direction of Scott Sidney and will be offered as a Triangle Kay-Bee feature in five parts.

Miss Barriscale will be seen in a role in which she delights—that of a young wife who is given every

opportunity for an expression of her emotions. Mr. McRae, too, it is declared, has a part that fits his capabilities to a nicety, and is expected to score new triumphs by his splendid interpretation of it.

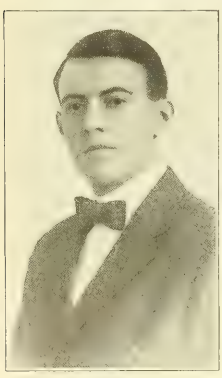
"The Green Swamp" is a story of domestic dissention, founded on a woman's unjust suspicion. It unfolds a powerful lesson to those wives who ever are torturing themselves in the belief that their husbands are disloyal, and yet is so constructed that conditions adjust themselves to a happy and satisfactory ending. The story is simply another of the forceful considerations of family discord that have served to establish Producer Ince as "the preacher of the picture-world."

Settings of unusual splendor and elegance, it is said, are plentiful in the production. Among these is a mammoth ballroom scene in which several hundred beautifully costumed guests mingle at a masquerade fete. Another particularly realistic setting is that which depicts the operating room of a hospital. This has been picturized with great care and precision and it is claimed to be among the screen's most remarkable scenes.

The cast that appears in support of Miss Barriscale and Mr. McRae includes J. Barney Sherry, Lola May, Louise Brownell and Milton Ross.

Some New Books

"Who's Who in Motion Pictures," By Henri Armand de Masi. A neatly bound volume bearing the above title, containing some 200 pages, 6¼ by 4¾ inches in size, has just come from the press and as its title indicates contains, under alphabetical cataloguing, biographical sketches of people prominent in the motion picture industry. Included in the list are not actors and actresses alone, but executives, publicity men, scenario writers, exchange men, and other people who properly belong in a "Who's Who" of the trade. The biographies are just short and snappy enough to make them of interest to those seeking quick information about the accomplishments of those prominent in the industry, and give the vital information necessary. While the first edition of "Who's Who in Motion Pictures" is far from complete the author, in his preface, frankly explains that the second will contain more than one thousand names and biographies and the following ones an even larger number. The author, Mr. de Masi, was at one time with the Essanay Film Manufacturing Company and during his thirty-one years has been assistant editor of the Toledo *Times*, telegraph editor of the Minneapolis *Tribune*, "pony" editor of the Associated Press' St. Paul office, city editor of the Milwaukee *Sentinel* and Milwaukee *Evening Wisconsin*, news editor of the Chicago *Journal*, assistant news editor of the New York *Press*, and managing editor of the Havana (Cuba) *American*. He has also at various times been connected with the New York *American*, New York *Telegram*, Chicago *Examiner*, Chicago *Record-Herald*, Cleveland *Plain Dealer*, Cleveland *Leader*, St. Paul *Daily News*, and Joliet *Evening Herald*.



Henri de Masi.

"Making the Movies," By Ernest A. Dench. Published by the Macmillan Company. The author, who is well known in the motion picture industry, and who, besides contributing many interesting articles to monthly and weekly publications devoted exclusively to motion pictures, has already published one previous book, entitled "Playwriting for the Cinema," in this new volume describes in detail how the film dramas are made, explaining in simple language some of the technical problems the director encounters, and the means he takes to overcome them. Besides such interesting chapters as those descriptive of the handling of child players, the securing of free supernumeraries, the getting of permission to work on the beautiful estates of American millionaires, and the filming of wild animal dramas, the author treats of trick photoplays, the making of animated cartoons, the obstacles encountered in filming royalty, and a brief chapter on the film factories in which developing, printing and toning are done. The little volume is splendidly printed, illustrated with good halftones and so written as to be readily understood by the average layman.

Bessie Has Odd Dressing Room

Miss Bessie Eyton is probably the only motion picture star in the wide world who owns a dressing room on wheels. The Selig star has fitted up a Maxwell cabriolet automobile to use as a dressing room when out on locations. Curtains are hung on brass rods over all the windows; inside the doors are pockets to hold shoes, riding boots and other small articles. A take-down make-up table is arranged beside the steering wheel and over this is hung a three-way mirror. Hooks are fastened all around the inside at the edge of the top to hang her garments on. Miss Eyton's work calls her up to some of the canyons or at the seashore, where there are no dressing room facilities, consequently the idea to use her car as a dressing room was forced upon her. Now she says she doesn't see how she ever got along without it.

Board Appoints New Committee

The Motion Picture Board of Trade of America has just announced the appointment of a committee to represent its activities in Southern California. The committee includes Miss Mabel Condon, J. C. Jessen, Clark Irvine, and Kenneth A. O'Hara.

The committee held its first meeting last Tuesday and organized by electing Miss Condon as its presiding officer. Its duties will be to represent the Board of Trade in its campaigns for members and to take charge of Pacific coast publicity as well as to keep in close telegraphic touch with headquarters in New York on all matters affecting the industry as a whole.

The first activities will be in following up a list of approximately five hundred invitations that have been sent out to prospective members in Southern California. This list covers all branches of the film industry and is already producing flattering results.

The constituent members of the committee are so well known throughout the industry that it is hardly necessary to say that Miss Condon is a free-lance correspondent and publicity writer, while Mr. Jessen and Mr. Irvine represent respectively the *News* and the *World* on the Pacific coast. Mr. O'Hara is publicity expert for the New York Motion Picture Corporation.

Big Increase in Horsley Activities

MORE TALENT ENGAGED

SIMULTANEOUS with the news of the remarkable policy of expansion, as expressed in the announcement of the Mutual Film Corporation that it will release, beginning in January, three five-reel productions every week to be known as Mutual Master-pictures, de luxe edition, David Horsley, one of the big factors in the Mutual's manufacturing force, makes known his perfected plans for the production of such pictures as he will contribute under the expansion policy.

Just what Mr. Horsley's plans mean to the trade and to the fan may be gathered by the ambitious course he has mapped out, and which is outlined in the following paragraphs. It will be seen that these plans are in scope not only far reaching, but on such an elaborate scale that in their consummation the name of David Horsley productions will be synonymous with the very best the market affords.

Mr. Horsley has a complete plant in Bayonne, N. J., where everything used in picture production, except raw stock and chemicals, is made. This applies even to the making of cameras. He also owns a gigantic plant in Los Angeles, covering five acres of ground right in the heart of the city, equipped with every modern device that makes for the best results in film manufacture. The studio is of the latest type of construction, designed to create the highest point of efficiency. The big outdoor studio and the animal arena are cases in point.

In preparation for the production of his Mutual Master-pictures, de luxe edition, Mr. Horsley has just completed an indoor studio which will give him an additional studio floor space of 20,000 feet. This will give the required room to properly stage the increased amount of subjects that the Mutual's expansion policy, in its relation to David Horsley productions, entails.

A step in the right direction is the engagement of technical experts to supervise the construction of props and the building of sets to be used in Mr. Horsley's Mutual Master-pictures, de luxe edition. He has now on his pay roll, in Los Angeles, Frank Crompton, one of the best authorities on technical construction in the motion picture business; Frank Stammer, a furniture designer and builder for motion pictures of long experience; and Bhogwan Singh, an East India native, familiar with the customs and manners of the Oriental. These experts have a thorough knowledge of conditions in many climes and when a play is located in any country familiar to them suggestions are offered and accepted in selecting locations, sets, customs, etc. Carrying this idea along to the limit Mr. Horsley has opened negotiations with experts familiar with countries other than those now covered by his present staff and some interesting announcements in this regard will soon be forthcoming.

Under the expansion policy Mr. Horsley will have two Mutual Master-picture, de luxe edition, releases. One of these is to be animal pictures, featuring prominent photoplayers, assisted by the Bostock animals, and the other is to be dramatic features, presenting the popular star, Crane Wilbur, as the featured player. The first animal production is called "The Bait" and is scheduled for release January 22. Other pictures of the same nature will follow every three weeks thereafter.

Another example of Mr. Horsley's far-reaching efforts to make his Mutual Master-pictures, de luxe edition, the finest possible, is the arrangement just perfected by him with Roy L. McCardell whereby that famous scenario writer will supply all the scenarios for the animal releases. This arrangement was put through at a big outlay, as a clause in the agreement



Crane Wilbur.



William Clifford.



Captain Bonavita.

stipulates that Mr. McCardell is to furnish animal scenarios to Mr. Horsley exclusively.

Mr. McCardell's wonderfully vivid imagination has registered him one success after another. An instance of ability is pointed out in the fact that out of the 20,000 scenarios submitted to the North American Film Corporation for a serial Mr. McCardell's "The Diamond From the Sky" was selected. This work netted him the $10,000 prize offered. He is also the winner of scores of other prizes offered for unusual photoplays.

Mr. McCardell is at this writing at work on the first scenario for Mr. Horsley. It is to be a circus story, one of great breadth of interest, and at the same time one that will serve to bring in the Bostock animals in performances of their exceptional feats. The featured player in this play is to be Miss Margaret Gibson, considered by many the most beautiful woman in motion pictures, and an actress of rare accomplishments. She will be supported by a cast of unusual excellence.

The Mutual Master-pictures, de luxe edition, which Mr. Horsley will offer with Crane Wilbur as the star, will be released every four weeks beginning January 26. The first release is entitled "Vengeance Is Mine!" and reports from Los Angeles, where the subject is now being filmed, say it is one of the biggest undertakings ever attempted in motion pictures and will present the star in a role that is believed to be the best thing he has ever done. It is being directed by Robert Burke Broadwell.

The change into five-reelers means that the detective series announced for Centaur star feature releases, with Crane Wilbur as the star, will be abandoned. The scenarios were prepared as three-reel stories, so are unavailable under the new arrangement.

The Cub Comedies, which Mr. Horsley is also producing, will continue to be released as heretofore. One of these single-reel fun-creating pictures, with George Ovey featured, is distributed every Friday. Milton H. Fahrney continues as director. Mr. Horsley is now in New York, but will soon leave for Los Angeles so that he can supervise personally the work outlined.

Chaplin's Burlesque of "Carmen"

"Carmen," the classic tale of love and passion, written by a Spaniard and so appealing that it has been translated into every language in the world and made into a play and into an opera and finally into a photoplay by two different companies, is the vehicle that Charlie Chaplin has chosen for his next offering to the world of mirth.

All the world knows the story. A young lieutenant goes into a province of Spain to stop the smuggling that yearly costs the government thousands of dollars. He proves adamant to bribes and is the despair of the smugglers. But Carmen, a gypsy girl, beautiful, alluring and unscrupulous, guarantees that she will make Lieutenant Jose see reason. So the young soldier falls to her arts, kills a brother officer because of her and joins the gypsy band.

But he finds that Carmen is an individualist. She doesn't love him. She goes to Madrid with the popular toreador and accepts the plaudits of the multitude as her just due. Jose follows and kills her as she scorns him. Then he stabs himself.

The thing is so big that it lends itself readily to burlesque. And Chaplin, as the smitten soldier, uses Edna Purviance and the situations made by the story to such effect, that the play is continuous laugh. The situations aren't changed. But it is Chaplin, as the "low-brow" in the part, that makes it ridiculous. Edna Purviance is a beautiful, passionate Carmen, and Chaplin is a well-meaning and therefore extremely funny lover.

What Did the Camels Think?

Edward Jose, who is producing for Pathe the first Kipling book to be filmed, "The Light That Failed," discovered in his search for locations that Fayerweather's Island off the city of Bridgeport, Conn., offered remarkable opportunities for "real desert stuff."

Furthermore, the winter quarters of Barnum and Bailey's circus is in Bridgeport, so a big supply of camels, Arabian horses, etc., was right at hand. Therefore Mr. Jose took his company, headed by Robert Edeson and Jose Collins, up to Connecticut last week and made a profound dent in the ordinarily tranquil life of that enterprising community.

He needed "extras," many of them, and so announced the fact in the local newspapers. Many Bridgeporters could not resist the temptation to work before the camera, so rich and poor, a multitude of them, enrolled with eagerness under his banner, ready to work for "from $2.50 per day up." As Fayerweather's Island is no winter resort and biting gales were blowing in from the broad Atlantic, the camels must have had their own opinions about the Sahara desert they were supposed to be working in.

New Glass Studio Nearly Ready

The huge new glass studio being built by the American Film Company at Santa Barbara is fast nearing completion. The third floor of the structure already has been laid, and to external appearances, the giant building is practically finished. The new studio is said to be the most complete in existence, and the various members of the American corps of directors are anxiously awaiting the word from President Hutchinson to go to work in the new quarters. Every appliance for modern motion picture photography is being installed. It is hoped that the new studio will be in full operation by the first of the new year.



Lillian Gish, Elliott Dexter and Marie Doro at the Fine Arts' studio.

HALL ASSUMES NEW DUTIES

Famous Newspaper Man Who Helped to Put Hearst-Selig News Pictorial on the Map Now with Vitagraph

Ray Hall, news editor of the Hearst-Vitagraph News Pictorial and motion picture technician for the Hearst film interests, has arrived to establish the offices of the new weekly in Flatbush.

Mr. Hall, for many years in the general newspaper and news service field, including important assignments for the United Press and International News Service in various capacities from coast to coast, was made editor of the Hearst-Selig News Pictorial when it was founded in Chicago two years ago.

The newspaper head style of titles for motion picture topicals is said to have been invented by Mr. Hall, together with the slogan made famous by the Hearst-Selig News Pictorial—"The World Before Your Eyes." It was due to Mr. Hall's enterprise that the Hearst News Pictorial carried the famous scoop on the Eastland disaster at Chicago, shipping prints to every exchange receiving this service within seven hours after the great lake ship settled at her dock.

Mr. Hall is known the country over among newspapermen. His last big news assignment was covering the national conventions of 1912 for the International News Service. Notable among his newspaper performances was the Hearst scoop on the confession of the McNamaras at Los Angeles. He chanced to be hanging around the court room when it happened.

Mr. Hall's offices will be at the Vitagraph plant in Brooklyn.

Henry McRae Honored by Shriners

Just to show their appreciation of a magnificent fellow and brother Shriner, officials of Al Malaikah Temple, Los Angeles, visited the $1,000,000 motion picture metropolis, Universal City, Monday and presented Henry McRae, retiring director-general, with a diamond studded



Henry McRae, former Director General of the Universal Film Manufacturing Company, who is to take a company to the Orient, exhibiting beautiful gold watch presented to him by the shriners of Los Angeles.

gold watch as a testimonial of their friendship and his loyalty to the Shriners.

The watch bears the following inscription: "Presented by Al Malaikah Temple, A. A. O. M. M. S., to Henry McRae, in appreciation of his many courtesies in 1915." The presentation was made by the following delegation of Shriners from the Temple: General Robert Wankowski, Frank B Silverwood, R. A. Heffner and W. E. Bush.

The former Universal director-general will sail from San Francisco, January 8, on the palatial steamer, *Tenyo Maru*. He plans to make a world tour before returning, creating as he goes Oriental and world-wide features for the Universal program. It is stated that Anna Pavlowa, the Russian dancer, is to appear in Japan in a big feature directed by Mr. McRae. The picture to cost something like $250,000. The talented director has already secured a Japanese interpreter and is selecting a picked company of capable and well known players, the staff to be augmented from time to time with world celebrities.

A. C. F. Gets Noted Cartoonist

The American Correspondent Film Company announces that it has secured the rights to the exclusive marketing of the comedies of Hal Olver, the clever creator of animated cartoons. Mr. Olver is fresh at the game, though by no means a novice at cartoon work. He was for five years on the staff of the Boston *Traveller* and did noteworthy work for a newspaper syndicate in South America before he came north. Hal is a long-drawn-out person who just falls short of being long enough to keep the spirit of jollity confined within himself; for it keeps trickling out of the ends of his flippant fingers, making his pencil do ludicrous things. Mr. Olver is now preparing a serial entitled "The Strange Adventures of Professor Pipp," which will be released shortly. Pipp is a little man with a big purpose; he wants to tour the warring countries to see what is going on in the zone of fire. And he does. His traveling outfit is perfect. Not a detail is lacking to make him the tourist par excellence. Reports of a few slight topographical changes in Europe prevail upon him to leave his Baeddeker at hime; but that lack is easily overcome by field-glasses, folding camera, and rakish felt hat. Indeed, the leader of a brigade of Cook tourists, resolved to conquer Europe in three weeks, is no better equipped than Professor Pipp.



Hal Olver

Pathe Office Again Expands

Owing to the great increase of business Pathe has taken the twelfth floor at 25 West Forty-fifth street, New York City, and is now occupying two entire floors in that fine new building. The bookkeeping and clerical staff will be located on the twelfth floor, and the executive offices on the eleventh.

GRIFFITH'S MOTHER PASSES

Famous Director of the Silent Drama Called to Louisville, Kentucky, by the Sudden Death of His Parent.

The entire motion picture industry this week extends its sympathy to David W. Griffith, famous Triangle director, who was called to Louisville, Ky., by the death of his mother, on Sunday night, December 5.

The occasion of Mr. Griffith's journey to Kentucky is unusually sad, due to the fact that less than a week later he had expected to visit Louisville for the purpose of helping his mother celebrate her eighty-seventh birthday, and had long been making his plans with this object in view.

Mrs. Mary Perkins Griffith was the widow of a well-known Confederate general of the Civil War. A woman of great intelligence and culture, she had imparted her high ideals to her children. At her bedside on the day of her death were Albert G. Griffith, her youngest son, who came from London to Kentucky, and Miss Ruth Griffith, her only daughter. D. W. Griffith received the news of her fatal illness too late to reach there, but dropped all his activities, and immediately hastened to Louisville upon learning that her condition was serious.

Thousands of telegrams have reached the Los Angeles office of the famous director since his departure, all expressing sympathy and condolence to him in the hour of his bereavement.

Here's the Prize Winning Hint

Joseph F. Coufal of the Novelty Slide Company offered during November a prize of $5 in gold for the best suggestions submitted for booming the business of a motion picture theater, and the prize has been awarded to Mrs. F. A. Gould of the Rex theater, Reading, Pa. Mrs. Gould's suggestion is as follows:

In a small house where one cannot depend upon transient trade it keeps a manager constantly on the alert to think up new stunts whereby he can increase his attendance. From our own experience we find the first and best thing to do is to get the good will of all the children in the neighborhood; by doing this first, you win the older ones without much trouble, for the children are the very best boosters you can find.

Sometime ago we bought a large doll, and dressed it up in an outfit that would make any child sit up and take notice. This doll was placed in the box office where everyone could see it and each evening as a ticket was bought, the purchaser was given one letter of the alphabet, these letters were to be saved until a name for the doll could be spelled. The children could put in the box (which was placed at the entrance) as many names as they could make. This was continued for two weeks and the box had to be emptied a great many times. Mothers and fathers worked for their little daughters, brothers and older sisters would work for a little sister, aunts and uncles joined in the race until the whole neighborhood seemed to want the dollie. Every evening we saw an increase in attendance, all were anxious to get as many letters as possible and several nights during the week we would offer as many as five letters with each ticket.

The night of the drawing came and with it such a crowd it was impossible to accommodate them. Each child had been told to paste her letters spelling the name on a piece of paper and write his or her name on the back before it was deposited in the box. A little girl was picked from the audience to draw the name of the dollie from the box, the result was received with much applause and everyone went away pleased and happy. This contest proved a big business booster and the news of it spread and sure was a great advertisement for the theater.

For three years we have been giving the children Christmas parties and it is something the little ones look forward to with the greatest pleasure, needless to say Christmas is a good day and empty seats are hard to find. We advertised the party big and after a few nights it was the talk of the neighborhood. Christmas came with everything in readiness to treat the kiddies. The usual admission was asked and as the children entered were met at the door by Santa Claus, who had a jolly word for each and every one. In the theater a huge Christmas tree gaily lighted was another real surprise and delight to the many little eyes. After the show Santa appeared with his great pack, he was received with cheers and as the pack was opened and a box of candy given to each child their delight knew no bounds. It was a great day and is talked about from one year to another.

Another New One Enters Field

The Uncle Sam Film Corporation, with offices in the World Tower Building, New York City, has been incorporated by several well-known business and theatrical men who have unbounded faith in the future of the motion picture. James Knight has been elected president.

Quite a bit of activity prevails in the offices of the new company. Things are being whipped into line and arrangements are being made to begin operations the first of the year.

Negotiations are pending with men who have seen a number of years of active service in the motion picture field, and the personnel of the company, it is claimed, will assure solidity and success.

Several well-known plays which have been tremendously successful on the legitimate stage and which will prove equally popular on the screen, are under consideration.

BOSTON DAILY MIRROR

Night Special — Ball Extra

METRO WINS

Third Annual Ball of the M. P. E. L. of Mass. Attracts Record Crowd—Society, Politics, the Stage and Filmdom Turn Out En Masse—Thousands Turned Away—Affair Voted Most Brilliant Dance Pageant Given by the League.

METRO COMES ON SPECIAL TRAIN

Mayor Curley and City Officers Greet Metro Stars at South Station—Accompanied by Band the Party in Taxis Parades to Copley Plaza.

Front page of the Boston edition of the Metro newspaper.

The Science of Selection

BY JOHN W. GREY

FEW manufacturers realize that the most important point in photoplay production is what Albert E. Smith terms "The science of selection." That the selection of subjects is most important, cannot be refuted, and one of the great faults of the present mode of production is the fact that the heads of the producing companies do not interest themselves enough in the proper selection of subjects.

In ten years the business of producing has advanced with gigantic strides. From seven to eight reels a week, as a total output for the producing companies of the country, to one hundred twenty-eight reels a week, is an increase of over eighteen hundred per cent; but with this increase in ratio the heads of the organizations have sadly neglected the most important part of the photoplay. In present day producing circles the scenario head, as a rule, selects suitable productions for the director. These are then given to the director to produce, and in nine cases out of ten, the real head of the organization has little to say about what is going on.

It was Albert E. Smith, president of V. L. S. E., Inc., treasurer of the Vitagraph Company and treasurer of the General Film Company, who first instituted the method of selecting photoplays suitable for the directors under his supervision. At the Vitagraph Mr. Smith has adopted what is known as the unit system of producing, which is probably the most efficient ever evolved. This plan works successfully for the simple reason that each and every director, as well as every production that these directors make, is personally supervised by either Mr. Smith or Mr. Blackton. After the readers have read a script, the scenario chief, Marguerite Bertsch, then goes over it thoroughly, writes an opinion on it, and the script is then handed to Mr. Smith. Mr. Smith, in turn, reads the script, not only synopsis but scenario as well, and then decides upon the most suitable cast and director for the particular production. In that way a great many obstacles are overcome, particularly that of miscasting. After the script is decided on by Mr. Smith, he takes the director in hand personally and goes over each and every point with him. The cast is then selected from the Vitagraph stock company, and if necessary a stage star is used.

The director starts the production and every important scene is personally supervised by Mr. Smith himself. This same system is utilized by Mr. Blackton, Mr. Smith's associate, as Mr. Blackton has his coterie of directors as well, and devotes his personal attention to the productions which he reads and selects.

After the "takes" have been made, the negative is projected and if either Mr. Smith or Mr. Blackton decides that it is not satisfactory or does not thoroughly illustrate the point in question, a retake is ordered. In this way an average standard of excellence is maintained.

This particular method of production was at the basis of the new personally picked program, which is now being released by the Vitagraph Company through the General Film. This personally picked program consists of a four-reel dramatic subject and a single reel comedy. Great care is exercised in the selection of subjects to see that they dove-tail nicely and afford an evening's entertainment of the highest quality. In other words, it would be foolish to combine a comedy-drama and a slap-stick comedy, whereas a heavy dramatic subject will balance nicely with a slap-stick comedy. In other words, Mr. Smith has assumed the exhibitor's and the patron's viewpoint. He has not produced pictures for the sake of producing them, but has always had in mind the perspective of the audience. This same rule holds good in the advertising of productions, and Mr. Smith makes it a point to have his advertising written and created from the buyer's standpoint, not the seller's.

The personally picked program, which will be released through the General Film Company, will have many innovations and novelties in the way of advertising. A campaign has been outlined which will standardize all advertising in such a way that paper, heralds and lobby display will have a similarity, and will become recognized as the personally picked program. In other words, the newspaper "ads," the posters, slides, heralds, etc., will have the same similarity of design which will couple up in such a way that the patron will be able to immediately recognize this particular brand of entertainment.

The first of the personally picked program, as decided on by Mr. Smith and Mr. Blackton, is a combination of "On Her Wedding Night," and "The Patent Food Conveyor." "On Her Wedding Night" is a four-reel drama directed by William Humphrey, whereas "The Patent Food Conveyor" is a comedy directed by C. J. Williams.

Another policy which is advantageous to the Vitagraph is the fact that it is the intention and desire of both Mr. Smith and Mr. Blackton to have every Vitagraph release viewed before it is purchased. Mr. Smith is a firm believer in screen inspection, as in this way the exhibitor is enabled to act as the final judge in the selection of his program. For years Mr. Smith has advocated the open market system of distribution, as it is the only logical way to sell merchandise. Heretofore the exhibitor has often booked a subject, and been disappointed in its drawing power, whereas if he had an opportunity to see the picture on the screen before booking it, he would have had no one to blame but himself.

PICTURE MATERIAL AMPLE

Vast Fund of Published Fiction at the Disposal of the Film Manufacturer Has Hardly Been Touched, Believes Premier Executive

"Actual live story material is essential for motion picture production today. One of the men prominent in the feature film industry recently made the assertion in one of the trade journals that the number of novels, plays and stories available for motion picture adaptation grows constantly smaller. While this is of course actually true since each picture so adapted

ceases to be desirable for further production, it is however, far from the actual conditions that prevail," declares G. Blake Garrison, secretary of the Premier Program Corporation.

"The vast fund of published fiction at the disposal of the motion picture producer has scarcely been touched. The surface only has been scratched. Some of the most famous works, of course, have been produced in motion pictures, but not only are there enormous quantities of unpicturized stories, plays and novels, but the actual increase in fiction produced well nigh equals that used by the motion picture manufacturers. It is true much of the fiction published is not available for motion pictures, much of it lacks action, much of it is dependent upon clever or amusing dialogue, all of which is of course lost in a picturization, but any real, vital story, any portrayal of deep emotion, active conflict, would prove valuable material for a photoplay, provided that material is ably handled and artistically produced.

"I speak authoritatively on the methods employed by Premier Program because with these I am familiar, and in selecting the staff for the scenario department we have selected men who have made a careful study of the public demands and whose knowledge of literature is wide and constantly widening. We demand of them that they find for us the very best stories from the motion picture point of view, not only in modern literature but in the literature of all time past—nor do we bar the literature of foreign countries.

"Careful consideration of the enormous supply of material at our disposal convinces us that there is and will remain for many years to come a seemingly exhaustless supply of material—material that has already proven its worth in one of the allied forms of literature and yet is capable of reproving its merit under the new interpretation of motion pictures."

Keenan's Finest Work Coming

Frank Keenan, the eminent American character actor, will make his second appearance on the screen under the Triangle banner, during December, when he is presented by Thomas H. Ince in an intense and forceful, yet pathetic tragedy from the pen of J. G. Hawks, entitled "The Despoiler." Just completed at Inceville under the direction of Reginald Barker and the personal supervision of Ince, the production gives promise, it is said, of provoking a world-wide sensation by reason of the potency of its theme.

"The Despoiler" is a preachment, yet contains all the other elements of entertainment that go to make up a successful play. It goes for its locale to the mythical country of Balkania and there is enacted without offense to the conscience of any existing government.

Never since he began his career as an actor—and he makes this declaration unhesitatingly—has Keenan contributed a greater characterization to the world of amusement. He plays the part of the Emir of Balkania, a fierce, fearless despot who holds sway over a band of wild mountain horsemen, and around whose barbarous attack upon the girls and women of a neighboring town the story revolves. A number of massive sets are employed during the enactment of the piece. One depicts the entire village of Tournaisse, which is raided by the barbarians, another the courtyard and exterior of the abbey and a third the interior of the abbey, where the big scenes of the production take place.

The principal feminine role is played by Enid Markey, who, it is said, challenges Keenan for first honors by her work, while the third important part is portrayed by Charles K. French. Music for this production was composed by Louis Gottschalk.



The big four at the Triangle studio, Mary Alden, Mabel Normand, Mae March and Lillian Gish, stealing a few minutes for a gab feast.

"Ne'er Do Well" Ready for Release

The Selig Polyscope Company is preparing a wealth of publicity material to accompany the release of "The Ne'er Do Well," which is to be released in ten or more reels, shortly after the New Year. Posters of unusual design and drawing power have been prepared and in addition there are beautiful heralds, press sheets, cut sheets, etc. Everything in the publicity line that will help the exhibitor has been prepared by the Selig Company. "The Ne'er Do Well" was written by Rex Beach, produced by Colin Campbell and features an exceptional cast of players including Kathlyn Williams, Wheeler Oakman, Frank Clark, Eugenie Besserer, Sidney Smith and others. "The Ne'er Do Well" is considered a worthy successor to "The Spoilers," which was written by the same author, produced by the same director, and realistically enacted by the same stars.

Fast Service on Pathe Weekly

Mr. Gerber of Gerber and Hass, operators of the Majestic, Dayton, closed a contract with the Cincinnati Pathe office recently for both releases of Pathe News for indefinite run. To give Dayton the fastest news service possible Mr. Holah, the Pathe manager, arranged with the studio and factories to ship the News each week direct to the Majestic theater as soon as released, which will give Daytonions news that is news in pictures about as fast as it ever can be accomplished. Wednesday's release in New York will be shown on Friday and Saturday and Saturday's release Monday and Tuesday. In other words if something happens of current news value during the week Dayton will have it on the screen about 48 hours afterwards. Considering the distance to be traveled between the two points this is a remarkable piece of work.

TWO METRO COMPANIES LEAVE

Marguerite Snow With Rolfe Company Goes to Savannah While Cast Headed by Mary Miles Minter Will Work at St. Augustine

Two Metro companies, one destined for Savannah, Ga., and the other for St. Augustine, Fla., left for the south last week to begin work on the exteriors for several important feature productions, which Metro will release early in the coming season. One company was from the Rolfe Photoplays, Inc., studio, while the other represented the best talent of the Columbia Pictures Corporation's forces.

Edwin Carewe, who has just finished "The House of Tears" for Metro, with Emily Stevens in the stellar role, is in charge of the Rolfe aggregation and will work in and around Savannah, while Edgar Jones will direct the Columbia company of players. Director Jones' assistant, P. Thad. Volkman, who recently resigned from the Lubin forces, preceded the company to St. Augustine by several days in order to arrange for the necessary "locations," so that work might begin immediately upon the arrival of his chief and the players under Mr. Jones' direction.

Marguerite Snow will be starred in the productions made in Savannah, which Edwin Carewe will direct, while little Mary Miles Minter will have the stellar role in the features directed by Edgar Jones, which have the Florida Everglades for a background. Director Jones, it is said, has been given instructions to look over the lay of the land around St. Augustine, and if conditions are favorable to motion picture making a permanent Metro studio for winter work may be established there. The same directions have been given Mr. Carewe in regard to Savannah and its environs, though it is not probable that studio sites will be selected at both places.

Miss Snow, upon her arrival in Savannah, will at once begin work on the vehicle selected for her initial venture under the direction of Rolfe Photoplays, Inc. This is an elaborate photodramatization of "The Upstart," which had a long run at the Maxine Elliott theater, being one of the most successful plays presented last season, and one which will offer Miss Snow opportunity to exercise her wide range of talents in an unusual degree.

George Le Guere, who has just finished portraying the role of "Bibbs" Sheridan in "The Turmoil," the Columbia-Metro picturization of Booth Tarkington's great novel of the same name, directed by Edgar Jones and starring Valli Valli, will be featured with Miss Snow in "The Upstart." He will also play across from her in another Rolfe-Metro feature picture, the exteriors for which will be taken in and around Savannah, which is as yet unnamed.

The Columbia-Metro aggregation of players, under Director Edgar Jones and with Little Mary Miles Minter as the star, whose destination is St. Augustine, left New York on a special Pullman car on Wednes-

Opie, the Operator — He Begins His Career



day, December 8. They will at once begin work on two five-part features, "Dimples" and "A Scrap of Pasteboard," both of them original manuscripts of unusually high calibre.

Tom J. Carrigan, a newcomer to the Metro forces, will be featured with Miss Minter in her two new pictures. Mr. Carrigan has won success on both the screen and the speaking stage and will make an ideal leading man for the popular young star. Besides Mr. Carrigan, Miss Minter will be supported by an unusually strong cast, including Harry Ford, Peggy Hopkins, Ferd Tidmarsh, Schuyler Ladd, Mae De Metz and William Tauscher. Besides this number, the party at St. Augustine also includes Mrs. Shelby, the mother of Miss Minter, Hal Rosson, the head cameraman and several assistants.

Malcolm Williams in Gaumont Picture

The startling announcement that the Mutual Film Corporation would inaugurate a policy of frequent releases of five-reel Masterpictures is coupled with one of the Gaumont Company that its first five-reel photo-drama of this character will be called "The Idol of the Stage." It will be released January 12th with Malcolm Williams, a favorite both of Broadway and the screen, in the title role.



Malcolm Williams.

The knowing ones who follow closely all the moves of the various producing companies recognized that a new Gaumont-Mutual policy must be under way when it was made public that Malcolm Williams had gone south to be filmed in a production which for the time was nameless. Mr. Williams is a sterling actor of long experience. From the stage he brought to the screen finished technique, artistic ideals and an engaging presence. Starting his stage career at the age of seventeen, within two years Mr. Williams had advanced to leading parts, being known as the youngest leading man in America. His first appearance in New York was in "The War of Wealth." Then he was engaged by David Belasco to support Mrs. Leslie Carter in "The Heart of Maryland." For three years he played with her, both in this country and England.

Then followed engagements in the Jacob Litt production of "Caleb West," the Liebler production of "Unleavened Bread," and "The Young Wife," Mr. Williams playing the part of the husband; to be succeeded in turn by a tour as co-star with John Mason in "The Altar of Friendship." Mr. Williams was then engaged as leading man with William Farnam in "The Renegade," with Wilton Lackeye in "The Stranger," and as the minister in "Polly of the Circus." After two successful years as Laroque, the adventurer, in "Madame X," he appeared as leading man with Walker Whiteside in "The Typhoon." Last year he returned to David Belasco to play the jealous husband in "The Phantom Rival."

Fight Film in Supreme Court

On the last day of November the government filed in the United States Supreme Court its answer to the appeal in the Jack Johnson fight film case, which concerns the constitutionality of the act of 1912 against importing films of prize fights for public exhibition.

The film magnates contend that the films were not brought into the United States for sale but for exhibition, and argue that the government has no right to prevent importation for such a purpose, but in its brief filed in answer to the defendants the government compares the fight films with the importation of women under the white slave act, and argues that there does not have to be an actual sale of the imported objects, but that the use of the objects after importation constitutes commerce, though ownership may be retained by the importers. The government goes so far as to argue that if the object imported is not used for public exhibition but only for private enjoyment the matter is disposed of by the law which deals with films that "may be used for public exhibition."

The brief adds: "Neither the purpose for which articles are imported or transported, nor the use to which they are to be put after transportation, is any test of the commercial character of the transaction. It is not what is done or is to be done with these films after they reach the United States, but it is the intrinsic nature of the article and the act of transporting or introducing them here from abroad for any purpose that brings them within the purview of the commerce clause."

Four New Plays in Production

Four new Triangle plays have been put into production at the Fine Arts California studio, each cast headed by a prominent player.

De Wolf Hopper in a high-class comedy, under the direction of Edward Dillon, with Fay Tincher chiefly in the support of Mr. Hopper.

Norma Talmadge, Tully Marshall and Seena Owen in "Martha's Vindication," under the direction of C. M. and S. A. Franklin, supported principally by Ralph Lewis, Charles West and the four Fine Arts' "kiddies," George Stone, Carmen De Rue, Violet Radcliffe and Francis Carpenter.

Wilfred Lucas in "Acquitted," under direction of Paul Powell, with a supporting cast that includes Bessie Love, Sam de Grasse, Mary Alden, F. A. Turner, Elmer Clifton and W. E. Freemont.

Mae Marsh and Robert Harron in "Hoodoo Ann" under the direction of Lloyd Ingraham.

Books Fifty-two Gold Rooster Plays

J. A. Broomhall, the well known and influential exhibitor from Hamilton, Ohio, together with his manager, John H. Schwalm of the Jewell theater, Hamilton, made arrangements with C. E. Holah, branch manager of Pathe's Cincinnati office for a big contract calling for 52 weeks' service of Pathe Gold Rooster Plays to be shown two days each week at his theater commencing December 22 and 23.

Where Is the Biggest Room for Improvement?

BY CARL HORTON PIERCE*

"WHERE is the biggest room for improvement in the photoplay industry today?" is a question that is naturally in the minds of everyone that is thinking of advancement in this industry which is leaping rapidly into first place among the world's most important activities.

The answer: "In the selling of his photoplays to his patrons, on the part of the exhibitor."

That the exhibitors of the world have made rapid strides in the presentation of their pictures to the public there can be no question. At a banquet recently given at Hotel Astor, one British agent said: "Britain used to lead the exhibitors of the world, but with the opening of the Strand in New York a new era was inaugurated which placed America in the forefront of the exhibitors of the world."

Such presentation of photoplays as is now given in this country, as illustrated by the Strand of New York, the Park of Boston, the Majestic of Detroit and other theaters of what one might call the "Paramount type" are excellent so far as they go. But the fact remains that not nearly as much is being done as might be done toward bringing to the attention of the patrons of the splendid points of the photoplays that are to be shown at the theaer.

If a man has merchandise to sell, he takes pains to acquaint his audience with the merits of the goods. If a theater manager is about to present a photoplay, he is usually content to take an excerpt from the press notices sent out by the publicity department of the manufacturer and try to get it inserted in the reading notices of the local papers. This notice, plus a small advertisement, is usually the limit of his activity. In this he is not to be blamed—especially during the days gone by—because he had no opportunity before the date of showing of the film of presenting his arguments to the public in advance of the showing. This practically amounted to his showing goods whose advantages he himself did not know, consequently he could not exploit them to his public.

Manufacturers, therefore, have become aware of the necessity of getting out a good sales-talk on the film, together with accessories that will enhance the interest in it—all of this well in advance of the showing of the picture.

This is only applying the principles in the film business that are used by every wide-awake commercial enterprise—but it is something that must be done more and more in order to properly "sell" the public in advance with the desire to see the picture.

Two things are essential to this progress: one that the manufacturers shall use every increasing activity in getting out of this sales-help; the other, that the exhibitor shall avail himself of the privilege thus offered.

The tendency on the part of the manufacturer to awaken to this condition is more noticeable as each day goes by. But the awakening of the exhibitor to the need of more intelligent representation of his goods to the public is one that seems to be only a gradual leavening process—forced in many cases, as the exhibitor finds that his business is decreasing. He probably is not able to give an answer as to why it is decreasing. He simply says, as one exhibitor said to me recently: "Last year I used to do a business of $1,500 a week. This year it has fallen to $1,000—and I cannot understand it. Times are good—everyone has plenty of money—but our business has fallen off $500 a week. I think it must be the photoplays."

Now, as a matter of fact, the photoplays offered him are constantly increasing in perfection and merit.

*Special Representative Oliver Morosco Photoplay Co.



Charles Marriott.



Charlotte Greenwood.



Sidney Grant.

Three featured personages in Oliver Morosco photoplay.

So evidently (since the pictures are meeting the demands of the increase in discriminaton on the part of his public) it is not the pictures. When I asked him what he is doing to advertise and shove his pictures, he replied: "Nothing. We have a regular trade. We don't need to advertise. Our customers, comprising the best people of this town, all know about us."

There was his answer; he did not recognize the increase in competition that had taken place during the year and was simply dying the natural death of the man who does not advertise—but rather stagnates until ossification sets in and death follows.

I asked him what photoplay he was about to run. He mentioned one that would particularly appeal to his public, which includes the patronage of a large university. I wrote a special circular for him, addressed directly at his college men. I told them what advantages they could derive from the seeing of this photoplay with its wonderful accompanying music.

As a result, instead of laying this photoplay on the shelf because he did not understand it or its drawing power, he played it to a record audience of satisfied patrons. An exhibitor not one hundred miles from him had a similar experience with the same picture.

What is the answer? It lies in the increase of merchandising methods in the presentation of films on the part of the exhibitor. If there is some point in the photoplay that will particularly appeal to the people of his locality, the exhibitor should pick up this point; either get it into his press notices, or include it in a throw-away; or in some manner properly exploit the subject so that the public will get the message and respond—or, more properly speaking, be given an opportunity to respond.

The exhibiting end of the business requires a rare combination of showmanship, business ability, integrity and acumen, and incessant activity. Some of our theaters are managed by men who possess all of these requirements. Such managers are making an overwhelming success. But there are other instances where a manager is either trying, without a press man, to cover so many details himself that his press matter neither has the punch to get over with the public, or he hasn't the time to even read the matter that is sent him so as to play up the strong points of the pictures he is to run.

From out of all this heterogeneous mass of unsystematic methods of handling pictures there will undoubtedly arise, due to the necessity of the times, a systematic handling and presentation of pictures which will greatly increase the revenue of the theater, thereby amply paying the managements that engage proper assistance in the advance exploiting of the motion picture features.

ENJOYABLE BEEFSTEAK DINNER

Adam Kessel Guest of Honor at Most Successful Informal Affair of Its Kind Given by Screen Club

Saturday evening, December 11, was the date of the latest beefsteak dinner given by the Screen Club at the club rooms, 165 West Forty-seventh street, New York. It was the most successful of all the beefsteak chewing affairs given by this popular organization, the more so, perhaps, because Adam Kessel was the guest of honor.

The new administration of the club expects to give a number of special evenings during the winter by way of promoting harmony and good fellowship. Billy Quirk, the club's new president, is living up to expectations by inaugurating a series of special nights, with some prominent club member as the guest of honor. One of the features of the evening was the remarkable expression of confidence by the members in King Baggot. When he arose to speak, in response to a call, the entire assemblage rose with him and cheered him without a stop for five minutes by the watch.

Speeches were delivered by Adam Kessel, Douglas Fairbanks, Sam Spedon, King Baggot, John Ince, William Steiner, Harry A. Palmer, Fred B. Murphy (of Boston), Norman Selby (Kid McCoy), Charles Kessel, Arthur Butler Graham and Frank Kugler. Recitations were given by Gladden James and George Beban.

Among those present were: Adam Kessel, Billy Quirk, Jules Burnstein, Alan Dwan, King Baggot, Douglas Fairbanks, Stanley Walpole, Eric Mayne, Lindsay J. Hall, J. W. Johnston, Harry Benham, Harry Reichenbach, Royal Byron, Gladden James, George Reehm, Al Mayo, Hugh Hoffman, Herbert Miles, Edward Roskam, John W. Noble, William N. Bailey, Frank Carroll, Hopp Hadley, George Ingleton, William F. Aldrach, Tefft Johnston, Harry S. Waldron, Harry Keepers, C. Jay Williams, Sam Pelzman, Harry Cohn, Ben Goetz, Syd Samson, Joe Smiley, Marshall Farnum, Thomas G. Wiley, William J. McKenna, Dallis Fitzgerald, Paul Scardon, Fred Sullivan, Lee Gainsborg, L. Levine, Sam Zierler, E. W. Kramer, S. B. Kramer, Harry A. Palmer, Fred B. Murphy (Boston), H. A. Sheldon, Harry McRae Webster, John Ince, Arthur Ashley, Harry Solter, Charles K. Ash, Julian Solomon, Hugh Jeffries, Walter McNamara, Matt Moore, S. A. Jones, William A. Suter, Oscar J. Lynch, W. J. Sandall, George J. Cooke, Walter Clifford, W. L. Schulman, Arthur L. King, S. J. Hamilton, Eddie Hardin, P. H. Hahn, Frank G. Kugler, Arthur N. Smallwood, Harry Jay Smith, William Steiner, Charles Kessel, Edwin Stanley, C. L. Ketcham, Elmer J. McGovern, Harry Spingler, William J. Rosenberger, William H. Tooker, H. J. Warner, Charles W. Ritchie, Kid McCoy, Arthur M. Werner, J. H. Gerhardt, Arthur Butler Graham, C. A. Willat, John N. Race, A. H. Byrd, Paul Panzer, Joe Phillips, George Beban, Duncan McRae, Lawrence White, Albert Dorris, Fred Nicholls, Sidney Bracy, Bert D. Corbin, William C. Chamberlin, Martin Fisher, A. P. Leibinger, James A. Timony, Howard G. Dorr, Anthony Merlo, Devore Parmer, Raymond L. Schrock, Harold Z. Levine, Henry Cronjager, Albert Roccardi, William Humphrey, Sam Spedon, Charles Eldridge, Edward Thomas and William Shea.

Bushman and Bayne with New Director

Francis X. Bushman and Beverly Bayne, the popular Metro stars, have begun work on the marvelous and novel five-part productions, "The Man Without a Conscience," at the Rolfe Photoplays, Inc., studio, 3 West Sixty-first street, New York City. These stars are under contract with the Quality Pictures Corporation, one of Metro's producing companies, and since coming to New York from the Quality-Metro studio in Hollywood, Cal., have been using the Rolfe studios until suitable arrangements can be made for their accommodation elsewhere. During the absence in the south of the Rolfe and Columbia companies, headed respectively by Marguerite Snow and Mary Miles Minter, however, the Bushman-Bayne company will make the Rolfe studio its own.

Immediately upon the completion of "The Man Without a Conscience," these two stars will begin work on their next big feature, "The Red Mouse." This five-part feature was written by William Hamilton Osborne, the author of "Neal of the Navy" and other films.

Further Concerning the HEARST VITAGRAPH

NEWS PICTORIAL

Formerly Hearst Selig Weekly

The Greater News Reel

LAST week all motion picturedom sat up at the news of the discontinuance of Hearst-Selig and the entrance of its successor Hearst-Vitagraph. It was told how in a dramatic interview with Mr. William Randolph Hearst, foremost news authority in America, a plan for a greater news reel was evolved. It was told how this new outline was so revolutionary in its aspect that it was difficult to appreciate at one sitting.

As someone said, "The greater news reel is more than a news reel". It should be defined by another name. It might also be called the motion picture newspaper, for the Hearst-Vitagraph News Pictorial is to be run on the same lines as any of the Hearst newspapers. In other words, the Hearst-Vitagraph is to be bound by no traditions, no past rules—it is to be built on imagination, such imagination as governs only Hearst himself.

JANUARY *the* THIRD NINETEEN SIXTEEN

the first issue of the new Hearst-Vitagraph makes its appearance succeeding the Hearst-Selig.

Get your requests in now so as to permit no lapse in your news reel service. Every Hearst-Selig exhibitor should make it his business to book the Hearst-Vitagraph.

But this doesn't limit those who have not known the Hearst reel to take advantage of it at once.

See the Next Page →

To-be-made-at-the-Fountai
Greatest-News-Gathering-Organiza

Survey your news field, consider where those men who furnish the real news, the newspaper news, get their material.

The Hearst Organization gathers and furnishes news not only to Hearst's many newspapers and magazines but through International News Service and International Film Service to over a thousand other publications.

Examine the map, prick it at any point and I will show you the name of the man who writes the news at that place and the name of the camera man who takes the pictures.

Gaze at the attached graphic representation of the Hearst news gathering organization. Each of these squares represents at least a dozen men. Jump down to the very last square on the page, illustrating the Individual Staff of the Hearst-Vitagraph and I will convince you that no other reel has any greater staff than that division alone.

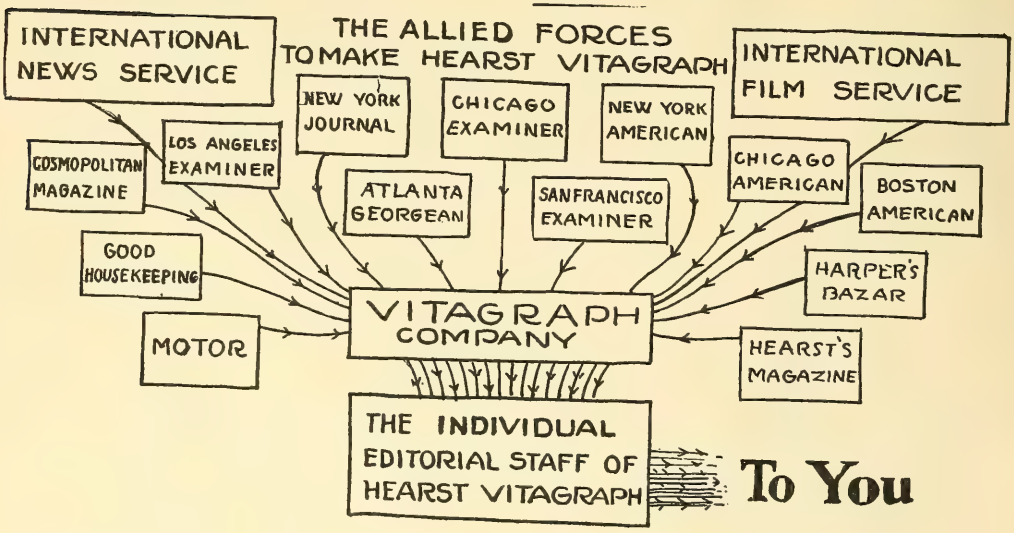
Man for man, the individual editorial staff of the Hearst-Vitagraph measures up, man for man with the *entire* staff of any other news reel. And then from that point upwards through those other magazines and Hearst newspapers and news gathering institutions, there is nothing with which to compare the competitors.

When you want steel the U. S. Steel Corporation is the place to go for it. When you want oil the Standard Oil is the place to go for it. When you want news go to news headquarters—the Hearst Organization.

If you want to prove to yourself how infallible the Hearst Organization is from a news standpoint, take any newspaper in the country which doesn't use the Hearst Service and article for article, photograph for photograph—see which got there first with the news—the individual publisher or Hearst.

You can, therefore, imagine why Hearst-Vitagraph with this entire organization at our disposal, the best of every unit of it turned into the direction of the Hearst-Vitagraph, why it must immediately assume the uppermost position.

HEARST-VITAGRAPH NEWS PICTORIAL



ead-of-News-by-America's
n - The HEARST Institution-

In Collaboration with
VITAGRAPH

Hearst for the news gathering. Vitagraph for the pictorial effects. There you have the ideal combination.

The Vitagraph Organization which has gained its supremacy as a producer, through sheer force of perfect productions, has gained this place because it has the inherent abilities. Therefore, realizing that Vitagraph not only assists in the news gathering and making up of this reel, it is important to realize its function in the refining of the film itself.

The exhibitor can scarcely appreciate the care and religiously zealous attention which is lavished on every foot of negative and positive in the Vitagraph Laboratory—the largest and most perfectly equipped of its kind in the world.

The Vitagraph staff which has earned its right to be known as the foremost technical group in the industry, has itself been responsible for numerous improvements in cameras, films and projection.

It is one thing to get a film, it is another thing to bring out its fullest value. Just as the artist works over his canvas until it is perfect, so the Vitagraph Laboratory men will work over the Hearst-Vitagraph negative.

Vitagraph as the print manufacturer and distributing agent will answer all questions regarding the reel itself—or for that matter any other question that might be addressed to it individually.

The Vitagraph Company *of* America

East 15th Street and Locust Avenue, Brooklyn, N. Y.

You Book It Independently

NO! Hearst-Vitagraph is not to be bought on a program. The exhibitor who wants it must get it separately. This means that it is not to be packed away and bolstered up by anything else.

No good comedy or drama is going to save it. It has no aids, no helpers, no supporters. It comes to you absolutely unaided.

It comes to you as itself. You accept it in that way and this means that if it does not make good as an independent—out it goes.

Free On Request EXHIBITORS Guide Book

There is now on the press and will be ready for distribution inside of the next two or three days a complete analysis of the story of Hearst-Vitagraph.

This explains the reasons for the discontinuance of the Hearst-Selig for its successor the Hearst-Vitagraph; explains about the intricate workings of the entire news gathering organization, explains about the work of Vitagraph in the make-up of the reel, and explains the various ideas listed on this page.

The ZONE Idea

The exhibitor residing in San Francisco will have an entirely different service than the man in New York. The man in Pittsburg will have a different service than the man in Chicago.

Each territory will have its Hearst-Vitagraph organization. A distinct entity working independently of any other as far as local news are concerned—but supplying other sections with that which is of importance outside. In other words you will receive European and Eastern News from New York, Far East and Pacific News from San Francisco, interior news from Pittsburg and Chicago and then in addition your own local news.

Buy at Your Own Price

We have worked out a system whereby you absolutely make your own price. A chart most simple to understand enables you to select for yourself the date of your release and the price you are to pay.

Backed by National Advertising

When you take the Hearst-Vitagraph you thereby do more than merely show the greatest news pictorial — you attach to yourself the power of a tremendous national campaign, runnning in newspapers and magazines throughout the country, which is to send the multitudes to that theatre exhibiting Hearst-Vitagraph

This campaign will be the most astounding thing yet heard of in the advertising of motion picture features and we promise you that the publication power of William Randolph Hearst is at the disposal of the Hearst-Vitagraph News Pictorial. Analyze this and see what it means.

HEARST-VITAGRAPH

NEWS PICTORIAL

(Formerly the Hearst-Selig News Pictorial—Now Better)

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If Your News Dealer Will Not Supply You—Please Notify Us

Volume XIV CHICAGO, DECEMBER 25, 1915 Number 26

The Percentage System and the Censored Film

WHEN exchanges buy prints of all their maufacturers' productions, the loss on an unpopular subject is distributed over all the successful subjects. The many efficient, hard-working films support the few undesirable, and consequently idle, films. The degree of inefficiency of any one film is thus not directly perceptible to its manufacturer, who only knows in a general way that it is not going well.

There is more than one reason for the commercial failure of a film. The most obvious reason, of course, is that the exhibitors do not care for it and will not run it. But the same result is reached if the exhibitors want to run it but are not permitted to. A film rejected by all of the various censor boards operating in so many states and cities is apt to be commercially unsuccessful. This fact is not necessarily a reflection on the rejected film or its maker; it is an unfortunate condition which must be faced and allowed for until it can be corrected.

It is plain that a film rejected by the censors of Pennsylvania, Ohio and Illinois (Chicago) must be commercially crippled. However popular it may be in uncensored territory, it can never reach the heights of success it deserves. Those three states are responsible for a lot of business.

Under the percentage system of distribution the film manufacturer receives from the exchange, instead of a certain fixed price, a proportion of the gross rentals of each film. With this arrangement the maker himself becomes responsible for his product. He makes money on good films and loses money on bad ones—which is as it should be. When we say "bad" films, we mean, of course, films that do not bring enough rental money to be profitable. The fault may not be with the film itself; it may be that it is not sufficiently advertised, or it may be censored out of a profitable market.

This is not an anti-censorship argument. We have carried plenty of those, and doubtless will have more before the evil is eradicated. While it is with us—or rather against us—we must do business on a censorship basis. The value of a film lies in the number of theaters where it will be or can be exhibited.

On the percentage plan, the film manufacturer whose product is barred from exhibition loses money. In spite of popular opinion, there is not enough profit in film manufacturing to compensate for the total obliteration of several of the best states in the Union. When the burden falls directly on the maker of the film censored, complacency ceases to be a virtue.

If the censorship territory embraces ten per cent of the total and the censors eliminate ten per cent of the output, there is a net loss of one per cent. That, distributed over the whole business, is insignificant. Where the loss fell on the exchanges, it was inconsiderable. Were the whole one per cent to fall upon one manufacturer, who perhaps made only five per cent of the total output, his loss would be too great to stand.

These figures are not intended to be accurate. No one manufacturer could make all of the censored films even if he tried. But the principle remains. The curse of censorship has never been evenly scattered. Some manufacturers get more than their share of the censors'

attention. When everybody chipped in and paid the bill, metaphorically at least, it did not matter much. But if he must pay the piper who dances, he must needs do less dancing.

To make stuff that is guaranteed censor-proof may look like a concession to the censorship principal. But the quickest way to eliminate censors is to make them useless and unnecessary. A board which can find nothing to eliminate will itself be eliminated in the ordinary evolution of things.

The manufacturer who didn't care before will care when every censored film knocks a hole in his pocketbook. He will be more careful to observe the rules of the censors—if they have any rules—however foolish they may be. And then some day the censor boards, atrophied by disuse, will drop off like the tail of an evoluted Darwinian monkey, and the picture's will be free.

It's an optimistic view of the situation, anyway. We hope it will work out that way.

"At Enormous Expense"

RECENTLY Mr. Goldfish said: "There is a belief at present that money, and money alone, will bring success in motion pictures. This belief will be dispelled. What will bring success in the future will be brains, artistic ideals and organization. And these things are not to be had for so much money."

No doubt there is too much tendency to talk in dollar marks. The habit is not peculiar to the film business. Some philosophers would call it an American characteristic.

But there is one phase of this practice that can be changed—and should be. The press agent who runs the paper cost of production up into fabulous sums should modify his hyperbole while he yet has the public's confidence.

It costs lots of money to make big productions. Everybody knows that. It does not cost as much as the press agent generally claims. Everybody is beginning to know that also. A million dollars invested in a film series, or a hundred thousand in a feature, must show in the picture or there is no use talking about it. Nobody but fools would pay to see a picture of a well down which it was claimed a million dollars had been dropped. On the other hand, if the cost shows in the picture, as it surely must, calling attention to it should be unnecessary.

Outside of a few vast spectacles which stand practically alone, motion picture history has not shown and is not now showing that the most expensive productions are the most successful or the most popular. The art of the author and the art of the producer are the only vital factors in production, and these in themselves are not costly. The enormous salaries paid for artificially inflated player reputations form no legitimate part of the true value.

Time will take care of the overpaid player, and probably no great length of time either. Let it also take care of the over-use of the dollar mark. There is nothing to gain by talking million dollar costs where they plainly do not exist. There is nothing to gain by paying thousand dollar prices for hundred dollar players. There is little to gain by mentioning money at all. But where, in good judgment, it is thought wise to put forward the dollar sign, let it represent a true and reasonable figure, not one calculated to brand the claimant as either wilfully exaggerative or unwisely extravagant.

Just a Moment Please

Well, that's over.

—

Christmas shopping all done!

—

Long sigh of relief.

—

Our anxiety over the Christmas shopping must, however, have been very slight compared with that experienced by the P. A. of the Liberty theater in New York, who proudly proclaims this week that "The Birth of a Nation" has reached its eight hundredth performance without a single change in the original cast, a single change in a syllable of its text, or a single slip on the part of any of the performers to appear when their cue was given. Now there's really something to heave a sigh of relief over.

—

SLIP US THE SECRET, "HEN."

Speaking of "The Birth of a Nation" reminds us that "Hen" Walthall is trying to win a bet this week by raising a moustache in two weeks, or so the truthful P. A. alleges. "Hen," it seems, in "The Strange Case of Mary Page" has to appear both with and without a moustache, and has been so bold as to lay a wager that he can play the part without the aid of a single false hair. Gee, if he does it, we'd like to have the secret and see if it would do anything for our bald dome.

—

Don't it beat all how one thing brings up another, as the man said when he leaned over the rail.

—

Anyway, the reference to Walthall's moustache reminds us that Jack Herman, the famous stage director of wrestling matches, boxing contests and six-day bicycle races, was lamped on Main street one day this week with apparently much of the famous "Crimson Rambler" which used to adorn his upper lip missing. Mercy, Jack, what's happened? Are they on your trail again?

—

ROMAINE FIELDING, PLEASE NOTE.

Phil Mindil, press agent for Ashley Miller, in his latest effusion loudly proclaims to all that Ashley, having decided to both make a film and a legitimate stage production of his latest brain child, is now entitled to the designation of actor-playwright-photographer-author-director-stage manager.

—

THE MOVIE SHOW.

(F. P. A. in N. Y. *Tribune*, Via *Reel Life*.)

I do not sing of ancient times or glories that are dead;
The feature reel, "The Present," I shall versify instead.
No need have I for ancient themes to give me food for rhyme;
We've thrills and throbs a-plenty 'round the corner—for a dime.

It's fine to be a scholar and to revel in the past,
But still the movies have the ancient pantomimes outclassed.
The libraries are full of books, but I prefer to go
For up-to-date instruction to the Motion Picture Show.

In reading classic novels you must struggle through the stuff
The author tries to masquerade as Philosophic Fluff;
It's different in the movies; when you watch a feature reel,
You make your own philosophy, and cut the author's spiel.

Then harken to my slogan with its cheerful rhythmic flow:
Go spend a dime this evening at the nearest Movie Show.

—

Jay Cairns is authority for the statement that when Helen Holmes and J. P. McGowan, her director, were capsized and nearly drowned last week in the harbor while taking a scene for "The Girl and the Game," they were rescued by sailors from the U. S. Cruiser *Hancock*. Gosh, Jay, has Uncle Sam got to have a part in this fillim? We thought it a railroad story, too, and not a tank drama. Next week you'll be ringing Annette Kellerman in on us, we suspect.

—

Now to hang up our stocking.

—

Come on, Santa Claus!

N. G. C.

Some Current Releases Reviewed

The Current Triangle Bill

Latest Offerings of Ince and Griffith Studios Reviewed by Neil G. Caward

ONE of the most enjoyable Triangle bills that has ever been offered at the Studebaker is presented by Messrs. Jones, Linick & Schaefer this week. It includes "Let Katy Do It," a Fine Arts production featuring Jane Grey and Tully Marshall; "The Corner," an Ince production featuring George Fawcett and Willard Mack; and "Fatty and the Broadway Stars." a two-reel Keystone featuring every notable at those studios, not excepting such stars as William Collier, Lew Fields, Joe Weber, Sam Bernard, Joe Jackson, Ford Sterling and Mack Sennett. All three of the pictures are now running the full week at the Studebaker, the management having decided it was impossible to pick merely the two best ones.

In "The Corner" a tragic story of a sociological nature is presented, the theme having to do with the attempt of David Waltham (George Fawcett). a millionaire food king, to corner the food supply of the entire country for his own profit. In carrying out his nefarious design the family of John Adams (Willard Mack) suffers cruelly, but in the end Adams is the means of bringing about Waltham's death.

Walter Edwards directed the production which is wonderfully convincing and leads gradually up to a tremendous climax. After Adams, made desperate through starvation, steals a loaf of bread, he is given thirty days in the workhouse and Mrs. Adams is compelled, in order to support her two children. to accept the attentions of a wily agent of her landlord's. Waltham grows richer and richer, while all over the city thousands are starving. Adams, returning from his stay at the city workhouse. discovers how his wife has suffered and swears vengeance. He seeks and finds work in one of the big food warehouses of Waltham and one night succeds in inducing Waltham himself to visit the place, alone. Adams securely binds the rich food magnate, fastening him so that he is unable to move, and then places food just beyond his reach.

Having made sure that Waltham cannot escape. Adams piles huge boxes of canned goods all about him and leaves him to die a slow and horrible death. Though the police frantically search for the missing man, nobody suspects that he is imprisoned within one of his own warehouses, and there. days later, he dies beneath a huge pile of cases and crates that he topples down upon himself during his struggles to reach the food just beyond the grasp of his hands. Although the story is a gruesome tale, it is splendidly played, Clara



Katy and her flock in "Let Katy Do It."

Williams as Mrs. Adams, doing her usual clever work and Fawcett and Mack making their roles wonderfully realistic.

The Keystone comedy relieves the tension worked up by the Ince offering and Roscoe Arbuckle gets laughs by the hundreds with his impersonation of a janitor of the Keystone studio. He butts into scenes where such stars as Sam Bernard, Weber and Fields and others are at work. splashes wet clothing all over William Collier and Mack Sennett, and



Roscoe Arbuckle, Sam Bernard and Ivy Crosthewaite in a scene from "Fatty and the Broadway Stars."

winds up by falling alsleep and dreaming that he is the hero of the entire organization by rescuing several lives when the plant catches fire. He wakes up to discover that the fire is but a dream and ends his career by being ignominiously "canned."

Jane Grey makes her Triangle debut, supported by Tully Marshall, in "Let Katy Do It," produced by C. M. and S. A. Franklin, in what everybody concedes is one of the best offerings yet from the Griffith forces. Miss Grey makes of Katy Standish a girl who wins your instant sympathy. and as her responsibilities increase and she finds herself finally with a family of seven little tots to care for, you like her better and better. Tully Marshall. who is instantly recalled for his splendid work in "The Sable Lorcha," gives a new characterization as Oliver Putnam, but one which will win him many new admirers. Ralph Lewis is strong as "Uncle Dan" and Luray Huntley as Priscilla Standish and Charles West as Caleb Adams, give the very best of themselves in their respective roles. As for Violet Radcliffe, George Stone. Carmen de Rue, Francis Carpenter, Ninon Fovieri, Lloyd Pearl and Beulah Burns. the seven youngsters, they are all adorable and not a little of the success of the production is due to them. The Franklins have proven themselves nothing short of wizards in making these children "act" without the slightest appearance of acting on the part of the youngsters. Photographically. artistically, and in the wording of the sub-titles the picture is a gem.

Katy, as the story opens, is disclosed as the maid of all work at the Maine farm where she resides with her parents and sister. Priscilla. When the parents die and Priscilla marries Caleb. Katy is still the one upon whom all the work is shoved. The seven little tots born to Caleb and Priscilla demand most of Katy's time, and then, one day. the parents are killed in a convincingly staged railroad accident and Katy is left to mother the whole little brood.

Oliver, whom Katy had loved in her girlhood, has gone

to Mexico with her Uncle Dan, and thither Katy and the youngsters journey upon Uncle Dan's invitation. The children prove little heroes and heroines when a band of Mexicans attack the cabin where they live, and alone and unaided



Clara Williams in scene from "The Corner."

they stand off the bandits until help arrives. Eventually Katy finds happiness with Oliver, whose Mexican mine proves a bonanza and they move to more pleasant surroundings.

"Author! Author!"

Three-Reel Mustang Comedy, to Be Released Dec. 25 Reviewed by John C. Garrett

FOR its release on Christmas Day, the Mustang Company offers the fifth of the film versions of the incomparable Van Loan stories in three reels. "Author! Author!" is the title of this wholly enjoyable comedy featuring Art Acord as Buck Parvin; Rea Berger as Marcellus Peckinpaw, the author of the book which is to be screened and who insists on directing the production; Chief Big Tree as Peter Lone Wolf, and Larry Peyton as James Montague.

This offering is one which is not only full of humorous incidents and clean humor, but is interesting and instructive. The production gives an insight into the life of the motion picture actor. The scenes showing the camp laid in the mountain where the company are taking some of their outdoor settings, their eating tents, etc., all being true to life.

Art Acord as Buck Parvin gives a very fine exhibition of



The Indian chief congratulates Buck Parvin on his lariat throwing.

broncho busting and lariat throwing and finally shows his strength and skill by grabbing a monstrous bull by the horns and gradually putting him to the ground. Chief Big Tree does some good work as the real blood thirsty Indian, by the way a graduate of Harvard, and Rea Berger is exceptionally good as Marcellus Peckinpaw.

Marcellus Peckinpaw, with his scant five feet of height, owl-eyed, and tortoise rimmed spectacled, is the celebrated author of a "best seller" book and when offered a handsome sum by the president of the Titan Motion Picture Company for film rights Peckinpaw insists that he be allowed to superintend the direction of the picture and accordingly he arrives in the West and here is the bane of Director Montague's existence with his "It isn't in my book."

The author insists on having things done his way and friction between author and director becomes acute. Montague declares that he will give $50 to be rid of the "pestiferous man of letters." Buck Parvin, overhearing this, concocts a plan. The next day he introduces Peter Lone Wolf, a real Indian, to Peckinpaw and takes the latter to Peter Lone Wolf's bungalow, where he has strung a few wigs on a string. He tells him that these are a few of the scalps that Lone Wolf has gotten in the last two or three years and further scares poor Marcellus by telling him that the Indian goes on a spree once in a while and that he has taken a keen dislike to Peckinpaw.

The next day while the company are taking one of the big scenes a rumbling roar is heard, then a whoop and over the hill in full war paint and feathers, comes Peter Lone Wolf. The whole company disperses. Montague takes refuge underneath the table, the property man buries himself in the haywagon and the rest of the company hide in whatever places they can find. The Indian singles out Peckinpaw and with tomahawk aloft, pursues the poor little man until at last on the verge of collapse he takes off his toupee and rushes into a marsh, where he hides up to his waist in slime.

When Lone Wolf returns to camp Buck explains to the company that it was his idea of getting rid of Marcellus and then all of the company are sore at him because they were not let in on it. Hours after dark, the author crawls back into camp and makes his way to the director's tent, where he hears familiar voices and hears Peter Lone Wolf in fluent and well chosen words of English, disparaging him as a writer and his book as a work and then a great light dawns upon him and he realizes that he has been duped.

The next morning he decides to return to civilization and Buck agrees to split "fifty-fifty" with Peter Lone Wolf.

"Father and the Boys"

Ade's Famous Story Released by Universal December 21. Reviewed by Neil G. Caward

ONE of the best comedies that has ever been screened will be offered Monday, December 20, by the Universal Film Manufacturing Company, as its Broadway Universal feature of that week. It is "Father and the Boys," adapted from George Ade's famous comedy-drama of that title, and features Digby Bell in the role of Lemuel Morewood, father of the "boys," the same role which William H. Crane made famous on the legitimate stage.

Joseph DeGrasse is credited with the direction, and he has certainly crammed most of the incidents that made the spoken play famous, into this screen adaptation.

H. Ham as William Rufus Morewood, and Bud Chase as Thomas Jefferson Morewood, are ideal types for the personalities of the two boys, while Yona Landowska as Emily Donelson, and Mae Gaston as Frances Berkeley make pretty and winsome sweethearts for William and Thomas.

To Hayward Mack falls the role of Major Didsworth, and the way he plays that famous character brings screams of laughter, or at least it did when the picture was screened for Chicago exhibitors in advance of its release. Louise Carbasse makes of Bessie Brayton just the type of girl needed for that part, and she and Mr. Bell put over their scenes together in a wonderful fashion, getting every possible laugh out of the situations, without once playing their roles so broadly as to make them burlesque instead of straight comedy.

The story is so well known that it is unnecessary to comment at length upon it, other than to say that Lemuel Morewood, a wealthy broker, upon finding his sons more interested in boxing and society than in business, wakes them up with the assistance of Bessie Brayton, a western orphan who arrives in New York to become a society entertainer. He sets such a pace that the boys find it is hopeless to keep up with dad.

When Lemuel goes to Nevada to assist Bessie in getting her share of the Bluebird mine, the boys jump to the conclusion that dad has eloped with her, and set out to rescue

him from she whom they think is a designing adventuress. On the way to Nevada Tom becomes engaged to Emily, and Billy to Frances, as their father had wished; therefore, upon their arrival after explaining everything, dad declares that after all he has the laugh on the boys. The boys, for their part, agree to return and take their rightful place as successors to dad in his business.

"The Unfaithful Wife"

Fox Offers Famous Star in Films, Reviewed by Neil G. Caward

ROBERT MANTELL, in the Fox feature offering of this week, which is entitled "The Unfaithful Wife," proves himself to be as good an actor in films as he has demonstrated that he is on the legitimate stage, and if Mr. Mantell, in his future appearances, can keep up the same high standard he has set in this unique production, it is a safe guess that Mr. Fox will retain him indefinitely as a screen star.

Gordon Edwards is credited with the direction of the production, which, though rather gruesome, is strongly dramatic, and filled with such intense situations that it scores a dramatic triumph.

Special mention is due the back grounds, which are both tasty and beautiful. The photography is well up to the Fox standard, and the supporting company includes Genevieve Hamper (who in private life is Mrs. Mantell), Stuart Holmes in the heavy role of Arturo Durazzi, and little Runa Hodges as Stella, the child of Count Fabian and Juliet, his wife.

Count Fabiano Romani, an Italian nobleman, discovers that his wife is in love with Arturo Durazzi, and shortly afterward is stricken with what appears to be cholera. The guilty couple, who have long been anxious to have the husband out of the way, bury him in the family vault of the Romani, but Count Fabiano, who was not dead, manages to escape from the tomb, and with the thought of breaking up the unfortunate affair between his wife and Arturo, disguises himself, and conceives the novel idea of winning back his wife from the man who has taken her from him.

Fabiano meets Juliet by posing as a rich friend of her dead husband, and succeeds in winning her promise to marry him. Arturo, furious at discovering her fickleness, challenges Fabiano to a duel, but on the duelling ground, Fabiano reveals his real identity, and then kills Arturo.

Shortly after her marriage, Juliet begs her husband to show her the hiding place of his wonderful collection of jewels and, the time for his revenge having come, Fabiano takes her, blindfolded, to the tomb in which she had imprisoned him and in one of the most powerful scenes of the photoplay, discloses to her the fact that he is her first husband.

In spite of her prayers for forgiveness, he confines her in the tomb, there to await the fate which she had planned for him.

"Sealed Lips"

Five-Part Equitable Drama, Released December 13 Reviewed by Thomas C. Kennedy

FROM every standpoint the adaptation of Maxwell Gray's novel, "The Silence of Dean Maitland," produced by John Ince for the Equitable Motion Pictures Corporation under the title of "Sealed Lips," is most satisfactory. The story has been effectively picturized, and, as all those who have read the novel know, the story appeals strongly. "Sealed Lips" features William Courtenay in a cast which includes Arthur Ashley and Adele Ray.

As a whole there is no department of this production which can be spoken of in terms other than those of praise. The settings, outdoor locations and general direction warrant the word excellent, while the members of the cast portray the characters convincingly. The characters are all interesting of themselves and it is little wonder that the players make such favorable impressions, for their parts furnish them with opportunities to win sympathy.

"Sealed Lips" tells its story directly and the interest it sustains so well is the result of thoughtful construction and steady development of the plot. The situations have real dramatic force and some of them are tense, as for instance Lee's discovery that the minister is the father of his daughter's illegitimate child. Here the direction is especially good. The scenes in the court room are among the most impressive in the picture.

Mr. Courtenay pleases with his dignity and ease in the dramatic moments as Henry Everard, the boon companion of Cyril Maitland, and the fiance of Lillian Maitland, who suffers public scorn and imprisonment for Cyril's crime. Ar-



Cyril and Harry Depoe.

thur Ashley is Cyril Maitland, the spiritless minister who ruins Alma and remains silent when Everard is charged with his wrongdoing. When near his death he confesses his guilt from his pulpit to the parishioners who esteem him so highly. Adele Ray gives beauty and charm to her part as Lillian Maitland and makes admirable use of the opportunities presented her. Mary Charleson satisfies thoroughly as Alma Lee, and Marie Wells is seen as Marian Evarard.

"Heartaches"

Lubin's Four-Reel Offering for December 20, Reviewed by John C. Garrett

THE Lubin Company has an exceptional dramatic offering on the "Unit Program" for December 20. The story "Heartaches" is from the pen of Daniel Carson Goodman and the picture was produced by Joseph Kaufman.

This first production to be released on the new Unit Program will attract interest as June Daye, the clever young actress, who recently changed her name from Vinnie Burns to that of June Daye and who made such a big hit in the leading role of "A Desert Honeymoon," portrays the feminine lead in it. She does some very good work, being capable of registering joy and pathos in a manner which instantly effects her audience, causing them to enter into her mood.

The story is one which is rather improbable, but is of a highly melodramatic character and has many satisfying qualities. Supporting June Daye are Helen Green as Marion Nelson, a young society girl; Jessie Terry, Kate Merry's (June Daye) mother; Francis Joyner as Will Cairns, a young gambler; Arthur Forbes as Philip Nelson, Marion's brother, and Eleanor Barr as Mrs. Nelson, his mother.

Kate Merry, the beautiful daughter of a washwoman, when told by Will Cairns, a worthless fellow, that he has a lot of money and a good position, regardless of the fact that she does not care for him, marries him, but soon repents her rash act. He becomes a brute in his treatment of her and she soon leaves him, going to work in a department store. Here she meets Marion Nelson, a rich society girl, and the two become great friends.

Meanwhile Will Cairns gets a divorce for desertion after taking up a faster life than ever. One day he saves Marion Nelson from an automobile accident and a friendship springs up between the two. The girl falls in love with him and does not see the real character of the man.

Marion's brother, Philip, has grown fond of Kate Merry and insists that his sister invite her to a dance she is giving. This Marion does and Kate manages to fix up an old dress so it looks presentable and attends the party where she comes face to face with Will Cairns. Cairns tells Marion and her brother that Kate is no good and thereafter Marion's friendship for Kate is cooled.

At last, not being able to stand it any longer, Kate tells Marion to come to her home one evening at 8:30 and then

writes a note to Cairns that she is willing to go with him. She secretes Marion in a room and when Cairns comes he shows his true character. Philip, who has stood the separation as long as possible, decides to seek Kate and comes



A scene from "Heartaches."

upon the scene just as Kate is struggling against Cairns. He denounces the girl and starts to rush out when Marion, heartbroken after the revelation, comes out of her hiding place, denounces Cairns, and tells her brother the true state of affairs. As the picture closes all points towards happiness for Kate and Philip.

"The Clean Up"

Two-Reel American Production, Released Dec. 20 Reviewed by John C. Garrett

WINNIFRED GREENWOOD has as a co-star in the two-reel American production, "The Clean Up," to be released December 20, a new leading man, Frank Borzage, the young man prominent in recent Beauty releases. It seems rather strange to see Miss Greenwood without Ed Coxen, who has endeared himself to us all. Borzage, who takes



George and his fiancee.

Coxen's place in the production because of his illness, does some very good work.

The story of this photodrama is one of absorbing interest dealing with the running wide open of gambling in a large city. The daughter of the wealthy politician is finally the means of his cleaning up the city because she becomes an habitue of one of the largest gambling resorts in the town. Winnifred Greenwood is cast as Miriam Barker, the daughter of John Barker, the wealthy politician, which part is played by Al Fordyce. Frank Borzage portrays the part of George Prescott, a young newspaper reporter. George Field as Allan Hale and Lizette Thorne as Claire Durand, two suave individuals who are growing rich through their gambling activities, complete the cast.

Miriam, the daughter of John Barker, a wealthy politician, is engaged to George Prescott, a young newspaper reporter, who is employed on a newspaper which represents the better interests of the city. Prescott is assigned to expose gambling conditions and by doing this incurs the enmity of his prospective father-in-law, who secretly profits by the gambling which flourishes in the city.

Miriam hears Prescott denounce her father as a grafter and breaks her engagement with him and to forget him she enters into "fast society" and is soon introduced at a fashionable gambling house conducted by Allan Hale and Claire Durand, who are secretly glad that they have gotten the daughter of the politician into their clutches.

The mania for gambling grows on Miriam and she becomes badly involved financially. Finally she sells her rings in order that she may be around the gambling table. Prescott comes upon the fashionable resort and a raid is planned. The day before the raid Barker realizes that the only way he can hush the paper would be to buy it out. He does this with the aid of some of the rich men of the city and the night the raid is planned on the resort they call on the editor of the paper to tell him that he must stop exposing gambling. The editor informs him that there is to be a raid on the fashionable gambling house that night.

Miriam, who has lost at cards, is in a private room with Hale and Claire and tells them that she will expose them unless they give her credit. This they refuse to do and Hale attacks the girl. Just then Prscott breaks into the room with two detectives. After rescuing the girl they put Hale and Claire under arrest.

Just at this point Barker arrives and when Miriam confesses her indiscretions, her father finally sees the evil that gambling can work and announces himself as a reform candidate at the coming election. "Clean-up" is his party's byword and through the energy of Prescott and his paper, the "Clean-up" party wins. Prescott and Miriam renew their friendship. They are soon betrothed, receiving the blessing of the grateful John Barker.

"A Price for Folly"

A V. L. S. E. Blue Ribbon Feature, Released Dec. 13 Reviewed by Thomas C. Kennedy

FOR the beautiful and artistic manner in which the story is produced and the excellent interpretations of the characters, particularly the acting of Edith Storey, is a "Price for Folly" notable. This Blue Ribbon Feature was produced by George D. Baker from the story by George Dillenback. To procure the much desired happy ending, everybody seems to think that every other person desires the story to end happily. The real story is a visualization of a dream. The young man who is fast on the road to ruin reforms when he does bring sorrow to his parents and ruination upon himself in a dream.

The scenario was originally a single reel drama, but Mr. Baker and Vitagraph officials believed the plot productive of enough interesting action for five reels and when it was completed they judged it worthy of the V. L. S. E. Program, which it is. Neither in plot or treatment is the play exceptional. "A Price for Folly" is thoroughly interesting and it will appeal because it is so finely produced and acted. Blue Ribbon Features maintain a high standard as regards handsome settings and clear photography with rich lighting effects, and in the past there may have been Blue Ribbon productions which equaled "A Price for Folly" in this respect, but none have surpassed it.

Miss Storey is cast as Dorothea Jardeau, a dancer who is far from admirable in her dealings with men. She lends charm to the character which makes Jean's wild infatuation for her more than understandable. The part presents few dramatic opportunities but Miss Storey's portrayal of the character is vivid and at the same time artistic. Antonio Moreno in Jean de Segni has the most prominent role and his acting is exceedingly good.

Briefly the story is of a young man, who, after paying

little heed to his father's pleadings that he change his mode of living, falls asleep and dreams his affair with the dancer, Jardeau, is the subject of several newspaper articles. His father, to spare the mother who adores her son a broken



Scene from "A Price For Folly."

heart when she learns of his conduct, kills her. As it happens Jean is accused of the murder, but the father, who dies from shock acknowledges that he killed his wife. Financially ruined he is spurned by the dancer. In a duel with his rival, Jean is mortally wounded and Mlle. Jardeau, who witnesses the affair, laughs at him as he breathes his last. Upon awakening he promises his father to live a better life.

The supporting cast is an able one. Harry Morey is capital as Henri Langdon and Charles Kent accomplishes much in the trying part of Duke de Segni, Jean's father. It is no easy matter to act interestingly the part of a man who is subject to frequent heart attacks and is at the point of death all the time he is in the picture, and this is the kind of part Mr. Kent has. Louise Beaudet and Ethel Corcoran have the other important parts.

"A Stony Deal"

Eleventh Episode of the Pathe "Wallingford" Series Reviewed by Thomas C. Kennedy

FOR the first time since the beginning of Pathe's serial, "The New Adventures of Wallingford," picturized from the George Randolph Chester stories by the Whartons, the closing scene finds J. Rufus thoughtful and in no sense the smiling, genial gentleman who, at this stage of the picture, is usually seen on the rear platform of a moving train, waving the while his well-wishes to some rube whose bank account is the leaner for having met him. The reason for this great change in the mien of the promoter is both sound and quite simple—for the first time in his eventful career he is bested in a deal.

But while Wallingford considers himself beaten by one of the most avaricious men in the world, Jonas Squibble, he makes all the money out of the scheme that he had planned. The thing that annoys him is that Squibble is shown the way to a fortune. In striking contrast is the smiling Blackie, who it seems is a remarkably good judge of men; for his first meeting with Squibble convinces him that no man can get the better of Jonas where money is concerned. Furthermore, he is willing to back his opinion with his watch against Wallingford's scarf pin.

This episode has very interesting moments and it also contains real humorous situations. There are a few scenes given over to Wallingford's potege, Toad Jessup, who is put in charge of the workmen, in which he, with fine bravado, employs and gives instructions to his father, a resident of the country town. These were written and produced with comedy as their intent. There are other and better situations, however, that will induce smiles.

A noteworthy feature of "A Stony Deal," which is the title of this the eleventh episode, is the characterization by the actor who plays the part of Jonas Squibble. These are parts which are usually over-done, but if this one is the actor does so to good purpose, as he is amusing in all his scenes. Burr McIntosh and Max Figman are, as usual, splendid.

"The Destroying Angel"

A Kleine-Edison Drama in Five Acts, Released Dec. 8 Reviewed by George W. Graves

EDISON'S "The Destroying Angel," conceived by Louis Joseph Vance and interpreted by Mabel Trunnelle, Marc MacDermott and a strong supporting cast, is a production worthy of the efforts of all concerned. First of all, the story is ingenious and full of dramatic possibilities. The fact that the spectator is not kept entirely in the dark as to the mystery does not detract in any way from the sustained interest, for the mystery still remains unsolved to the individuals in the play.

There are plenty of dramatic situations, affording numerous opportunities for forceful and expressive acting. Three of the fastest motorboats on the Atlantic Coast are one of the means used to introduce the thrilling element. The play, good directing, convincing acting and suitable environment and photography make a satisfying whole.

Mabel Trunnelle is most resourceful in her interpretation of the role of Mary Ladislas, many tensely dramatic scenes falling to her part. Marc MacDermott is always impressive. He is admirably cast as Hugh Whitaker. Other names appearing on the cast to its credit are George Wright and Walter Cravan. The latter, who is Max, the real "destroying angel," is an unscrupulous and scheming theatrical manager par excellence.

Mary Ladislas elopes with her chauffeur because of his sympathy for her dramatic ideals. The chauffeur is killed



Mary's husband reclaims her.

before they have a chance to get married. Hugh Whitaker, who has come west for his health, saves Mary from suicide and marries her out of pity, which is akin to love. He believes that he has not much longer to live. Hugh sends her to Drummond, his partner in the east, so that he may provide for her. The partner falls in love with Mary, but she refuses his aid. Mary receives a sad blow with the news of Hugh's death. Max, a theatrical manager, becomes interested in Mary and starts her on the road to success. Max cherishes her for her value as an attraction and evidently for other reasons. He is the mysterious cause of the death of David, an actor with whom Mary has become engaged.

A few years later, Thurston, a millionaire who wishes to marry Mary, is pushed off of a ferry boat by Max and drowned. Drummond, who has long coveted Mary, pays attentions to her. His strange disappearance is another sure sign of the activity of Max's furious jealousy.

The report of Hugh Whitaker's death has been a mistake. Now a wealthy miner, his old sickness overcome, he returns to the east. By this time Mary has come to be called "The Destroying Angel." Fearing to lead Hugh into certain death, Mary conceals her love for him. Hugh is persistent, however. Max attempts to shoott him, but his bullets go wild. The lovers then prepare to leave for the west.

"The Siren's Song"

Five-Reel World Production, Released December 13 Reviewed by Hugh Hoffman

THE success of a feature picture from a trade point of view is determined by the number of copies that are eventually sold. A feature that would be acceptable for



Cast up by the sea.

church work, as well as amusement, has always been considered successful. Occasionally there is a feature of this kind, and "The Siren's Song" may be considered such a picture.

It is a picture that deals with criminals, yet is one of the cleanest stories that has come along. That is to say, while there is a great deal of underhand work set forth, there is no exposition of the seamy side of life to a degree that would prohibit it from being shown to the rising generation. Most of the evil tendencies of the characters are suggested rather than shown. This relieves it of embarrassing features that form the principal reasons why the average feature is not available for churches or schools.

"The Siren's Song" is a very interesting story. Its characters are human and command anyone's sympathy at the start and keep it throughout. It is logically produced, and is free of gross improbabilities that frequently are found in feature pictures. It has a touch of nature in it that will appeal to those who look at it. The rustic simplicity of the fishing village, and the wholesome purity of the country church, where the ex-convict finds refuge, and later becomes the village parson, is all very exquisite, and its appeal is beautiful. When his evil city companions discover him there and attempt to expose the minister as a convict, the sympathy of everyone in the audience is certain to be worked up to a point of tensity in the hope that he will triumph over them.

The part of the new minister is played by Charles Trowbridge in a most satisfactory way. He has a strong personality, of the kind that wins audiences and holds them. The ingenue lead, Helen Weer, as Catherine Gordon, is a young lady who will probably be sought after by film manufacturers in the near future. She is a stunningly pretty girl and her acting for one of her tender years is one of the nicest things in the picture. She has beautiful teeth, beautiful hair, and a wondrous smile. The heavy part, Helen Granger, known as the siren, was remarkably well played by Mademoiselle Diana.

If the photography in this production were up to standard it would be one of the best features of the week. Even poor photography can be overlooked if the story is good, and in this case the story is altogether interesting. It contains plenty of good dramatics, quite a few thrills, some originality, but above all it can be recommended because it is clean, and a picture that could be shown in a theater or a Y. M. C. A. and be equally acceptable in either place.

"The Beloved Vagabond"

A Six-Reel Pathe Gold Rooster Play Released Dec. 17 Reviewed by Thomas C. Kennedy

IN the choice of Wm. J. Locke's novel, "The Beloved Vagabond," for picturization, Edward Jose, the producer, and Edwin Arden, who plays the title role in the Pathe Gold Rooster Play released December 17, made an ambitious selection, indeed. It was a selection wherein success would be emphatic and failure complete. "The Beloved Vagabond," the first Gold Rooster Play to be offered in natural colors, is a success and a rarely emphatic success. Let those who have read and reveled in the charm of the book be assured that the picture has really the spirit of Locke's work, because Mr. Arden's Paragot of the screen is in its entirety the character the author created.

It is also highly successful from a standpoint of photoplay production. Some slight changes in the story were necessary to make it so, and this was done judiciously. There is action continuous and with marked interest which testifies to the ability of the adaptor, George B. Seitz, and Mr. Jose, for "The Beloved Vagabond" is strictly a character study, therefore a bit tricky for screen adaptation. In the direction of this production, Mr. Jose, who is deservedly regarded as one of the foremost photoplay directors, is seen at his best, and little more than this could be said for the quality of direction. With such ease is every effect procured that one's feeling that the picturization of "The Beloved Vagabond" was a difficult task becomes a thing of the past with the opening scenes.

Then, since the story is so good, the direction something more than faultless and the acting nothing short of wonderful, what more can one demand of a picture? The settings, it seems needless to say, are beautiful and the photography is remarkably good. The coloring, too, is highly satisfactory. Edwin Arden dominates his every scene as the big hearted, irresponsible Gaston de Nerac. His characterization is one that will be spoken of most enthusiastically and live long in the memory. Bliss Milford as Blanquette and Katherine Browne-Decker as Joanna, score personal successes.

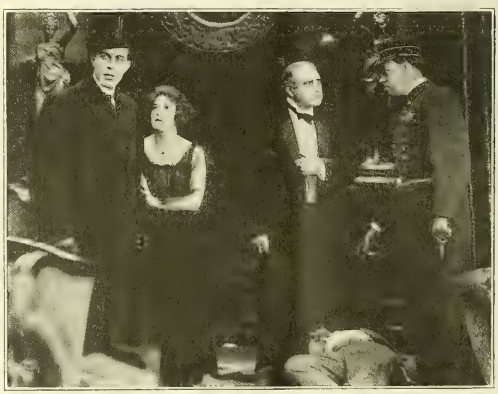
"Reckoning Day"

Essanay Three-Reeler, Released December 14. Reviewed by Neil G. Caward

IN "Reckoning Day," the three act feature scheduled for release on Tuesday, December 14, the Essanay Film Manufacturing Company is offering exhibitors one of the most gripping melodramas that has recently come from that studio.

The production was made by E. H. Calvert, who plays the leading role, that of Gideon Winfield, supported by Elizabeth Burbridge and Ernest Maupain, both of whom give a splendid portrayal of the roles assigned them.

Miss Burbridge, who will be remembered for her splendid work under the direction of Thomas Ince in pictures made at the studios of the New York Motion Picture Corporation, in "Reckoning Day" makes her second appearance as an Essanay star, and if her work in other productions continues on the same high standard as that she gives in this particular picture, she undoubtedly will soon be classed as the foremost Essanay leading woman. Probably her most dramatic scene



A tense moment in "The Reckoning Day."

is the one in the third reel when she faces Mr. Calvert, who, in his role of her first husband, returns after she believes he has been murdered. Miss Burbridge worked this scene up to a tremendous climax, ably assisted by Mr. Calvert, and

there alone displayed enough talent to well entitle her to the prominent position in which she was cast.

Special praise is also due Ernest Maupain, for his dignified portrayal of the old financier, and Sidney Ainsworth as Hemming, Winfield's friend.

The story in brief, tells how Gideon Winfield, heavily in debt, is induced by his room mate, Hemming, to appropriate some funds of Rutherford, their employer. Winfield is engaged to Clara Worthington, daughter of a wealthy financier, and it is the young men's plan to pay back the money borrowed after Winfield is married to Clara.

Before many months have passed following Clara's marriage, the girl discovers her husband's true nature and his real reason for marrying her. Clara's father refuses to advance Winfield funds and he and Hemming at last find themselves liable to prosecution for the theft they have committed.

In a tensely dramatic scene, Winfield admits to his wife that he is an embezzler, and then prepares to leave the city with Hemming. Clara's father, to protect his daughter's name, consents to make good the amount stolen by his son-in-law, on the condition that Winfield will permit Clara to get a divorce on the grounds of desertion.

Months later, Winfield and Hemming quarrel, and Hemming is knocked down and killed. Winfield in escaping takes the wrong coat, and later as a result of this the newspapers chronicle the death of Winfield and the escape of Hemming, getting the real identities of the men mixed.

Clara, believing that it is now unnecessary to get a divorce, marries a young doctor who pays her attention, and is horrified a few months later to enter the library in her home one night and there come face to face with Winfield, whom she had supposed dead. The man has come for the purpose of blackmailing his wife, and just as he is about to attack her, a hand steals through some portieres, and he drops dead, having been shot. The supposition is that Clara's father, having overheard the conversation in the library, killed Winfield, and one's whole interest centers on how the story will end, but the author has a clever surprise in store, for it is disclosed that the shot that killed Winfield was fired by a burglar who, on entering the house and overhearing the conversation, fired to protect the girl. The burglar's confession clears everything as the story ends.

"The Pitch of Chance"

Two-Reel Mustang Production, to Be Released Dec. 24
Reviewed by John C. Garrett

FRANK BORZAGE has at last "come into his own." This handsome actor who has been connected with the Beauty Comedy Company for some time has been given the direction of one of the Mustang Companies. He does some of the best work of his career in "The Pitch of Chance," a two-reel Mustang photodrama to be released December 24. In his direc-



"Rocky" asks the girl to "really" marry him.

tion of this picture Borzage has been very successful, having obtained excellent results in action and splendid photography, some especially beautiful night photography being prominent.

As "Rocky" Scott, a reckless young gambler, Borzage does commendable work; Helene Rosson's convincing mannerisms make her an appealing Nan; Jack Richardson, always good in such parts, is cast as Kentucky, the owner of a gambling resort, and Lizette Thorne in her portrayal of Kate, is sympathy arousing.

"Rocky" Scott, a reckless exuberant gambler, leaves for town to go on a spree. He arrives in the gambling joint of Kentucky, a calm mannered, cool gambler who has a member of his coterie in one Nan, who can't break away from his dominating spirit and lives in an irregular way with him.

Kate, the leader of the dance hall contingent, is infatuated with Kentucky and attempts to replace Nan in his affections. When "Rocky" Scott comes into the camp he becomes fascinated by Nan and wins all of Kentucky's money in gambling. Under excitement he proposes to Kentucky to stake all his winnings against Nan in a hand of poker and Kate, seeing a way to get rid of the girl, manages to fix the cards so that "Rocky" gets the winning hand, and he takes Nan from the dance hall with him.

That night they camp on the mountain side and "Rocky," ashamed and disgusted when she pleads with him, leaves her unmolested and the next morning tells Nan he will take her back to Kentucky, who has decided to hunt "Rocky" down and kill him. When Nan arrives in town she meets Kentucky, who tells her he is going after "Rocky" and the girl wheels her horse and madly rides after the young gambler to warn him of the approaching danger. He tells the girl to go back and tell Kentucky that he is on his way to meet him and later the two men meet each other on the twisted mountain road and after a pistol duel in which both men are wounded and Kentucky disabled, "Rocky" brings him back to his home. There Kate steps in and seizes the opportunity to express her devotion by taking her place at Kentucky's side.

"Rocky," thinking that Nan cares for him because she had gone back to warn him of his danger, goes to her and tells her he would like to place a wedding ring on her finger and she assents gladly to the proposal.

"The Hand of the Law"

Three-Reel Edison Offering, Released December 17
Reviewed by Thomas C. Kennedy

A MURDER mystery combined with a pretty romance, with a rural locale, is the basis for a well acted and interesting melodrama, in the Edison release for December 17, entitled "The Hand of the Law." Edward Earle and Bessie Learn as the featured players in the well selected cast render such naturally effective performances that their acting is really a feature of this offering.

The story is a melodrama of the old school, if such it may be called, and the care with which it is developed, its logical situations, and the continuous action would make it seem as though the author is a veteran writer of melodramatic stories. The character parts introduced for the purpose of light or humorous moments have a place in the story and for that reason the scenes in which they appear do not cause a break in the action of the plot. In style "The Hand of the Law" is a melodrama of some years ago. It is thoughtfully put together and thoroughly entertaining.

Mr. Earle is the young lawyer who assists Betty Hazelton in clearing her father of the murder of which he is accused. The part presents no remarkable dramatic opportunities, but the author has drawn a convincing character and Mr. Earle makes Dan Chamberlain attractive and he is entitled to high praise for the acting he does in this picture. Miss Learn wins and holds firmly the sympathy as Betty Hazelton, the country girl whose father is a heavy drinker. Hazelton, while intoxicated, threatens Squire Evans and his partner, Hiram Gregory, and accuses them of having swindled him.

A short time after this Hiram is found dead in his office from a knife wound. Evans makes the discovery and he testifies that he saw Hazelton in the office. Chamberlain works all night in the hope of finding some evidence which will clear Hazelton. Evans knows the sheriff's past history and induces him to free Hazelton and then shoot the prisoner for trying to escape. This is overheard by Betty, who frustrates the plot. Then it is learned that Evans killed his partner. In the end Dan and Betty are married and Hazelton resolves never to drink again.

The picture was produced by Edward C. Taylor. The settings and locations give the play a realistic atmosphere. There is the old grist mill, farm houses that are typical

whether the scene is an exterior or interior one, and a particularly good scene is the one showing the activities around the polls on election day. William Wadsworth, Bigelow Cooper, Nellie Grant, Brad Sutton, Jessie Stevens, Billy Ruge and James Fennimore are prominent members of the supporting cast.

"Body and Soul"

Five-Reel Frohman Production, Released Nov. 22 Reviewed by Hugh Hoffman

APHASIA in a word would describe the principal point upon which this drama turns. It is one of those stories of mental lapse which in this case is the affliction of the heroine. She wanders away from her home in the city, and turns up in a timber district, miles from her home. After a series of adventures with rough characters, whom she meets in the woods, she comes upon a cabin occupied by a New York hunter. He shelters her for about a week and then begins to look for some return in the way of affection.

While he is out one day, an impetuous stranger comes along and has no difficulty, in her weakened mental state, in embracing her. In the midst of this the huntsman returns and has a terrible fit of anger. He disfigures the girl on the breast with his knife as an evidence of his proprietary interest in her. He then sets the cabin afire and leaves, after which she crawls outside and faints.

Later she comes upon a ruffian who, in a struggle, throws her down an embankment. The shock of this fall terminates her aphasia and she finds her way back to her city home by making inquiries. At home her malady is understood and she is received gladly and especially welcomed by her fiance. By this time, the huntsman has returned to town and has located her by accidentally seeing her photograph in a Fifth avenue window. He at once begins to bother her with his attentions, but she does not remember him. As he seems to know all about the scar on her neck and as she knows nothing about it, out of sheer curiosity she accepts an invitation to visit his houseboat on the East river and hear the explanation of the scar. He explains the scar and then makes violent love.

In the struggle that follows she kills him with a dagger. Just at this moment her lover, passing in a rowboat, hears the commotion and on entering the house boat finds that she has once more gone back into her state of mental aberration. He gets her away quickly, but her scarf is left behind. A nephew of the murdered man traces her by this scarf and is about to notify the police when he realizes he is in danger of being discovered as the one guilty in another matter, so he decides to keep quiet. Some time later the girl marries her fiance.

"Perkin's Pep Producer"

Selig's Latest Bloom Center Chronicle. Reviewed by Neil G. Caward

THE odd types seen in previous Chronicles of Bloom Center, as issued by the Selig Polyscope Company, are all fairly outdone in the latest of the Chronicles, entitled "Perkin's Pep Producer," and scheduled for release on the General program on Monday, December 20, for rarely has a taller, slimmer and more unusual character appeared in film than is Orbie Farris as Slim Boggs, a prettier girl than Betty Nathan as Lucy Perkins, or a more convincing quack doctor than William Fitchett as Percival Perkin.

It is about these three that the story centers, and the producer has taken advantage of the odd physical characteristics of the men and the beauty of the girl in weaving his story. As a background the comedy has the now familiar Main street of Bloom Center, which, on account of its repeated appearances on the screen, must seem to many picturegoers like "home."

The quaint rural atmosphere, upon which the success of such a series of pictures as this depends, is striven for and in many cases attained, but more of the slap-stick is noticeable in this particular release than has been the case in previous installments of this series.

Percival Perkin, a peddler of Perkin's Pep Producer, is busy with the assistance of his wife, Lucy Perkin, and Slim Boggs, in distributing his patent medicine in the village of Pleasant Grove, when he learns that the neighboring town of Bloom Center is badly in need of a trained nurse. Perkin conceives the idea of sending Lucy to Bloom Center to act the role of a nurse, and at the same time spread some publicity for Perkin's Pep Producer.

Lucy attracts all the menfolk by her beauty and great is their delight upon learning that she is a nurse. One after another Constable Plum, Postmaster Pash, Johnny West and others are stricken, and Lucy is called in to care for them. The indignant wives of Bloom Center are considering, en masse, a means of getting rid of Lucy, when Slim, who has by this time arrived in the village, is taken ill and later attended by Lucy. The village doctor declares Slim a sufferer from smallpox and when the news spreads through the village that the nurse, who has been attending so many, is likely to have carried the disease, consternation reigns in many homes.

Just at the time when the inhabitants of Bloom Center are most excited, Perkin arrives with his wonderful Pep Producer, which he explains is guaranteed to take the "small" out of smallpox. His sales are enormous, particularly after the fair Lucy distributes samples of the marvelous remedy among the menfolk, the sample bottle containing whiskey instead of the Perkin remedy. Just as Perkin, his wife and Slim drive away, the male inhabitants of Bloom Center discover they have been stung and great is their indignation.

"Pity the Poor"

Second Episode of the Pathe Serial, "The Red Circle" Reviewed by Thomas C. Kennedy

THE second episode of "The Red Circle," Pathe's new serial of "heredity, romance and humanity," discloses the fact that the mysterious hand on which Lamar saw the red circle, the mark appearing on those members of the Borden family



A scene from "Pity the Poor."

born with the hereditary taint of that clan, was the hand of June Travis. Besides being an interesting continuation of the first episode, this release, which is entitled "Pity the Poor," is replete with entertaining action and the suspense of it is admirably preserved.

"Pity the Poor" lives up to the great hopes aroused by the first episode of this continued photoplay, written by H. M. Horkheimer and Will M. Ritchey, and produced by Balboa under the direction of Sherwood McDonald. The production is excellent, having most appropriate settings and clear photography with pretty lighting effects. But the play's the thing, and the play in this case is entirely good. Of course, it is highly improbable that a mark such as the red circle would appear intermittently on the hand of the members of any family no matter how criminal, but what of that when the other developments are plausibly worked out and singularly interesting?

Ruth Roland is a pretty June Travis, who, it would seem, is related to the notorious Jim Borden. She proves herself a crafty thief. But if all crooks were to be of such material aid to unfortunates as June is in "Pity the Poor" the word would soon lose its awful significance to those whose hearts would be won by such charity. June steals a number of notes held by a loan shark. She destroys them and writes to the people who were bound by them to pay unlawfully high interest, telling them that they are no longer under obligations to the grasping George Grant.

"Over Night"

A World Film Corporation Five-Reel Feature. Reviewed by Hugh Hoffman

IF Charles H. Hoyt were alive, we could suspect him of having written this farce comedy under the nom de plume of Phillip Bartholomae. Evidently Phillip Bartholomae is alive, and very much alive, if he lives at any such pace as the characters in this comedy, which is credited to him. As Francis Marion is credited with having prepared the scenario, it is to be supposed that the screen version is an adaptation.

At any rate it is a corking comedy, and one that will probably be kept very busy before it finally goes to the shelf. It starts off a little slow, but it gathers momentum until at the finish it is like a rolling snowball of fun. It takes a couple of reels to lead up to the situations that form the last three parts, and then things begin to happen, and then happenings multiply until the grand climax at the finish.

The thread of the story follows the fortunes, or rather misfortunes, of two couples of newlyweds who are accidentally transposed, as in the shuffling of cards. On their honeymoon these two couples, who are strangers, take the same steamer from New York to Albany. The wife of one and the husband of the other, go ashore on some small errand, and are both left behind. The misadventures of the transposed husbands and wives, as they try to straighten out their tangled domestic relations, result in some screamingly funny situations.

The production was directed by James Young, and Vivian Martin is featured. She is very pretty and capable, and altogether pleasing. Yet she divided honors with other capable members of the cast, notably Sam B. Hardy, Herbert Yost, and Florence Morrison. It is rather a surprise to know that Mr. Young is such a good director of comedy. Those who have followed his work rather look for something in a serious dramatic vein. This comedy, however, is evidence that Mr. Young is well grounded in all sides of the producer's art.

The photography is brilliant throughout, which is owing to a number of very fine glimpses of Hudson River scenery. There are many scenes taken on board on a Hudson River steamer, and it would have been a pity to have any of the fine vistas spoiled by poor photography. The camera work was done by Edwin Corwin.

"The Mill on the Floss"

Thanhouser Five-Reel Mutual Master-Picture Released Dec. 16, Reviewed by John C. Garrett

ONE of George Eliot's most celebrated novels, "The Mill on the Floss," has been scenariozed and screened by the Thanhouser Company. This five-reel drama under the same title as that of the book featuring Mignon Anderson, is scheduled for release as a Mutual master-picture on December 16.

The story is one of the wholesome kind which makes a direct appeal to the spectator. The scenes laid around the "ye old mill" and the interiors of the Tolliver home are



Scene from "The Mill on the Floss."

realistic. The photography is not wonderfully clear, but is good throughout.

Supporting Mignon Anderson, who does splendid work as Maggie Tulliver, are Harris Gordon as her brother, Tom Tulliver; W. Eugene Moore, as his father; Fannie Hoyt as his mother; George Marlo as Philip Wakem; Arthur Bauer as his father and Boyd Marshall as Steven.

The story of "The Mill on the Floss" begins with the lives of the miller Tulliver and his family who live happily at and own "The Mill on the Floss." This mill has been owned by the Tullivers for generations and there was a tradition that if the mill, instead of passing from father to son, was sold to another family, the floss would overflow the banks and destroy the mill. Tulliver's son, Tom, who inherits his father's hot temper and impetuosity, attends school while Tulliver's daughter, Maggie, who is a very affectionate child, but wild and mischievous, remains at home.

Maggie visits Tom at boarding school and there sees Philip Wakem, the hunchback son of Lawyer Wakem. Sometime later Lawyer Wakem resorts to trickery to accomplish the end of getting "the mill on the Floss." Philip, Wakem's son, pitying the Tulliver's plight, induces his father to make Tulliver the manager of the property which he once owned.

Maggie and Philip frequently see each other and the cripple's devotion for the miller's daughter becomes more marked, until she tells him that her family does not approve of their friendship and finally, when he asks her to marry him, she does not get a chance to answer him as her brother comes upon the two and tells Maggie to never see Philip again without his consent.

At last Tom makes an investment which returns huge profits and he announces to his father that the time is at hand when he can buy back the mill. When his father meets Wakem on the road his resentment against the lawyer flares up and a quarrel ensues in which Tulliver strikes Wakem to the ground. The miller becomes overwrought by his sufferings and his sudden triumph and dies that night, his last words being a solemn injunction to his son to buy back the old mill.

At her cousin's home Maggie meets Steven Guest, the son of a wealthy man, who is tall and handsome and is a direct contrast to the cripple. Steven and Maggie go rowing and the boy makes love to her and urges her to marry him, but she reminds him that he is pledged to her cousin, Lucy, and refuses to listen to him.

When they return to town the tongue of gossip has done its deadly work and life becomes very hard for Maggie and she goes to live with Bob, the former mill hand, where she is gladly welcomed.

The following day, after heavy rainfall for many days, the Floss overflows its banks and a raging torrent descends upon the land. Tom is alone in the mill, his mother having left the day before, and his little sister risks her life to save him. The current of the flood is too strong for Tom and Maggie to combat and several hours later their bodies are found in the wreckage in a close embrace.

Roskam Again with Commercial

Bernard Lowenthal has again appointed Edward M. Roskam as general manager of the Commercial Laboratories at Grantwood, New Jersey. "Eddie," as he is familiarly known to the entire trade, is perfectly at home in the laboratory and thoroughly understands the work in every department.

Backed up by ten years of practical knowledge and experience, the work that the Commercial turns out should be as nearly perfect as modern improvements, machinery and a perfect organization can make them.

Charles Kipper has been appointed superintendent of the laboratory and is without doubt one of the most capable technical film men in the business. Mr. Kipper has had seven years of experience in every department in a motion picture factory. Before joining the Commercial he was employed by the New York Motion Picture Company, the Reliance Company and the Eclair Company. He is conceded to be the best judge of timing negatives and positives in the industry. With his perfect negative, positive, tinting, and toning formulas the Commercial printing should be the best in the trade. In its title department, titles

can be set up, photographed and delivered on the same day the orders are received.

The Commercial has no affiliation with any distributing organization or program, and every order is finished in regular rotation and each receives the same careful attention regardless of quantity or length.

IVAN ADOPTS STATE OPTION

New Method of Sales Created by General Manager Chadwick of the Ivan Film Corporation Works Out Well

State rights buyers no longer can purchase individual productions of the Ivan Film Corporation.

For, as the records of the past few weeks in the sale of "Concealed Truth" and "Forbidden Fruit" demonstrate, state rights buyers are eager for all Ivan Productions. Answering the requests of many of his customers General Manager Chadwick of the Ivan Film Corporation has evolved a new plan of selling his productions. He is disposing of options on his entire yearly output of a feature a month. He is connecting with the foremost state rights buyers in every territory where possible, and is guaranteeing features of Ivan one a month regularly hereafter. Statements to the effect that state rights buyers haven't the faith of their own convictions are belied in the present Ivan situation. These concerns are today placing deposits on their faith in Ivan's "making good." Announcements have not been made yet of the titles of the forthcoming Ivan productions. Nevertheless over half of the country has been sold on all Ivan productions issued during the coming year.

When interviewed Mr. Chadwick had this to say:

"State rights buyers are hungry for good reproductions. They are tired of this business of fussing about and rushing about every time a feature in hand is played out. They haven't the time for it, nor do they want to put the energy into finding new connections every week. It means satisfaction to be able to bank on features of a standard quality from a source which they know they can depend on.

"I have no doubt but that the present plan of Ivan will be followed in every instance. I hope it will be—not only for our own success but for the good of the industry. I venture to remark that by the end of the next year your best state right buyers will be sold out or will be stocked up for months in advance and that your good independent producers will have their market assured before they touch a pencil to paper in laying out their new productions. This is fine for the producer—fine for the state right buyer and fine for the exhibitor."

NEW ORLEANS WELCOMES NOLA

Southern City Believes Fame Will Accrue to Itself as Result of Operation of the Nola Film Company.

New Orleans, La., takes much civic pride in the fact that the Nola Film Company, which has recently been incorporated there, is about ready for business, with studios on the picturesque Bayou St. John, and will, it is believed, serve to advertise the city of New Orleans far and wide through the incorporation in its pictures of the many beautiful and notable places of interest in and about that city.

The Nola Film Company is headed by William J. Hannon, who has completed arrangements with the Associated Film Sales Corporation for the release of a five-reel feature picture every three weeks.

Mr. Hannon recently returned from New York City, bringing with him a new director and several actors and actresses. He announces that Miss Leatrice Joy Zeidler, who played the leading roles in all the Nola pictures made to date, will retain her post as leading woman. Miss Madlyn Nichols, who recently won the Chicago *Examiner* beauty contest, will be cast in prominent feminine roles, and Andrew Rodgers, recently a member of the Frederick Ward Company, will be seen in the leading male roles. Messrs. Lawrence Carey and George H. Rareshide will be respectively the heavy and character men.

The new director is Walter Morton, who has worked for some time at the Pathe Freres studios. Mr. Morton will be assisted by Norton (Doc) Travis, who acted as camera man on the William Fox production entitled "Lady Audley's Secret," in which Theda Bara appeared, and H. Guy Uyama as assistant camera man. The scenario editor of the company, and the assistant manager is William Morgan Hannon, who stepped from the practice of law into his present position. Mr. Hannon has won not a little notoriety by his recently published book entitled, "The Photodrama—Its Place Among the Fine Arts," which has been well received and favorably commented upon by newspapers and magazines of both the east and south.

The Nola Company is to have an outdoor stage, and a glass enclosed stage, 48 by 90 feet in size, in addition to carpenter shops, laboratories, developing and property rooms.

Barrymore to Long Stay with Metro

Lionel Barrymore has signed a long time contract to appear exclusively in Metro feature productions, according to an announcement made at the Metro offices. Mr. Barrymore recently finished playing the stellar role in "A Yellow Streak," a Columbia-Metro feature. It is his present plan to take a rest of several weeks before starting on his next picture.

Immediately upon his return to New York, Mr. Barrymore will begin work on the big five-part feature, "The Mysterious House," in which he will be co-starred with Marguerite Snow. "The Mysterious House" will be produced by the Columbia Pictures Corporation, for release on the Metro program. It is the first time that these two stars have been engaged for the same feature, and their joint appearance will be welcomed by a host of admirers.

"Birth of a Nation" Loses Its Suit

On Monday of this week the owners of "The Birth of a Nation" film lost their fight for the privilege of exhibiting the feature to minors in Chicago. The matter was up in Judge Foell's court, and the judge, after hearing the arguments of the lawyers, held the owners of the film in error in their writ of mandamus against the city authorities, but they were given permission to file an amended petition for unrestricted privileges. Charles J. Trainer, counsel for the film owners, informed the court that he would have a new petition ready for presentation within a day or two.

A Glance at the Past—a Hint at the Future

BY JOHN R. FREULER*

I HAVE set aside this hour to put down for Motography some personal views and opinions on the motion picture industry as we come to the close of this eventful year of 1915—or to put it more constructively, as we approach the promising year of 1916.

Looking ahead to developments in the photoplay world to come I can see nothing that looms as more important than the necessity for growth and betterments in the business of exhibiting pictures. Great, big, important strides have been made in the construction of pictures, in the distribution of pictures, in the advertising of pictures—and now there is a very great deal up to the exhibitor.



John R. Freuler.

Certain investigations made near the close of this year by the Mutual Film Corporation, looking into the operating methods of many thousands of theaters in all parts of the country, convince me that the exhibitor has many more opportunities for growth ahead of him than he has achievements behind him.

The art of "presenting" pictures to the public is just beginning to be recognized. Those exhibitors who have developed the business of "exhibiting" pictures into the business of "presenting" them have reaped big profits. I have yet to hear of a well conducted motion picture house losing.

The exhibitors as a class must be aroused to new efforts. The exhibitors as a vital factor in the industry are in danger of lagging behind both the development of the picture and the development of the public taste for the pictures.

Great responsibility for the growth of the motion pictures as an art and as the material of an industry rests with the exhibitors.

I do not wish to condemn—rather I want to inspire. I want to shout it so loud that every exhibitor in American can hear me, that they must more worthily give the pictures to the public.

And I speak here as a member of the great body of exhibitors who are responsible to the film following public for their entertainment. In every one of the several theaters in which I am interested we are working out problems of film presentation. The reports that come to my desk here in New York daily point to the necessity for persistent study and unrelenting application.

Nobody in the world knows how to run a perfect motion picture house. If there was any final and absolute standard or model the exhibitors' problem would be ended. But there are certain men in the vanguard of film theater progress and from their experience and successes we may all take inspiration and gather new zeal.

With this condition and these necessities in mind the Rothapfel-Mutual tour, which has been so thoroughly and intelligently dealt with in the columns of Motography, was conceived. I know that not every exhibitor can have a house on Broadway and that not every exhibitor can be an S. L. Rothapfel. But I do know that the energy and ingenuity with which he made his beginning from that Forest City, Pa., village show into the brilliant achievement of the Strand in New York can inspire every exhibitor. Mr. Rothapfel, and those who with him have achieved these remarkable successes, have no patent on hard work and sincere application and thought, or the use of common business sense.

The Rothapfel-Mutual tour has been concluded but a few weeks, yet I can say with considerable assurance that it has been a most effective contribution to the welfare of the motion picture theater, and worthy of a place near the top of the column of 1915's film events.

I have felt the keenest pleasure in reviewing the great array of reports that have borne to me the enthusiasm of exhibitors along the path of the Rothapfel-Mutual tour. I know now that the exhibitors to whom we must look as our representatives to the public have accepted this effort by the Mutual Film Corporation in the sincere spirit in which it was offered.

If I were to attempt the somewhat difficult task of enumerating the other important developments of the year in the motion picture industry I should name:

Mutual's Growth—Most recent of all the announcement of the release of three five-reel Mutual Masterpictures, De Luxe Edition, and the expansion of the $8,000,000 Mutual program to include a third three-reel feature—a development of big importance entirely aside from the particular interest of the Mutual Film Corporation or my personal interest.

Service Beyond the Films—The birth of a new relation between the distributors and the exhibitors of film, by which the exhibitors receive more than a mere supply of pictures but also aids in publicity, music cues, exploitation methods and general assistance in the successful operation of the motion picture theater. This service betterment is reflected in the increase of the number of Mutual branches to the present total of 68, covering the United States and Canada.

Higher Admission Prices—A strengthening trend toward higher prices of admission in a very large number of theaters, moving upward from the five and ten-cent level to the class of ten, fifteen and twenty-five-cent admissions—this resulting in part from the improving standards of the films and in turn resulting in the production of better films.

Better Picture Art—Generally more active attention among manufacturers to the plots and photography of the picture drama, resulting in the enlistment of writers of ability and note for the production of scripts, meeting and encouraging a rapidly improving public taste in screen art.

Censorship—The beginning of a public awakening to the evils and perils of censorship, exemplified importantly in a number of communities where public intelligence over-ruled the absurdity and prudery of censors who sought to bar "Damaged Goods" and other great feature releases.

*President of the Mutual Film Corporation.

Awakening of the Lay Press—The establishment of photoplay departments in many newspapers and other publications of general circulations, and a more intelligent treatment of the film drama among publications of all classes—a somewhat belated recognition of the increasingly important number of readers who are anxious for the news of the films.

The year has seen some remarkable successes, and, I trust, the foundation work for a great many to come. We are seeing the motion picture become more and more truly an art. It is growing more deserving of a place in the art life of the people. It has immeasurably extended and developed the art appreciation of the public. The films have put the world before the eyes of the stay-at-homes and have carried the genius of the stage to the whole people. The film is the magic carpet that carries them all to Broadway. The healthy permanence of the film drama is assured.

It is of particular significance that within the year just drawing to a close we have seen almost every American author of prominence become a writer for the motion pictures. It is only a few weeks ago that the Mutual Film Corporation announced "The Girl and the Game" as a Mutual special release, which is the first motion picture work of Frank H. Spearman, latest of the American novelists of real note to come "into the pictures."

This wholesale capture of the authors by the motion pictures can really be credited to the year 1915. It is true that there were a few in the film field in 1914, but those of that year were relatively so few in number that we may call them pioneers.

It is without the least intent of disparagement that I now insist that these writers have not yet learned the motion picture. They do not yet know this new craft of film expression. We have seen, however, some great work from their pens in film drama. Giving them acquired experience with this new medium and what may we not hope for in the future?

A review of the film history of the year can not, I think, discover a more significant development than the formation of the new Mutual program—the creation which we have been pleased to label the $8,000,000 program—and the more recent but closely related announcement of the Mutual Masterpictures, De Luxe Edition, three big five-reel features a week, and again, simultaneously the expansion of the program to take in yet a third three-reel feature.

I refer to these developments in Mutual service, not for the specific purpose of directing attention toward them or to what I deem the particular merits of Mutual service, but rather to point to them as markers of the film progress that has made the closing months of 1915 notable and as evidences of the trend which we may expect the coming year to follow.

Frankly, I came into the presidency of the Mutual Film Corporation most painfully aware of the then low ebb of program efficiency. As an exhibitor and as a distributor of motion pictures I have come to know that "programs" with their routine offerings were not giving the exhibitors the box office attractions that business necessity demanded. I determined to endow the word with a new meaning, to give the exhibitor feature service and feature quality in every release. The Mutual Film Corporation created the new program with the needs of the exhibitor in view, and looking back now over the past few months that we have been giving the exhibitors service, I am reassured of the correctness of our policy.

While we are taking an inventory of 1915, we find yet other evidences of the forces that are making for the progress of the industry. I turn again to the example of which I can speak with the most authority—that is the reorganization of the methods of operation of the Mutual Film Corporation. This has included the establishment of seven new branches, giving a total of sixty-eight Mutual exchanges for the service of the exhibitors of the United States and Canada. District management has been abolished and every branch has been made directly responsible to the home office of the corporation in New York. A corps of efficiency men has been put into the field to keep up constantly the close relation we have established between the home office and the exhibitors through the branches. A system has been installed by which confidential reports on films, attendance and all detailed theater statistics come to me from representative houses in all parts of the country, thus giving a direct "indicator reading" on our pictures and service, and enabling us to continually shape them to that which is proven successful in the final test of the box office report.

These activities of the Mutual are representative of the forward steps of the industry which are giving the exhibitor so much more than mere film. We can look only a little way back into the film past to recall a period when an exchange was a place where an exhibitor got so many reels of film, put them under his arm, took them to his theater, hung up a sign that said, "Admission, 5 cents," and proceeded to run off a "show." All he got from the exchange was the film, and on sunny days when the management was in a good humor maybe a few kind words.

Now the distributor of films is finding it to a vast advantage to his business, to his exhibitors and to the public to give the exhibitor every possible aid in the presentation of real entertainment. The Mutual exhibitor is not only supplied with better films, but as well with the methods and means of exploiting them, all kinds of publicity helps, posters, banners, lobby displays, publicity cuts, press matter, ad sheets, billboard and newspaper co-operation, and the service of a weekly magazine written especially for him.

Another important step this year has been the formation of the Motion Picture Board of Trade and plans for a concerted effort to free the motion picture from the shackles of censorship. This is not the place for my views of censorship, but I insist on saying that it is unAmerican, absurd and doomed to final destruction. We can recognize only one censorship and that is the opinion of the wholesome minded and intelligent public.

So looking ahead we can promise greater film prosperity, better plays, better theaters, better service to exhibitors and to the public. The motion picture atmosphere is being clarified. The business is gaining in standardization. The unfit are being eliminated. The future is bright and filmdom can look with expectancy on 1916.

Thanhouser Director Braves Arrest

W. Eugene Moore was determined to play with fire and the only day he could play properly was of a Saturday. On two consecutive Saturdays old Jupiter Pluvius took a hand in the game. But on the third, which happened to be December 4, was his patience rewarded, for the light was fine and conditions generally for outdoor scene taking were of the best. Moore is directing a future Thanhouser Mutual Masterpicture, and his script called for some scenes in and about

a burning tenement, and to get some real scenes he was prepared to play with fire. Accordingly, he sent flames and smoke shooting from the windows of a building in Port Chester, N. Y.

The fire alarm was rung and the professional and business men who comprise the volunteer fire department of the town hurried to their machines. The engines (Port Chester has both motor and horse drawn trucks) reached the old foundry, as they call it up there, in record time. Ladders were up and streams of water were on the building before the firemen discovered that their actions were being registered by several motion picture cameras. Chief James



The fire staged by the Thanhouser director.

Merritt made inquiries. Mr. Moore stepped from the crowd, looked calm while he felt otherwise (Gene was flirting with jail and he knew it), and explained things to Chief Merritt and Assistant Chief Allen.

Then the firemen of Port Chester surprised Moore and his company. Not a man took off his coat or said anything about warrants or arrests. Instead they held life-nets for the jumpers, who dropped from all parts, even the roof of the building, to land in. Other daring rescues were made, one, a very agreeable job we should say, was the business of rescuing Mignon Anderson, who is being featured in the picture. George Marlo, who is playing the heroic role, was also quite active. Six cameras, a goodly portion of Port Chester's populuation and representatives of the motion picture trade press looked on.

PATHE CLUB FORMED

Department Heads of Big Film Organization Unite in Social Organization and Choose Charles Pathe as Honorary President

The department heads of the Pathe forces have gotten together and formed a club for social purposes. The organization is known as the Pathe Club, and is now being incorporated. That the Roosterites mean business is shown by the fact that the club starts out with a capital of $1,000 paid in, and has received the hearty support of Charles Pathe and General Manager Gasnier. Officers have been elected as follows:

Honorary president, Charles Pathe; president, Mr. Gasnier; acting president, W. A. Sholto Douglas; acting vice-president, Ralph Navarro; secretary, P. Allen Parsons; treasurer, Gabriel Bardet. To the board of governors was elected: M. Ramirez Torres, George A. Smith, J. K. Burger, George B. Seitz, and F. H. Knocke, the officers of the club also acting as members of the board ex officio. A dance and dinner has been planned for the middle of January, and club rooms are contemplated.

Serial Now Part of Regular Service

The release of "The Diamond from the Sky," the North American Film Corporation's picturized romantic novel, as a part of the regular Mutual Program, effective Monday, November 29, is directly in line with the Mutual Film Corporation's policy to give the exhibitor "service beyond the films."

The entire thirty chapters of this $800,000 serial from the pen of Roy McCardell may be had by the Mutual exhibitor in his regular service at no extra charge. All business will be handled by the Mutual branches, and not by special representatives stationed at the Mutual branches, as was done before the entire picture novel had been released.

The thousands of dollars spent on the exploitation of "The Diamond from the Sky" will thus stand behind every exhibitor who wishes to show this epoch making film in his theater, while the unprecedented newspaper co-operation, which enabled this stirring novel to be published as a continued story in hundreds of daily papers simultaneously with the appearance of each chapter of the film, has familiarized hundreds of thousands of people with the story who have never had the opportunity to see the picturized form.

To The Trade

Bernard Loewenthal announces that the Commercial Motion Picture Company's Laboratory at Grantwood, N. J., has resumed operations.

All work will be under the personal supervision of Edward M. Roskam. Quality and prompt delivery guaranteed.

Commercial Motion Picture Co.

Laboratory, Grantwood, N. J.
N. Y. Office, 220 West 42nd Street

Where printing is an art and quality reigns supreme

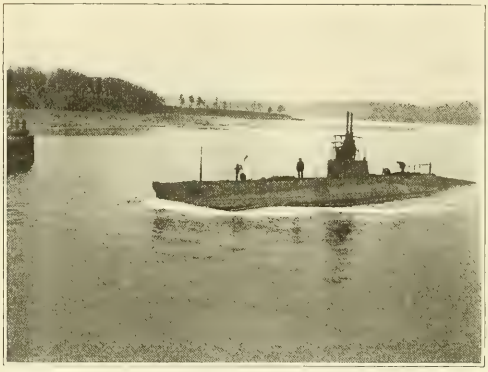
News of the Week as Shown in Films



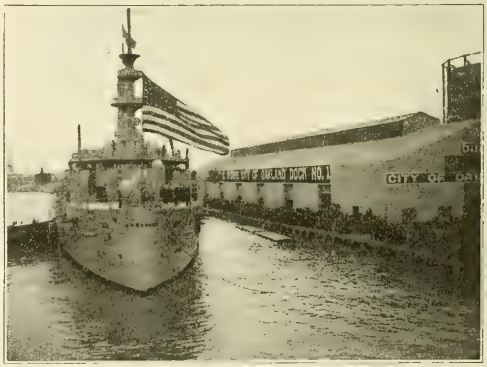
King George of England and the Prince of Wales in Northeastern France. Copyright, 1915, Pathe News.



Mr. and Mrs. Henry Ford just before the Oscar II sailed. Copyright, 1915, Universal Animated Weekly.



Submarine ordered for Allies held in Charleston Navy Yard. Copyright 1915, Paramount News Pictures.



U. S. S. Milwaukee in new $1,000,000 dock at Oakland, Calif. Copyright, 1915, Mutual Weekly.



Baby carriages parked outside of a motion picture theater in Watts, Calif. Copyright, 1915, Pathe News.



Peace ship Oscar II leaves for Europe. Copyright, 1915, Hearst-Selig News Pictorial.

Brevities of the Business

PACIFIC COAST NEWS

By "Capt. Jack" Poland

Rains of the winter months and many of the gloomy dark days of fog are now prevalent in Southern California and the newly erected and protected studios that are glass covered or otherwise prepared have become most valuable allies to the producing organizations. Many interior sets are being filmed under the brilliant glare of huge electric systems and thousands of dollars are being saved by managers who had forethough to provide for such emergencies. Nearly all the larger studios and most of the smaller ones have their electric lighted winter studios in Southern California.

DeWolf Hopper is such a strong believer in the arts of motion picture productions that he plans to make of his ten-months-old son and heir, a famed star of motion pictures. At the Fine Arts studios he is already coaching the youngster how to keep quiet before a camera while doing expressions.

Weber and **Fields** have finished their star comedy engagements with **Mack Sennett** at the Keystone studios and are now arranging for an early appearance in vaudeville on the Orpheum. They express themselves as highly pleased with their work in films and plan a novelty stunt on the circuit based on their experiences in pictures.

Rollin S. Sturgeon, managing director of western Vitagraph studios is one of the busiest men in the game these days. Superintending the erection of new studio buildings at Hollywood and producing his great feature picture in the mountains of Bear Valley, keeps him hustling between locations. But he says the results are worth while.

Victor Moore is appearing in a film version of the **Louis Mann** play, "Elevating a Husband," at the **Jesse L. Lasky** studios. He promises to add new fame to his steadily growing prestige.

Mae Murray is one of the latest additions to the Lasky studio stars, having signed a year's contract to appear in films.

Director **Albert Hale** of the National forces who is personally looking after the productions of president **"Bill" Parsons,** comedian-promoter, is creating much atmosphere at the new National studios while producing specialties for early release.

Anna Luther, a Keystone commedienne, was painfully bitten on the cheek by a huge Russian wolf hound at the studio Tuesday. She was petting the big dog when he suddenly turned and attacked her. Before help drove the brute away Miss Luther was badly hurt. The bites were cauterized at the receiving hospital and the brave little star is rapidly recovering.

Our famous favorite of the wilds who roughs it so strenuously in motion picture scenes, **Dustin Farnum,** has been on the resting list since his return from his Maine home vacation. Shortly after returning to Los Angeles Mr. Farnum was stricken with an attack of inflammatory rheumatism which caused him to lose some twenty pounds. At last accounts he and **Charlie Chaplin,** the noted comedian, were talking it over at Hotel Alexandria.

Dorothy Davenport is again at Universal City studios playing opposite **Francis Ford** in two and three-reel dramatic pictures.

J. Farrell MacDonald is now director in chief at the local Biograph studios since the recent shakeup in which many members of the western companies were let out. He has charge of all California productions.

John Oaker, a Burbank theater actor, is now doing moving pictures at Horsley's studios, playing leads in drama and jungle scenes. He says it is a bit different however.

Edna Goodrich is negotiating with the Universal Film Manufacturing Company to appear in a series of pictures. Miss Goodrich has just finished a starring engagement with the Lasky organization.

Cleo Madison and company of Universal players have returned from a trip to San Francisco where they made exterior scenes for a five-reel feature, "A Soul's Crucible." The famed Barbara Coast section of the exposition city was untilized for some of the settings.

Mabel Condon, who represents a number of prominent screen artists and established scenario writers in a managerial capacity upon the Pacific Coast, manages to keep her people before the public through interesting items of real publicity.

H. O. Davis, former director of the San Diego exposition, has taken charge at Universal City. He claims that there is perfect harmony in the Universal ranks. We believe him. Davis is the sort of man who proclaims: "Let there be harmony," and there is harmony. Anybody who can run an affair like the southern exposition without trouble in the main tent or the side-shows has fully equipped himself even to manage the U.

Just to keep the censorship pot 'er boilin' Los Angeles' only woman member of the city council, **Estelle Lawton Lindsay,** now comes forth with an announcement in the daily papers that she is in favor of a censorship board of fifty people, chosen from the universities, churches and social clubs, these to take the place of the present body. She says, "As it is now the small board can destroy what it has taken thousands of dollars to produce."

The matter came up for discussion at a meeting Tuesday night of the Woman's Advertising Club at a local cafe, and the statement has created something of a consternation and sensation in film and club circles.

The exhibitors of the Mutual program were treated to a pleasant surprise on Tuesday, last. The "Mutual Girl," "The Girl of Mystery," was in Chicago, and came to the exhibition rooms. There she was warmly welcomed and everyone present agreed that Gaumont had picked a "winner" to appear in their "Seeing America First" series.

Film Market Quotations and Financial Gossip

Supplied by R. D. Small of A. E. Butler & Co., Chicago.

	Bid	Asked	
American Film Co, Inc....	95	99	
Biograph Company	42	54	
Colonial M. P. Corp.....	1	3	*
Famous Players Film Co..	90	120	
General Film Corp., pref...	40	44	
Mutual Film Corp., pref...	47	49	
Mutual Film Corp., com...	45	47½	
No. Am. Film Corp., pref..	70	74	
No. Am. Film Corp., com..	67	72	
New York M. P. Corp.....	51	56	
Thanhouser Film Corp....	2¼	3½*	
Triangle Film Corp.....	5½	5¾*	
Universal Film Mfg. Co...190		..	
Vogue Films, Inc.....125		..	
World Film Corp.....	4	4½*	

*Par $5.00

Signal Film Corp.: It is reported that "The Girl and the Game" (produced by this company) has started forward on its right foot, with bookings approximating $200,000, thus indicating that the public still wants thrillers. Of course, the combination of Helen Holmes and Director McGowan had already made good in a previous serial. This, and the fact that "The Diamond from the Sky" (also produced through the American-Mutual combination) which has been an unqualified success—naturally had its due effect upon the exhibitor's mind.

Triangle Film Corp.: Report each week a steady increase in the theaters taking the service. However, the volume of trading is very limited.

Mutual Film Corporation: Has been decidedly easier during the last ten days with common at one time offered under 47 and preferred under 48. This, however, does not reflect the actual condition of affairs, as it is known the business has shown a wonderful increase each week in the last dozen weeks.

Some startling changes have taken place in the managements of some of the producing companies lately—managers, directors, assistant directors, etc., have been dismissed with a very free hand. This has applied particularly to some of the companies constituting the General Film Corporation and also to those constituting the Triangle Film Corporation and probably indicates an economy that has been much needed in the last six or seven years. It is a welcome sign that some of the companies are putting the film business on somewhat the same platform of standards as is to be found in other industries, and the "lavish hand" is not to be the "guiding hand" in the future.

New York Motion Picture Corp.: Continues weak with apparently no buyers in the market.

MID-WEST NEWS

By William Noble

Oklahoma

The Gaiety theater at Muskogee, Okla., has reduced the admission price from ten to five cents, and in the future all persons will be charged five cents admission, whether adults or children.

Negroes at Muskogee, Okla., have protested to the city authorities against the showing in Muskogee of the film picture "The Birth of a Nation." The city commissioners have taken the protest under advisement.

Arkansas

Claiming to represent five thousand negroes, four members of that race have entered a protest with the city authorities of Fort Smith, Ark., against the showing in Fort Smith of the picture film, "The Birth of a Nation." The protest recites that the play is a gross misrepresentation of negro character and calculated to stir up race hatred and prejudices. The city officials of Fort Smith have taken the protest under advisement.

Texas

TheYale theater at Wortham, Texas, has been sold by **Allie Jones** to a company composed of **A. W. Helton, T. H. Hood, J. C. Hackney** and **Harry Hood.** The theater is being put in first-class condition, having been repapered, repaired and refitted and will be an up-to-date theater in every particular.

CHICAGO GOSSIP

"Joe" Bloom, roadman for the Celebrated Players Film Company, is now handling Illinois, the territory formerly covered by **Nathan Wolf.**

One of our good subscribers from Plymouth, Wis., writes the following letter, illustrating the fact that it pays to advertise: "Motography, Chicago, Ill., Gentlemen: Would appreciate if you would inform me of different film exchanges in your city handling six, seven and eight-reel features. Thanking you in advance for your trouble."

George L. Cox is directing a multiple reel subject, scenes for which will be laid in various cities extending from Boston to the Pacific coast.

A private showing of "The Ne'er do Well" was given at the Selig Polyscope Company's projection room last week.

W. N. Selig and **H. C. Hoagland** went to New York, Friday, December 10, Mr. Hoagland returning on Monday and Mr. Selig stopping over in New York for a few days longer. He is expected to return on Thursday.

Fred J. Beecroft, advertising manager of the *Dramatic Mirror,* was a Chicago visitor during the fore part of this week in the interest of his publication. Mr. Beecroft is one of the best liked and most successful advertising men in this industry and to say that he was successful in his visit would be like "painting the lily" or "tinting the sunset."

Adrianne Kroell, who has long been a Chicago favorite in moving pictures, expects to leave January 2 for the Pacific coast for a stay of two months.

Aaron M. Gollos of the Photoplay Releasing Company, purchased seven multiple reel subjects from the All Feature Distributing Company of New York, among which were "Home, Sweet Home," "The Battle of Sexes," "The Mountain Rat," "The Great Leap," "The Dishonored Medal," "The Floor Above," and "The Gangsters of New York."

The Chicago *Tribune,* in an editorial, in its issue of December 11, burlesques the Chicago censors as follows:

Our Own Movie Bulletin

The Globe Photoplay Company is still having difficulties with the censorship over its importations of the scenarios of the German popular playwright, Willy Shakspere. A sensational melodrama called "Hamlet, Prince of Denmark," was considered yesterday and the following cuts and alterations ordered:

A view of the castle of Elsinore at night is approved, but scenes showing Hamlet, Horatio, and Marcellus carrying deadly weapons must be shortened to flash. The ruling followed a heated debate. It was objected by one of the members of the board, not a Mason, that the actors suggested an assembly of Knights Templar, uniform rank, and thus tended to arouse sectarian feeling, but a vote taken was unfavorable to this view, and a cut to flash was accepted as a fair compromise. The ghost is ordered out for obvious reasons, and the subtitle "Angels and ministers of grace defend us! Be thou a spirit of health or goblin damned" must stop at goblin, omitting the expletive "damned."

In scene of mimic play cut out view of player queen pouring poison in ear of player king. Scene between Hamlet and his mother and the killing of Polonius must all come out, as tending to encourage disrespect to parents and murder of old men. Scene in graveyard must be shortened. Cut out closeup of Hamlet holding skull, shorten to flash scene of burial cortege of Ophelia, and cut out Laertes and Hamlet in grave. Last act must be shortened by cutting out the fencing match and stabbing of king. Body of Hamlet on stretcher may be shown in flash and entrance of Fortinbras, though objectionable as of militarist character, tending to obscure the fact that war is horrid, may be retained.

On this point, the board is said to be considering the propriety of ordering the name of the playwright, Shakespear, to be cut out of announcements as savoring of violence and harmfully suggestive to impressionable youth. The representative of the Chicago Peace Society on the board suggests that it be replaced by the nom de plume Shakehands.

Ralph D. Small left on Wednesday, December 15, for a short trip to the South to recover from the effects of a siege of la grippe, which confined him to his bed for eight days. His friends wish for him a speedy return to complete health.

The Chicago *Examiner* will hold a motion picture pageant and ball at the Hotel Sherman on December 23 for sweet charity's sake. A number of Chicago motion picture actors and actresses will act as patrons and patronesses and this magazine bespeaks the earnest co-operation and support of the exhibitors.

Thomas Ince passed through Chicago hurriedly on his way to New York, Sunday, where he is discussing business matters with the Triangle executives.

In order to set all rumors at rest the writer asked **Harry Weiss** personally if there was any truth regarding his leaving the Metro Company and was emphatically assured that there was absolutely no truth to the story. The Metro offices are now located on the fourth floor of the Mallers building, the necessity for more space than they could obtain on the fifth floor being the reason for the move.

Roie C. Seary is enthusiastic over the way in which the Triangle service is booking in the Chicago territory and in a conversation stated that his office had already exceeded the estimated receipts originally planned at the inception of the Triangle Company.

President Devine, of the Strand Theater Company, made a trip down to Indianapolis the other day to look after the plans for building a new Strand theater in that city.

NOTES FROM ALL OVER

Jay Hunt this week completed what is regarded as one of the best Murdock MacQuarrie feature pictures of recent months. "X 3" is the title and in it MacQuarrie is starred.

Pretty Neva Gerber is thoroughly enjoying her holiday and is acting as chauffeur to Adelaide Wise, the sister of Tom Wise, who is selling books and plays and things to unsuspecting photoplay manufacturers on the coast. Neva and Miss Wise are great friends, hence the chauffeur act, said chauffeuring being done in Neva's car.

During his holiday at Portland, Me., Francis Ford produced two photoplays which will be interesting from the fact that he showed just what he could do with raw material. He owns to the fact that he worked all his own family into the plays and also made use of the chief of police and other officials of his town.

Everyone is sorry for that very nice lady, Sarah Truax. She had to have her mother removed to the Good Samaritan hospital and the doctors do not hold out any hopes of recovery at all. It is all the more sad when one considers that Miss Truax recently brought her mother on from the north and took a bungalow so that they could be together again.

Jacques Jaccard is still away from the Universal city studios, making exterior scenes in the production of a three-reel Mexican melodrama entitled "Across the



Mary Anderson's right, two characters who amused the company during their stay at Randsburg, filming "Flower o' the Desert," Vitagraph Blue Ribbon feature, under the direction of Roland S. Sturgeon.

Rio Grande." Olive Fuller Golden is being starred in the production and William Gettinger is playing opposite her.

Theda Bara, the most widely known of the William Fox stars, the most universally admired, hated, scorned and loved woman of the screen, will bury her Vampire identity in a feature film, in which she is now working, in the character of a Russian peasant, a character entirely different from any in which she has heretofore been seen.

Leon Kent, famous for his daredevil western subjects, is this week staging another of that type of film, written by himself, under the title, "Buck Simmons, Puncher." Kent plays the title role, with Mina Cunard opposite.

No, Gretchen Hartman was not one of the many who were given their notices by the Biograph company in Los Angeles. Miss Hartman is still acting for J. Farrell Macdonald, and she is one of the "oldest inhabitants" in point of service, too.

"Her Mother's Secret?" a William Fox feature, starring the Adonis of the screen, Ralph Kellard, with Dorothy Green, will present these two players in one of the most powerful human interest dramas. Its potency for good, in a screen story, is said to be greater than "The Old Homestead" as an example from the legitimate stage. "Her Mother's Secret?" was produced under the direction of Frederick Thomson.

Rollin S. Sturgeon, the Vitagraph producer, made a hurry trip to and from Big Bear Valley and Santa Monica for business purposes. It is not easy to get into the valley at this particular season of the year. Mr. Sturgeon reports all well and good progress being made. Many obstacles have had to be overcome in the big feature the company is making for the V. L. S. E. program, but that the picture will be one of the best ever produced in the west is an assured fact.

There is an awful lonesome lady tapping the typewriter at the old Santa Monica studios of the Vitagraph. She is all alohone, for the Vitagraphers are all either at Bear Valley or at the brand new studios at Hollywood. Doris Schroeder is the only sign of life at the old haunts, and she will not be there for very long. In the meantime she writes and edits and telephones and does lots of other useful things.

William Farnum will be seen, later in the month, in a William Fox feature entitled "A Soldier's Oath," in which he will portray a French soldier sentenced to life imprisonment for the murder of his own wife. The story was produced under the direction of Oscar C. Apfel, who employed real French and German soldiers in the war scenes.

Gail Kane and eighteen principals engaged for the Equitable Motion Pictures Corporation's production of "Her God" left for Naco, Ariz., last week, to be gone four weeks. Miss Kane and her supporting players will live on the edge of the American desert for a few weeks and will then go to old Mexico.

Miss Cissy Fitzgerald has other claims to fame besides her famous wink and her success as a screen actress in Casino Star Comedies. She is an author. "The War Baby," from her pen, will appear in time to be given as a Christmas present. This is not a play. It is a book. It is not right to say that it is from her pen, since Miss Fitzgerald dictates all her stories.

Owing to his desire to devote his whole time to scenario writing rather than to editorial work, George B. Seitz has turned over to John Clymer the position of scenario editor for Pathe. Mr. Clymer has been a scenario writer for years, and was formerly publicity man for the Gaumont Company. He is also known as a short story writer and musical critic. Mr. Seitz will continue to devote his whole time to writing for Pathe.

Because of his excellent work in Casino Star Comedies, the Gaumont company has advanced "Budd" Ross to stardom. For his first vehicle, Director Edwin Middleton has secured a laughable scenario from Rennold Wolf, called "Hunting." Mr. Ross has had long experience as a comedian in musical comedy, and his screen work reflects his excellent training in this field. For some time he has been under Director Middleton's eye, appearing opposite Miss Cissy Fitzgerald in the screen work she has done for Gaumont. "Hunting" will be released on the Mutual program December 26.

Sadie Lindblom, owner and leading lady of the Liberty Company of San Mateo, Cal., is contemplating a business visit to New York in connection with her concern. Miss Lindblom states that she hates to leave her acting even for a short time, for she never enjoyed anything half as much before.

H. C. McClung, a well-known camera man, has joined the William Fox organization and will begin work immediately on a big feature now being started. Mr. McClung is the only camera man who ever succeeded in photographing scenes in southern China.

After a short stay on Mount Wilson, Lynn Reynolds and his company of Universalites this week returned to the Universal City studios and completed the final scene in their production of a three-reel drama entitled "Missy." Myrtle Gonzales is starred in the title role, with Frank Newberg playing opposite.

Hobert Henley has made a rapid recovery from the injury he suffered when his car ran into a post. He has left the hospital and although he will limp for a long time, he is going to take up his part in the "Graft" serial once more. His injury necessitated a new part being written into the serial and this is taken by Harry Carey.

Among the distinguished visitors of the week at the Fine Arts California studio were a body of prominent officers of the American Federation of Labor, with which are affiliated all the district labor unions. The party was headed by Samuel Gompers, president of the American Federation of Labor, with main offices in Washington, D. C. This party were personal guests of Director-General Griffith, who escorted them on a sight-seeing tour of the entire motion picture plant. Mr. Gompers and party came to California to attend the annual convention, which was recently held in the Auditorium at San Francisco. Another assemblage of prominent visitors were Mrs. Fidel Avila, wife of General Avila, governor of the state of Chihuahua; Mrs. Escudero, wife of the minister of finance and fomento (war) in Mexico, and Gunther R. Lessing, attorney for the Villa government, and who is in charge of the Mexican international affairs.

Monte M. Katterjohn, the young Ince photoplaywright, is expecting to leave within a few weeks for an extended trip into the Kentucky mountains to obtain atmosphere for a story he has been nurturing for some time. Katterjohn declares the story to be tremendously powerful, but says he requires a broader knowledge of the habits and customs of mountaineers before attempting work on the continuity.

In "The Genius," starring George Beban, on the production of which Maurice Tourneur is now engaged, there is a duel in the dark with rapiers, between Pierre, "the genius" (Mr. Beban), and Lesar, the artist (John Davidson), in which the utmost care has to be exercised to prevent the actual wounding of one of the actors. To make assurance doubly sure, M. Tourneur has called in the services of M. Victor de la Tasse and M. Emil Chappelain, two celebrated fencing masters, to assist him in staging the scene.

Delightful little Bessie Barriscale has been given a three weeks' holiday and has gone to San Jose for a rest. She has been working very hard, indeed, and was feeling tired out. Thomas H. Ince, who keeps a fatherly eye over his artist, noticed it and told her to take a lay-off, so Miss Bessie is finding out how jolly it is to rest and be paid well for doing it.

Nan Carter, well-known leader of society's younger set and who but recently was a prominent member of the cast of "Miss Information" with Elsie Janis, has joined the William Fox forces. She will be seen in a feature picture as yet unnamed, now being produced under the direction of Raoul A. Walsh.

Billy Sherwood, the New Orleans actor-athlete, who played the juvenile in Kleine-Edison's "The Danger Signal" and the juvenile heavy opposite Marguerite Courtot in "A Night of Terror" in Kalem's "Ventures of Marguerite," has been engaged by Edison to play the juvenile lead opposite Grace Williams in a three-reel Edison drama.

Stage Manager Tom Brierly and his large corps of men are this week erecting another mammoth set at Inceville. It is illustrative of the barracks at Delhi, British East India, and is for use in many of the big scenes in the current Triangle-Kay-Bee



Nat. G. Rothstein, Universal advertising manager who prepared the advertising booklet on "Graft," commented upon on another page of this issue.

feature in which H. B. Warner is being starred under the direction of Charles Swickard.

"Smiling" Billy Mason made a 140-foot drop from an aeroplane onto a chimney the other day in a Keystone picture, and coming safely to earth, was patted on the shoulder by a stranger and told he was a "Good boy, good boy!" "Thanks," returned Billy, continuing to brush the dust from his airman's uniform. "But who is he?" he asked as the pleased stranger marched away. "Him?" replied Charles Arling, who was standing near by. "O, he's only the president of the Southern Pacific, looking over the plant!". And for once Billy Mason forgot to smile.

Robert Harron, the Triangle featured juvenile actor, who has been identified with the Griffith film dramas ever since their Biograph inception, plays an interesting role opposite Mae Marsh in "Hoodoo Ann."

In order to finish their last picture for the Keystone Film Company, Weber and Fields, the famous comedy team, worked steadily for eighteen hours without even a halt for meals on the day their contract expired. Cloudy and rainy weather made it almost impossible to photograph, but a covered stage was hurriedly set up, several banks of lights arranged and the work proceeded in spite of the elements. Mack Sennett personally directed the comedians through the long siege, and his tireless efforts resulted in finishing the work long after darkness had fallen. At the last minute the tired pair were hustled into an automobile and rushed to the train with their make-up still on.

Mae Marsh, to add a touch of realism in her new Triangle play, "Hoodoo Ann," voluntarily burned her hand in a kitchen scene. The scenario called for the described action, and Director Ingraham rehearsed Miss Marsh once or twice and Miss Marsh, who is an artist through and through, was not quite satisfied with the counterfeit effect. At her suggestion, the gas range was lighted, and the realistic little star allowed her hand to touch the red hot stove. Her burned hand received immediate medical attention and at the present writing is practically well.

The Pathe delegation at the exhibitors' ball in Philadelphia, December 8, consisted of Lillian Lorraine, Marie Wayne, Bliss Milford, Lois Meredith, M. Ramirez-Torres, W. A. S. Douglas, H. M. Horkheimer of Balboa, G. A. Smith, Ed Hardin, George B. Seitz and Harry J. Walsh. The Pathetites nearly forgot good resolutions to stick to the water wagon when Lillian Lorraine copped off the lead in the grand march. Manager Atwood of the Pathe Philadelphia office went to the ball for pleasure, but found the opportunity so good that he spent most of the evening booking the new serial, "The Red Circle."



Cissy Fitzgerald in a scene from Casino's "Cissy's Innocent Wink."

Robert B. Mantell and his wife, Genevieve Hamper, who are both starring in William Fox's motion picture productions, sailed on Wednesday, December 1, for Jamaica, British West Indies, where they will remain until spring and appear in four or more photoplay productions to be made there under the direction of J. Gordon Edwards.

Joseph W. Smiley, chief director for the new Ocean film who has just completed "Life Without Soul," five reels in seventeen days, based upon Mrs. Shelley's classic, "Frankenstein," which will be an early 1916 release, is now engaged in forming his company for his second Ocean picture, "The Unfortunate Youth," Mr. Smiley's own scenario from the novel of the same name by W. J. Locke, the celebrated English author, who wrote "The Morals of Marcus," "The Derelict" any many other best sellers. He has engaged Lilie Leslie as the leading woman; Wilmuth Merkyl for the title role; William Cohill, John H. Smiley, Charles Graham and Sue Balfour.

Ralph Kellard, one of the William Fox stars, has organized a Happy Marriage club. The object is to bring the faults of the members to the attention of brides-to-be in the hope that it will lessen the divorce evil.

Lillian Lorraine, who has been starring in Pathe's "Neal of the Navy," has returned to New York from the Balboa studios on the coast and appeared last week at each of the Loew New York theaters coincident with the release of the last episode of "Neal."

The beautiful Mutual Traveler is now traveling toward the setting sun. She has just completed an interesting series of views of the blue-grass region of Kentucky for her "See America First" series, and is now in Chicago being filmed in picturesque and interesting spots in that city. In the release of December 14 the Mutual Traveler visits Pittsburgh, Pa., and the steel mills.

Frank Thompson, son and heir of the great Denman Thompson, whose immortal "The Old Homestead" is being adapted by the Famous Players, was an interested visitor at the company's studio while some of the scenes from the play were being enacted. Mr. Thompson, who appeared in the original play with his father, was particularly impressed by the work of Frank Losee, who is giving the beloved character of Josh Whitcomb its silent impersonation.

George Brackett Seitz, Pathe playwright, journeyed to Philadelphia to attend the Philadelphia Motion Picture Exhibitors' Ball. On the pullman he dashed off a scenario, thereby to earn the price of champagne bubbles—for other "thirsties." He was introduced as the youth who made life perilous for Pauline and who furnished exploits for Elaine.

Yvonne Chappelle who has attained great success as a dancer is now going to have a prominent position on the screen. Director Richard Garrick has signed her to play with one of the Mutual Masterpicture companies, edition de luxe, which Gaumont now has working at its winter quarters at Jacksonville, Fla. Miss Chappelle is the daughter of a prominent Chicago sculptor.

Joseph De Grasse and his company of Rex Players this week returned to the Universal City studios after a short stay in San Francisco where they went to stage exterior scenes in the production of a five-reel feature production entitled, "Love Thine Enemy."

Pursuing its policy of contracting with stage celebrities to appear in its forthcoming five-part feature releases, the Ocean Film Corporation, have contracted with Miss Georgia Caine to appear in an early release of that company. The feature in which Miss Caine will star has not been chosen, but several popular dramatic productions are under advisement. Miss Caine is by nature intensely dramatic, and it has been her aspiration to star in a dramatic production.

Edward Coxen, the leading man of the Coxen-Greenwood Company of "Flying A" players, is ill. Coxen contracted a severe cold recently, and complications have set in to such an extent that Ed has been forced to take to his downy couch for a week or two at least. Coxen's illness for a time was the cause of much apprehension among his confreres, but reports from the sick-room are now to the effect that threatened pneumonia has been averted.

Pauline Frederick is delighted at the prospect of changing from the Egyptian atmosphere of "Bella Donna" for the regular, calm and collected American atmosphere of "Lydia Gilmore," which will be the next photoplay in which the Famous Players star will appear.

Mary Boland, the beautiful speaking stage star, who has been working in Ince-supervised Triangle Kay Bee features for several months, completed her performances with Frank Keenan under the direction of Reginald Barker, this week, and has left for New York where she will take a prolonged rest before resuming her stage career.

S. E. V. Taylor, accompanied by Hollie McIntyre, the original of "Bunty Pulls the Strings," spent the past three weeks at Port Royal and Kingston, Jamaica, where many of the scenes in "Nan Perrine" are being staged.

Colin Campbell, Selig Director, together with his stock company including Thomas Santschi and Bessie Eyton, left for San Francisco on December 2. In 'Frisco special water scenes for a forthcoming Selig Special "Flotsam and Jetsom" will be filmed. Director Campbell and his "Ne'er-do-well" company were present at the opening of the Panama Canal, and therefore it is appropriate that Mr. Campbell and company should be present at the closing of the Panama Fair.

Alfred Vosburgh, who plays juvenile leads opposite Vivian Rich in "Flying A" dramas, has practically completed the script of a spectacular two-reel subject in which he and Miss Rich will take the leading roles.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by makes, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors.

General Program

Monday.

	12-13	No release this week	Essanay
D	12-13	The Glory of Youth	Kalem 4,000
D	12-13	The Moment Before Death	Lubin 1,000
D	12-13	The Coquette's Awakening	Selig 2,000
T	12-13	Hearst-Selig News Pictorial No. 99, 1915	Selig 1,000
C	12-13	Benjamin Bunter, Book Agent	Vitagraph 1,000

Tuesday.

D	12-14	Her Step-children	Biograph 2,000
D	12-14	Reckoning Day	Essanay 3,000
C	12-14	Almost a King	Kalem 1,000
C	12-14	The Great Detective	Lubin 1,000
D	12-14	On the Eagle Trail	Selig 1,000
D	12-14	A Question of Right and Wrong	Vitagraph 2,000

Wednesday.

C	12-15	Divorcons	Biograph 4,000
E	12-15	History of the Big Tree	Edison 333
C	12-15	The Black's Mysterious Box	Edison 333
C	12-15	The Hicks in Nightmare Land	Edison 333
C	12-15	The Fable of "Sister Mae Who Did as Well as Could Be Expected"	Essanay 1,000
D	12-15	To the Vile Dust (No. 4 of the Stingaree Series)	Kalem 2,000
D	12-15	The Inner Chamber	Lubin 3,000
C	12-15	The Faith of Sonny Jim	Vitagraph 1,000

Thursday.

C	12-16	Cupid Entangled	Biograph 1,000
C	12-16	Snakeville, Champion	Essanay 1,000
D	12-16	A Thief in the Night	Lubin 2,000
C	12-16	When the Snow Hit Watertown	Mina 1,000
D	12-16	The Golden Spurs	Selig 2,000
T	12-16	Hearst-Selig News Pictorial No. 100, 1915	Selig 1,000
D	12-16	The Flower of the Hills	Vitagraph 1,000

Friday.

D	12-17	Fate	Biograph 1,000
D	12-17	The Hand of the Law	Edison 3,000
D	12-17	Broncho Billy's Marriage	Essanay 3,000
D	12-17	The Secret Message (No. 8 of the Ventures of Marguerite)	Kalem 1,000
D	12-17	Sweeter Than Revenge	Lubin 1,000
	12-17	Speed Kings	Vim 1,000
C	12-17	The Deceivers	Vitagraph 1,000

Saturday.

C	12-18	Santa Claus Versus Cupid	Edison 1,000
D	12-18	A Christmas Revenge	Essanay 2,000
D	12-18	The Wrong Train Order	Kalem 1,000
C	12-18	An Unwilling Burglar	Lubin 1,000
D	12-18	Jungle Justice	Selig 1,000
D	12-18	A Man's Sacrifice	Vitagraph 3,000

Monday.

D	12-20	The Failure	Biograph 1,000
	12-20	No Release This Week	Essanay
D	12-20	Heart Aches	Lubin 4,000
C	12-20	Otto's Cabaret	Lubin 1,000
C	12-20	Perkin's Pep Producer (No. 6 of the Chronicles of Bloom Center)	Selig 2,000
T	12-20	Hearst-Selig News Pictorial No. 101, 1915	Selig 1,000
C	12-20	Hartney Merwin's Adventures	Selig 1,000
C	12-20	Levy's Seven Daughters	Vitagraph 1,000
D	12-20	On Her Wedding Night	Vitagraph 4,000
C	12-20	The Patent Food Conveyor	Vitagraph 1,000

Tuesday.

D	12-21	Parker Jim's Guardianship	Biograph 2,000
D	12-21	The Danger of Being Lonesome	Essanay 2,000
C	12-21	The Bandits of Macaroni Mountains	Kalem 1,000

Wednesday.

D	12-22	The Tides of Retribution	Biograph 3,000
C	12-22	Canimated Nooz Pictorial	Essanay 1,000
D	12-22	A Bushranger at Bay (No. 5 of the Stingaree Series)	Kalem 2,000

Thursday.

	12-23	No Release This Week	Essanay
D	12-23	Beyond All Is Love	Lubin 3,000
	12-23	Title Not Reported	Mina
T	12-23	Hearst-Selig News Pictorial No. 102, 1915	Selig 1,000

Friday.

D	12-24	Blade o' Grass	Edison 3,000
	12-24	No Release This Week	Essanay
D	12-24	The Oriental's Plot (No. 9 of the Ventures of Marguerite)	Kalem 1,000
C	12-24	Mixed and Fixed	Vim 1,000
C	12-24	Is Christmas a Bore?	Vitagraph 1,000

Saturday.

D	12-25	The Woman With a Rose	Essanay 3,000
D	12-25	A Boy at the Throttle	Kalem 1,000
C	12-25	No Smoking	Lubin 1,000
D	12-25	The Sacred Tiger of Agra	Selig 1,000
D	12-25	The Thirteenth Girl	Vitagraph 3,000

V. L. S. E. Program

Sept.	20	The Circular Staircase	Selig 5,000
Sept.	27	Tillie's Tomato Surprise	Lubin 6,000
Sept.	27	The Great Ruby	Lubin 5,000
Oct.	4	Dust of Egypt	Vitagraph 5,000
Oct.	11	In the Palace of the King	Essanay 6,000
Oct.	11	The Valley of Lost Hope	Lubin 5,000
Oct.	18	A Black Sheep	Selig 5,000
Oct.	18	The Man Who Couldn't Beat God	Vitagraph 5,000
Oct.	25	The Rights of Man	Lubin 5,000
Nov.	1	The Turn of the Road	Vitagraph 5,000
Nov.	1	The Crimson Wing	Essanay 6,000
Nov.	8	The Raven	Essanay 5,000
Nov.	15	Sweet Alyssum	Selig 5,000
Nov.	15	Heights of Hazard	Vitagraph 5,000
Nov.	22	The Nation's Peril	Lubin 5,000
Nov.	29	The Caveman	Vitagraph 5,000
Dec.	6	The Alster Case	Essanay 5,000
Dec.	6	The Man's Making	Lubin 5,000
Dec.	13	I'm Glad My Boy Grew Up to Be a Soldier	Selig 4,000
Dec.	13	The Price for Folly	Vitagraph 5,000
Dec.	20	The Great Divide	Lubin 5,000
Dec.	20	A Daughter of the City	Essanay 5,000
Dec.	27	What Happened to Father	Vitagraph 5,000

Mutual Program

Monday.

D	12-13	The Solution of the Mystery	American 2,000
C	12-13	The Conductor's Classy Champion	Falstaff 1,000
C	12-13	The Book Agent	Novelty 1,000

Tuesday.

D	12-14	An Innocent Traitor	Thanhouser 2,000
S	12-14	See America First, No. 14	Gaumont 500
C	12-14	Keeping Up with the Joneses	Gaumont 500
C	12-14	A Girl, a Guard and a Garret	Beauty 1,000

Wednesday.

D	12-15	The Ace of Death	Rialto 3,000
C	12-15	A Musical Mix-up	Novelty 1,000

Thursday.

D	12-16	The Arab's Vengeance	Centaur 2,000
C	12-16	Bill Bunks, the Bandit	Falstaff 1,000
T	12-16	Mutual Weekly No. 50	Mutual 1,000

Friday.

D	12-17	In the Sunset Country	Mustang 2,000
C	12-17	Spider Barlow's Soft Spot	American 1,000
C	12-17	The Holdup	Cub 1,000

Saturday.

C	12-18	His Majesty the King	Than-o-play 3,000
C	12-18	Two Hearts and a Thief	Beauty 1,000

Sunday.

D	12-19	The Opal Pin	Reliance 2,000
C	12-19	Coccy's Innocent Wink	Casino 1,000
C	12-19	The Political Pull of John	Thanhouser 1,000

Monday.

D	12-20	The Clean Up	American 2,000
C	12-20	Toodles, Tom and Trouble	Falstaff 1,000
D	12-20	The Fiddler	Novelty 1,000

Tuesday.

D	12-21	Ambition	Thanhouser 3,000
S	12-21	See American First, No. 15	Gaumont 500
C	12-21	Keeping Up With the Joneses	Gaumont 500
C	12-21	Making a Man of Johnnie	Beauty 1,000

Wednesday.

D	12-22	The Mystery of Carter Breen	Centaur 3,000
C	12-22	The Innocent Sandwich Man	Novelty 500
S	12-22	Between Lakes and Mountains	Novelty 500

Thursday.

D	12-23	The Winning of Jess	Centaur 2,000
C	12-23	When William's Whiskers Worked	Falstaff 1,000
T	12-23	Mutual Weekly No. 51	Mutual 1,000

Friday.

D	12-24	The Pitch o' Chance	Mustang 2,000
D	12-24	Yes or No	American 1,000
C	12-24	Hearts and Clubs	Cub 1,000

Saturday.

C	12-25	Author! Author! ..... Mustang	3,000
C	12-25	That Country Girl..... Beauty	1,000

Sunday.

D	12-26	The Law of Success..... Reliance	2,000
C	12-26	Hunting ..... Casino	1,000

UNIVERSAL PROGRAM

Universal Program

Monday.

D	12-13	The Primrose Path..... Broadway	5,000
C	12-13	Her Speedy Affair..... Nestor	1,000
D	12-13	Liquor and the Law (Graft Series No. 1)..... Universal	2,000

Tuesday.

D	12-14	Lord John's Journal (Adventure No. 1, Lord John in New York) ..... Gold Seal	4,000
	12-14	No release this week..... Rex	
C	12-14	Almost a Papa..... Imp	1,000

Wednesday.

D	12-15	The Widow's Secret..... Victor	2,000
C	12-15	Blackmail in a Hospital..... L Ko	1,000
T	12-15	Animated Weekly No. 197..... Universal	1,000

Thursday.

D	12-16	The Bride of the Nancy Lee..... Laemmle	2,000
C	12-16	Colonel Steel, Master Gambler..... Big U	1,000
	12-16	No release this week..... Powers	

Friday.

D	12-17	The Vacuum Test..... Imp	1,000
	12-17	No release this week..... Victor	
D	12-17	Where the Heather Blooms..... Nestor	2,000

Saturday.

D	12-18	His Real Character..... Bison	2,000
D	12-18	The Water Clue..... Laemmle	1,000
C	12-18	Title not reported..... Joker	

Sunday.

D	12-19	The Bachelor's Christmas..... Rex	3,000
C	12-19	The Doomed Groom..... Laemmle	1,000

Monday.

C	12-20	Father and the Boys..... Broadway	5,000
C	12-20	Love and a Savage..... Nestor	1,000
D	12-20	The Tenement House Evil (Graft Series No. 2) ..... Universal	2,000

Tuesday.

D	12-21	Christmas Memories ..... Gold Seal	3,000
	12-21	No Release This Week..... Rex	
C	12-21	When Love Laughs..... Imp	1,000

Wednesday.

D	12-22	The Great Fear..... Laemmle	1,000
C	12-22	From Beanery to Billions..... L-Ko	2,000
T	12-22	Animated Weekly No. 198..... Universal	1,000

Thursday.

D	12-23	One Hundred Years Ago..... Laemmle	2,000
	12-23	No Release This Week..... Big U	
V	12-23	Howard's Monarchs of the American Forest..... Powers	500
E	12-23	Wild Bird Life..... Powers	500

Friday.

D	12-24	The Terrible Truth..... Rex	1,000
C	12-24	The Tale of the C..... Victor	3,000
	12-24	No Release This Week..... Nestor	

Saturday.

D	12-25	When Rogues Fall Out..... Bison	3,000
E	12-25	Where Uncle Sam Makes His Laws and Keeps His Relics ..... Powers	1,000
C	12-25	When Three Is a Crowd..... Nestor	1,000

Sunday.

D	12-26	Stronger Than Death..... Rex	2,000
C	12-26	Greed and Gasoline ..... L-Ko	1,000
	12-26	No Release This Week..... Laemmle	
C	12-18	The Opera Singer's Romance..... Joker	1,000

Miscellaneous Features

Thou Shalt Not Kill..... Circle Film Corp.		5,000
For Her Son..... Great Northern		4,000
Joseph and His Brethren..... Dormet Film		6,000
The World of Today..... Reliable Feature Film		6,000
Marvelous Maciste ..... Hanover Film Co.		3,000
The Burglar and the Lady..... Sun Photoplay Co.		5,000
The World of Today..... Reliable Feature Film		6,000

Associated Service.

Released week of

Dec.	13	The Blight of Greed..... Empire	2,000
Dec.	13	Your Only Friend..... Ramona	2,000
Dec.	13	The Spectre ..... Santa Barbara	2,000
Dec.	13	The Man in Him..... Alhambra	2,000
Dec.	13	Ike Stops a Battle..... Federal	1,000
Dec.	13	Going -Going—Gone ..... Atla	1,000
Dec.	13	The Spooners ..... Banner	1,000
Dec.	13	Taking Chances ..... Deer	1,000

Fox Film Corporation

Released Week of

Oct.	25	The Family Stain.....	5,000
Nov.	1	Carmen	6,000
Nov.	8	The Blindness of Devotion.....	5,000
Nov.	11	A Woman's Past.....	5,000
Nov.	29	The Galley Slave.....	5,000
Nov.	21	The Broken Law.....	5,000
Dec.	5	The Unfaithful Wife.....	5,000
Dec.	12	Her Mother's Secret.....	5,000
Dec.	19	A Soldier's Oath.....	5,000
Dec.	26	Destruction	5,000

Kleine-Edison

Released week of

Oct.	20	The Green Cloak..... Kleine	5,000
Nov.	3	The Sentimental Lady..... Kleine	5,000
Nov.	10	Children of Eve..... Edison	5,000
Nov.	17	The Politicians ..... Kleine	5,000
Dec.	1	The Danger Signal..... Kleine	5,000
Dec.	8	The Destroying Angel..... Edison	5,000
Dec.	15	The Bondwomen ..... Kleine	5,000

Kriterion

Released Week of

Nov.	29	The Witness ..... Paragon	2,000
Nov.	29	Billy Puts One Over..... Santa Barbara	1,000
Nov.	29	Big-Hearted John ..... Alhambra	2,000
Nov.	29	Sherlock Holmes Boob Detective..... Santa Barbara	1,000
Nov.	29	The Keeper of the Flock..... Santa Barbara	2,000
Nov.	29	The Unloaded 45..... C. K.	1,000
Nov.	29	The Western Border..... Monty	2,000
Nov.	29	Catching a Speeder..... Punch	1,000
Nov.	29	Father and Son..... Trump	2,000
Nov.	29	Such a War..... Pyramid	1,000
Nov.	29	A Mask, a Ring and a Pair of Handcuffs..... Navajo	2,000
Nov.	29	Syd, the Bum Detective..... Alhambra	1,000

Metro Features.

Released week of

Oct.	4	Song of the Wage Slave..... Metro	5,000
Oct.	11	The Stork's Nest..... Metro	5,000
Oct.	18	The Final Judgment..... Metro	5,000
Oct.	25	My Madonna ..... Metro	5,000
Nov.	1	Tables Turned ..... Metro	5,000
Nov.	8	Pennington's Choice ..... Metro	5,000
Nov.	15	The Woman Pays..... Metro	5,000
Nov.	22	One Million Dollars..... Metro	5,000
Nov.	29	Barbara Frietchie ..... Metro	5,000
Dec.	6	A Yellow Streak..... Metro	5,000
Dec.	13	The House of Tears..... Metro	5,000
Dec.	20	Rosemary ..... Metro	5,000

Mutual Master-Pictures.

Released week of

Nov.	11	The End of the Road..... American	5,000
Nov.	25	The Strife Eternal..... Mutual	5,000
Dec.	2	The Forbidden Adventure..... Mutual	5,000
Dec.	9	The Buzzard's Shadow..... Mutual	5,000
Dec.	16	The Mill on the Floss..... Thanhouser	5,000
Dec.	23	The Painted Soul..... Mutual	5,000

Paramount Features.

Released week of

Dec.	9	The Unknown ..... Lasky	5,000
Dec.	13	The Cheat ..... Lasky	5,000
Dec.	13	Paramount News Pictures..... Paramount	1,000
Dec.	16	The Reform Candidate..... Pallas	5,000
Dec.	20	The Immigrant ..... Lasky	5,000

Pathe.

Released Week of

Dec.	20	New Adventures of Wallingford No. 12..... Pathe	2,000
Dec.	20	Pathe News No. 102..... Pathe	1,000
Dec.	20	Pathe News No. 103..... Pathe	1,000
Dec.	20	Animal Movements Analyzed..... Photocolor	1,000
Dec.	20	A Tea Plantation—Java..... Globe	1,000
Dec.	20	Peculiar Patients' Pranks..... Phunphilms	1,000
Dec.	20	The War God's Decree..... Victory	3,000
Dec.	20	The Board-Bill Dodgers..... Starlight	1,000
Dec.	20	The Red Circle No. 2..... Balboa	2,000
Dec.	20	Life of Our Saviour..... Pathe	7,000

Triangle Film Corporation.

Released week of

Dec.	19	Jordon Is a Hard Road; Dorothy Gish, Frank Campeau ..... Fine Arts	5,000
Dec.	19	The Winged Idol; Katharine Kaelred..... Triangle-Kay-Bee	5,000
Dec.	19	Crooked to the End; Fred Mace..... Triangle-Keystone	2,000
Dec.	19	Fatty and the Broadway Stars; Roscoe Arbuckle ..... Triangle-Keystone	2,000
Dec.	26	The Penitentes; Orrin Johnson..... Fine Arts	5,000
Dec.	26	A Submarine Pirate; Syd Chaplin..... Triangle-Keystone	4,000
Dec.	26	The Edge of the Abyss; Mary Boland, Frank Mills, Willard Mack..... Kay-Bee	5,000

World Features.

Released week of

Nov.	29	Not Guilty ..... Triumph	5,000
Nov.	29	The Sins of Society..... Brady	5,000
Dec.	6	The Warning ..... Triumph	5,000
Dec.	6	Creeping Tides ..... Equitable	5,000
Dec.	6	The Gray Mask..... Shubert	5,000
Dec.	13	The Siren's Song..... Shubert	5,000
Dec.	13	The Labyrinth ..... Equitable	5,000
Dec.	20	Over Night ..... Brady	5,000
Dec.	20	Sealed Lips ..... Equitable	5,000

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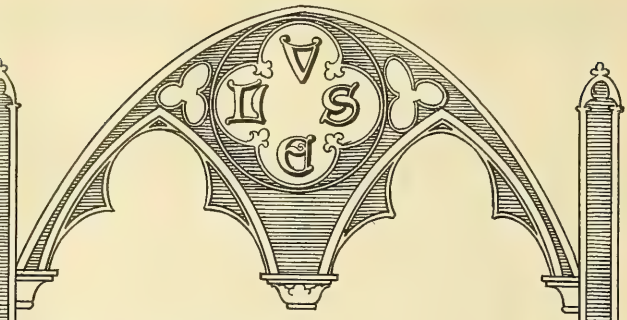
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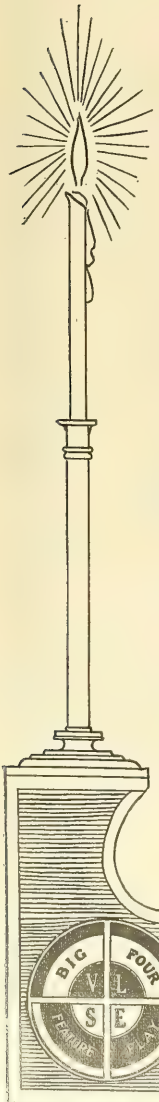
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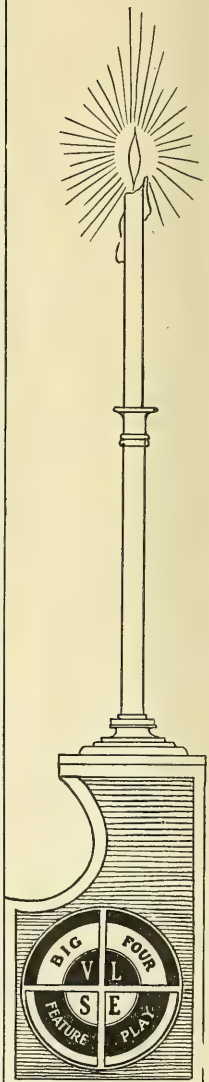
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"Sonny Jim and the Great American Game"

Comedy ..... **MONDAY, NOV. 15**

Sonny Jim carelessly breaks a window playing baseball, for which he is kept in the house a whole week, but on Saturday he escapes in time to save his team from defeat and wins his parents' forgiveness. BOBBY CONNELLY as Sonny Jim.

"The Gypsy Trail"

Two-Part Drama, from "Gone to the Dogs"
TUESDAY, NOV. 16

A wonderful tale of romance and adventure is told by the young gypsy to his white friend; how he was saved from folly and disgrace and brought out into the sunlight of happiness and love. ANTONIO MORENO in the lead.

"Count 'em"

Comedy ..... **WEDNESDAY, NOV. 17**

Anita "just adores" counts, so Earle and his friends give her an overdose of counts. After some amazingly funny mixups, Earle wins out. EARLE WILLIAMS, ANITA STEWART and an all star cast.

"A Motorcycle Elopement"

Comedy ..... **THURSDAY, NOV. 18**

Jack elopes with Bessie in a motorcycle but finds the tables turned on him and his elopement is a laughable failure. JEWELL HUNT and ARTHUR COZINE are the leads.

"Diplomatic Henry"

Comedy ..... **FRIDAY, NOV. 19**

Henry prides himself upon his diplomatic ability but he makes one awful blunder, which starts a landslide of trouble his way. His wife and Aunt Becky permanently rid him of diplomatic aspirations. Featuring MR. and MRS. SIDNEY DREW.

"Heredity"

Three-Part Drama. Broadway Star Feature
SATURDAY, NOV. 20

An inherited criminal tendency manifests itself in an adopted child which reveals her real identity and restores happiness to the right girl. An all star cast.

Six a Week, Including a Three-Part Broadway Star Feature

"LOVE AND LAW" Comedy ..... Monday, Nov. 22
"SAINTS AND SINNERS" Three-Part Drama, Broadway Star Feature ..... Tuesday, Nov. 23
"SONNY JIM AND THE FAMILY PARTY" Comedy ..... Wednesday, Nov. 24
"GHOSTS AND FLYPAPER" Comedy ..... Thursday, Nov. 25
"ALL FOR THE LOVE OF A GIRL" Comedy ..... Friday, Nov. 26
"A 'MODEL' WIFE" Two-Part Comedy Drama ..... Saturday, Nov. 27

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is presented in

"THE LOSING GAME"

3 act drama—Released November 30

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Other Releases

"THE EDGE OF THINGS"
3 act drama
Released, November 27

"THE NIGHT OF SOULS"
3 act drama
Released, November 29

"THE FABLE OF THE LOW DOWN EXPERT ON THE SUBJECT OF BABIES" By George Ade.
Released December 1

"JACK SPRAT AND THE SCALES OF LOVE"
Comedy—Released December 2, through the General Film Co.

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